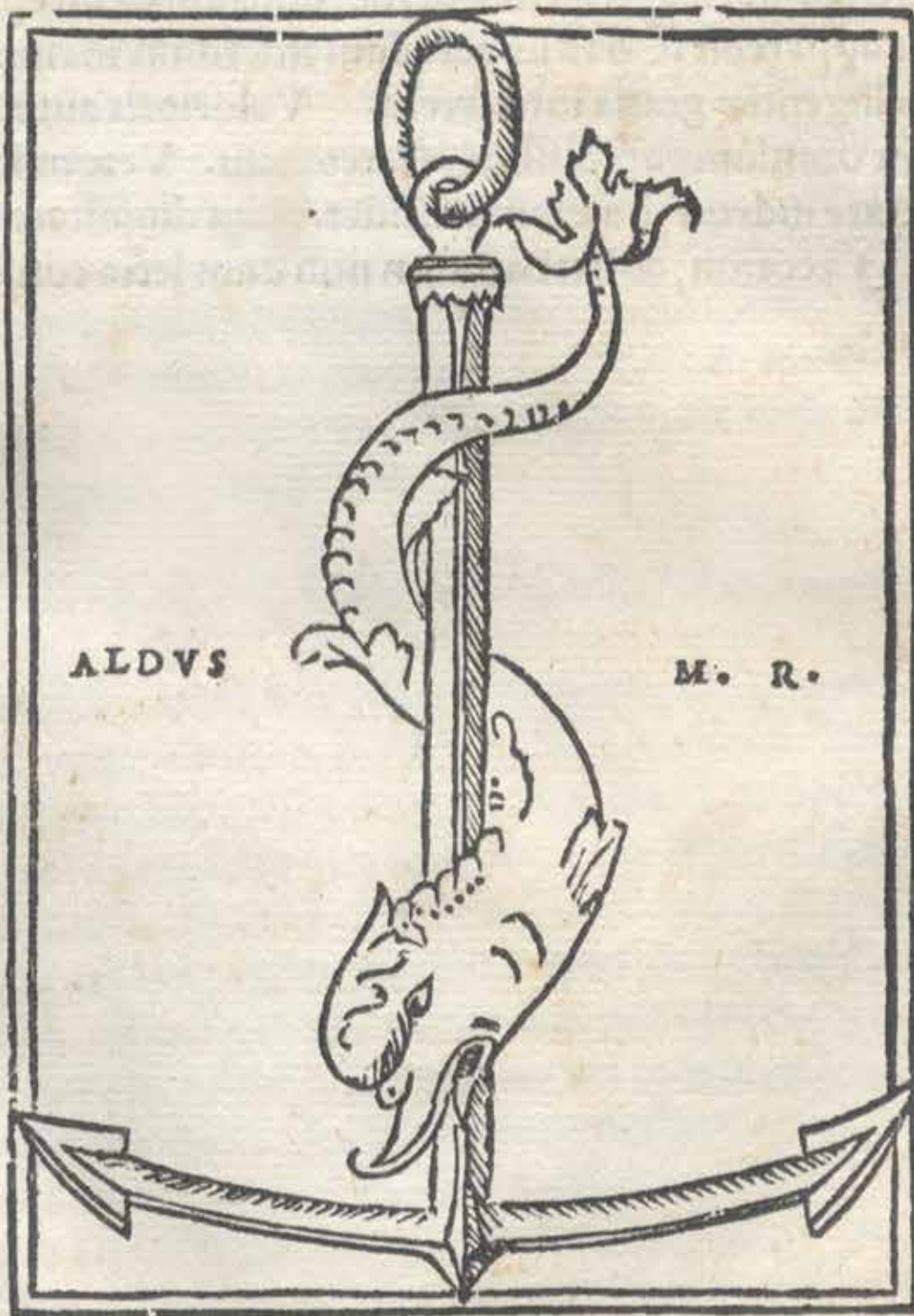


Bonhams



The Aldine Collection of the late Sir Robert Horton

Tuesday 12 November 2013
Knightsbridge, London

The Aldine Collection of the late Sir Robert Horton

Tuesday 12 November 2013 at 11am
Knightsbridge, London

Bonhams

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Front cover: Lot 30
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Collection and Storage

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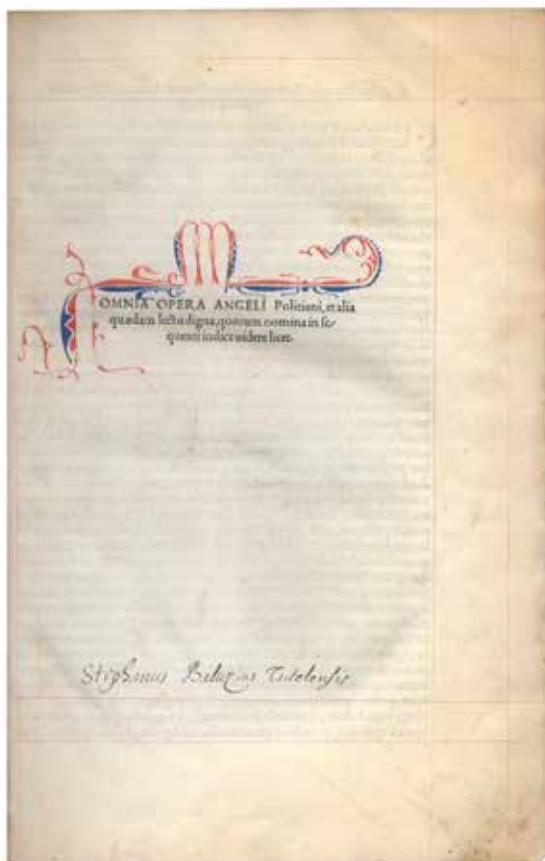
Leor Cohen
Tel: +44 (0) 20 7393 3841
Email: leor.cohen@bonhams.com

Sir Robert Horton (1939-2011)

Sir Robert Horton, BSc, St. Andrews; MS, MIT; FRSA was an energetic and outspoken businessman who spent 35 years working for BP, culminating in his appointment as Chief Executive and Chairman of the Board from 1990 to 1992. He was Chairman of Railtrack from 1993 to 1999 and led the organisation through the early years of its existence.

Sir Robert was a keen supporter of the arts, education and public libraries. He was Chairman of the Tate Gallery Foundation 1988-1992, Fellow of The Royal Society of Arts, and from 1990 to 1995 Chancellor of the University of Kent, where his portrait by Jonathan Trowell hangs in the Senate Building. He was also a Governor of The King's School, Canterbury 1984-2005. A long-standing supporter and benefactor of the Bodleian Library, Sir Robert also acted as Chairman of the Libraries Development Board. Having served as an external director of Emerson Electric in St. Louis, Missouri, Sir Robert facilitated a gift to the Bodleian Library of \$1m; a seminar room will be named after him in the renovated Weston Library of the Bodleian.

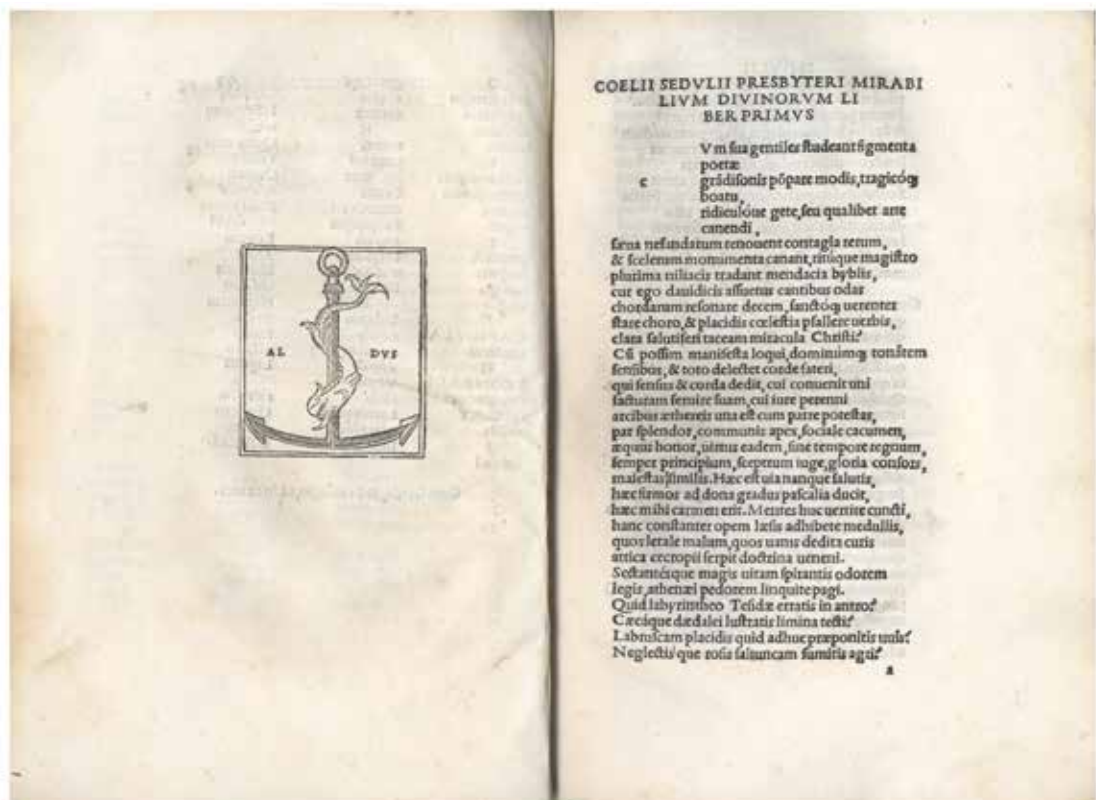
Sir Robert Horton's Aldine collecting began in the 1980s when he acquired a collection from Barrie Kaye, who continued to help him add to his collection over nearly three decades. Sir Robert created what is quite possibly the most comprehensive private Aldine library in the British Isles.



1



5



The Aldine Collection of the late Sir Robert Horton Tuesday 12 November 2013 at 11am

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•

POLITIANUS (ANGELUS)

Omnia opera [edited by Alessandro Sarti], bound in 2 vol., FIRST EDITION, 452 leaves (second volume from Li), 38 lines and headline, Roman and Greek type (with a few words in Hebrew), guide letters, first volume with red and blue ink decoration on title, alternate red and blue capitals, and ruled in red, light dampstains to some margins; second volume with a few single wormholes (mostly confined to margins), first volume later blindstamped calf, rebacked and recorned, morocco-backed box; second volume early vellum, refurbished, marbled board box [Ahmanson-Murphy 26; Renouard 17:4; BMC V 559; Goff P886; GW M34727; HC 13218*; ISTC ip00886000], folio (315 x 205mm., and 269 x 190mm.), [colophon:] Venice, Aldus the Elder, July 1498
£3,000 - 4,000
€3,600 - 4,800

First edition of one of the earliest attempts at a collected edition of a modern author. Politianus died in 1494, and the work which he had been working on was edited for publication by the Bolognese humanist Alessandro Sarti. "Cette rare édition, l'une des plus belles qui soient sorties de l'imprimerie Aldine" (Renouard).

Provenance: first volume Étienne Baluze (1630-1718), French scholar, inscribed on title "Stephanus Baluzius Tutelensis"; George Abrams, with booklabel.

2•

FIRMICUS MATERNUS (JULIUS)

Astronomicorum libri octo integri, Part 1 only (of 2), 174 leaves (of 184, *1 and 9 other leaves supplied in facsimile), 39 lines and headline, Roman letter, 3-, 4-, 6- and 10-line initial spaces with printed guide letters, astronomical woodcut diagrams and tables in text, dampstain in lower gutter margins throughout (the first and last 20 or so leaves repaired to varying degrees, not affecting text), some early ink marginalia, later vellum over boards, soiled [Ahmanson-Murphy 34; Renouard 20:3; BMC V, 560; Goff F191; HC *14559; ISTC if00191000], folio (330 x 210mm.), Venice, Aldus the Elder, June 1499
£1,000 - 1,500
€1,200 - 1,800

The first part of *scriptores astronomici veteres*, comprising Firmicus Maternus' *Mattheseos libri VIII*. The second part of this important collection of astronomical texts was printed in October of the same year, containing Marcus Manilius's *Astronomicon* and three Greek texts by Aratus, Theon and Procius Diadochus. See illustration overleaf.

3•

MARTIALIS (MARCUS VALERIUS)

[*Epigrammata*], lacking final blank &8, early manuscript name "MARTI" on title, and opening initial supplied on A2, oxidised holes with loss of some letters (additional facsimile of title and A2 bound in), early ink marginalia, browning, modern calf gilt [Ahmanson-Murphy 47; Renouard 30:7; Adams M689], 8vo, [colophon:] Venice, Aldus the Elder, December 1501
£1,000 - 1,500
€1,200 - 1,800

First Aldine edition, and only the fifth Aldine work to be printed in Italics.

4•

LUCANUS (MARCUS ANNAEUS)

Civilis belli, faint ink underlinings on a few pages, thin trail of worming in blank corner of 6 leaves, modern vellum [Ahmanson-Murphy 56; Renouard 33:3; Adams L1557], 8vo, [colophon:] Venice, Aldus the Elder, April 1502
£1,000 - 1,500
€1,200 - 1,800



2

7

5•

POETAE

[Poetae veteres Christiani], vol. 2 (of 3), first issue with "Cum gratia..." on Pi8r, Aldine device on Pi8v, text in Latin and Greek, without final blank titled "Poetae christiani" in ink on upper margin of title (shaved at lower margin), later vellum [Ahmanson-Murphy 58; Renouard 24:1, 39:17; Adams P1685], small 4to (210 x 153mm.), [colophon:] Venice, Aldus the Elder, January 1501 [but preface: June 1502]

£2,000 - 3,000

€2,400 - 3,600

The first edition of a collection of early Christian poetry, described by Renouard as a "collection infiniment rare et precieuse". This second volume includes the FIRST APPEARANCE OF THE ALDINE ANCHOR AND DOLPHIN DEVICE. The texts include the Editio Princeps of the "Homerocentra", the Homeric Centos of the fifth century East Roman Empress Eudocia. This section was printed using, for the first time, a system of imposition of quires developed by Aldus to produce interleaving of the Greek and Latin sheets containing parallel text of the original and the translation.

Provenance: Bibliothek zu Noethnitz, library label, No. 1780; Thomas Ashby Junr., bookplate. See illustration at page 4.

6•

STATIUS (PUBLIUS PAPINUS)

Sylvarum libri quinque. Thabidos libri duodecim. Achilleidos duo [-Orthographia], 2 parts in one vol., Aldine device on final leaf, approximately 15 leaves with some minor repairs (without loss of text) to one margin, some dampstains (quite heavy on approximately 10 leaves), early ink annotations including on title, later vellum, gilt morocco spine label, rubbed [Ahmanson-Murphy 61; Renouard 35:7; Adams S1670], 8vo, [colophon:] Venice, Aldus the Elder, August 1502

£1,000 - 1,500

€1,200 - 1,800

First Aldine edition.

Provenance: Bibliotheca Giuliani, bookplate; Gustavo Fillol Day, bookplate.



10

7*

VALERIUS MAXIMUS (GAIUS)

Dictorum et factorum memorabilium libri novem, *Aldine device on title and final leaf, circular ownership stamp in blank margin of title, later vellum, morocco spine label chipped* [Ahmanson-Murphy 65; Renouard 36:10; Adams V82], 8vo, [colophon:] Venice, Aldus the Elder, October 1502

£1,000 - 1,500

€1,200 - 1,800

First Aldine edition, second issue, with gathering A in 12 leaves instead of 8, adding newly discovered text not printed in the first issue.

Provenance: "Congregation of the Ghost and of the Immaculate Heart of Mary, Williamstown French College", circular stamp on title.

8*

OVIDIUS NASO (PUBLIUS)

Metamorphoses, *Aldine device on title, text in Latin and Greek, manuscript name on h8 (blank) "ego Joannes Perring Jude Anno 1670" and another on title, faded, lacking C4 (colophon), two loose bookplates inserted, later vellum gilt*, [Venice, Aldus the Elder, October 1502]--PLINIUS SECUNDUS (GAIUS CAECILIUS) Epistolae, first Aldine edition, *Aldine device on final leaf, lacking 7 preliminaries (*6-*4), occasional spotting, manuscript underlining, calf antique*, [colophon:] Venice, Aldus the Elder, 1518 [Ahmanson-Murphy 66, 100; Renouard 37:12, 53:3; Adams O469, P1536], 8vo (2)

£300 - 500

€360 - 600

9*

EURIPIDES

[Opera] Tragoediae septendecim, 2 vol. in 1, *Aldine device on final leaves, Greek text with section titles also in Latin, lacking all before B2 (with 7 leaves of the first play Hecuba supplied in manuscript), AA1-CC6 (Supplices) lacking, tears without loss to one leaf, worming throughout, later manuscript ownership names on endpaper and paste-down, later vellum with morocco gilt label on spine* [Ahmanson-Murphy 69; Renouard 43:10; Adams E1030], 8vo, [colophon:] Venice, Aldus the Elder, February 1503

£600 - 800

€710 - 950

RARE. The first Aldine edition. The title of this work (not present in this copy) lists 17 plays but in fact there are 18 plays, the final unlisted play being Hercules Furens.

10*

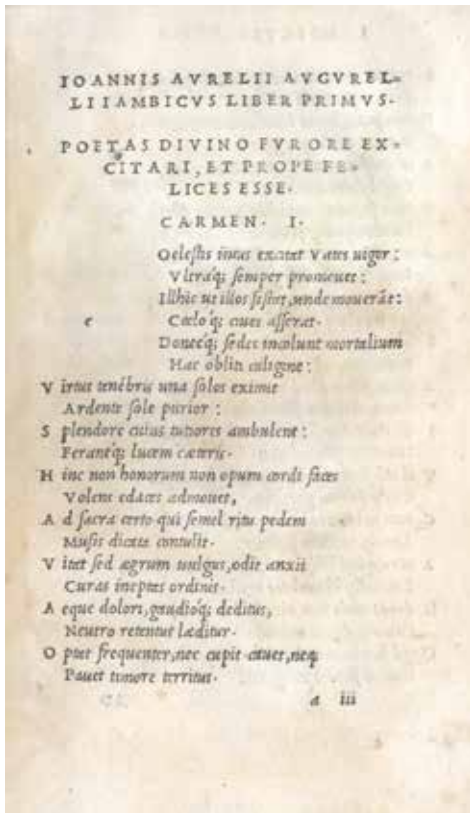
EURIPIDES

[Opera] Tragoediae septendecim, vol. 2 (of 2), *Aldine device on final leaf, Greek text with section titles in Latin, lacks title (supplied in manuscript), manuscript note "Esta caval" on colophon, later calf, joints split* [Ahmanson-Murphy 69; Renouard 43:10; Adams E1030], 8vo, [colophon:] Venice, Aldus the Elder, February 1503

£400 - 600

€480 - 710

Provenance: J. Richardson of King's College, Cambridge, ownership inscription dated 1753, and an earlier faded name on AA2.



11

11•

AUGURELLUS (JOHANNES AURELIUS)

[Poemata], Aldine device on final leaf, title repaired with upper blank area replaced, later vellum gilt, red edges [Ahmanson-Murphy 89; Renouard 49:2; Adams A2152], 8vo, [colophon:] Venice, Aldus the Elder, April 1505

£1,000 - 1,500

€1,200 - 1,800

First Aldine edition.

12•

SALLUSTIUS CRISPUS (CAIUS)

[Opera], Aldine device on title and final leaf, inscriptions erased from title (resulting in 3 small holes touching letters on verso), several other early faint annotations, nineteenth century half vellum [Ahmanson-Murphy 103; Renouard 57:3; Adams S139], 8vo, [colophon:] Venice, Aldus the Elder, April 1509

£1,000 - 1,500

€1,200 - 1,800

First Aldine edition.

Provenance: Edward Cane, bookplate; Edward Ingram Watkin, bookplate.

13•

PONTANUS (JOANNES JOVIANUS)

Opera, Aldine device on title and final leaf, manuscript name on title (with long tear and restoration to upper edge), light dampstaining affecting a-c and gg-ii, a few worm holes affecting final leaves, later vellum gilt, with shelf label on spine, manuscript author's name on lower edges [Ahmanson-Murphy 109; Renouard 63:7; Adams P1858], 8vo, [colophon:] Venice, Aldus the Elder, 1513

£800 - 1,200

€950 - 1,400

The second Aldine edition. A close copy of the 1505 first edition, with some additions.



13



16

14•

CICERO (MARCUS TULLIUS)

Epistolarum ad Atticum, ad Brutum, ad Quintum fratrem, libri XX, Aldine device on title and final leaf, text in Latin and Greek, occasional ink underlining, upper blank section of final neatly cut away, light marginal dampstaining from gathering OO to end, later calf, rebacked [Ahmanson-Murphy 113; Renouard 61:3; Adams C1907], 8vo, [colophon:] Venice, Aldus the Elder, June 1513

£1,000 - 1,500

€1,200 - 1,800

First Aldine edition.

Provenance: manuscript note in ink on front free endpaper "Ex Libris Henrici Greive Aprilis 4th 1754" with 'Greive' crossed out several times.

15•

CICERO (MARCUS TULLIUS)

[Rhetorica ad C. Herennium, and other works] In hoc volumine haec continentur. Rhetoricorum ad C. Herennium lib. iiii..., Aldine device on title and final leaf, dampstain in margins of first three or four and last gatherings, signature n with some early ink marginalia, eighteenth century calf, rebacked [Ahmanson-Murphy 120; Renouard 65:1; Adams C1676], 8vo, Venice, Aldus the Elder, March 1514

£600 - 800

€710 - 950

First Aldine edition of Cicero's writings on rhetoric. Aldus' preface addressed to his editor Andrea Navagero includes a complaint that his scholarly work is constantly hindered by a never-ending stream of visitors.

Provenance: Samuel Pye, Glasgow University, inscription on title; J. Bailey, Trinity College, Cambridge, inscription dated 1811; further inscription signed "J.B. 1858", recording the presentation of the volume to him by Richard Hudson "for making his Latin Declamation for him at T.C. in 1811".

16•

SCRIPTORES REI RUSTICAE

Libri de re rustica. M. Catonis Lib. I. M. Terentii Varronis Lib. III. L. Iunii Moderati Columellae Lib. XII. Eiusdem de arboribus. Palladii Lib. XIII, Aldine device on title and final leaf, several woodcut diagrams in the text, with blank 2C10, eighteenth century speckled calf, spine gilt in compartments [Ahmanson-Murphy 121; Renouard 66:2; Adams S805], 8vo, [colophon:] Venice, Aldus the Elder, May 1514

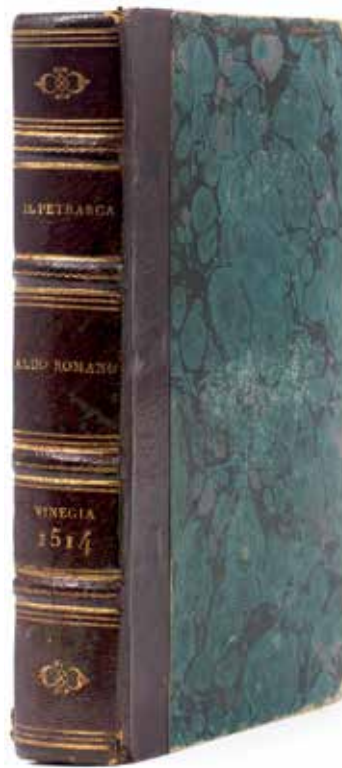
£1,500 - 2,000

€1,800 - 2,400

First Aldine edition of a compendium of Roman texts on agriculture, including wine production.



18



18

17•

QUINTILIANUS (MARCUS FABIVS)

[De institutione oratoria], Aldine device on title and final leaf, blank lower portion of title cut away, single worm hole in gutter margin of opening few leaves, occasional light soiling, Aldine anchor and all up to folio 35 rubricated in red with a few contemporary marginal annotations in red ink, numerous further early annotations in several hands (including on title), nineteenth century half calf, worn [Ahmanson-Murphy 124; Renouard 68:5; Adams Q52], large 8vo, [colophon:] Venice, Aldus the Elder, August 1514

£1,000 - 1,500

€1,200 - 1,800

First Aldine edition, edited by Andrea Navagero.

Provenance: Georg Franz Burkhard Kloss (1787-1854), physician, Frankfurt, book label "Georgius Kloss, M.D. Francofurti ad Moenum" and ink note "No. 3044"; Scote family of Cumberland, bookplate with crest, motto "AMO", and monogram 'JYS'.

18•

PETRARCA (FRANCESCO)

Il Petrarcha, second Aldine edition, Aldine device on final leaf, with blank A8, upper blank margin of title and a3 cut away, small spot on 3 leaves, a very few ink annotations or underlinings, nineteenth century quarter morocco [Ahmanson-Murphy 125; Renouard 68:6; Adams P790], 8vo, [colophon:] Venice, Aldus the Elder, August 1514

£1,200 - 1,800

€1,400 - 2,100

Provenance: armorial stamp and ink date "1900" on title; Luigi Fortunato Pieri, booklabel.

19•

VALERIUS MAXIMUS (GAIUS)

Exempla quatuor et viginti nuper inventa ante caput de omnibus, Aldine device on title and final leaf, two small holes on title affecting a few letters on verso, early manuscript marginalia on G5 faded, dampstain throughout, nineteenth century quarter morocco boards rubbed [Ahmanson-Murphy 128; Renouard 69:9; Adams V92], 8vo, [colophon:] Venice, Aldus the Elder, October 1514

£600 - 800

€710 - 950

Provenance: "Aus der Buecherei des Schlosses Gratz" bookplate and ink stamp on title verso.



21

20•

CATULLUS, TIBULLUS and PROPERTIUS

[Opera], Aldine device on title, lacking i8 (final leaf with Aldine device), upper margin trimmed affecting text on h8 and i3-6, one-line note on title (soiled), occasional ink underlinings, eighteenth century calf, covers detached [Ahmanson-Murphy 131; Renouard 70:1; Adams C1139], 8vo, Venice, Heirs of Aldus the Elder, March 1515

£600 - 800

€710 - 950

Provenance: Thomas Woodward, bookplate.

21•

LACTANTIUS (LUCIUS CAECILIUS FIRMIANUS)

[Opera] 2 parts in 1 vol., Aldine device on titles and final leaf, vellum endpapers with manuscript jottings of "Antonius Watsonus 1576" (paste-down and front free endpaper), verso of front free endpaper with extensive ink notes in another hand (possibly Sam Brentnall, whose name and other notes are on the title), manuscript names on title "Liber Thomas Juxon 1567", "Sam Brentnall 1714/15", "John Barrett..." and another illegible name, one or two margins with contemporary and later ink annotations, light dampstain affecting second part, later calf preserving most of the front and back panels of a contemporary binding, possibly by James Gaver, London, the sides with two panels tooled in blind, enclosing circular vine devices with angels playing lute, harp and other musical instruments, each panel with marginal legend "Laudate domini sono tube laudat eum in psalterio et cythara" (Psalm 150), upper and lower edges with narrow rectangular panels enclosing half human creatures kneeling to face one another and chained together with grass and leaf detail, metal clasps with catch on lower cover, partially lacking, manuscript title on upper and lower edges [Ahmanson-Murphy 132; Renouard 70:2 Adams L16], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, April 1515

£1,500 - 2,000

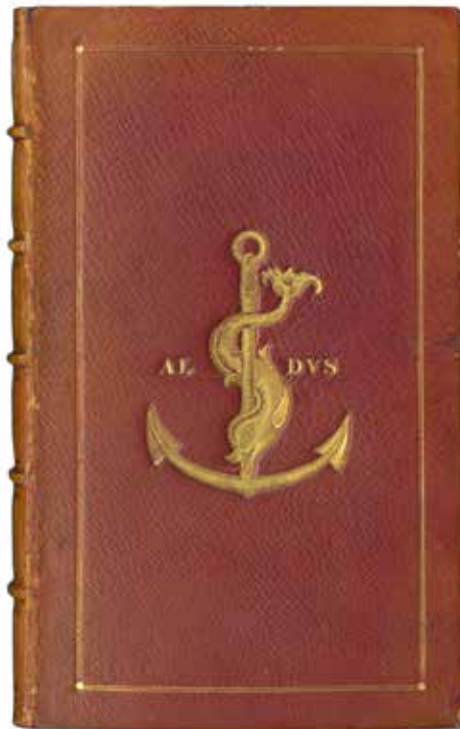
€1,800 - 2,400

A CONTEMPORARY LONDON BINDING. James Gaver (van Gavere, d.1545) was a London stationer, originally a book binder from Ghent (from a family of notable Flemish binders), who settled in London and worked as an assistant for Wynkyn de Worde (d.1535). He was one of de Worde's executors and went on to live in his house "At the Sign of the Sun" after his death. For a similar binding design see Weale *Bookbindings and Rubbings of Bindings in the National Art Library, South Kensington Museum*, no.372.

Provenance: Anthony Watson (Bishop of Chichester, d.1605), ownership inscription inside upper cover, dated 1576, at which time he was a Fellow and studying for an M.A. at Christ's College, Cambridge, having been ordained in 1573. In 1596 Watson became Queen Elizabeth I's chief almoner, later attending at her death bed.



22



25

22•

BEMBO (PIETRO)

Gli Asolani, *Aldine device on title, modern crushed morocco gilt, Aldine device on covers, g.e., fading to spine* [Ahmanson-Murphy 134; Renouard 72:5; Adams B579], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, May 1515

£1,000 - 1,500

€1,200 - 1,800

Provenance: Edward Law, Earl of Ellenborough, with Southam de La Bere bookplate, and later stamp "Earl of Ellenborough's Heirlooms".

23•

LUCANUS (MARCUS ANNAEUS)

[Pharsalia], *Aldine device on final leaf, short tear repaired in upper margin of title, neat Society of Jesuit inscription on title, later half vellum* [Ahmanson-Murphy 135; Renouard 72:6; Adams L1564], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, July 1515

£1,000 - 1,500

€1,200 - 1,800

First Aldine edition.

24•

GELLIUS (AULUS)

Nocticum atticarum libri undeviginti, *edited by J.B. Egnatius, Aldine device on title and final leaf, text in Latin and Greek, with "duernionem" on final leaf, lacking blank DD8, blank upper margin of x3-6 trimmed, occasional light scattered spotting, ink stamp on endpaper "W.S.D", later calf, rebaked* [Ahmanson-Murphy 138; Renouard 73:9; Adams G343], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, September 1515

£600 - 800

€710 - 950

First Aldine edition.

Provenance: Bibliotheca Pezoldiana, bookplate; Thomas Rimbault Dibdin, bookplate (1937).



24



26

25•

JUVENALIS (DECIMUS JUNIUS) and AULUS PERSIUS FLACCUS

[Satyrae], Aldine device on title, final leaf laid down, lightly dampstained throughout, 3 paper strips pasted to title obscuring manuscript names nineteenth century vellum, gilt spines with morocco labels and floral device [Ahmanson-Murphy 140; Renouard 29:6; Adams J770], 8vo, [colophon:] Venice, Aldus the Elder, August 1501 [but c. 1515]

£800 - 1,200

€950 - 1,400

26•

OVIDIUS NASO (PUBLIUS)

[Opera] Fastorum lib. VI, Tristium lib. V... ad Liviam, vol. 3 (of 3), Aldine device on title and final leaf, nineteenth century morocco gilt, g.e., good, clean copy [Ahmanson-Murphy 141; Renouard 78:10; Adams P2238], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, January 1516

£1,000 - 1,500

€1,200 - 1,800

27•

OVIDIUS NASO (PUBLIUS)

[Metamorphoses] Quae hoc volumine continentur. Annotationes in omnia Ovidii opera. Index fabularum... Metamorphoseon libri XV, Aldine device on title, section title and verso of colophon, occasional ink splashes or smudges, repairs to lower corners of first 2 leaves, paper slit to inner margin of last 2 leaves, some early ink annotations and jottings (on title, in margins and especially on verso of colophon), modern calf [Ahmanson-Murphy 142; Renouard, 78:9; Adams O482], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, February 1516

£1,000 - 1,500

€1,200 - 1,800

See illustration overleaf.



27



28

28° [RICHERIUS (LUDOVICUS COELIUS)]

Sicuti antiquarum lectionum commentarij, Aldine device on final leaf, ruled in red, 10-line opening initial with illuminated coats of arms on 2A2, 5- to 7-line initials supplied in red and blue, paragraph-marks in alternate blue and red, lacks title (supplied in manuscript facsimile), small piece of blank margin cut away from E31, scattered single wormholes (mostly to opening and end), light dampstaining (slightly heavier to upper margin final gathering, softening to final leaf with small loss not touching text), modern pigskin over old wooden boards [Ahmanson-Murphy 143; Renouard 79:11; Adams R450], folio (308 x 210mm.), [colophon:] Venice, Heirs of Aldus the Elder, February 1516

£1,000 - 2,000

€1,200 - 2,400

First edition of this philological study of the ancient classics, published the year of the author's appointment as Professor of Greek at the University of Milan. Richerius dedicated the present work to Jean Grolier.

Provenance: "Chalus Chantre 1755", inscription on 2A2.

29° SUETONIUS TRANQUILLUS (CAIUS)

[De vitae XII Caesarum], Aldine device on final leaf, 4 to 6-line initials supplied in alternate red and blue, lacks 6 leaves (title, 4 preliminaries from opening gathering, and 2R7), corner of 2C4 torn away just touching letters, early ink numeration in the margins, eighteenth century calf gilt, slightly rubbed [Ahmanson-Murphy 147; Renouard 77:5; Adams S2031], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, August 1516

£400 - 600

€480 - 710

30° IAMBlichus

Index eorum, quae hoc in libro habentur... de mysteriis Aegyptiorum, Chaldaeorum, Assyriorum, Proclus in Platonicum de divinis, second Aldine edition, text in Latin, Aldine device on title and final leaf (inserted at front), Y7-8 supplied in 3 facsimile leaves, contemporary manuscript marginalia K3-4(r), R7(v) and S8, obscured library stamp on title [Ahmanson-Murphy 150; Renouard 77:8; Adams I1], modern morocco-backed cloth, folio (300.5 x 202mm), [colophon:] Venice, Heirs of Aldus the Elder, November 1516

£600 - 800

€710 - 950

An important collection of Neoplatonic works, reprinted from the 1497 Aldine edition, which was edited by Marsilio Ficino.



33



34



32



35

31•

PEROTTUS (NICOLAUS)

In hoc volumine habentur haec. Cornucopiae, siue linguae Latinae commentarii, *Aldine devices on title, K8v and Y8, preliminary matter bound at end, title with 2 small holes filled (one touching a few letters), fore-margin of title and 2 leaves with small repair, trace of worming to 14 leaves, eighteenth century calf, rebaked preserving original spine with later morocco lettering label* [Ahmanson-Murphy 151; Renouard 81:10; Adams P721], folio (300 x 205mm.), [colophon:] Venice, Heirs of Aldus the Elder, May 1517

£1,000 - 1,500

€1,200 - 1,800

Provenance: "Dom georgii austriani", early inscription on title; Sir Robert Johnson Eden, bookplate. See illustration at page 15.

32•

HOMER

[Works in Greek] Ulyssea. Batrachomyomachia. Hymni xxxii [with: the Lives of Homer by Herodotus, Plutarch and Dio Chrysostom], 2 parts in 1 vol. (of 2), *title in Greek and Latin, text in Greek, Aldine device on title and at end of first part, some mainly marginal dampstaining and soiling, single wormhole through first 3 gatherings, title restored with loss of text, marginal repair to following leaf, contemporary blindstamped pigskin over wooden boards, lettered 'Odisea Homeri' on upper cover, brass catches, lacking clasps, holes in spine and front cover* [Ahmanson-Murphy 153; Renouard 80:3; Adams H742], 8vo, Venice, Heirs of Aldus the Elder, June 1517

£1,000 - 1,500

€1,200 - 1,800

Second Aldine edition of the Odyssey, followed by the lives of Homer which should preface the first volume but is often found indiscriminately bound. Renouard considered this edition to be a new text, being "meilleure et plus rare encore que celle de 1504... elle est surtout bien plus correcte que la troisième de 1524".

Provenance: early ownership inscriptions on title of "Martini Brenii(?) Transylvanii MDXXIII" and "Sam: Berger".

33•

SENECA (LUCIUS ANNAEUS)

Tragoediae,, *Aldine device on title and final leaf, single wormhole in blank lower margin of opening 2 leaves, later vellum, "BM" stamp on title, aii and final leaf, rebaked preserving most of original spine* [Ahmanson-Murphy 155; Renouard 80:4; Adams S903], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, October 1517

£700 - 900

€830 - 1,100

The only Aldine edition.

Provenance: "BM", ink stamp; E.P. Jacobsen, book label.

34•

AUSONIUS (DECIMUS MAGNUS)

[Opera], *Aldine device on title and final leaf, light spotting, later vellum, gilt morocco spine label* [Ahmanson-Murphy 158; Renouard 80:7; Adams A2278], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, 1517

£800 - 1,200

€950 - 1,400

First Aldine edition of the works of Ausonius (c.310-394), Gallo-Roman poet and rhetorician.

35•

MUSAEUS

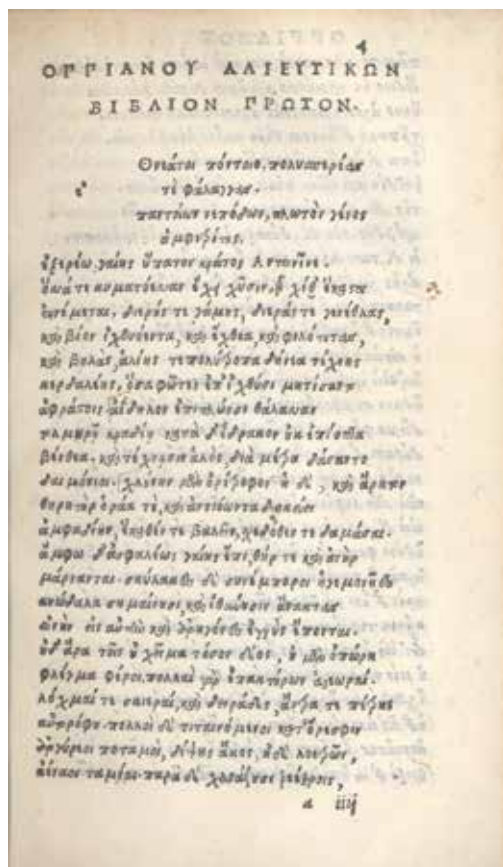
Opusculum de Herone & Leandro, *Aldine device on title and last page, text in Greek (a1-b8 with Latin translation on facing pages), 2 woodcut illustrations (one with pencil annotations), a1-c1 and i4-k8 with small tape repair on each leaf, light dampstain throughout, modern sheep* [Ahmanson-Murphy 159; Renouard 81:8; Adams M1991], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, November 1517

£1,000 - 1,500

€1,200 - 1,800

The second Aldine edition of Musaeus, the first having been published in Greek in 1495. The second part of this work is *Orpheus Argonautica* which is in Greek text only.

Provenance: Early manuscript note on title "...Ex Libris Athanesi Diagum Janninis"? and later manuscript note "C.G.W. French".



36



38

36•

OPPIANUS

De piscibus libri V. Eiusdem de venatione libri IIIII. Oppiani de piscibus Laurentio Lippio interprete libri V, printed in Greek italic, Aldine device on title and verso of last leaf, light soiling to opening few leaves, one headline shaved, a few neat early brown ink annotations, modern polished calf, red gilt morocco spine label [Ahmanson-Murphy 160; Renouard 81:9; Adams O200; Bibliotheca Piscatoria, p.163; Brunet IV, 194-195], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, December 1517]

£1,500 - 2,500

€1,800 - 3,000

EDITIO PRINCEPS of *De venatione*. "Edition rare et recherchée" (Brunet).

37•

MARTIALIS (MARCUS VALERIUS)

[Epigrammata], second Aldine edition, Aldine device on title and final leaf, short tear to margin of 2 leaves, light dampstaining, indecipherable inscription (?1856) on title, ink diagram on lower free endpaper, titled in ink on edges, modern calf [Ahmanson-Murphy 11; Renouard 81:11; Adams M694], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, December 1517

£500 - 700

€600 - 830

38•

PONTANUS (JOHANNES JOVIANUS)

Amorum libri II. De Amore Coniugali III; Tumulorum II, Aldine device on title and final leaf, a few scattered spots, eighteenth century calf gilt, the number '2' in gilt and a small library shelf label on spine [Ahmanson-Murphy 165; Renouard 85:10; Adams P1864], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, February 1518

£600 - 800

€710 - 950

The first and only Aldine edition of the second volume of Pontanus' Latin verse. The first volume appeared in 1505.

Provenance: Charles James Stuart, circular bookplate.



40



41

39•

PLINIUS SECUNDUS (GAIVS)

Epistolarum libri X, Aldine device on title and final leaf, with 2 blanks (***3-4), some early ink annotations (in a minuscule hand) and underlinings, arc of dampstaining to opening 20 leaves, modern vellum [Ahmanson-Murphy 166; Renouard 82:1; Adams P1538], 8vo, [colophon:] Venice, [Heirs of Aldus the Elder], June 1518

£400 - 600

€480 - 710

Provenance: ink inscription "Carmilli Massarii et Amicorum" struck through on title, pencil note "C.E. Stevens, June 1941. 5s."

40•

PONTANUS (JOHANNES IOVIANUS)

Opera omnia soluta oratione composita, 3 vol., Aldine device on title of volume 1, without F8 (blank), early ownership name "Josembi Altrachi"? and institutional stamp on title, front hinge partially split, early limp vellum with manuscript title on front cover and spine; volume 2 with institutional stamp on title verso, lower third of title replaced, occasional ink marginalia, seventeenth century tooled calf, rebaked with manuscript label on spine, joints split; volume 3 with Aldine device on final leaf, nineteenth century vellum with manuscript title on spine [Ahmanson-Murphy 168, 178, 183; Renouard 82:3, 87:6, 87:7; Adams P1860], 4to, [colophon:] Venice, June 1518-April 1519-September 1519

£400 - 600

€480 - 710

Provenance: Volumes one and two with Lichtenstein Bibliothek bookplates and stamps. Volume three with signature and bookplate of Hans Ludendorff (1873-1941), the German astronomer and astrophysicist.

41•

MELA (POMPONIVS)

Pomponius Mela. Julius Solinus. Itinerarium Antonini Aug. Vibius Sequester P. Victor de regionibus urbis Romae. Dionysius Afer de situ orbis, Aldine device on title and final leaf, with 2 blanks, early inscription in Latin, Greek and Hebrew ("Jesus, King of the Jews"), on front free endpaper, with blank G3, later limp vellum, title in ink on spine [Ahmanson-Murphy 171; Renouard 71:6; Adams M1053], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, October 1518

£800 - 1,200

€950 - 1,400

Only Aldine edition of a compilation of ancient Roman writings relating to cosmography and geography.

Provenance: Charles (1883-1933) and Mary Lacaita, Selham in Sussex, bookplate.

42•

LIVIVS (TITUS)

[Decades], vol. 1-4 (of 5), *Aldine devices on titles and final leaves, volume 1 with early inscriptions on title (including "Adusam Joannis ... Mirabelle") and final leaf, devices coloured, modern pig-skin backed boards; volume 2 lacking 8 leaves (all before second title), ss4 with short tear, eighteenth century calf gilt with early paper shelf label on spine; volume 3 eighteenth century vellum gilt with red stained top edge, others stained yellow; volume 4 with title trimmed at upper edge, monogram stamp, and Aldine device outlined in ink verso, eighteenth century calf gilt* [Ahmanson-Murphy 172, 177, 192, 198; Renouard 83:7, 86:5, 89:5, 90:1; Adams L1322], 8vo, [colophons:] Venice, Heirs of Aldus the Elder, December 1518-March 1521

£500 - 700

€600 - 830

The titles in this lot are: *Ex XIII. T. Livii decadibus prima, tertia, quarta; Titi Livii Patavini Decas Tertia; Index Decadis Quartae* and *Titi Livii Patavini librorum Epitomae, Lucius Florus*.

43•

CICERO (MARCUS TULLIUS)

Orationum, 3 vol., *Aldine device on titles, lacks 3 leaves (a1 and 2 blanks) in volume one, blank 2M12 in volume 2, and leaves 3M5-8 at end of volume 3, title to volume 2 cut to size and laid down, lower margin of title and final leaf of volume 3 trimmed, a few early ink annotations, late eighteenth century green calf, spines gilt with red morocco labels, slightly rubbed* [Ahmanson-Murphy 174, 179, 180.5; Renouard 85:1, 86:2; Adams C1850], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, January 1519

£400 - 600

€480 - 710

Provenance: Spellow Hill, bookplate (with later name added in ink "C.A. Smith, M.A.").

44•

STATIUS (PUBLIUS PAPINIUS)

Sylvarum libri V. Achilleidos libri XII. Thebaidos libri II. Orthographia et flexus dictionum graecatum omnium, *Aldine device on title and final leaf, text in Latin with dictionary in Greek, name cut away from blank upper margin of title, title underlined with device slightly coloured in reddish ink, calf antique* [Ahmanson-Murphy 175; Renouard 88:12; Adams S1672], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, January 1519

£500 - 700

€600 - 830

Second Aldine edition.

45•

DIO CASSIUS

Nervae et Traiani, atq; Adriani Caesaum vitae, *second Aldine edition, Aldine devices on title and final leaf, title tipped-in, extra blank inserted before gathering PP, shelf label and manuscript notes on endpapers, occasional pencil marks, g.e., August 1519--GREGORY, of Nazianuzus. Orationes, text in Greek, lacking 49 leaves (*8-F2 supplied in blank with manuscript title, final leaf supplied with manuscript device), April 1516, later vellum, the first with morocco gilt label, the second with manuscript title on spine* [Ahmanson-Murphy 181, 144; Renouard 87:8, 75:1; Adams S781, G1157], 8vo, [colophon:] Venice, Heirs of Aldus the Elder (2)

£300 - 500

€360 - 600

46•

HORATIUS FLACCUS (QUINTUS)

Poemata omnia, *third Aldine edition, Aldine device on title and final leaf, with blank A8, folio 8 slightly shorter with small tear repaired, several faint early ink annotations, red morocco gilt by S. Hardy, reusing earlier spine to similar design, g.e.* [Ahmanson-Murphy 184; Renouard 88:10; Adams H864], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, November 1519]

£600 - 800

€710 - 950

Provenance: Joachim Gomez de la Cortina, Marqués de Morante (1808-1868), noted bibliophile and rector at the University of Madrid, booklabel.

47•

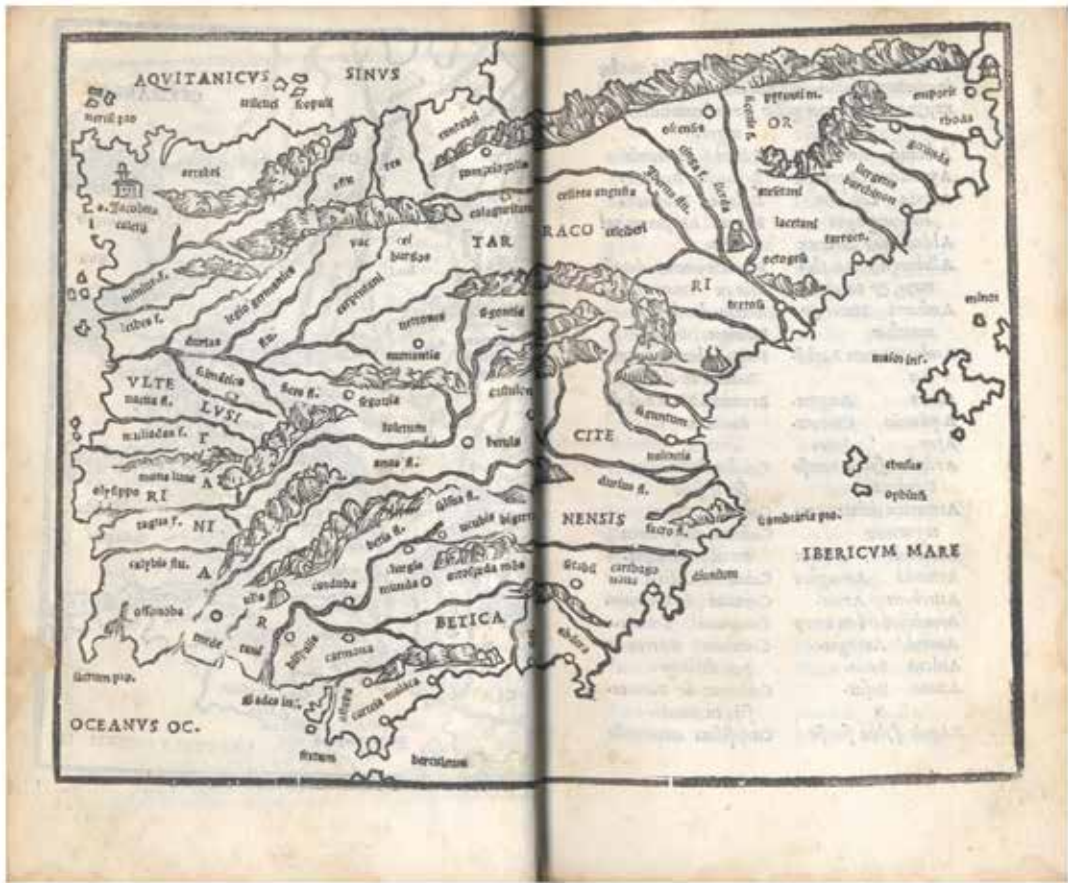
CAESAR (CAIUS JULIUS)

[Opera], *edited by Giovanni Giocondo, Aldine device on title, 2K8v and final leaf, double-page woodcut maps of Gaul and Iberia, woodcut illustrations, with blanks B8 and 2K7a few early ink annotations (mostly marginal), modern vellum* [Ahmanson-Murphy 185; Renouard 88:11; Adams C29], 8vo, [Venice, Heirs of Aldus the Elder, January 1518-November 1519]

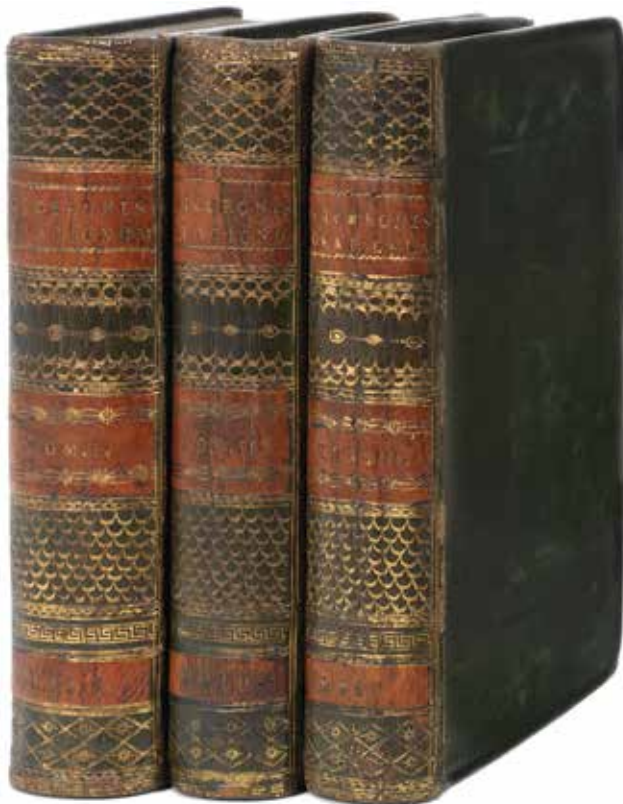
£800 - 1,200

€950 - 1,400

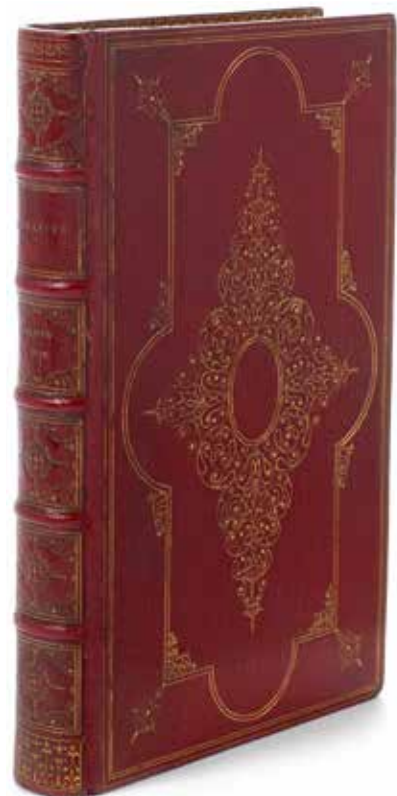
Second Aldine edition.



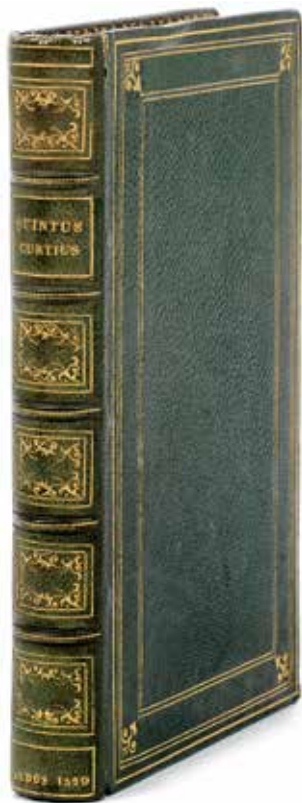
47



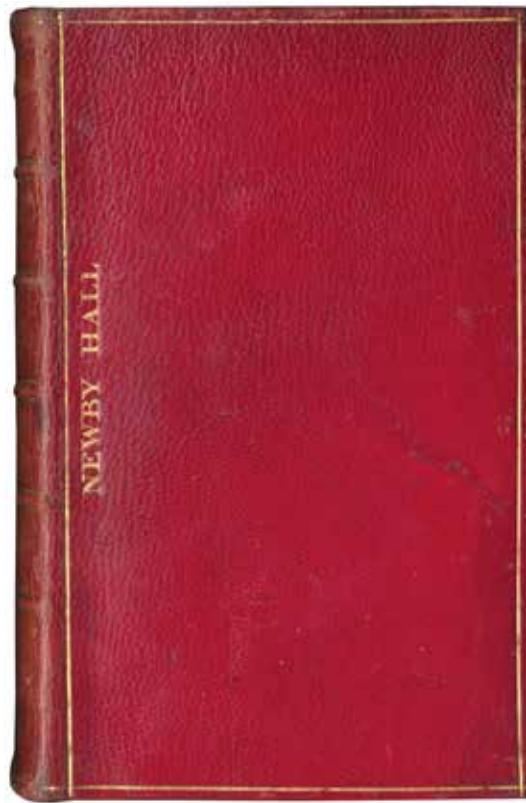
43



46



48



49



48•

CURTIUS (QUINTUS CURTIUS RUFUS)

De rebus gestis Alexandri Regis Maecedonum, *second state*, with "R" in "Curtius" on title, Aldine device on title and final leaf, without preliminary blank *8, green crushed morocco gilt, good clean copy [Ahmanson-Murphy 186.5; Renouard 88:1; Adams C3120], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, July 1520

£400 - 600

€480 - 710

49•

[GREEK ANTHOLOGY]

Florilegium diversorum epigrammatum in septem libros, *Greek text*, Aldine device on title, lacks final leaf with device, English red morocco gilt, gilt lettered "Newby Hall" on upper cover [Ahmanson-Murphy 195; Renouard 93:17; Adams A1183], 8vo, [colophon] Venice, Heirs of Aldus the Elder, January 1521

£1,000 - 1,500

€1,200 - 1,800

Second Aldine edition of an anthology of ancient Greek and Byzantine epigrams compiled by the thirteenth century scholar Maximus Planudes. This edition includes 19 additional epigrams, and has several revisions.

Provenance: Metcalfe Robinson (1629-1689), politician, inscription on title; Lord Grantham, bookplate and "Newby Hall" gilt stamp on upper cover.

50•

LIVIVS (TITUS)

[Decades] Ex XIII. T. Livii decadibus prima tertia quarta, 5 parts in 1 vol., Aldine device on title and 2 parts titles, lacking 3 leaves (3q8 Aldine device, A1 and I8), early ink marginalia, later calf, rebacked [Ahmanson-Murphy 196; Renouard 89:6; Adams L1324], folio (300 x 200mm.), [colophon:] Venice, Heirs of Aldus the Elder,

February 1521

£600 - 800

€710 - 950

First Aldine folio edition.

Provenance: William Hamlin Wilder II, bookplate.



51



50

51•

DIDYMUS

Interpretationes et antiquae, et perquam utiles in Homeri Iliada, nec on in Odyssea [-Porphyrii philosophi homericarum quaestionum liber], 2 parts in one vol., *Greek text, Aldine device on titles and final leaf of second part, with blank R8, title soiled with early inscription erased resulting in small hole in blank area, a few single wormholes at beginning and end, early twentieth century morocco, gilt tooled Aldus device on covers, inner gilt dentelles, g.e., headband slightly frayed* [Ahmanson-Murphy 200; Renouard 91:6; Adams D441], 8vo, [colophon: Venice, Heirs of Aldus the Elder, May 1521]

£700 - 900

€830 - 1,100

First Aldine edition.

Provenance: H.C. Hoskier (1864-1938), ownership inscription dated 1902; E. Crawshaw, bookplate.

52•

SUETONIUS TRANQUILLUS (CAIUS)

[Opera] XII caesares, *lacking 15 leaves (E1-F7), faded manuscript marginalia, early nineteenth century calf, g.e., rebacked preserving original spine strip, 1521--LACTANTIUS (Lucius Caecilius Firmianus) [Opera] part 1 (of 2), lacking all after *4 (Tertullian AA-FF8), title soiled and worn, manuscript notes on endpaper and occasional margins (some trimmed), early calf, rebacked, metal clasps lacking, April 1515, Aldine devices* [Ahmanson-Murphy 201, 132; Renouard 91:7, 70:2; Adams S2035, L16], 8vo, [colophon:] Venice, Heirs of Aldus the Elder (2)

£300 - 400

€360 - 480

53•

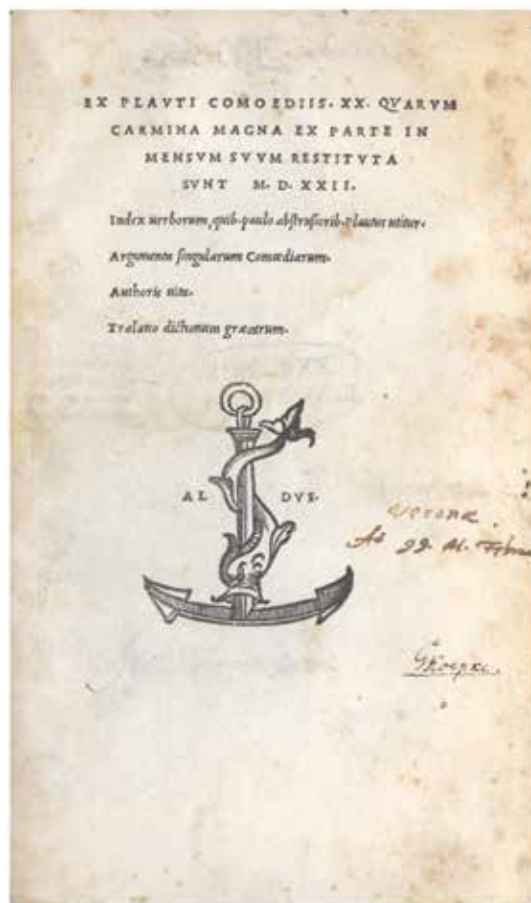
APULEIUS (LUCIUS)

[Opera] Metamorphoseos, sive lusus asini libri XI, *text in Latin and Greek, Aldine device on title and final leaf, occasional early ink marginalia in Latin and Greek, eighteenth century panel calf, rebacked and recornered* [Ahmanson-Murphy 202; Renouard 91:8; Adams A1362], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, May 1521

£800 - 1,200

€950 - 1,400

Provenance: Charles Meek, bookplate. See illustration overleaf.



53

57

54°
TERENTIUS AFER (PUBLIUS)

[Comoediae], Aldine device on title and final leaf, eighteenth century red morocco gilt, rebacked preserving some of original spine [Ahmanson-Murphy 203; Renouard 91:9; Adams T316], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, June 1521

£1,500 - 2,000

€1,800 - 2,400

Scarce second Aldine edition, no copy of this edition on ABPC.

55°
CICERO (MARCUS TULLIUS)

In hoc volumine haec continentur Rhetoricorum ad Herennium lib. III, Aldine device on title and final leaf, without preliminary blank **8, old tear repaired to title with indistinct faded inscription, small area of repair to upper margin of *2, early ink annotations in some margins, later vellum [Ahmanson-Murphy 207; Renouard 93:13; Adams C1677], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, October 1521

£500 - 700

€600 - 830

56°
JUSTINUS (MARCUS JUNIANUS)

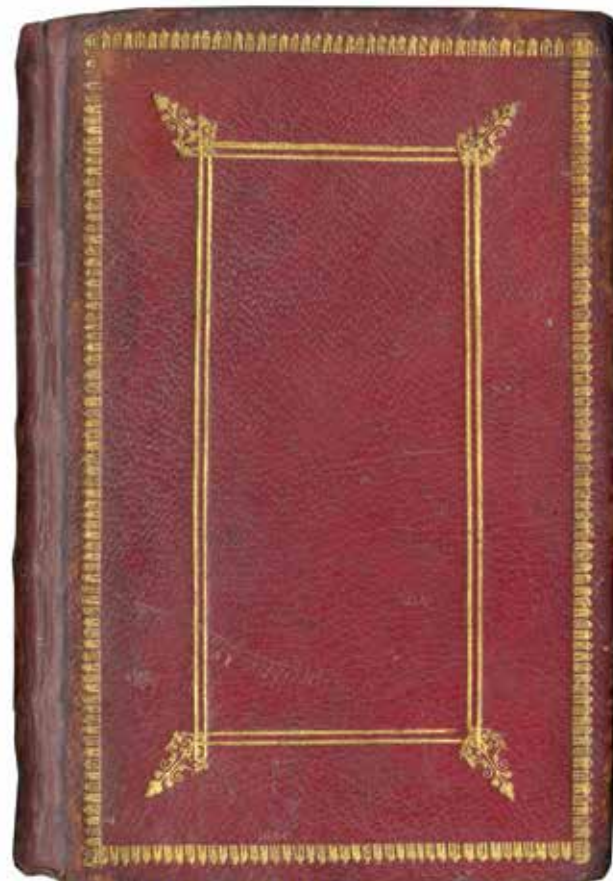
Trogi Pompei externae historiae in compendium ab Justino redactae. Externorum imperatorum vitae auctore Aemilio Probo, Aldine device on title and final leaf, blank upper margin of final leaf trimmed and replaced, nineteenth century red morocco gilt, g.e., slightly rubbed [Ahmanson-Murphy 209; Renouard 96:9; Adams J723], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, January 1522

£600 - 800

€710 - 950

First Aldine edition, described by Renouard as "Edition fort rare, et bien plus correcte que toutes les précédentes du quinzième siècle et du commencement du seizième".

Provenance: "Airth", early twentieth century bookplate.



54

57•

PLAUTUS (TITUS MACCIUS)

[Comoediae], Aldine device on title and final leaf, manuscript name "Ge Koepke" and "Verona..." in another hand on title, short tear to title, light dampstain *1-**1, light scattered marginal spotting, calf antique, red edges [Ahmanson-Murphy 211; Renouard 94:3; Adams B3101], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, July 1522

£1,000 - 1,500

€1,200 - 1,800

The only Aldine edition.

Provenance: Ernest Kopke, ink name on recto and inkstamp on verso of title; George T. Ettinger, Allentown, PA., ink stamp on endpaper.

58•

BUDÉ (GUILLAUME)

Libri v de Asse, & partib. eius post duas Parisienses impressiones ab eodem ipso Budaeo castigati, Aldine device on title and final leaf, extensive early scholarly annotations (mostly in margins), hole with loss of a few letters to leaf H6 as a result of an old ink smudge, ownership inscription erased, and smudged early oval stamp on title, later vellum with gilt arms on covers [Ahmanson-Murphy 212; Renouard 94:3; Adams B3101], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, September 1522

£1,500 - 2,000

€1,800 - 2,400

First and only Aldine edition.

Provenance: numerous early scholarly annotations, with name erased on title; obscured oval stamp on title; Chateau d'Harzillemont, bookplate and arms on covers. See illustration overleaf.



58

59° LUCIAN of Samosata

Dialogi et alia multa opera, *Aldine device on title, text in Latin and Greek, lacks 22 leaves (2D4-5, which were suppressed by the Inquisition and are also missing in Ahmanson-Murphy copy, and 2E1 to end), tear repaired to one leaf, several early ink marginalia, early inscription on title, eighteenth century calf, rebaked [Ahmanson-Murphy 213; Renouard 95:4; Adams L1604], folio (299 x 200mm.), [Venice, Heirs of Aldus the Elder, October 1522]*

£400 - 600

€480 - 710

Second Aldine edition, and the third edition in Greek of Lucian's *Dialogues*. This copy lacks the two leaves which were suppressed and censored by the Inquisition (as in the Ahmanson-Murphy copy), and the final section which comprises works by Philostratus the elder and younger, and Callistratus.

Provenance: "Ex Dono Magistri Joannis Courtier praesbyteri... 1576", inscription on title; O.J. Perkins, late nineteenth century inscription.

60° ASCONIUS PEDIANUS (QUINTUS)

Expositio in IIII orationes M. Tullii Cic. contra C. Verrem, *Aldine device on title and final leaf, with blank *4, early sheep gilt [Ahmanson-Murphy 216; Renouard 96:8; Adams A2054], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, December 1522*

£1,000 - 1,500

€1,200 - 1,800

Fine copy of the First Aldine edition of Asconius's commentaries on Cicero's speeches.

61° SENECA (LUCIUS ANNAEUS)

Naturalium quaestionum libri VII, *Aldine device on title and final leaf, good margins, dampstaining at beginning and end (quite heavy from title to folio 2), near illegible ink annotation (1740) on title, early limp vellum, soiled, early ink lettering on lower edge, later ink title and paper label "BVN. 85" on spine [Ahmanson-Murphy 217; Renouard 96:10; Adams S932], large 8vo (210 x 135mm.), [colophon:] Venice, Heirs of Aldus the Elder, February 1522 [but 1523]*

£1,000 - 1,500

€1,200 - 1,800

SCARCE. "Ce livre est depuis long-temps regardé comme un des plus rares de ceux qu'ont imprimés les Alde" (Renouard). The Ahmanson-Murphy copy lacks 2 leaves.



59



62



60



60

62•

CLAUDIUS (CLAUDIUS)

Opera quam diligentissime castigata, quorum indicem in sequenti pagina reperies, Aldine device on title and final leaf, eighteenth century calf gilt, rebaked preserving finely tooled spine [Ahmanson-Murphy 218; Renoard 96:1; Adams C2073], 8vo, [colophon:] Venice, [Heirs of Aldus the Elder], March 1523

£800 - 1,000

€950 - 1,200

The only Aldine edition of the writings of Claudianus.

Provenance: ink shelfmark "D10:98", and note "bought 1905"; pencil note "Baring copy".



63



64

63•

VALERIUS FLACCUS (GAIUS)

Argonautica, Aldine device on title and final leaf, title repaired at inner and lower edge, [Ahmanson-Murphy 221; Renouard 97:3; Adams V77], Venice, Heirs of Aldus the Elder, 1523; AUSONIUS (DECIMUS MAGNUS) *Opuscula varia*, printer's device on title and at end [Adams 2291], Lyon, S. Gryphus, 1540, 2 works in 1 vol., occasional soiling, modern calf preserving early calf panels with gilt corner- and centre-pieces, 8vo

£1,000 - 1,500

€1,200 - 1,800

Provenance: A. Roüil, ownership inscriptions dated 1810 on front paste-down; Nathan Comfort Starr, book label.

64•

SILIUS ITALICUS (CAIUS)

De bello punico secundo XVII libri nuper diligentissime castigati, Aldine device on title and final leaf, Jesus College inscription on title, worming in margins of last few leaves, later half vellum over floral boards [Ahmanson-Murphy 223; Renouard 98:6; "peu commune"; Adams S1134], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, July 1523

£400 - 600

€480 - 710

First Aldine edition, based on the Giunta edition of 1515 but containing an additional 84 verses in book VIII that had recently been discovered.

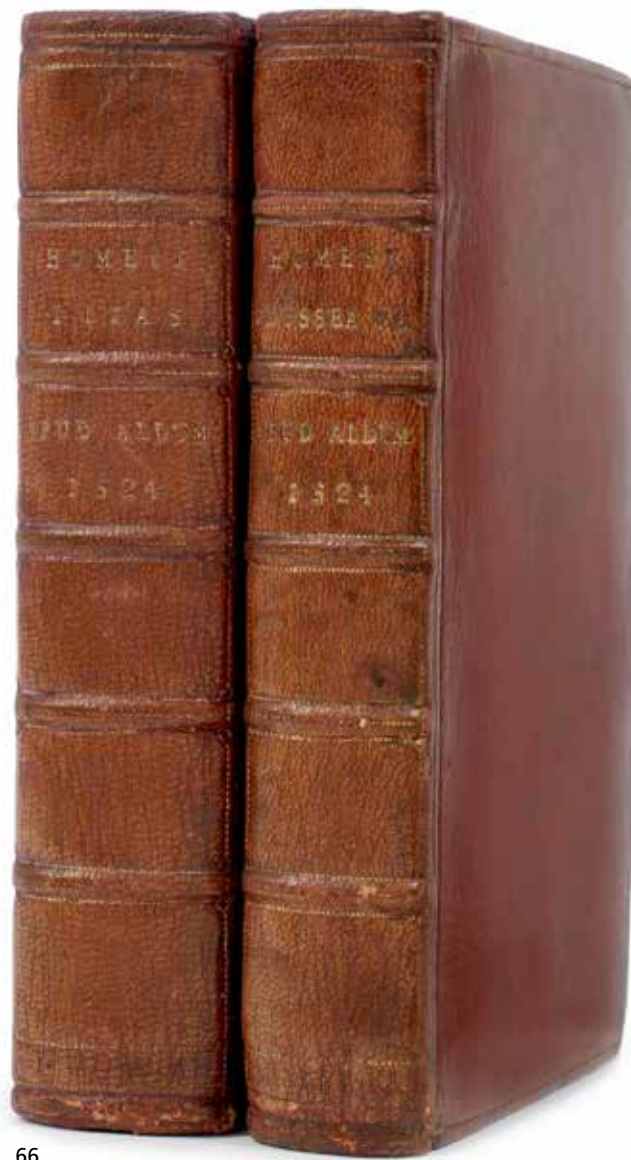
65•

CICERO (MARCUS TULLIUS)

[De Philosophia]. *Secundo volumine haec continentur*, vol. 2 only (of 2), Aldine device on title and final leaf, near illegible manuscript name on title "Alexandri ...", ink notes on recto of final leaf recto, dampstaining on C-D8, and some other margins, later vellum [Ahmanson-Murphy 225; Renouard 97:5; Adams C1741], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, August 1523

£300 - 500

€360 - 600



66

66•

HOMER

[Works in Greek] Ilias and Ulyssea. Batrachomyomachia. Hymni XXXII, 2 vol., *titles in Greek and Latin, Aldine device on titles and verso of the final leaf in each volume, a little very light foxing and browning to first and final few leaves, late eighteenth century red morocco gilt, g.e., spines very slightly faded* [Ahmanson-Murphy 226; Renouard 98:1; Adams H745; Brunet III, p. 269; Graesse III, 326], 8vo (162 x 10mm.), [colophon:] Venice, Heirs of Aldus the Elder, April 1524

£6,000 - 8,000

€7,100 - 9,500

A fine clean copy of the third Aldine edition, printed in Greek throughout except for the two letters in Latin from Aldus to Girolamo Aleandro, which were reprinted from the first Aldine edition. The first volume contains the *Iliad* and Herodotus' *Life of Homer*, and the second comprises the *Odyssey* and *Homeric Hymns*.



67

67•

HERODIAN

Historiarum lib. VIII, 2 parts in one vol., Aldine device on title and final leaf, text in Greek and Latin, lacks 2 preliminary blanks, upper quarter of final leaf including rule border (but not device) cut away and replaced in pen facsimile, early ink note on edition on front free endpaper, eighteenth century red morocco, rebacked, rubbed [Ahmanson-Murphy 227; Renouard 98:2; Adams H377], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, September 1524

£700 - 900

€830 - 1,100

68•

PRISCIANUS

[Opera], Aldine device on title and final leaf, extensive early ink marginalia, preliminaries with light dampstain, early inscriptions on title washed, later vellum, title inked on spine [Ahmanson-Murphy 243; Renouard 103:2; Adams P2113], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, May 1527

£600 - 800

€710 - 950

69•

HORATIUS FLACCUS (QUINTUS)

Poemata omnia, Aldine device on title and final leaf (both coloured in wash), with blank &8 in final gathering, ink annotation in margin of Q1, some foxing to opening leaves, arc of dampstaining in lower margin of approximately 40 leaves at end, faint illegible inscription on title, and nineteenth century inscriptions on front endpapers, nineteenth century vellum [Ahmanson-Murphy 249; Renouard 104:8; Adams H869], 8vo, [colophon:], Venice, Heirs of Aldus the Elder, September 1527

£400 - 600

€480 - 710



70

70°

CELSUS (AURELIUS CORNELIUS)

In hoc volumine haec continentur. Aurelii Cornelii Celsi medicinae libri VIII... Quinti Sereni liber de medicina, *Aldine device on title and final leaf, opening initial supplied in red, numerous neat early manuscript annotations and underlinings, with signature erased from final leaf, circular library stamp erased from title and label removed from leaf *2, nineteenth century half sheep, spine gilt with tooled devices, headbands chipped* [Ahmanson-Murphy 250; Renouard 105:1; Adams C1241; Durling 908; Norman 428], 8vo, Venice, Heirs of Aldus the Elder, March 1528]

£1,000 - 1,500

€1,200 - 1,800

First Aldine edition of the medical compilation written by Celsus in the first century A.D., "the oldest medical document after the Hippocratic writings... it remains the greatest medical treatise from ancient Rome, and the first Western history of medicine" (Garrison & Morton). This edition also includes a poem relating to medicine and natural history by Quintus Serenus Samonicus (d.212).

71°

SANNAZARO (JACOPO)

De partu virginis. Lamentatio de morte Christi, *Aldine device on title and final leaf, slightly browned throughout, 4 leaves lacking (*3-6), long tear to G8, later limp vellum, rubbed* [Ahmanson-Murphy 255; Renouard 106:6; Adams S330], 8vo, [colophon:] Venice, Heirs of Aldus the Elder, August 1528

£300 - 400

€360 - 480

Second Aldine edition.

The title and preliminaries are for the August 1527 edition with the remainder (A1-I4) correct for this edition. The Ahmanson-Murphy copy is also made up of leaves from both the 1527 and 1528 editions.

72°

CAPELLA (GALEAZZO FLAVIO)

L'anthropologia, *title soiled with loss of one blank corner, hole in F2 with loss of some word, early limp vellum* [Ahmanson-Murphy 257; Renouard 110:1; Adams C578], [colophon:] Venice, Paulus Manutius, January 1533--APPIANUS, of Alexandria. Delle guerre, 2 vol., *titles within woodcut architectural borders (bound tight at inner margin), modern quarter calf*, [Venice, Pietro di Nicolini da Sabbio, April-May 1538], 8vo (3)

£300 - 400

€360 - 480



78

73° PONTANUS (JOHANNES JOVIANUS)

[Opera], *Aldine device on title and final leaf, one line ink amendment to title in neat early hand, nineteenth century calf gilt, rebaked preserving original spine* [Ahmanson-Murphy 262; Renouard 108:6; Adams P1871], 8vo, [colophon:] Venice, Paulus Manutius, August 1533

£300 - 500

€360 - 600

74° SCRIPTORES REI RUSTICAE

Libri de re rustica. M. Catonis Lib. I. M. Terentii Varronis Lib. III. L. Iunii Moderati Columellae Lib. XIII. Palladii Lib. XIII. *Aldine device on section title and final leaf, lacks general title and 3 preliminary leaves, full calf by T. Hardy, gilt dentelles, g.e.* [Ahmanson-Murphy 264; Renouard 109:9; Adams S812], 8vo, [colophon:] Venice, Paulus Manutius, December 1533

£300 - 400

€360 - 480

Second Aldine edition.

Provenance: H.C. Hoskier (1864-1938), ownership inscription 1902; E. Crawshaw, bookplate; S.H. de Leeuw, Wigan "Bought from McLeish, London 3.5.1947 30/-", pencil note.

75° GRATIUS, NEMESIANUS and OVIDIUS NASO

Poetae tres egregii nunc primum in lucem editi, *Aldine device on title and final leaf, later vellum, red ink note "P No. 161" inside upper cover, red morocco spine labels (chipped)* [Ahmanson-Murphy 267; Renouard 113:10, "Ce volume est rare"; Adams P1704], 8vo, [colophon:] Venice, Paulus Manutius, February 1534

£400 - 600

€480 - 710

A collection of hunting poems, including the editio princeps of Gratius, and a fragment of Ovid's *Haliutica*. Rare, according to Renouard.

76° VALERIUS MAXIMUS (GAIUS)

[Opera], *Aldine device on title and final leaf, signatures d and n browned, small piece of blank corner lacking from m3, seventeenth century limp vellum, author's name in ink on lower edges* [Ahmanson-Murphy 269; Renouard 110:2; Adams V104], 8vo, [colophon:] Venice, Paulus Manutius, March 1534

£400 - 600

€480 - 710

Provenance: Manuscript note of "Cazolar Eurlanar...1634" on front free endpaper.



79

77•

TACITUS (PUBLIUS CORNELIUS)

[Opera] Exacta cura recognitus, et emendatus, *Aldine device on title and final leaf, occasional light marginal browning, modern diced calf gilt* [Ahmanson-Murphy 275; Renouard 112:8; Adams T25], 8vo, [colophon:] Venice, Paulus Manutius, November 1534

£400 - 600

€480 - 710

The only Aldine edition of Tacitus' Works.

78•

PHILOPONUS (JOHANNES)

In posteriora resolutoria Aristotelis commentaria, *Aldine device on title, Greek text, woodcut ornament and large decorative initial on a3, lacks all after p.101 (n5), numerous early scholarly marginal annotations in Greek, note on title, modern vellum with Aldine device painted on upper cover* [Ahmanson-Murphy 276; Renouard 113:9; Adams P1044], folio (300 x 205mm.), Venice, Paulus Manutius, December 1534

£400 - 600

€480 - 710

Provenance: Victor Cousin (1792-1867, French philosopher), inscription on title "V. Cousin 6 Mai 1820".

79•

JUVENALIS (DECIMUS JUNIUS) and AULUS PERSIUS FLACCUS

[Satyrae], *Aldine device on title, nineteenth century calf gilt ?by Slorr & Rodge of Grantham, covers with 3-line fillet border enclosing Aldine dolphin and anchor device, g.e., rebaked preserving most of original spine* [Ahmanson-Murphy 277; Renouard 113:1; Adams J777], 8vo, [colophon:] Venice, Paulus Manutius, March 1535

£500 - 700

€600 - 830

Provenance: "Exemplar Bibl. Gaignat, Inscript. Catal. No.1435", inscription on front free endpaper; Sir John Hayford Thorold (1773-1831), with Syston Park bookplate; K.K. Wood, bookplate.



81

80°
SANNARZARO (JACOPO)

Opera omnia latine scripta, *author's name in ink on lower edge, modern calf-backed boards*, September 1535--LACTANTIUS (LUCIUS) [Opera], *lacks V3-4, nineteenth century half calf*, March 1535--OVIDIUS NASO (PUBLIUS) Opera omnia, vol. 1-2, *volume one lacks blank D8, upper blank margin of title replaced, small hole touching letters of final 3 leaves of volume 2, light dampstaining in volume 2, modern calf*, January-September, 1533, *Aldine device on titles and final leaf of each volume* [Ahmanson-Murphy 279, 278, 266; Renouard 114:3, 113:2, 109:8], 8vo, [colophon:] Venice, Paulus Manutius; and 3 others, Aldines of 1530s (7)

£300 - 500

€360 - 600

81°
PLINIUS SECUNDUS (GAIUS)

Naturalis historiae, 4 vol. (including Index), *Aldine device on titles, and final leaves of volumes 1-3, the extreme lower margin of signature A in volume one nibbled, coroneted cypher booklabel, uniform later vellum with morocco gilt labels on spine* [Ahmanson-Murphy 280, 1034; Renouard 114:4; 116:1; Adams P1564], 8vo, [colophon:] Venice, Paulus Manutius, 1535-1536; Heirs of Andrea Torresani, 1538

£1,000 - 1,500

€1,200 - 1,800

Fine Aldine edition, complete with the scarce index.

82°
CICERO (MARCUS TULLIUS)

Epistolae familiares diligentius, 2 parts in one vol., *Aldine device on titles and final leaf of each part, with 2 preliminary blanks (bound before title), neat inscription "Lux mitis delicio est. J.C." on title, seventeenth century calf, rebacked* [Ahmanson-Murphy 286; Renouard 120:6; Adams C1946], 8vo, [colophon:] Venice, Paulus Manutius, July 1540

£400 - 600

€480 - 710

Provenance: Richard and Robert Rich, early signature trials on endpaper; C.W. Loscombe, bookplate; John Murray, Newstead, Wimbledon Park, gilt bookplate.

83°
[ABRAVANEL (JUDAH)]

Dialogi di amore, composte per Leone medico di Nazione Hebreo, *Aldine device on title and final leaf, illegible early ink annotations on title (laid down), scattered worming to opening 4 and final 2 leaves, folio 7 neatly reinserted, several early ink annotations including series of astrological signs, later vellum-backed boards* [Ahmanson-Murphy 303; Renouard 123:10; Adams 60], 8vo, [colophon] Venice, Paulus Manutius, 1541

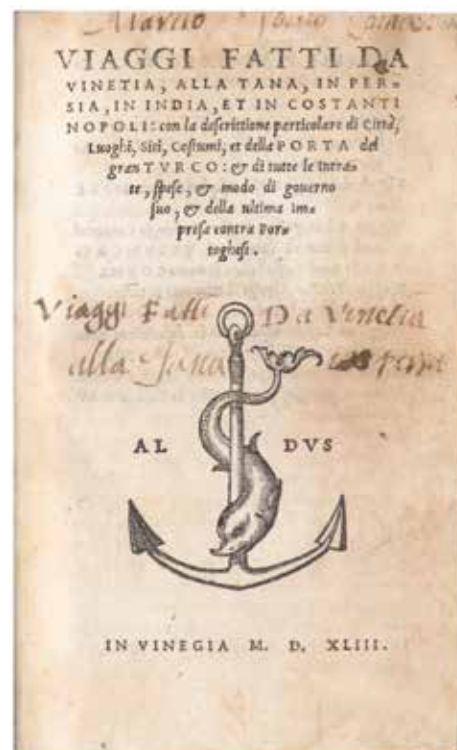
£1,000 - 1,500

€1,200 - 1,800

First Aldine edition of a "Dialogues of Love", first published six years earlier in Rome, by the Jewish physician and poet Judah Abravanel.



82



85

84•

SPERONI DEGLI ALVAROTTI (SPERONE)

Dialoghi... nuovamente ristampati, & con molta diligenza riveduti, & corretti, Aldine device on title and final leaf, modern calf [Ahmanson-Murphy 315; Renouard 128:5; Adams S1566], 8vo, Venice, [Paul Manutius], 1543

£300 - 500

€360 - 600

First Aldine edition.

85•

VIAGGI

Viaggi fatti da Vinetia, alla Tana, in Persia, in India, et in Costantinopoli: con la descrizione particolare di città, loughi, siti, costumi, et della porta del Gran Turco, FIRST EDITION, Aldine device on title and verso of final leaf, light dampstaining, final leaf laid down obscuring device, hole with loss of text to final 4 leaves (quite substantial to final 2), very thin trace of worming in upper corner touching letters to approximately 14 leaves, early ownership inscription on title, modern quarter morocco, morocco-backed book box [Ahmanson-Murphy 317; Renouard 128:8; Adams V623; Atabey 761], 8vo, Venice, [Paulus Manutius], 1543

£700 - 900

€830 - 1,100

Edited by Antonio Manuzio, the son of Aldus, this volume contains voyages by Giosafat Barbaro to Tana in 1436 and Persia in 1471, Ambrogio Contarini to Persia in 1473 to 1477, and Luigi Roncinotto to Ethiopia, Persia and India from 1529 to 1532. It also includes Benedetto Ramberti's account of the Turkish Sultan's campaign against the Portuguese settlement at Diu in 1538.

86•

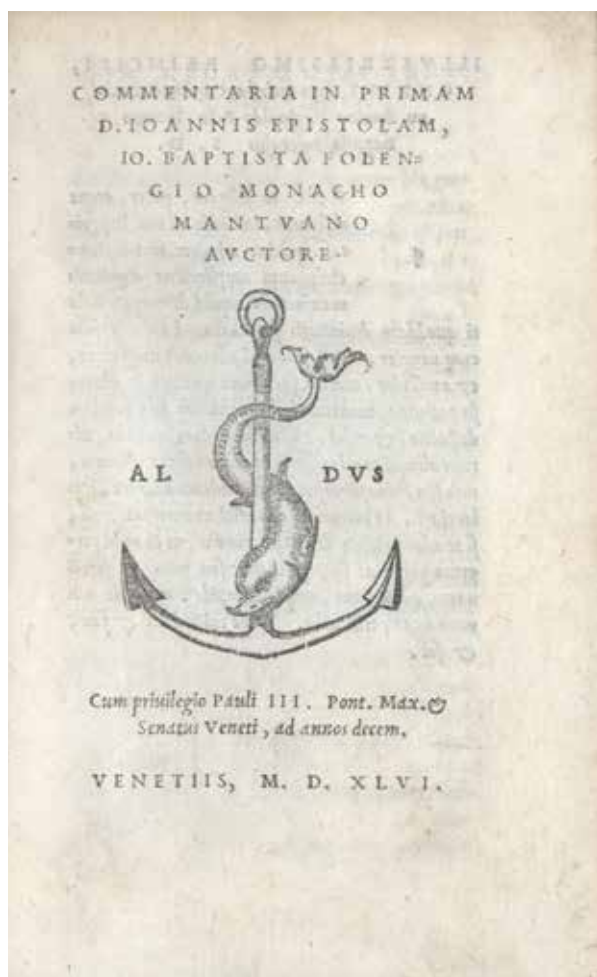
SPERONI DEGLI ALVAROTTI (SPERONE)

Dialoghi... novamente ristampi, & con molta diligenza riveduti, & corretti, Aldine device on title and final leaf, dated 1544 on title and 1545 on colophon, faint early ink annotations (including ownership inscription obscured on title), modern maroon morocco gilt [Ahmanson-Murphy 322; Renouard 130:5; Adams S1567], 8vo, Venice, Paulus Manutius, December 1544-1545

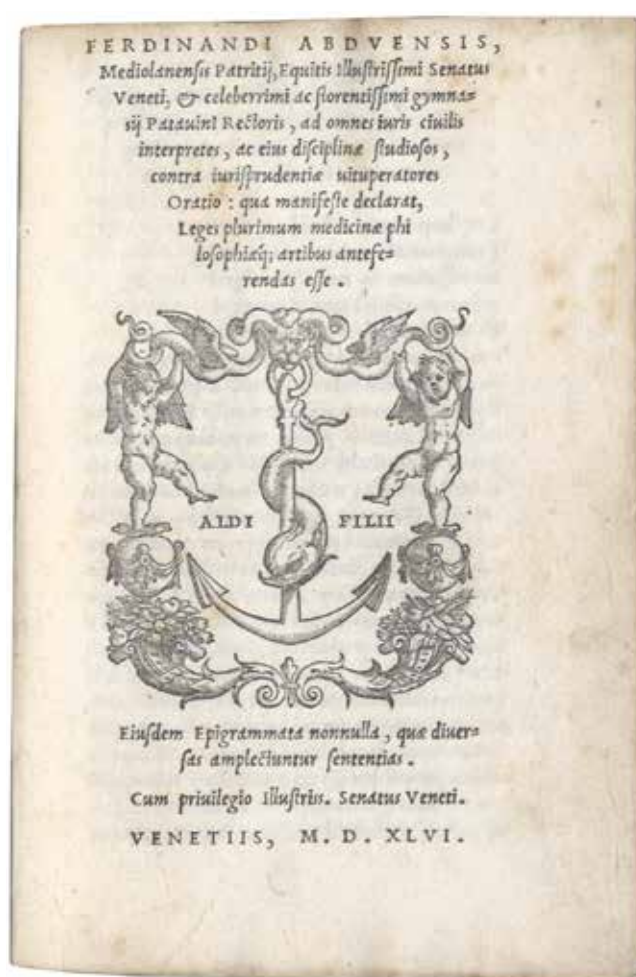
£300 - 500

€360 - 600

Second Aldine edition.



90



93

87•

RICCI (BAROLOMEO)

De imitatione libri tres ad alfonsum atestium principem, suum in literis alumnum, Heruclis II, earlier marbled wrappers bound in, 1545--[MANUTIUS (PAULUS)] Lettere volgari, 2 vol., occasional light mostly marginal dampstaining, 1545--ASCONIUS PEDIANUS (QUINTUS) Expositio in IIII orationes, 1547--ABRAVANEL (JUDAH) Dialoghi di amore, lower half of title torn away with minor losses to imprint, dampstaining to margins of first 4 signatures, short tear on DD7, 1549, Aldine device on title and final leaf of each volume, modern calf [Ahmanson-Murphy 330, 337, 369, 389; Renouard 131:6, 131:7, 140:3, 146:13; Adams R490, L574, A2056, A62], 8vo, Venice, Paulus Manutius (5)

£500 - 800

€600 - 950

88•

APPIAN, of Alexandria

Delle guerre civili et esterne, 3 vol. in 2, Aldine device on titles and final leaf of each volume, upper blank fore-corner of opening 20 leaves and lower fore-corner of opening 2 leaves of volume 1 cut away, also several corners to final 6 leaves of volume 3 (all replaced), a very few pagination numerals shaved, light dampstaining at beginning of volume 1, nineteenth century half vellum, gilt morocco spine labels, early paper shelf mark on one spine [Ahmanson-Murphy 339; Renouard 134:19; Adams A1658], 8vo, Venice, Paulus Manutius, 1545

£300 - 500

€360 - 600

First Aldine edition.

Provenance: early ownership name erased from title of volume one; Bibliotheca Francisci Riccardi de Vernaccia, bookplate.

89•

PEDEMONTE (FRANCESCO FILIPPO)

Ecphrasis in Horatii Flacci artem poeticam, *Aldine device on title, lacks colophon leaf at end, title laid down, eighteenth century calf, spine gilt tooled within raised bands, paper lettering label at foot* [Ahmanson-Murphy 345; Renouard 138:16;], small 4to (210 x 160mm.), Venice, [Paulus Manutius], 1546

£300 - 400

€360 - 480

90•

FOLENGO (GIOVANNI BATTISTA)

Commentaria in primam D. Ioannis epistolam, *later marbled boards*, 1546--RICCI (BARTOLOMEO) De imitatione libri tres ad alfonsum atestium principem, suum in literis alumnus, Heruclis II, *manuscript poem in an early hand on front free endpaper recto and verso, modern calf*, 1545--FERRARI (GIROLAMO) Emendationes in Philippicas Ciceronis, *title lightly soiled with small ink smudge, institutional blindstamp and (verso) withdrawal stamp on title, later half vellum*, 1542--MANUTIUS (PAULUS) In epistolas Ciceronis ad atticum, *later vellum*, 1547, *Aldine device on title and final leaf of each volume* [Ahmanson-Murphy 347, 330, 307, 365; Renouard 135:1, 131:6, 125:6, 140:6; Adams F677, R490, F274, m458], 8vo, Venice, Paulus Manutius; and 2 others, Aldines of 1540s (6)

£600 - 800

€710 - 950

91•

[CICERO (MARCUS TULLIUS)]

[In omnes de arte rhetorica], 2 parts in 1, *lacking title, Aldine device on final leaf with manuscript contents list (misbound at front in place of title, some restoration), text in Latin and Greek in two numbered columns, woodcut historiated initials, lacking dd1 (a blank in its place), bookplates of Sir Jenison Gordon, Bart. and Robert & Eve Gregory Walterston, later blindstamped vellum with central initials GMRF, section of front cover and spine lacking, folio (209 x 109mm); Orationes*, 3 vol., *occasional browning (particularly in volume 3), ee4-5 and MM5-6 lacking (supplied from a small 8vo copy), 7 digit ink stamp on aii in each volume, bookplates of The Brooklyn Library, later quarter vellum gilt, 8vo* [Ahmanson-Murphy 353, 342; Renouard 136:8, 136:9; Adams C1698, C1644], [colophon:] Venice, Paulus Manutius, 1546 (4)

£400 - 600

€480 - 710

92•

CICERO (MARCUS TULLIUS)

De philosophia [-volumen secundum], 2 vol., *Aldine device on general titles, parts title, end of volume one, and on final leaf of each volume, volume one title and final leaf with light spotting, upper margin shaved touching headline on 3 leaves; volume 2 title slightly browned with 2 very small holes, with worm hole in upper margin of last 8 leaves (final leaf repaired), volume one nineteenth century diced calf, g.e., rebaked, volume 2 later half vellum* [Ahmanson-Murphy 354; Renouard 137:11-12; Adams G1254], 8vo, Venice, Paulus Manutius, 1546 (2)

£600 - 800

€710 - 950

93•

ABDUENSIS (FERDINANDUS)

Ferdinandi Abduensis... ad omnes iuris civilis interpretes, ac eius disciplinae studiosos, contra jurisprudentiae uituperatores oratio, *Aldine device on title and final leaf, nineteenth century marbled boards, red morocco spine labels* [Ahmanson-Murphy 356; Renouard 137:14; Adams A146], 8vo, Venice, [Paulus Manutius], 1546

£400 - 600

€480 - 710

First edition of a work on Italian civil law.

94•

PETRARCA (FRANCESCO)

Il Petrarca, *Aldine device on title and final leaf, small greasemarks on first and final leaves, ink notes on the edition by H.C. Hollway-Calthorp on endpaper, nineteenth century half calf, gilt lettered on spine, slightly rubbed* [Ahmanson-Murphy 359; Renouard 138:19; Adams P811], 8vo, Venice, [Paulus Manutius], 1546

£400 - 600

€480 - 710

Fifth and last Aldine edition of Petrarch's works, "...elle est bien imprimée, très correcte, et les exemplaires en sont presque aussi rares et non moins estimables que ceux des éditions précédentes" (Renouard).

Provenance: H.C. Hollway-Calthorp, bookplate ("Florence, May 1883"), with his full-page description of this edition.



95



100

95•

CASTIGLIONE (BALDASSARE)

Il libro del Cortegiano, Aldine device on title and final leaf, occasional light dampstaining, small piece of margin torn away from final leaf, recased in later limp vellum [Ahmanson-Murphy 367; Renouard 139:1; Adams C933], 8vo, [colophon:] Venice, Paulus Manutius, 1547

£500 - 700

€600 - 830

96•

[MANUTIUS (PAULUS)]

Lettere volgari di diversi nobilissimi huomini eccellentissimi ingegni, scritte in diverse materie, 2 vol. in 1, Aldine device on titles and final leaf of each, small hole filled in upper fore-margin of first title, modern vellum, red morocco spine label [Ahmanson-Murphy 390; Renouard 146:14; Adams L577], 8vo, Venice, [Paulus Manutius], 1549-1550

£300 - 400

€360 - 480

97•

CONTI (NATALE)

De venatione libri IIII, FIRST EDITION, woodcut device on title (anchor coloured blue by hand) and final leaf, lacks M1, early pen and ink drawing in lower margin of 2 leaves (D2v and E3r), straight-grained morocco gilt by Thouvier, g.e., JEANSON COPY [Ahmanson-Murphy 405; Renouard 152:14; Adams C2431], 8vo, Venice, [Paulus Manutius, after September 5], 1551

£1,000 - 2,000

€1,200 - 2,400

Includes attractive early ink drawings in the margins of two leaves, one depicting a dog in a landscape, the other feeding rabbits. Scarce.

Provenance: H. Gallice, bookplate; Marcel Jeanson, bookplate (Sotheby's Monaco, Feb. 28, 1987, lot 144).

98•

OLYMPIDORUS

In meteora Aristotelis commentarii, vol. 2 only (of 2), preface by Johannes Baptista Camozzi and Philippe Ghisilero, text in Latin and Greek, Aldine device on title and final leaf, with privilege leaf from Pope Julius III, woodcut diagrams in the text, early inscription obscured on title, occasional light dampstaining, contents working loose, later vellum gilt, slightly worn [Ahmanson-Murphy 412; Renouard 151:6; Adams O169], folio (209 x 200mm.), Venice, [Paulus Manutius], 1551

£600 - 800

€710 - 950



97

99•

APPIAN, of Alexandria

Historia delle guerre esterne de Romani, parts 2 and 3 (of 3) in 2 vol., leaves of second slightly browned, tape repair on 113-6, modern boards (part 3 calf-backed, with slipcase), 1551--ARISTOTLE. [Opera], vol. 2 and 6 (of 6), text in Greek, volume 2 with institutional ink stamp on title, "Mary Whiton Calkins" bookplate, modern boards; volume 6 with repaired title (partially lacking), modern calf, spine faded, 1551-1552--Epistolae clarorum virorum, occasional spotting, manuscript jottings on title and final leaf, small holes on title, later quarter speckled calf, 1556, woodcut Aldine devices [Ahmanson-Murphy 419, 411, 506; Renouard 152:16, 150:5, 169:13; Adams A1359, A1733, E275], 8vo, Venice, Paulus Manutius; and another, Aldine 1556 (6)

£300 - 500

€360 - 600

100•

BEMBO (PIETRO)

Historiae Venetae libri XII, FIRST EDITION, Aldine device on title and final leaf, long tear repaired to 13, ink annotation and underlining on A1, running title or Bembo's initials in a near near-contemporary hand throughout, twentieth century calf gilt [Ahmanson-Murphy 420; Renouard 52:17, "Belle édition"; Adams B597], folio (300 x 196mm.), Venice, Paulus Manutius, 1551

£1,000 - 1,500

€1,200 - 1,800

First edition of Bembo's history of his native Venice from 1487 to 1513, in which he drew upon the diaries of the Venetian historian Marin Sanudo (1466-1535).

101•

CICERO (MARCUS TULLIUS)

In omnes M. Tullii Ciceronis orationes... doctissimorum virorum enarrationes, Aldine device on title and final leaf, title strengthened at inner margin, some worming confined to margins towards end, light dampstaining to final few leaves, modern calf-backed marbled boards [Ahmanson-Murphy 428; Renouard 153:4; Adams C1903], folio (309 x 205mm.), Venice, [Paulus Manutius], 1552

£400 - 600

€480 - 710

102•

CICERO (MARCUS TULLIUS)

Opera philosophica, 2 vol., *text in Latin and Greek, volume 2 title lacking with duplicate of second title of volume 1 supplied, ee2-8 misbound upsidetown, final leaf of volume 1 torn with loss and volume 2 misbound with title, manuscript names of "Thom: Kitchin 1689" and "Antonnis Abbotsom" on title of volume 2, nineteenth century half calf, 1552--MANUTIUS (PAULUS) Commentarius, variant with correct signature B2, book label of Margaret Hubbard, St Anne's College, Oxford, modern half calf, 1557--ALDUS, the Younger. Eleganze, lacking Y8 (final blank), preliminaries reinserted, title partially detached with device coloured, later quarter calf, 1558--MURET (MARC ANTOINE) Orationes, woodcut historiated initials, first and final leaves slightly browned, ink stamp and manuscript name "Hier Merz Kauttbeurentii" on title, later boards, rubbed, 4to (109 x 104mm.), 1555, Aldine devices [Ahmanson-Murphy 431, 520A, 533, 484; Renouard 154:7, 171:10, 173:6, 165:9 Adams C1757, M466, E100, M1947], all but the last 8vo, Venice, [Paulus Manutius]; and 2 others, Aldine Press 1550s (7)*

£300 - 500

€360 - 600

103•

PARISETUS (LUDOVICUS)

De divina in hominem benevolentia, *lower margin of title replaced with early manuscript name replaced, light dampstaining mainly affecting A-H, bookplate of Cosmo Alexander Gordon, 1552--CICERO (MARCUS TULLIUS) Orationes, vol. 1 and 3 (of 3), margins of first lightly browned with faint stamps on title, bookplate of Robert B. Lawrence in the second, 1554; Orationes, vol. 1 only (of 3) title repaired and soiled, light dampstain on upper margins, 1559; [Rhetoricorum ad C. Herennicum], vol. 2 (of 2) in 3 parts, occasional spotting, title repaired, 1550, Aldine devices, later vellum or half vellum [Ahmanson-Murphy 432, 468, 581, 391; Renouard 154:9, 161:13, 177:7, 148:5], 8vo, [colophon:] Venice, Paulus Manutius (5)*

£300 - 500

€360 - 600

104•

SPERONI DEGLI ALVAROTTI (SPERONE)

I dialoghi... nuovamante ristampati, & con molta diligenza riveduti, & corretti, *Aldine device on title and final leaf, some mainly light browning and soiling, some early ink marginalia and underlining, m4 repaired without loss, lower margins of s3 with ink stamp and s7 with hole, later vellum [Ahmanson-Murphy 435; Renouard 154:12; Adams S1570], 8vo, Venice, [Paulus Manutius], 1552*

£300 - 500

€360 - 600

Provenance: George M. Standish, ownership inscription on front free endpaper dated Rome, 1871; Londley Reference Library, Asheville, North Carolina, bookplate; with Goodspeed of Boston, bookseller's ticket on front paste-down.

105•

ABRAVANEL (JUDAH)

Dialoghi di amore, *Aldine device on title and final leaf, title soiled, bookplate of Vivian de Sola Pinto, eighteenth century calf, rebounded, 1552--MANUTIUS (PAULUS) Commentarius in epistolas Ciceronis ad Atticum, lacks blank 3L8, upper blank corner of title and first preliminary repaired, modern vellum-backed boards, 1561--CICERO (MARCUS TULLIUS) Le epistole famigliari, title laid down, lacks colophon with device, some headlines shaved, edges speckled red, modern vellum, 1566--Eleganze, insieme con la copia della lingua Toscana e Latina, dampstaining throughout, "G.C.S." stamp on title with paper label covering earlier inscription, later vellum, 1565, [Ahmanson-Murphy 436, 653, 765, 1739; Renouard 154:13, 183:12, 201:14, 198:7], Venice, [Paulus Manutius]--EUSTATHIUS. Gli amori d'Ismenio, woodcut device on title, later limp vellum [not in Adams], Venice, Andrea Muschio, 1566, 8vo (5)*

£300 - 400

€360 - 480

106•

CICERO (MARCUS TULLIUS)

In epistolas, *title slightly browned, light dampstaining to lower margins extending onto text in final signature FFF, 1553; Epistolae ad atticum, lacking 1 leaf (V8), small holes affecting letters on first two leaves, light dampstaining SS-X4, 1554 [colophon 1553]; De oratore libri III, vol. 2 (of 2: Rhetoricorum ad Herennium), later quarter speckled calf gilt, 1554--ALDUS, the Elder. Grammaticarum institutionum, slight browning, manuscript notes on final leaf verso and title, Aldus the Younger 1575, Aldine devices, the first two and the last title modern calf [Ahmanson-Murphy 446, 476, 467, 878; Renouard 157:11, 162:17, 161:12, 218:5; Adams M459, C1921, C1683, M434], 8vo, [colophon:] Venice, (except last mentioned) Paulus Manutius (4)*

£300 - 500

€360 - 600



110

107*

LUIGINI (FRANCESCO)

In librum Q. Horatii Flacci de arte poetica commentarius, 1554--DEMOSTHENES. Cinque orationi... tradotte di lingua Greca in Italiana, Landau-Finally bookplate, Bibliotheca Paoni stamp on title, 1557--CATULLUS, TIBULLUS and PROPERTIUS. [Opera], 3 parts in one vol., lacks 2 blanks, wormtrails in blank area of general title touching early "F.L." bookstamp in lower margin, occasional spotting and dampstains, 1558--(CICERO (MARCUS TULLIUS) Rhetoricorum ad C. Herennium libri III, volume 1 only (of 2), joints weakened, 1559--ASCONIUS PEDIANUS (QUINTUS) Expositio in III. orationes M. Tullii Ciceronis contra C. Verrem, ink name struck through on title, recased, 1553, Aldine devices on titles, later vellum, light soiling [Ahmanson-Murphy 457, 518, 536, 580, 447; Renouard 162:20, 171:8, 174:11, 177:6, 157:12], 8vo, Venice, [Paulus Manutius]; and 2 others, Aldine Press of 1550s (7)

£700 - 900

€830 - 1,100

108*

CATULLUS (GAIVS VALERIUS)

[Opera] ...et in eum commentarius M. Antonii Mureti, Aldine device on title and final leaf, title laid down, preliminaries with blank lower fore-corner torn away (replaced), brown morocco gilt by Sollot [Ahmanson-Murphy 459; Renouard 162:19; Adams C1145], 8vo, [colophon:] Venice, Paulus Manutius, 1554

£300 - 400

€360 - 480

Provenance: Harvard University Library, embossed stamp on title and *2, withdrawal stamp on recto.

109*

DEMOSTHENES

Orationum, vol. 1 (of 3), text in Greek and Latin, light browning or spotting, decorative and historiated initials, 1554--SALLUSTIUS CRISPUS (CAIVS) Coniuratio Catilinae, ink stamp and manuscript notes on title (some crossed out), hinges split with body of text loose, 1567--MANUTIUS (PAULUS) Antiquitatum romanarum, occasional light spotting, contemporary near illegible manuscript signature on title, early manuscript notes on paste-down with "Bibliotheca Lindesiana" bookplate, 1569; Commentarius, later manuscript dates on title, 1568, Aldine device on titles and final leaf of the second, early limp vellum with faded manuscript titles and dates on spines, all but the last lacking ties [Ahmanson-Murphy 465, 791, 813, 800; Renouard 160:10, 203:13, 207:12, 205:8; Adams D264, S163, M477, M462], 8vo, Venice, Paulus Manutius (4)

£300 - 400

€360 - 480

110•

DEMOSTHENES

Oratiorum, 3 vol., text in Greek and Latin, Aldine device on titles and final leaf of volume 3 (not required in other volumes), decorative initials, lacks final blank in volume 2, some headlines shaved in volume one, titles browned and strengthened at inner margins, volume 3 with word "Tertia" replaced in pen facsimile, and *2 strengthened at blank inner margin, modern vellum [Ahmanson-Murphy 465; Renouard 160:10; Adams D264], 8vo, Venice, Paulus Manutius, 1554

£300 - 400

€360 - 480

See illustration on preceding page.

111•

AESCHINES and DEMOSTHENES

Due orationi, Aldine device on title and colophon, manuscript notes and names crossed out on endpapers and title, signature A partially detached, worm holes in lower margins, bound in an early manuscript on vellum with 5-line initial on back panel, worn, housed in modern box [Ahmanson-Murphy 466; Renouard 160:11; Adams A259], 8vo, Venice, [Paulus Manutius], 1554

£400 - 600

€480 - 710

Provenance: Josephi M. Silvestrini Anconitani, bookplate.

112•

MEDICI (LORENZO DE)

Poesie volgari, second state with four leaves in gathering "O" (without the "suppressed" leaves), Aldine device on title and final leaf, dampstaining, nineteenth century calf, rebaked in calf gilt [Ahmanson-Murphy 473; Renouard 162:23], 8vo, Venice, Paulus Manutius, 1554

£300 - 400

€360 - 480

Provenance: Henry B.H. Beaufoy, bookplate; G.R. Mitchison, booklabel.

113•

MANUTIUS (PAULUS)

Lettere volgari di diversi nobilissimi huomini, 2 vol. in 1, Aldine devices on titles, colophon verso and final leaf, blank final leaf of volume 1 loose, lower margin of final colophon repaired, contemporary sheep, rebaked in eighteenth century morocco gilt [Ahmanson-Murphy 474; Renouard 163:24; Adams L580], 8vo, Venice, Paulus Manutius, 1554

£300 - 400

€360 - 480

Fifth Aldine edition.

114•

MANUTIUS (PAULUS)

Lettere volgari di diversi nobilissimi huomini, 2 vol. in 1, mixed edition, Aldine devices on titles and final leaves, eighteenth century calf with gilt ruled margins enclosing circular devices, rebaked preserving original spine, g.e. [Ahmanson-Murphy 474, 507; Renouard 163:24, 169:14; Adams L580, L589], 8vo, Venice, Paulus Manutius, 1554-1556

£300 - 400

€360 - 480

Provenance: The Macro-Dawson Turner copy with signature of Rev. Dr. Cox Macro (1683-1767) on front free endpaper, and a page of manuscript notes by Dawson Turner (1775-1858), banker, antiquary and botanist. His broad interests were represented by his library of 8000 volumes, many of which he extra-illustrated or annotated; Rich T. Jackson, ownership inscription, 1896.

115•

LIVIVS (TITUS)

Historiarum ab urbe condita, libri qui extant XXXV, Aldine device on title (laid down with some loss to blank corner), manuscript names on title including "John Glennie", woodcut historiated initials, lacking A1 (second title), long tear on margin of A4, later half calf [Ahmanson-Murphy 477; Renouard 166:15; Adams L1342], folio (305 x 203mm), Venice, Paulus Manutius, 1555

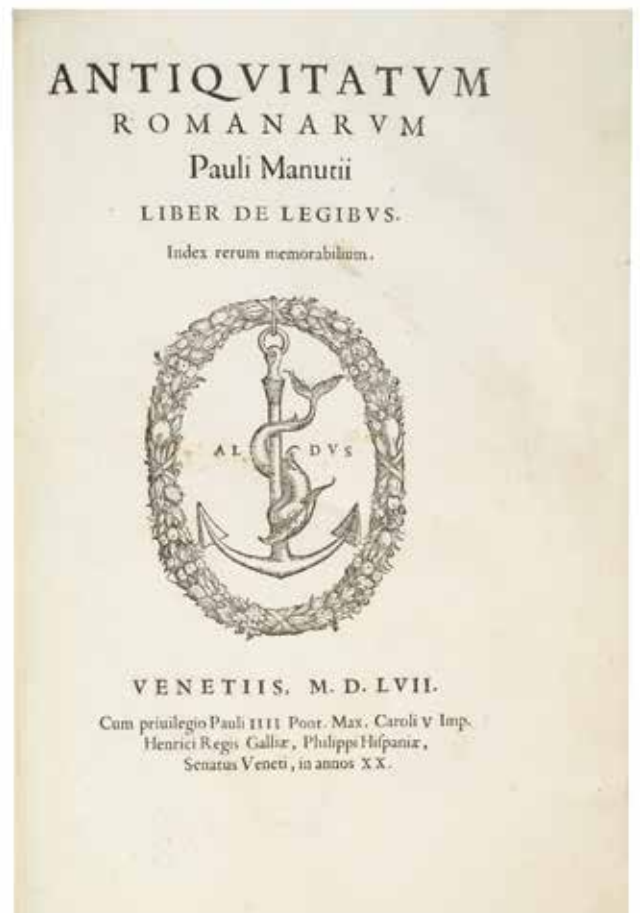
£300 - 400

€360 - 480

Provenance: John Peters, bookplate.



117



116•

HORATIUS FLACCUS (QUINTUS)

[Opera], edited by Anthony Muret, text in Latin and Greek, Aldine device on title and final leaf, woodcut historiated letter, several small holes on final leaf with loss of letters, smudged ink stamp on title, pencil marks on final leaf of preliminaries, seventeenth century speckled calf gilt, minor loss at head of spine [Ahmanson-Murphy 483; Renouard 165:12; Adams H899], 8vo, Venice, Paulus Manutius, 1555

£300 - 500

€360 - 600

Provenance: R.M. Beverley, bookplate.

117•

SIGONIUS (CAROLUS)

Fasti consulares ac triumphus acti à Romulo rege usque ad ti. Caesarem, 2 parts, woodcut device on titles, 2 small single wormholes in upper blank margin of opening leaves [Ahmanson-Murphy 498; Renouard 169:16; Adams S1115], Venice, Paulus Manutius, [after 6 July] 1556; MANUTIUS (PAULUS) Antiquitatum romanarum... liber de legibus, FIRST EDITION, FIRST ISSUE (with 5 lines on verso of folio 80), Aldine device on title, without preliminary blank [Ahmanson-Murphy 525; Renouard 172:18; Adams M473], Venice, Paulus Manutius, 1557, 2 works bound in one vol., eighteenth century calf, gilt morocco spine label, headband chipped, folio (289 x 197mm.)

£1,000 - 1,500

€1,200 - 1,800

Provenance: "J. Dionysius a Gena. Bibliotheca [word obscured, replaced later Pace]" C.S.L.", inscription on first title.

118•

ATHENAGORAS

Della risurrettione de' morti, tradotto in lingua Italiana da Girolamo Faleti, *first Aldine edition, Aldine device on title, vellum endpapers, modern calf, g.e. [Ahmanson-Murphy 499; Renouard 167:1; Adams A2108], 4to (207 x 140mm.)*, Venice, [Paulus Manutius], 1556

£400 - 600

€480 - 710

119•

SIGONIUS (CAROLUS)

Emendationum libri duo, *FIRST EDITION, large Aldine device on title and on final leaf, with final blank, woodcut initials (a few with the letter coloured in brown), E2 repaired without loss, E3 with small piece torn from blank corner, contemporary limp vellum, soiled, a few short nicks, lacking ties [Ahmanson-Murphy 511; Renouard 172:16; Adams S1114], 4to*, Venice, [Paulus Manutius], 1557

£600 - 800

€710 - 950

Provenance: Franz Otto Leukher, ownership inscription on title-page dated 1645; E.F. Bullin, pencilled ownership signature.

120•

URBANUS BELLUENSIS

Grammaticae institutiones ad graecam linguam, *Aldine device on title, text in Latin and Greek, lacks final leaf with device, title laid down, margin of A2 strengthened, opening few leaves browned and loose, small stain at gutter of 6 leaves, upper hinge cracked, modern green crushed morocco, g.e. [Ahmanson-Murphy 516; Renouard 171:6; Adams B2366], 8vo*, Venice, Paulus Manutius, 1557

£300 - 400

€360 - 480

The first Aldine edition of this Greek Grammar appeared in 1497, but Renouard describes the present edition as more useful, introducing a new Aldine Greek type “très agréable à l’oeil et surtout extrêmement aisé à lire”.

121•

FALETUS (HIERONYMUS)

De bello Sicambrico libri IIII, *Aldine device on title, with blank a3 and final errata leaf, new endpapers, eighteenth century calf gilt, upper cover (with title) loose, small loss to foot of spine, blue edges, preserved in purpose-made morocco-backed case [Ahmanson-Murphy 523; Renouard 173:13, “beau et rare”; Adams F132], 4to (200 x 140mm.)*, Venice, [Paulus Manutius], 1557

£500 - 700

€600 - 830

First Aldine edition.

122•

MANUTIUS (PAULUS)

Antiquitatum romanarum... Liber de legibus. Index rerum memorabilium, *Aldine device on title, title browned with 3 small chips at margin, later vellum, rebacked [Ahmanson-Murphy 525; Renouard 172:18; Adams M473], folio (295 x 195mm.)*, Venice, Paulus Manutius, 1557

£300 - 400

€360 - 480

123•

[SIGONIUS (CAROLUS)]

Bernardini Lavredani... in M. Tullii Ciceronis Orationes de lege agraria, *Aldine device on title, later limp vellum [Ahmanson-Murphy 535; Renouard 174:8], 4to (203 x 145mm.)*, Venice, Paulus Manutius, June 1558

£300 - 500

€360 - 600

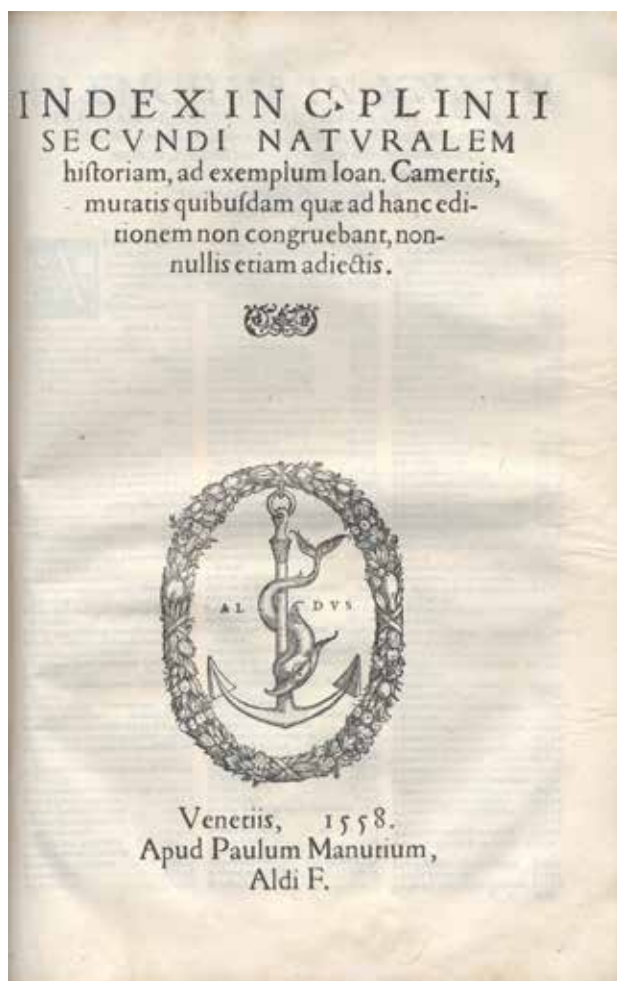
124•

NATTA (MARCUS ANTONIUS)

De Deo libri XV, *Aldine device on title and final leaf, with A1 signed B1, light spotting on title, later vellum [Ahmanson-Murphy 574; Renouard 177:1; Adams N66], folio (194 x 200mm.)*, Venice, Paulus Manutius, 1559

£300 - 500

€360 - 600



125



126

125•

PLINIUS SECUNDUS (GAIUS)

Naturalis historiae libri trigintaseptem, 2 parts in 1 vol., Aldine device on titles, text in two columns, woodcut historiated initials, first title slightly browned, modern boards, slipcase [Ahmanson-Murphy 575; Renouard 177:2; Adams P1575], folio (305 x 205mm.), Venice, Paulus Manutius, 1559-1558

£400 - 600

€480 - 710

126•

CATULLUS, TIBULLUS AND PROPERTIUS

[Opera] 3 vol., edited by Anthonio Muret, Aldine device on titles, text in Latin and Greek, several historiated woodcut initials, volume 1 lacking front free endpaper, inscribed "Dono dedit 1801" beneath erased name on title of volume 1, eighteenth century half calf with patterned paper sides, spines gilt with morocco labels [Ahmanson-Murphy 670; Renouard 187:19, Adams C1150], 8vo, Venice, [Paulus Manutius], 1562

£600 - 800

€710 - 950

Second Aldine edition.

127•

POLE (CARDINAL REGINALD)

De concilio, second issue, Aldine device on title and final leaf, early illegible manuscript name on title, fore-edge trimmed touching side-notes, light dampstaining throughout, small marginal worm holes, some corners repaired, modern red panelled morocco [Ahmanson-Murphy 672; Renouard 185:3; Adams P1744], 4to (109.5 x 104mm), Rome, Paulus Manutius, 1562

£300 - 400

€360 - 480

Ahmanson-Murphy states that the earliest issue of this title has an errata on S4r, which is lacking in this issue.

128•

AMBROSE, Saint

De virginitate opuscula sanctorum doctorum, Aldine device on title, light scattered foxing throughout, early ownership names crossed out on title, nineteenth century calf-backed boards [Ahmanson-Murphy 678; Renouard 186:7; Adams A950] 4to (202 x 105mm.), Rome, Paulus Manutius, 1562

£300 - 400

€360 - 480

Provenance: A partially illegible manuscript note on endpaper "Ex Libr. Petri Jacobi Baecy[?]" with details of his being a Professor Emeritus at Florence, dated 1746?; institutional bookplate with number "11698" on paste-down.

129•

GREGORY, of Nazianzus

Conciones quinque de oratione Domini, Aldine device on title, several large woodcut initials, light dampstain in upper margin, light spotting, Jesuit college inscription on title, modern calf-backed marbled boards [Ahmanson-Murphy 698; Renouard 188:4; Adams G1122], small 4to, Rome, Paulus Manutius, 1563

£300 - 500

€360 - 600

130•

FLAMINIUS (MARCUS ANTONIUS)

In librum psalmorum brevis explanatio, lacks final leaf with device, 7pp. manuscript index at end, 1564--TERENTIUS AFER (PUBLIUS) [Opera], lacks final leaf, title laid down, one leaf cropped, a few wormholes to opening leaves, early illegible inscriptions on title, 1563--MANUTIUS (PAULUS) In epistolas M. Tullii Ciceronis ad M. Iunium Brutum, a few headlines shaved, paper repair to A2, early institutional stamp on title, 1562--MANUTIUS (ALDUS) Eleganze insieme con la copia della lingua Toscana, e Latina, lacks final leaf, device on title coloured in red and yellow inks, 1559, woodcut device on titles, later vellum [Ahmanson-Murphy 702, 690, 667, 577; Renouard 190:2, 189:14, 187:16, 177:4], woodcut Aldine device on titles, later vellum, 8vo, Venice, [Paulus Manutius]; and another Aldine of 1563 (5)

£300 - 400

€360 - 480

131•

SALVIANUS (MASSILIENSIS)

De vero iudicio et providentia dei, Aldine device on title, Latin text with some Greek and Hebrew types, large woodcut initials, several small ink marginalia (mostly pointing hands), fore-edge of last 40 leaves softened (not touching text), modern half calf preserving earlier spine [Ahmanson-Murphy 733; Renouard 194; Adams S200], folio (295 x 200mm.), Rome, Paulus Manutius, 1564

£400 - 600

€480 - 710

Only Aldine edition of this collection of works by early Christian writers, including an essay on the justification of divine providence by Salvian, and works by Maximus Taurinensis, St. Pacian of Barcelona, Sulpicius Severus, and Haymo, Bishop of Halberstadt.

Provenance: Walter W. Shirley, bookplate.

132•

HORATIUS FLACCUS (QUINTUS)

[Opera], 2 parts in 1 vol., misbound with part 1 following part 2, early manuscript names on part 2 title erased, occasional manuscript underlining, later quarter vellum with manuscript title on spine, boards rubbed, browned, 1566--CANISIUS (PETRUS) Autoritatum sacrae scripturae, 3 vol. in 1, first title with restoration, browning and 2 ink stamps of Albertus Magnus Library, Illinois and St. Rose Library, on the first title, later vellum, manuscript title on spine, 1571--[COUNCIL OF TRENT] Catechismo, cioe istruttione, later vellum, worn, 1567 [Ahmanson-Murphy 758, 784; Renouard 201:16, 211:2, 203:5; Adams H911, C516, C1058], Aldine devices on titles, the second two volumes with woodcut historiated initials, 4to (all 201 x 105mm.), Venice, Paulus Manutius (3)

£300 - 500

€360 - 600

133•

MANUTIUS (PAULUS)

Orthographiae ratio, 2 parts in one, *with blanks, Jesuit inscription on title, modern calf*, 1566--CICERO (MARCUS TULLIUS) De philosophia prima pars (only), *title soiled, light dampstaining, bookplates of George Cavendish, and Edward Stopford, eighteenth century black morocco gilt, spine label chipped*, 1565; Epistolae ad Atticum, ad Brutum, ad Quinctum fratrem, *numerous early ink annotations and underlinings, modern calf*, 1567; Rhetoricorum ad C. herennium libri IV, *lacks final leaf with device, eighteenth century calf, gilt on spine*, 1569; Orationum. Pars 1-2 (of 3), *mixed edition a few annotations (including 2 initials added in red ink, and device copied on blank recto of colophon in Part 1), a few ink spots, one fore-margin cropped, small illegible institutional stamps on title of Part 1, modern morocco*, 1565[-1562], *Aldine devices unless otherwise mentioned [Ahmanson-Murphy 759, 743, 786, 806, cf. 665 & 743; Renouard 201:12, 198:11, 203:7, 205:5, 187:14 & 198:11], 8vo, Venice, [Paulus Manutius]; and 3 others, Aldines of 1560s (9)*

£500 - 700

€600 - 830

134•

CICERO (MARCUS TULLIUS)

Orationum, 3 vol., *mixed edition, volume 1 with Aldine device on title of volume 1, lacking XX8 (final leaf) and most of XX7, volumes 2 and 3 with woodcut vignettes on titles, Qqq in volume 2 with dampstained corner and loss, partially affecting text, contemporary uniform pigskin*, Paulus Manutius, 1569-Paulus Ugolinus, 1597-Andrea Muschius, 1586; Orationum, vol. 3 (of 3), *Aldine device on title and final leaf, occasional manuscript lines through text, later calf, rebacked*, Paulus Manutius, 1569 [volumes 1 and 3, cf. Ahmanson-Murphy 808; Renouard 206:7], 8vo, Venice (4)

£400 - 600

€480 - 710

Provenance: The Aldine-published volume 3 with bookplate of Frederick North (1800-1869) who was MP for Hastings. His many influential friends included Sir William and Sir Joseph Hooker, Charles Darwin and Edward Lear, all of whom encouraged his daughter Marianne to travel and paint. Her botanical paintings made on journeys to North and South America and South-East Asia were later exhibited at Kew.

135•

CARO (ANNIBALE)

Rime del commendatore, *Aldine device on title, light dampstaining, several holes (filled) in blank areas of title, ink spot on one leaf*, 1569; GREGORY, of Nazianzus. Due orationi, *Aldine device on title, lacks final errata*, 1569, 2 works in one vol., *later vellum [Ahmanson-Murphy 810, 811; Renouard 206:9, 206:10; Adams C746, G1161], small 4to (225 x 152mm.), Venice, Paulus Manutius*

£300 - 400

€360 - 480

136•

MANUTIUS (PAULUS)

Antiquitatum romanarum... Liber de legibus, 1569--LINACRE (THOMAS) De emendata structura Latini sermonis libri sex, *title and final leaf laid down with a few small holes filled in blank areas, small holes touching letters on 3 leaves, some dampstaining*, 1557--PATRIZI (FRANCESCO) Il sacro regno del Gran Patritio, de'l vero reggimento e de la vera felicità de'l principe, e beatitudine hymana, *woodcut historiated initials, lower margin of title trimmed, a few single wormholes*, 1553, *Aldine devices, later vellum [Ahmanson-Murphy 593, 517, 442; Renouard 207:12, 171:2, 155:2; Adams M477, L694, p459], 8vo, Venice, [Paulus Manutius] (3)*

£300 - 500

€360 - 600

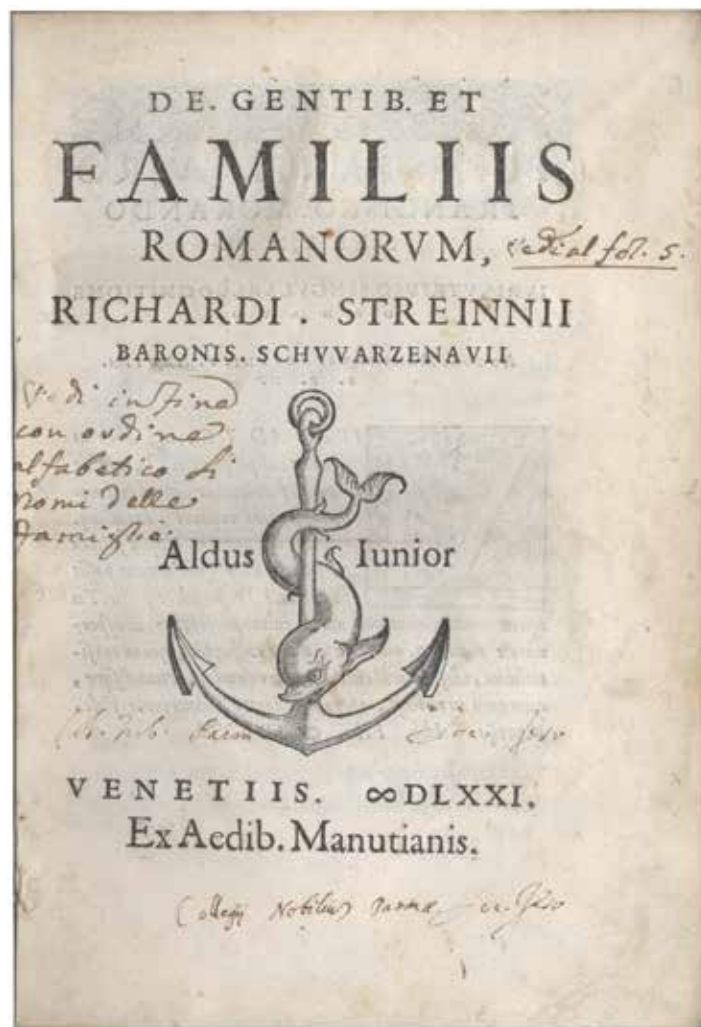
137•

MANUTIUS (PAULUS)

Epistolarum, 2 parts in 1 vol., *manuscript signature on title, (partially erased), later calf gilt, joints cracked*, 1571--NUÑEZ (PEDRO JUAN) Epitheta M.T. Ciceronis collecta, *light marginal browning, title laid down, manuscript signature "H.N. Haynes" on title and paste-down, later quarter calf gilt, slightly worn*, 1570--[COUNCIL OF TRENT] Catechismo, *worm holes on first few leaves, light dampstaining in signatures B-C, modern calf*, 1571--MANUTIUS (ALDUS) Epitome Orthographie, *lacks R7 (final blank), title with circular ink stamp "SM" and coronet, modern quarter calf*, 1575; idem, *modern calf*, 1575, *Aldine devices on titles, final leaves or titles verso [Ahmanson-Murphy 834, 822, 832, 879; Renouard 212:7, 209:13, 212:4, 218:6], 8vo, Venice, Paulus Manutius (5)*

£300 - 500

€360 - 600



138

138•

STREIN VON SCHWARZENAU (RICHARD)

De gentib. et familiis romanorum, Aldine device on title, large woodcut initials, very small piece of inner margin of title torn away, several ink inscriptions on title, later patterned boards, rebacked [Ahmanson-Murphy 838; Renouard 214:12; Adams S1929], small 4to (220 x 148mm.), Venice, Paulus Manutius, 1571

£300 - 400

€360 - 480

First edition of a collection of genealogies of Roman patrician families.

Provenance: Jesuit College of Parma, inscription on title; "Ex dono R.P. Asso M.O.", inscription inside upper cover.

139•

PAETUS (LUCAS)

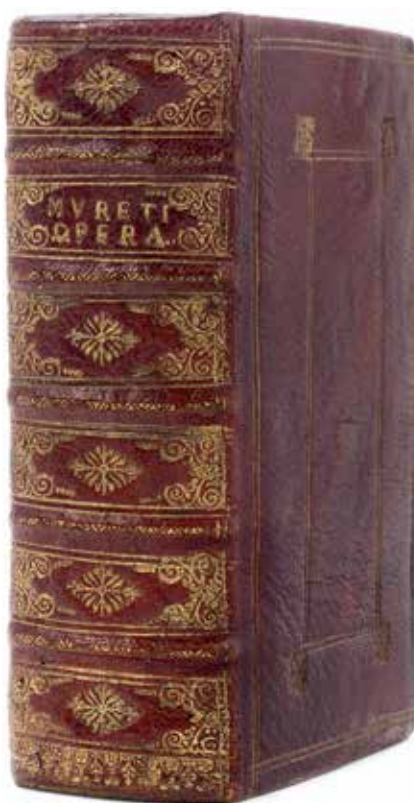
De mensuris et ponderibus Romanis et Graecis, woodcut device on title, woodcut illustrations in the text, light dampstaining, modern half calf reusing earlier sides [Ahmanson-Murphy 861; Renouard 217:12; Adams P26], 4to (247 x 170mm.), Venice, Paulus Manutius, 1573

£300 - 400

€360 - 480



140



141

140•

PAETUS (LUCAS)

De mensuris et ponderibus Romanis et Graecis, Aldine device on title, full-page woodcut illustrations, lacks final 2 leaves (index), long tear repaired to leaf H1, light dampstaining throughout, seventeenth century calf, gilt crest of Edward Conway within a laurel wreath in gilt on covers, rebaked [Ahmanson-Murphy 860; Renouard 216:11; Adams P25], folio (300 x 200mm.), Venice, [Paulus Manutius], 1573

£300 - 500

€360 - 600

Provenance: Edward Conway (1594-1655), inscribed "Ex Bibliotheca Edwardi Comititis de Conway. Empt. a Waltero Bonman 1746", with crest of Conway on covers; G.R. Airth, bookplate.

141•

MURET (MARC ANTOINE)

Orationes xxiii, Parts 1-2 of 3, (lacking the 'Hymni sacri' etc at end), title with wood-engraved device and coat-of arms on verso, portrait of Muret [Ahmanson-Murphy 883; Renouard 219:11; Adams M1956], Venice, Aldus the Younger, 1575; *Orationum volumen secundum*, large wood-engraved title device, Verona, Girolamo Discepolo, 1590; *Hymnorum Sacrorum liber*, Ingoldstadt, ex officina Davidis Sartorii, 1584; *Epistolae*, Aldine device on title, one leaf torn without loss, Paris, Robert Coulombel... in Aldina Bibliotheca, 1580, 4 works in 1 vol., eighteenth-century red panelled morocco gilt, spine gilt in 6 compartments with raised bands, 8vo

£600 - 800

€710 - 950

142•

MANUTIUS (ALDUS)

De quaesitis per epistolam libri iii, 3 parts in 1 vol., first Aldine edition, final leaf with restoration at inner edge, browning and spotting, later quarter vellum, manuscript title on lower edge, 1576--HORATIUS FLACCUS (QUINTUS) *In quo quidem praeter M. Antonii Mureti scholia*, lo. Michaelis Bruti animadversiones habentur, Aldine device on title and final leaf, light dampstaining mainly affecting a-e, later vellum gilt [not in Ahmanson-Murphy or Adams], 1570--TERENTIUS AFER (PUBLIUS) [Comoediae], 3 parts in 1 vol., manuscript signature on endpaper "Fonteius Palatius emit." and names crossed out on title, quarter vellum, Aldus the Younger, 1575--CAESAR (GAIUS JULIUS) *Commentarii*, 2 folding woodcut maps, 24pp. Index at end, small hole in title, early limp vellum, lacking ties, 1575, [Ahmanson-Murphy 898, 884, 870; Renouard 223:13, 210:17, 219:13, 221:17; Adams M440, T368, C63], 8vo, Venice, [Aldus the Younger]; another, Aldine (5)

£300 - 500

€360 - 600



144

143•

HUARTE (JUAN)

Essame de g'ingegni de gl'huomini per apprendere le scienze, *Aldine device on title, light dampstaining to opening few leaves, modern crushed morocco gilt* [Ahmanson-Murphy 975; Renouard 237:2; Adams H1117; Durling 2501; cf. Garrison & Morton 4964], 8vo, Venice, Aldus the Younger, 1586

£300 - 400

€360 - 480

An Italian translation of Huarte's *Examen*, first published in 1575, an important "attempt to show the connection between psychology and physiology" (Garrison-Morton). Renouard rates this second Aldine edition above the first of 1582.

144•

VAIRUS (LEONARDUS)

De fascino libri tres, *Aldine device on title, woodcut illustrations and historiated initials, marginal tear with loss on F1, modern calf antique* [Ahmanson-Murphy 990; Renouard 242:8; Adams V16; Caillet 10964], 8vo, Venice, Aldus the Younger, 1589

£600 - 800

€710 - 950

"Traité fort rare" (Caillet), relating to demonology and withcraft. It includes at the end a 2-page catalogue of Aldine editions "che si trovano al presente".

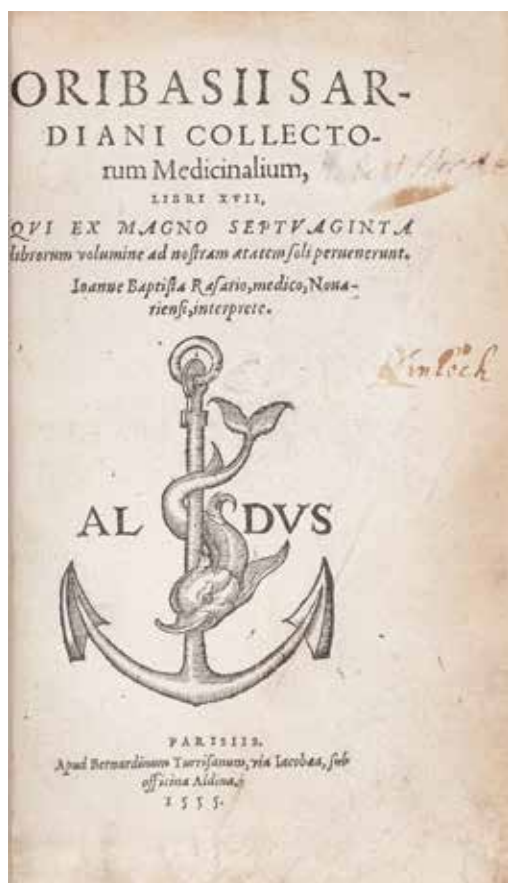
145•

CONTARINI (GASPARO)

De magistratibus, & republica Venetorum, *Aldine device on title, decorative head-pieces, recased in later limp vellum, preserved in cloth box* [Ahmanson-Murphy 993; Renouard 243:15; Adams C2568], small 4to (210 x 150mm.), Venice, Aldus the Younger, 1589

£300 - 400

€360 - 480



146



147

146•

ORIBASII SARDIANUS

Collectorum medicinalium, libri XVII, translated by Giambattista Rasario, Aldine device on title, light dampstaining, early name "Kinloch" on title, modern calf [Ahmanson-Murphy 1045; Renouard 396:2; Adams 0267; Durling 3406], 8vo, Paris, Heirs of Andrea Torresani, sub officina Aldina, 1555

£300 - 500

€360 - 600

A medical treatise by Oribasius (c.325-400), physician and advisor to Emperor Julian the Apostate.

147•

RICCI (BARTOLOMEO)

De imitatione libri tres, Aldine device on title, early illegible manuscript name on title and notes on endpaper, woodcut historiated initials, contemporary French calf gilt with interlaced design enclosing central pentagon, worn, rebaked [Ahmanson-Murphy 1050; Renouard 297:8; Adams R491], 12mo, Paris, Heirs of Andrea Torresani, 1557

£400 - 600

€480 - 710

Provenance: U. Manganelli, bookplate

148•

SALLUSTIUS CRISPUS (CAIUS)

Conivatio catilinae, 13pp. index at end, manuscript notes on endpapers (some crossed out), trimmed affecting text on upper margins of 9 leaves, long tear in final leaf of Index, early vellum, [Heirs of Andrea Torresani], 1588--CAESAR (CAIUS JULIUS) Commentarii, 2 woodcut folding maps, illustrations, dampstain on title and signatures a-d, modern calf gilt, Aldus the Younger, 1588--MANUTIUS (PAULUS) Epistolarum, cancel title, 2pp. index at end, manuscript signatures on title "Costante Amigo" and "Landomenego Caenarro", modern calf gilt, Aldus the Younger, 1580, Aldine devices on titles (except Epistolarum) [Ahmanson-Murphy 1098, 983, 926; Renouard 240:3, 240:4, 228:8], 8vo, Venice; and another, Aldine of 1591 (4)

£300 - 500

€360 - 600



150

COUNTERFEIT and NON-ALDINE EDITIONS

149•

LUCANUS (MARCUS ANNAEUS)

[*Civilis belli*], *manuscript notes on title, occasional light spotting, later vellum, patterned edges*, [Lyon counterfeit of the Aldine edition of April 1502, 1502 or 1503]--MARTIALIS [Epigrammata], *light marginal browning, lacking final 2 leaves, bookplate of Fratre Carior, later calf, rebacked* [Lyons counterfeit of the Aldine edition of 1501, 1502 or 1512]--STROZI [Tito Vespiano and Ercole] Poetae, *leaves slightly browned, occasional underlining, manuscript notes on title (smudged and faded), lacks final leaf*, [Basel, B. Westhimer, 1545], [Ahmanson-Murphy 1108, 1105, the third not listed; Renouard 306:6, 30:7, 65:10; Adams L1558, M690, S1958], 8vo; and one other, Geneva 1592 (4)

£300 - 400

€360 - 480

150•

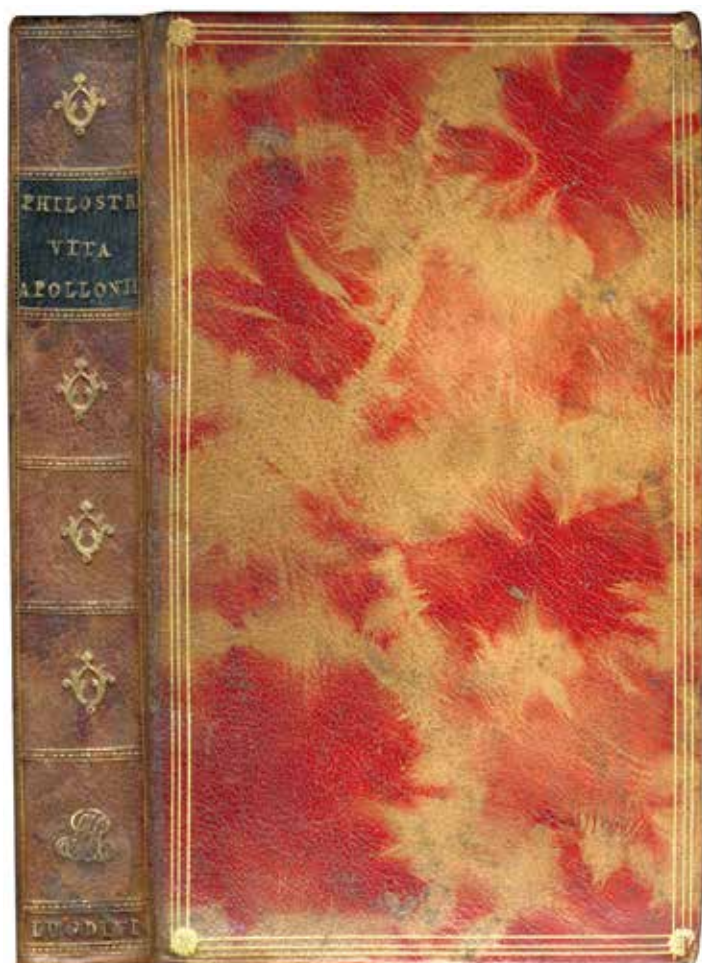
JUVENALIS (DECIMUS JUNIUS) and AULUS PERSIUS FLACCUS

[*Satyrae*], 2 small holes (filled with loss of a few letters) on final leaf, *nineteenth century calf gilt, covers with gilt rule border enclosing Aldine device in blind, gilt lettered on spine "Juvenalis et Persius. Pseudo-Aldina", g.e.* [Ahmanson-Murphy 1113; Renouard 305:5-6], 8vo, [Lyon, Balthasar de Gabiano, or Barthélemy Trot?, 1503 or 1504]

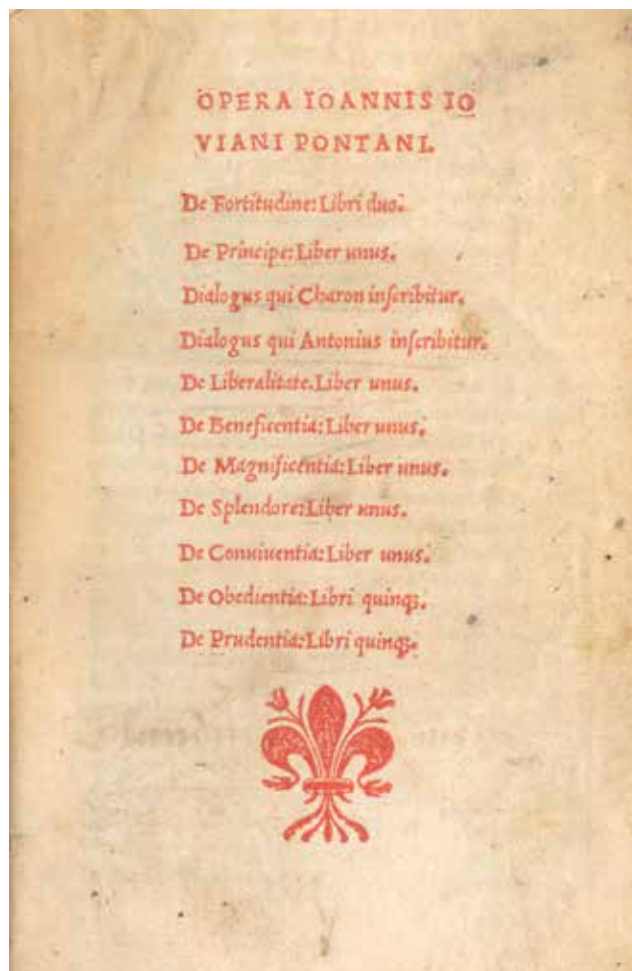
£400 - 600

€480 - 710

Attractively bound copy of the Lyon Pseudo-Aldine edition of Juvenalis and Persius Flaccus. Collates: A–G8, H10, a8, b4.



151



152

151•
PHILOSTRATUS (FLAVIUS)

De vita Apollonii Tyanei scriptor luculentus a Philippo Beroaldo castigatus, capital spaces with guide letters, π2-3 and π4 (comprising the letter from Beroaldo and summary) misbound after a4 and at end respectively, without final blank but with vellum fly-leaves, occasional spotting, light dampstain to lower outer corners of last few leaves (with one marginal tear and one repair), some early ink marginalia, eighteenth century mottled calf gilt, g.e. [Ahmanson-Murphy 1124; Renouard 308:16], 8vo, [Lyon, Guillaume Huyon?, c.1505-1506]

£300 - 500

€360 - 600

An attractive copy of the third Latin printing of Philostratus, copied by Huyon in Lyon from a Beroaldo Bologna edition. Pregliasco dates it to c.1506 and UCLA to c.1504-1505.

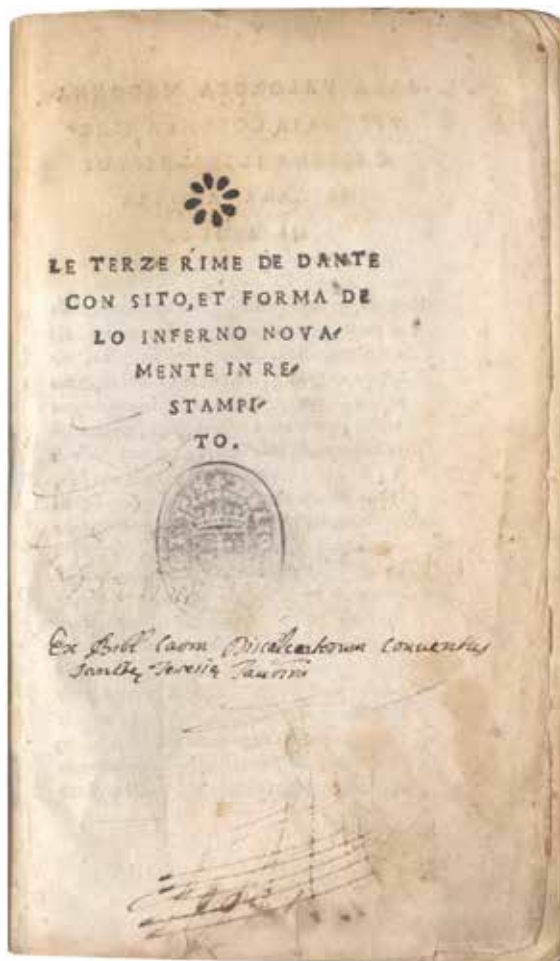
Provenance: William Wickham, bookplate.

152•
PONTANUS (JOHANNES JOVIANUS)

Opera, title printed in red with fleur-de-lys device, woodcut initials, some browning to first and last few leaves (mostly in inner margin), later reverse calf, a few small wormholes in spine [Ahmanson-Murphy 1154; Renouard 313:45, Adams P1859], 8vo, [colophon:] Lyon, Bartholomeus Troth, February 1514

£300 - 500

€360 - 600



153



154

153•

DANTE ALIGHIERI

Le Terze Rime de Dante con sito, et forma de lo inferno novamente in restampito [Divine Comedy], title as above with small woodcut ornament on recto and dedication to Vittoria Colonna on verso and p12r; with blank L2, lacks 4 leaves of gathering Hh at end (with the woodcut chart of classification of sins in Purgatory, but with no colophon - replaced with a facsimile of the 1502 edition), extensive manuscript note on blank a1, some dampstaining, later vellum, g.e. [OCLOC 123312408; not traced in Ahmanson-Murphy, Renouard or Adams], 8vo, [Venice, Attributed to Gregorio de' Gregori, ?1515]

£400 - 600

€480 - 710

Scarce counterfeit of the Aldine 1515 edition, without the printer's devices of the original, and with line 55 of canto V of the Inferno incorrectly indented.

Provenance: Carmelite Convent, Turin, with 2-line inscription and oval stamp on title.

154•

ERASMUS (DESIDERIUS)

De pueris statim ac liberaliter instituendis, printer's device to title and verso of final leaf, title and following few leaves lightly dust-soiled, small stain to some lower margins [Adams E338], Paris, Christian Wechel, 1536; De ratione studii, déq; pueris instituendis commentariolus ad Petrum Viterium Gallum, RARE, Strasbourg, [J. Hervagen], 1526, 2 works in 1 vol., woodcut historiated initials, annotations and underlining (cropped in the second), later calf, extremities rubbed, 8vo

£800 - 1,200

€950 - 1,400

Provenance: Several old ownership inscriptions to first title, including "Johannis Futter" and "Johannis Godfredius" (this one also on second title); Henry Francis Lyte (1793-1847, Scottish hymn-writer, author of 'Abide with Me'), bookplate.



155

155• POSSELIUS (JOHANNES)

Evangelia et epistola, quae diebus dominicis et festus sanctorum in Ecclesia, text in Greek and Latin, woodcut device on title, 62 large woodcut illustrations, without blank T8, brown crushed morocco gilt by R. Petit, gilt dentelles, g.e. [Adams P1988], 8vo, Wittenberg, [Joannes Crato], 1572
£1,000 - 1,500
€1,200 - 1,800

Provenance: Cecil M. Knatchbull-Hugessen, inscription from his father as Christmas gift, 1883; W.A. Foyle, morocco bookplate.

156• BIBLIOGRAPHIES

TOOVEY (JAMES) A Catalogue of An Extensive and Extraordinary Assemblage of the Productions of the Aldine Press..., quarter morocco, James Toovey, 1880; idem, quarter morocco, 1880--RENOUARD (ANTOINE AUGUSTIN) A Bibliographical Sketch of the Aldine Press at Venice, 3 vol. in 1, ONE OF 275 COPIES, half-title, manuscript names on endpaper "R.D. Archer Hind, Trinity College, Cambridge 1887" and "Robert Griffin from G.P.B. Christmas 1910", full morocco gilt by Stoakley, Edinburgh, Privately Printed, 1887; Annales de L'Imprimerie des Alde, 3 vol. including supplement, engraved frontispieces, 2 volumes in modern quarter morocco gilt, supplement in contemporary calf gilt, upper joint cracked, Paris, Antoine Augustin Renouard, 1803-1812; and another, 8vo (7)
£300 - 400
€360 - 480

End of Session

Sale will resume at 2pm with Books, Atlases, Manuscripts & Photographs

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Knightsbridge, London

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David Roberts, RA (British, 1796-1864)

'The Halt in the Desert' (detail)
signed and dated 'D. Roberts 1832'
watercolour heightened with
bodycolour and gum arabic
19.5 x 29.5cm (7 11/16 x 11 5/8in).

The Gentleman's Library Sale

Tuesday 28 & Wednesday 29 January 2014
Knightsbridge, London
Entries now invited

Closing date for entries
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A Victorian silver deskstand by John
Terrey, London 1845
Estimate £1,500-2,000

NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as “*Bidders*” or “you”. Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

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*.

2. LOTS

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

Contractual Description of a Lot

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

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Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

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 £50,000 of the <i>Hammer Price</i> |
| 20% from £50,001 to £1,000,000 of the <i>Hammer Price</i> |
| 12% from £1,000,001 of the <i>Hammer Price</i> |

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 £3,000, 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 £3,000. 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 2% 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 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% 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 8963 2850/2852 Fax: +44 (0)20 8963 2805
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 licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. 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://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

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 11 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.

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| 8 | FAILURE TO PAY FOR THE LOT | 9 | THE SELLER'S LIABILITY | 10.3 | If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> 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 6. |
| 8.1 | If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise): | 9.1 | The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> . | | |
| 8.1.1 | to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract; | 9.2 | Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise. | 10.4 | Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (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. |
| 8.1.2 | to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell; | 9.3 | Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> , | | |
| 8.1.3 | to retain possession of the <i>Lot</i> ; | 9.3.1 | the <i>Seller</i> 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 any lack of conformity with, or 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 relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>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> ; | 10.5 | If any term or any part of any term of the <i>Contract for Sale</i> 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. |
| 8.1.4 | to remove and store the <i>Lot</i> at your expense; | | | 10.6 | References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents. |
| 8.1.5 | to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract; | 9.3.2 | the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, 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, restitutionary claim or otherwise; | 10.7 | The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation. |
| 8.1.6 | to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base 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; | | | 10.8 | In the <i>Contract for Sale</i> "including" means "including, without limitation". |
| 8.1.7 | to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof; | 9.3.3 | in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or 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, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> 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, statutory duty, bailee's duty, restitutionary claim or otherwise. | 10.9 | 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. |
| 8.1.8 | to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds; | | | 10.10 | Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> . |
| 8.1.9 | to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and | | | 10.11 | Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> . |
| 8.1.10 | so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you. | 9.4 | Nothing set out in paragraphs 9.1 to 9.3 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 the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is 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. | 10.12 | Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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. |
| 8.2 | You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you. | 10 | MISCELLANEOUS | 11 | GOVERNING LAW |
| 8.3 | On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf. | 10.1 | You may not assign either the benefit or burden of the <i>Contract for Sale</i> . | | All transactions to which the <i>Contract for Sale</i> 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 <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place. |
| | | 10.2 | The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> . | | |

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 *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

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|----------|---|-----------|--|
| 7 | FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS | | |
| 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 |
| 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. | 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 |
| | | 9.2.2 | 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 |
| | | 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> . |
| | | 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 <i>Lot</i> 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. |

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|--------|---|--|-----------|---|
| 10.3.1 | We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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. | the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or | 12.7 | The headings used in this agreement are for convenience only and will not affect its interpretation. |
| 10.3.2 | Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) 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. | it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or | 12.8 | In this agreement "including" means "including, without limitation". |
| | You may wish to protect yourself against loss by obtaining insurance. | the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or | 12.9 | 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. |
| 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. | the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements. | 12.10 | Reference to a numbered paragraph is to a paragraph of this agreement. |
| 11 | BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or | If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease. | 12.11 | Save as expressly provided in paragraph 12.12 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. |
| | | | 12.12 | Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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 MISCELLANEOUS | 13 | GOVERNING LAW |
| | | 12.1 You may not assign either the benefit or burden of this agreement. | | 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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place. |
| | | 12.2 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. | | DATA PROTECTION – USE OF YOUR INFORMATION |
| | | 12.3 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. | | 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 <i>Website</i> 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 . |
| | | 12.4 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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (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. | | APPENDIX 3 |
| | | 12.5 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. | | DEFINITIONS AND GLOSSARY |
| | | 12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents. | | 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 <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> . |

"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 of 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* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"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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Charles Lanning, Camilla Lombardi,
Fergus Lyons, Paul Maudsley, Gordon McFarlan,

Andrew McKenzie, Simon Mitchell, Jeff Muse,
Mike Neill, Charlie O'Brien, Giles Peppiatt,
Peter Rees, Julian Roup, Iain Rushbrook,
John Sandon, Tim Schofield,
Veronique Scorer, James Stratton,
Roger Tappin, Shahin Virani, David Williams,
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Email: leor.cohen@bonhams.com

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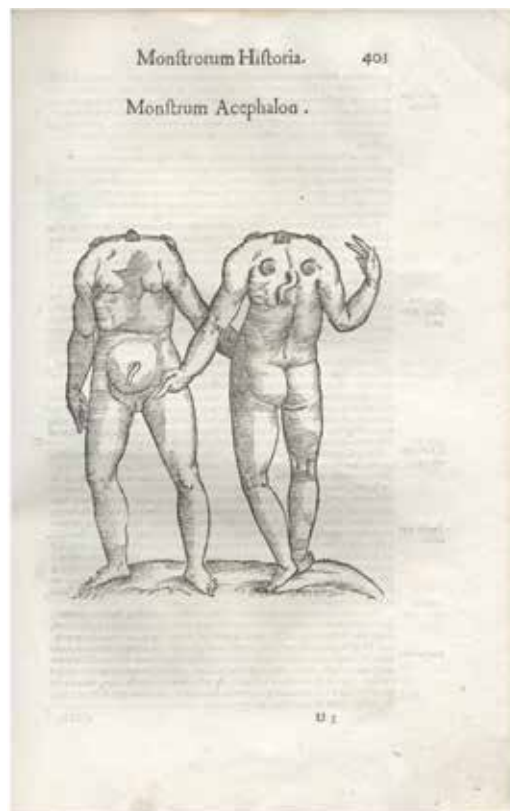


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Books, Atlases, Manuscripts & Photographs Tuesday 12 November 2013 at 2pm

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.

157•

ALDROVANDI (ULISSE)

Monstrorum historia. Cum paralipomenis historiae omnium animalium Bartholomaeus Ambrosinus ... volumen composuit, 2 parts in one vol., FIRST EDITION, engraved decorative title by G.B. Coriolano, numerous fine woodcuts in the text (many full-page), without final blank, ecclesiastical ownership inscription (1655) on title, 'Fideicommissbibliothek zu Laybach' bookplate, bound in a fifteenth century manuscript on vellum over later boards, with illuminated initial on each side, green silk ties [Garrison-Morton 534.53; Heirs of Hippocrates 330; Krivatsy 187; Nissen ZBI 74], folio (348 x 230mm.), Bologna, N. Tebaldini, 1642

£3,000 - 4,000

€3,600 - 4,800

GOOD CLEAN COPY OF THE FIRST EDITION OF ALDROVANDI'S BEAUTIFULLY ILLUSTRATED *MONSTRORUM HISTORIA*. Aldrovandi assembled a large collection of specimens and notes on monsters. "Valuable case descriptions are mingled with fictitious ones, including specimens of false chimeras apparently created to please Aldrovandi's patrons" (Garrison-Morton).

158•

[ALKEN (HENRY)]

Comparative Meltonians, As They Are and As They Were... by Ben Tally-Ho, letterpress title and 6 hand-coloured aquatints by G. Hunt after Alken, one or two very minor spots, upper margins trimmed to (or just within) plate-mark, without text as issued, contemporary half calf, slightly worn [Dixon 53; Mellon/Snelgrove 18; Schwerdt I, p.13; Tooley 23], oblong folio (442 x 300mm.), Thomas M'Lean, 1823

£2,000 - 3,000

€2,400 - 3,600

A very clean copy of, by common consent, one of the finest and rarest sets of Alken hunting plates, showing up the brutality and lack of skill of present day 'dandies' compared to the old-style Meltonians: "One of Alken's most brilliantly coloured hunting sets... magnificently coloured plates" (Schwerdt); "Beautiful and excessively rare" (Dixon); "A very rare series, among the largest and finest of Alken's plates" (Tooley).



Hasn't you a NOTION that this is the best mode of conveyance over a Brook?—And I think by the look of the fellow he never had any thing so neat in his Thing, a my before.

London, Pub'd by Wm. S. Low, 25, St. James's Street 1832

160

159•

[ALKEN (HENRY)

Scenes in the life of Master George], 12 hand-coloured soft-ground etchings by Alken, without title or text as issued, [Dixon 64; Mellon/Snelgrove 98; Schwerdt IV, p. 4; Tooley 46, with different plate order], oblong folio (346 x 256mm.), Thomas McLean, 1823 [watermarked 1822]

£2,000 - 3,000

€2,400 - 3,600

THE DIXON COPY WITH FINE BRIGHT PLATES. The subjects depict a boy's initiation into country pursuits such as fishing, horse riding, animal baiting and catching, together with a plate showing him in a fight with "the Lads of the Village" who interrupt a cricket match.

Provenance: Fitz Eugene Dixon, bookplate. See illustration on preceding page.

160•

[ALKEN (HENRY)

Sporting Notions], 36 hand-coloured soft-ground etchings with aquatint, light marginal soiling, without title or text as issued, contemporary half morocco gilt, rubbed [Dixon 95; Mellon/Snelgrove 34; Schwerdt I, p.23; Tooley 54], folio (360 x 255mm.), [Thomas McLean, 1831-1833, watermarked 1830-1833]

£2,000 - 3,000

€2,400 - 3,600

THE SCHWERDT COPY, IN THE RARER HAND-COLOURED STATE. "The plates are fine examples of Alken's work at the height of his career" (Dixon).

Provenance: C.F.G.R. Schwerdt, bookplate.



161

161•

ALYON (PIERRE PHILIPPE)

Cours de botanique pour servir à l'éducation des enfans de S.A. Sérénissime Monseigneur le duc d'Orleans, où l'on a rassemblé les plantes indigènes et exotiques employées dans les arts et dans la médecine, 6 (of 8) original parts in 5 (including text), 6 engraved titles with hand-coloured vignettes of coat-of-arms, 74 hand-coloured etched plates by Jean Aubry, some with mezzotint, all with the French names below heightened in gold, wide margins, first part and a few plates in second part with some dampstaining, other parts with light mainly marginal soiling or spotting, untrimmed and stitched as issued in original wrappers, some staining, first part with front wrapper defective, lacking rear wrapper [Dunthorne 7; Great Flower Books 47; Hunt 688; Nissen BBI 22; Pritzel 122], folio (375 x 300mm.), chez l'auteur et Mr. Aubry, [1787-1788]

£4,000 - 6,000

€4,800 - 7,100

"EXTREMELY RARE" (Dunthorne). Alyon (1746-1816, physician, botanist and artist) was commissioned by the duc d'Orléans to give practical natural history lessons to his children (who included Louis-Philippe, future King of France), and used to accompany the princes around the gardens on their daily walks. Below each plate are several lines of description including notes on the plant's use in medicine. Complete sets seem almost impossible to find, ABPC recording just one incomplete set of 4 parts as having sold in 1990.

162•

AMERICA - DECLARATION OF INDEPENDENCE

The Declaration of Independence, July 4th 1776, [in:] *The London Magazine, or Gentleman's Monthly Intelligencer*. Vol. XLV For the Year 1776, *engraved general title and frontispiece, 20 engraved engraved plates, 4 maps (3 folding), contemporary signature on endpaper "Jer-h Sagar", contemporary half calf, red morocco lettering label and date stamped "1776" on spine, rubbed, 704, [16] pp., 8vo in 4s*, R. Baldwin, 1776, sold as a periodical

£800 - 1,200

€950 - 1,400

EARLY PRINTING OF THE DECLARATION OF INDEPENDENCE, in the August 1776 number of *The London Magazine*, page 448: "We, therefore, the representatives of the United States of America...solemnly publish and declare, that these united colonies are, and of right ought to be, Free and Independent States, and that they are absolved from allegiance to the British crown, and that all political connection between them and the state of Great-Britain, is, and ought to be, totally dissolved..."

Also included is a Revolutionary War cartoon facing page 599, titled "News from America, or the Patriots in the Dumps."

163•

AMERICAN CONSTITUTION

HAMILTON (ALEXANDER), JOHN JAY and JAMES MADISON. *Le Fédéraliste*, ou collection de quelques écrits en faveur de la constitution proposée aux États-Unis de l'Amérique, par la convention convoquée en 1787, 2 vol. in 1, FIRST EDITION IN FRENCH, *variant issue without the introduction by the translator M. Trudaine de la Sablière, second overall edition, half-titles, contemporary ink annotations in 2 margins, contemporary calf gilt, rubbed [Sabin 23993; PMM 234 (first edition)]*, 8vo, Paris, Chez Buisson, 1792

£2,000 - 3,000

€2,400 - 3,600

RARE. The first edition was printed in New York in 1788. "When Alexander Hamilton invited his fellow New Yorker John Jay and James Madison, a Virginian, to join him in writing the series of essays published as *The Federalist*, it was to meet the immediate need of convincing the reluctant New York State electorate of the necessity of ratifying the newly proposed Constitution of the United States. The eighty-five essays, under the pseudonym "Publius", were designed as a political propaganda, not as a treatise of political philosophy. In spite of this *The Federalist* survives as one of the new nation's most important contributions to the theory of government." (PMM).

164•

ATKYNS (ROBERT)

The Ancient and Present State of Gloucestershire, second edition, 8 engraved plates of arms, one engraved county map, 65 double-page engraved plates by John Kip, bookplate and ownership inscription of John Saunders Hayward (Merton College, Oxford, and the Inner Temple, 1777), contemporary calf, spine gilt in compartments, worn at extremities, folio, T. Spilsbury, for W. Herbert, 1768

£2,000 - 3,000

€2,400 - 3,600

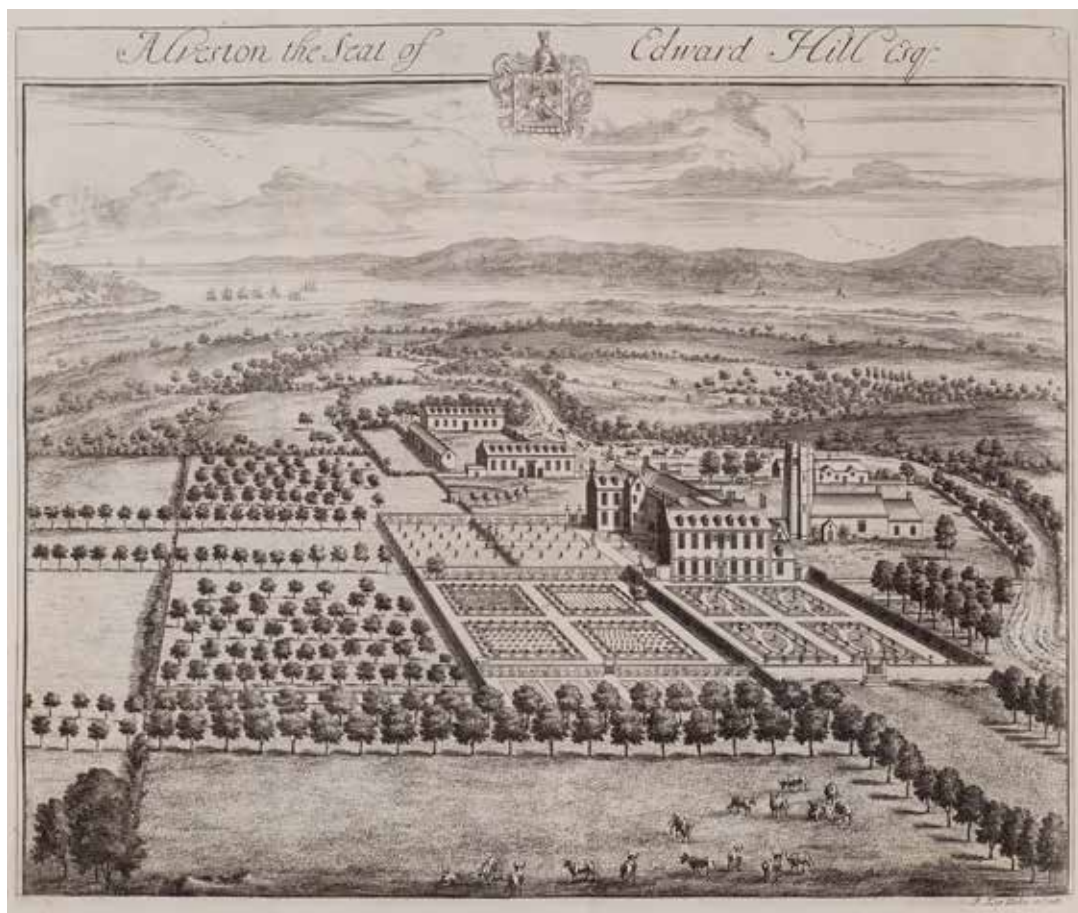
165•

AUSTEN (JANE)

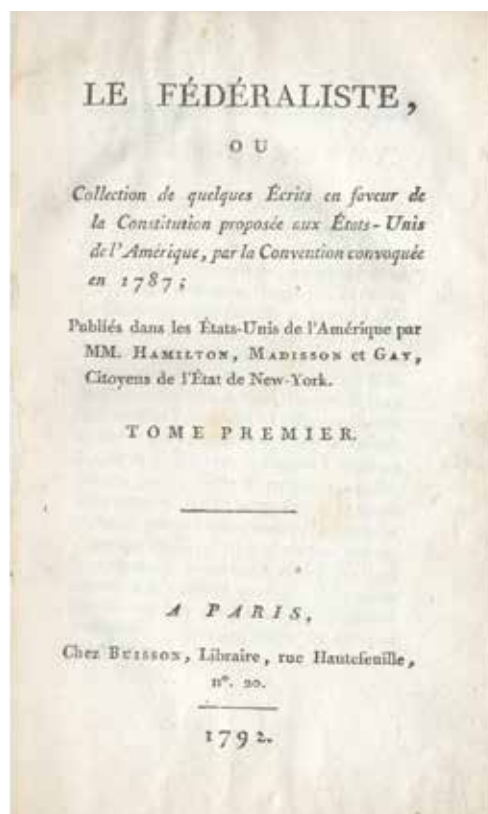
Emma: A Novel, 3 vol., FIRST EDITION, *half-titles in volumes 2 and 3 only, advertisement leaf at end of volume 3, light scattered foxing, stitching becoming loose with P3-4 in volume 1 partially detached, ownership signature of "M.E. Malden" on endpapers, contemporary half calf, worn, 3 covers detached, 4 corners strengthened with vellum, spines cracked [Gilson A8], 12mo*, John Murray, 1816

£4,000 - 6,000

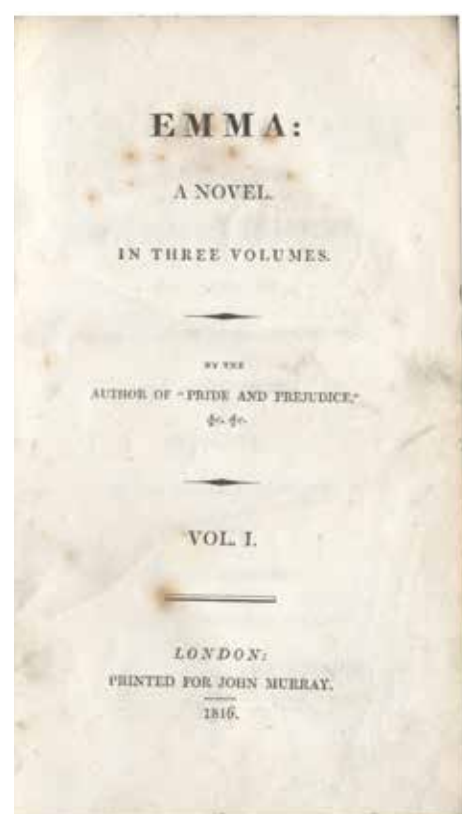
€4,800 - 7,100



164



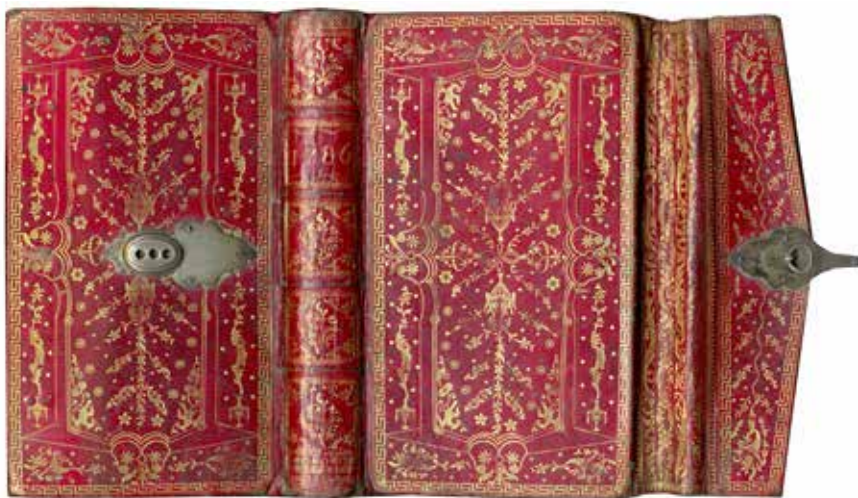
163



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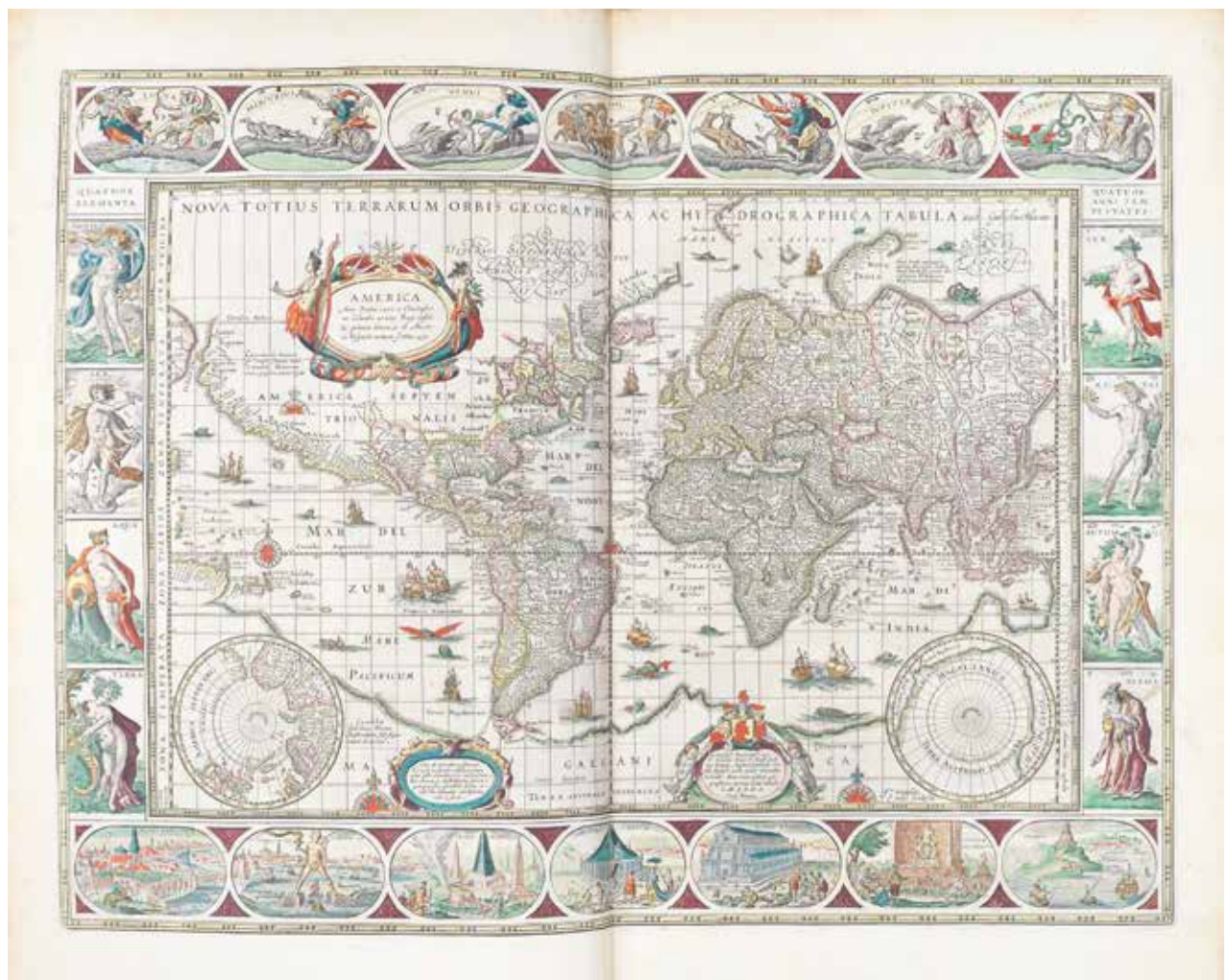
166* BALBUS (JOANNES)

[Catholicon], single leaf (the letter G "Gradarius" to "Grates"), 66 lines, double column, Type: 82G, cast on two-line slugs, printed on Galliziani paper (without the watermark), rubricated with one-line red Lombard initials and red paragraph marks, very small piece of one corner torn away [ISTC ib00020000; BMC I 39; Goff B20; HC 2254*], folio (364 x 286mm.), [Mainz, 1460 but c. 1469]

£1,500 - 2,000

€1,800 - 2,400

A single leaf from the first edition, second impression of the *Catholicon*, printed circa 1469. The first impression, of c.1460, is believed to have been produced by Gutenberg, and the second by Konrad Humery (into whose possession Gutenberg's typographic material passed on his death in 1468) and Peter Schoeffer in 1469. A further, near identical impression, appeared in 1472.



168

167•

BINDING - NORFOLK TOMBSTONES

Notebook recording headstone inscriptions in Norfolk churchyards, the entries on 19 leaves each headed by the name of the town or village, which include New Buckenham ("on a tombstone with a figure very rudely done, scratching his Head and pulling off his Hair"), Swaffham, Wells, Cromer, Aylsham, Foulsham, Reepham, Long Sutton and Burnham Market), and quoting the name, year of death (ranging from 1783 to 1832), age and memorial verse, the remainder of the volume blank, *in a fine wallet-style red morocco binding dated 1786 on spine, the covers, spine and flap elaborately tooled all over in gilt, clasp intact, 8vo, Norfolk, first entry dated 1 July 1832*

£400 - 600

€480 - 710

A charming 1780s wallet-style binding, used to rehouse a notebook recording tombstone inscriptions in North Norfolk churchyards.

168•

BLAEU (WILLEM and JAN)

Le theatre du monde, ou nouvel atlas, vol. 1 only [Russia and Northern Europe], 2 parts in one vol., *text in French, 2 hand-coloured engraved titles within architectural borders, 120 hand-coloured engraved maps (one an illustration within text, the remainder double-page or folding), first part preliminaries detached, a dozen maps lightly browned, Lithuania with splits, repairs and browning, a few light stains, light waterstain to fore-edge at end mostly in margin but reaching into 2 maps, 3 text leaves with repairs and stain at lower margin, contemporary vellum gilt, rubbed [cf. Koeman I, BL 16A and BL 18A], folio, Amsterdam, Jan and Willem Blaeu, 1647*

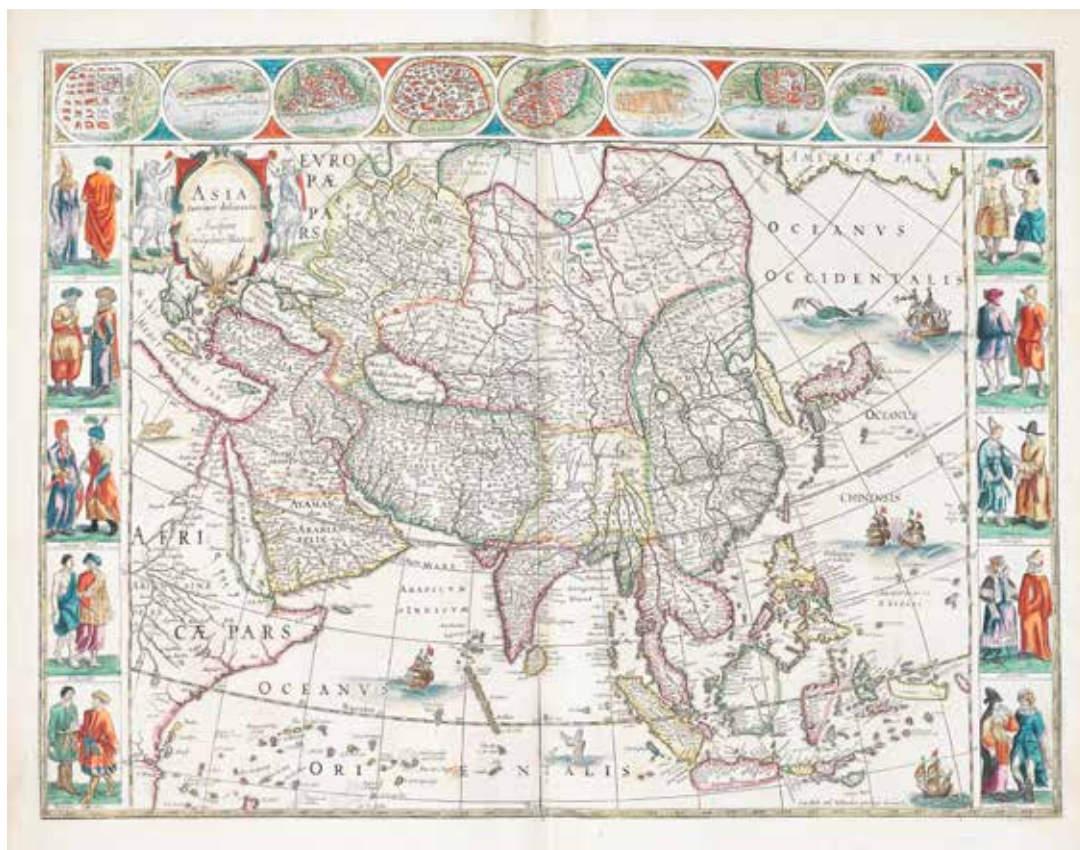
£7,000 - 9,000

€8,300 - 11,000

Includes world map, Russia, the North Pole, Iceland, Scandinavia, Germany, Poland, and the Netherlands.



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169



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169•

BLAEU (WILLEM and JAN)

Le theatre du monde, ou nouvel atlas, vol. 2 only, 2 parts in 1 vol., text in French, 2 hand-coloured engraved titles within architectural borders, 92 hand-coloured engraved maps (Charlemagne's Empire folding, the remainder double-page), first title detaching from stub, a few maps lightly browned, occasional spotting mostly to text, final few gatherings with waterstain at lower fore-corner just touching one map, Charlemagne map browned with splits and tears, contemporary vellum gilt, rubbed [cf. Koeman I, BL 16A and BL 18A], folio, Amsterdam, Jan and Willem Blaeu, 1647

£10,000 - 15,000

€12,000 - 18,000

Covering the Americas (including Virginia, the Carolinas, and New England), Asia, the Middle East, Spain, and Africa.

170•

BOOK OF COMMON PRAYER

The Booke of the Common Prayer and Administration of the Sacramentes, and Other Rites and Ceremonies of the Church; After the use of the Church of England, issue with "The Kingdom Come" reading on 2A1r, black letter, single column, title within wide woodcut border [McKerrow 68], the title and calendar printed in red and black, woodcut initials, title with 2 small wormtrails, short tear closed and a few refurbishments, tiny hole to blank area of A3, light stain in fore-margin of 2A8r, short tear to V9, heavy browning to V10 with small hole in blank margin, nineteenth century black morocco, g.e. [STC 16273; PMM 75], small folio (295 x 188mm.), Edward Whitchurch, [16] June 1549

£4,000 - 6,000

€4,800 - 7,100

"The English Book of Common Prayer was the first single manual of worship in a vernacular language directed to be used universally by, and common to, both priest and people... the language of the Prayer Book is now part of the whole language... [and] as a source of spiritual inspiration, it is for most Englishmen second only to the Bible" (PMM).

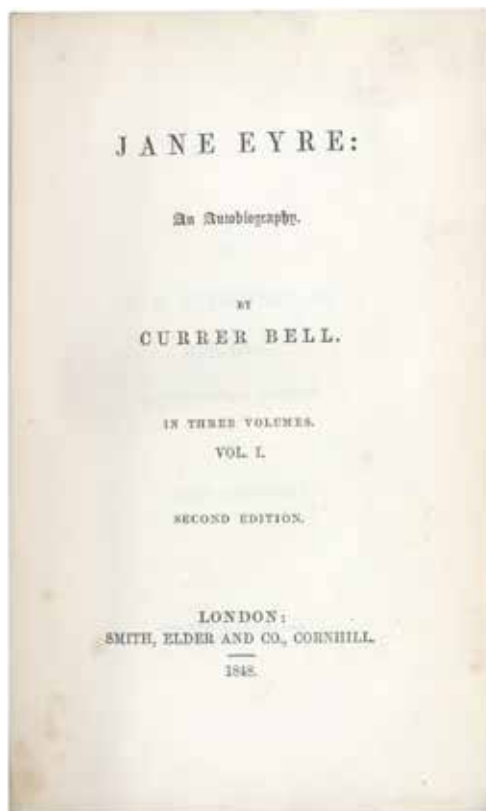
Provenance: Henry Cunliffe (1826-1894), bookplate; thence by descent.



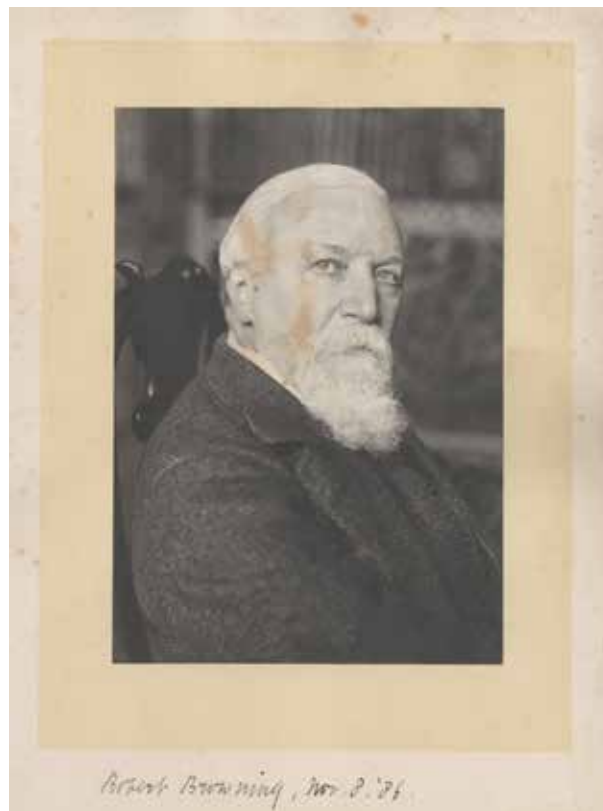
171



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171•

BRACTON (HENRICUS DE)

De legibus & consuetudinibus Angliae libri quinq[ue], FIRST EDITION, *one large woodcut historiated initial, very light soiling otherwise clean with good margins, bookplate and ownership inscription of John Saunders Hayward (Merton College, Oxford, and the Inner Temple, 1777), later calf, rubbed with some loss to spine label* [STC 3475; Beale 323; PMM 89], folio, Richard Tottell, 1569

£2,500 - 3,000

€3,000 - 3,600

FIRST EDITION OF BRACTON'S CLASSIC TREATISE ON ENGLISH LAW, "a model for legal literature until the present day" (PMM).

172•

[BRONTË (CHARLOTTE)]

Jane Eyre: An Autobiography. By Currer Bell, 3 vol., *second edition, half-titles, volume 1 with 5-page advertisement for the second edition with press reviews at front and 17-page publisher's catalogue dated October 1847 at end, ownership signature on frontispiece of "L.J. Letre, May 17th 1848, Stock Lodge", title of volume 1 slightly trimmed at edge, occasional pencil lines, spots or scuffs mainly to margins, publisher's cloth, slightly worn* [Smith 2; Sadleir 346], 8vo, Smith, Elder, 1848

£800 - 1,200

€950 - 1,400

173•

BROOKE (ROBERT)

1573. La graunde abridgement, 2 parts in one vol., FIRST EDITION, *black letter, titles within wide woodcut borders* [McKerrow 196], *opening 3 leaves loose and creased with short tear just touching border of title, one or two single wormholes in lower margin of opening part, bookplate and ownership inscription of John Saunders Hayward (Merton College, Oxford, and the Inner Temple, 1777), GOOD WIDE MARGINS, later half calf, worn, upper cover detached* [STC 3827; Beale R469, R470], folio, Richard Totell, 1573

£800 - 1,200

€950 - 1,400

First edition of Robert Brooke's posthumously published *Graunde abridgement*, printed in a larger format with wider margins than subsequent editions. He included over over 20,000 entries primarily derived from the medieval year-books, but to which Brooke "added a number of cases from his own observation, some statutes and other sources, and even a few extracts from readings in the inns of court... and it is still a valuable reference tool" (ODNB).

174

BROWNING (ROBERT)

Photograph of Browning, signed and dated on the mount "Robert Browning, Nov. 8. '86"; on original photographer's mount, inscribed on the reverse "Photographed/ by W.H. Grove/ 9, Pembroke Square/ Kensington", *platinotype, some light staining to mount and image, dust-staining to card mount, size of image 580 x 110 mm.*, 8 November 1886

£800 - 1,000

€950 - 1,200

A STRIKING IMAGE OF BROWNING, SIGNED BY THE POET – another example of this print is in the National Portrait Gallery, where it is described as 'Photographed at home' although misascribed the date 1889. Included in the lot is the signature ("Robert Browning") and conclusion from an autograph letter, seemingly paying tribute to a contributor to the *Saturday Review* and *Westminster* and ending: "acquaintance with a very clever and distinguished man".



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175•

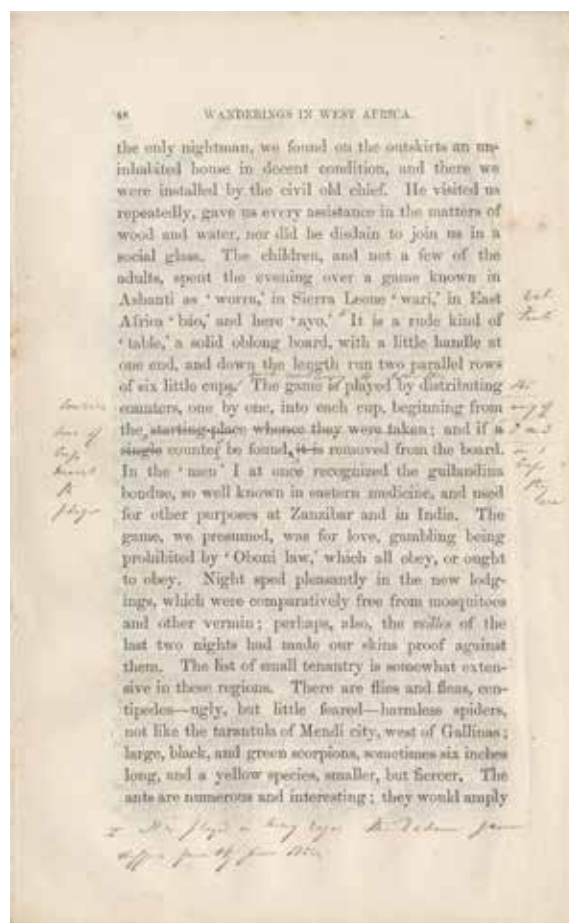
BRY (JOHANN THEODOR DE)

Proscenium vitae humanae, sive emblematum secularium, jucundissima, & artificiosissima varietate vitae humanae, engraved title within wide allegorical border, 73 fine engraved plates, later calf gilt, title lettered in gilt on spine, worn, upper joint weakened [Brunet I.1310; Landwehr, German 157], small 4to, Frankfurt, Wilhelm Fitzer, 1627

£1,000 - 1,500

€1,200 - 1,800

Third edition of de Bry's emblem book, first published as *Emblemata saecularia* in 1596. This copy has the same collation as the Landwehr and Brunet entries, but does not have the "28 escutcheons derived from earlier editions" mentioned by Landwehr.



176

BURTON (RICHARD)

Revised page proofs of *Abeokuta and the Camaroons Mountains: An Exploration*, volume 1, here entitled *Wanderings in West Africa*, the proofs comprising the complete text without preliminaries, from the half-title to the conclusion of 'L'Envoi', pp.[1]-307, without folding map, with an autograph note of about forty words on the half-title and further autograph additions and revisions of nearly forty words on p.48; plus other corrections or suggestions in an editorial hand, *first and last leaves dust-stained and worn at the edges, dust-staining, especially at the edges, elsewhere, leaves of signature O stained, large 8vo*, [1863]

£2,000 - 3,000

€2,400 - 3,600

A NEWLY DISCOVERED VARIANT OF A CLASSIC TRAVEL BOOK – BURTON'S PROOFS OF *ABEOKUTA AND THE CAMAROONS MOUNTAINS*, HERE ENTITLED *WANDERINGS IN WEST AFRICA*. Both books were published by the Tinsley Brothers in 1863, *Abeokuta and the Camaroons Mountains: An Exploration*, followed by *Wanderings in West Africa: from Liverpool to Fernando Po*. The text of our proof is that of *Abeokuta and the Camaroons Mountains*, while both the drop title over Chapter I and the left-hand running-titles throughout read 'Wanderings in West Africa'. As published, *Abeokuta and the Camaroons Mountains* carries the same text as our proof, which does not appear to have been reset. But the drop title over Chapter I has been altered to 'Abeokuta and the Camaroons Mountains' and the left-hand running title now merely repeats the chapter running-title on the right, the 'Wanderings in West Africa' running-title having been dropped. Nor has the division between the two volumes been retained. In our proof of Volume I, the chapter numbers run from I to IX and the volume ends with 'L'Envoi'. By contrast, the published version ends Volume I with Chapter VIII, while Chapter IX and 'L'Envoi' open Volume II. The new section, 'The Camaroons Mountains. An Exploration' which in our version would have opened Volume II instead comes at p.25; where the chapter numbers begin again at I. One can only assume practical difficulties, brought on perhaps by a last-minute change of mind as to the title, necessitated such a clumsy separation between the two volumes. Such infelicities would not have worried the Tinsley Brothers overmuch, with their reputation for being rough and read about such things.

One might also assume that as *Abeokuta and the Camaroons Mountains* was originally to have been called 'Wanderings in West Africa', the book that was eventually to be published with that title had already been completed and was ready for, if not already in, the press. So far as we are aware, none of this is known to Burton bibliographers, certainly no mention of our hybrid is made by N.M. Penzer, *An Annotated Bibliography of Sir Richard Francis Burton* (1923), where both works are discussed, pp.70-72. Penzer notes the presence of a proof a Volume I of *Abeokuta* in the British Museum [Library] marked up by Burton for a second edition. But this bears the title-page as published and so gives no hint of the change of title. There is similarly an unmarked up proof of both volumes in Burton's library, formerly at the Kensington Library and transferred to the Royal Anthropological Institute.

Our proofs have been annotated by Burton in two places. On the half-title is an autograph note on Madam Tinubu, the famous Nigerian *Iyalode* and patriot, amounting to about forty words. On p.48 he has made revisions and additions of nearly forty words, altering his description of the game of 'ayo'. This originally read: 'It is a rude kind of "table," a solid oblong board, with a little handle at one end, and down the length run two parallel rows of six little cups. The game is played by distributing counters, one by one, into each cup, beginning from the starting-place whence they were taken; and if a single counter be found it is removed from the board'. The revised version demonstrates the punctilious care with which Burton described such things, and now reads: 'It is played in many ways: the Dahome game differs greatly from others. It is a rude kind of 'table,' a solid oblong board, with a little handle at one end, and down the length run two parallel rows of six little cups, each containing 4 counters. The game is played by distributing the cowries, one by one, into each cup, beginning from any of the line of cups nearest the player; and if 2 or 3 counters be found in 1 cup they are removed from the board". These changes, however, have not been carried into the published edition. (If we are correct in our reading of the word 'Dahome', it would suggest that this addition reflects information gleaned on his first trip to Dahomey in May 1863).

There is also a sprinkling of editorial suggestions in another hand which have been ignored (proposing for example "Apollo del Belvedere" in place of 'Apollo Belvidere' at p.98 and "patria" for 'patriô' at p.155; see pp.111 and 175 of the published text). Several lacunae found in the proof, such as 'the old Roman [blank]' at p.258 and '[blank] or Zanibar' at p.282, have been filled in the published version, where we have 'the old Roman Nexum' at p. 299 and 'Mekran or Zanzibar' at p.327.

Abeokuta and the Camaroons Mountains and its companion *Wanderings in West Africa* date from after Burton's first journey in search of the source of the Nile with Speke and his visit to Mormon America, when, newly married and desperate for funds, he had accepted the post of British Consul to Fernando Po, which he described as 'the very abomination of desolation': 'Burton had no intention of remaining chained at Fernando Po, taking meteorological observations... After living there only one week he was off exploring the delta of the Niger. He returned in October, only to set off immediately for Abeokuta, the capital of Nigeria, where he spent three weeks. In November 1861 he was exploring the Brass and Boney Rivers: in December he was back in southern Nigeria, where he led a small expedition to climb the still unscaled Mt Victoria, one of the highest peaks of the Cameroon Mountains' (Fawn M. Brodie, *The Devils Drives*, 1967, p.204). At what would transpire to be the end of this posting, he returned home in 1864 to find that Speke and Grant had returned from their expedition and Speke had been credited with discovering the source of the Nile.

177*

BYRON (GEORGE GORDON, Lord)

Autograph draft of Stanza 88 of Canto 3 of *Childe Harold's Pilgrimage*, comprising nine lines, with the concluding couplet rewritten during the course of composition, *currente calamo*, reading in its final version:

Ye Stars! – which are the poetry of Heaven –
If in your bright leaves we would read the fate
Of men & empires – 'tis to be forgiven –
That in our aspirations to be great –
Our destinies oerleap their mortal state
And claim a kindred with you – for Ye are
A Beauty & a mystery – and create
In us such love & reverence from afar –
That when Ambition bows – 'tis only to his Star

1 page, on a sheet of paper watermarked with a crescent with an aurora over the figure '4' standing above the initials 'H R', originally folded two ways as if to form an 8vo letter-pocket, guard at left-hand edge, light overall time-staining, trace of small tape-stain at foot, but overall in sound and still attractive condition, professionally de-acidified, backed and restored, in a twentieth-century morocco slipcase, 4to, [Villa Diodati, Coligny, Lake Geneva, 14-16 June 1816]

£20,000 - 30,000

€24,000 - 36,000

A LONG-LOST DRAFT FOR *CHILDE HAROLD'S PILGRIMAGE*, WRITTEN BY BYRON AT THE VILLA DIODATI DURING THE WEEKEND OF 14-16 JUNE, WHEN THE SHELLEYS WERE STAYING AND MARY BEGAN WRITING *FRANKENSTEIN*. This working draft almost certainly represents Byron's first thoughts and is in this sense a composing, rather than revising, draft. It can be dated to the weekend of Friday 14th to Sunday 16th June 1816, when the Shelleys were staying and when Mary Shelley was beginning work on *Frankenstein* (which is recorded as having been under way by the seventeenth). It was, quite possibly, written at the very time and 'witching hour', of Mary's 'waking nightmare' that gave birth to her monster.

The manuscript has been lost from view since appearing in a bookseller's catalogue in 1940, and is the only one for the third canto remaining in private hands.

Childe Harold's Pilgrimage

The first two cantos of *Childe Harold's Pilgrimage* had been published in 1812, making Byron famous overnight. Since when, he had added notoriety to his fame, marrying and separating and having a notorious liaison with his half-sister Augusta, as well as entanglements with the likes of Lady Caroline Lamb, while publishing a stream of poems that further defined the Byronic hero. With the collapse of his marriage and the increasing hostility of the Tory press he was at last forced into exile. He took up work again on *Childe Harold* on the boat that took him from Dover to Ostend, never again to set foot in England: 'Self-exiled Harold wanders forth again' (l.138). It was a step that, in Leslie A. Marchand's assessment, marked 'the beginning of his maturer literary existence' (*Byron: A Biography*, ii, 1957, p.609).

Written throughout with a strong sense of place – beginning with stanzas to the five-week-old daughter he had left behind – the third canto of *Childe Harold* 'is Byron's expressed attempt to come to terms with the collapse of his marriage and the public response to that event in England... Much has been made of the influence of Wordsworth, Coleridge, and especially Shelley on Canto III, as Byron himself acknowledged when he later joked about it to Moore... Wordsworth's natural religion, or religious naturalism, has been a special force of attention' (Jerome J. McGann, editor, *Lord Byron: the Complete Works*, ii, p.300; contractions expanded).

Stanza 88 should of course be read in its context within the poem (here given in the final published version):

86.
It is the hush of night, and all between
Thy margin and the mountains, dusk, yet clear,
Mellowed and mingling, yet distinctly seen,
Save darken'd Jura whose cap heights appear
Precipitously steep; and drawing near,
There breathes a living fragrance from the shore,
Of flowers yet fresh with childhood; on the ear
Drops the light drip of the suspended oar,
Or Chirps the grasshopper one good-night carol more;

O Lord! - what are the workings of Heaven -
 If in your bright beams we would read the fate
 Of man & empires - 'tis to be forgiven -

That in our aspirations to be great -
Our destinies overlap their material state
And claim a hundred with you - for you are
a Beauty for a universe - and create
in ~~earth~~ ^{space} ~~with~~ ⁱⁿ ~~me~~ ^{me} ~~and~~ ^{and} ~~remembrance~~ ^{remembrance}
~~A love of love~~ - ~~a love~~ from afar -
~~For~~ ~~W. B. L.~~

[illegible]

~~the~~ when condition lower - it is only to
to be ~~let~~ his star.

87.

He is an evening reveller, who makes
His life an infancy, and sings his fill;
At intervals, some bird from out the brakes
Starts into voice a moment, then is still.
There seems a floating whisper on the hill,
But that is fancy, for the starlight dews
All silently their tears of love instil,
Weeping themselves away, till they infuse
Deep into Nature's breast the spirit of her hues.

88.

Ye stars! which are the poetry of heaven!
If in your bright leaves we would read the fate
Of men and empires, – 'tis to be forgiven,
That in our aspirations to be great,
Our destinies o'erleap their mortal state,
And claim a kindred with you; for ye are
A beauty and a mystery, and create
In us such love and reverence from afar,
That fortune, fame, power, life, have named themselves a star.

89.

All heaven and earth are still – though not in a sleep,
But breathless, as we grow when feeling most;
And silent, as we stand in thought too deep:–
All heaven and earth are still: From the high host
Of stars, to the lull'd lake and mountain-coast,
All is concentrated in a life intense,
Where not a beam, nor air, nor leaf is lost,
But hath a part of being, and a sense
Of that which is of all Creator and defence.

Extant Manuscripts

Begun as it was on the boat taking him from England, the poem was drafted on 'scraps of paper of all shapes and sizes' that 'vividly bears witness to its spasmodic composition' (Anthony Burton and John Murdoch, *Byron*, V&A exhibition catalogue, 1974, K19): ours having every appearance from the way it was originally folded of having once been a blank leaf from a letter. These disparate sheets were then arranged and numbered by Byron into a completed unit. They were later bound up and are now among the John Murray Papers at Edinburgh. The drafts that survive in this collection are of stanzas 4-32, 34-87, 89-91, 105-9, and 111-12: the V&A catalogue illustrates the opening at stanza 89 (Plate 58). Drafts of stanzas 1-3 and 115-18, originally the first and last leaf of the Murray MS, are now at the Berg. One other draft not in the Murray collection is that of the Drachenfels lyric following Stanza 55, which Byron sent as a letter to Augusta and which is now at the Pierpont Morgan. Ours is the only other one that is known.

From this sequence of drafts Byron made a fair copy – revising as he went – which he gave to his friend Scrope Davies to take back to England. This was the manuscript that was discovered among Davies's papers in a bank vault in 1975, and which is now in the British Library. It is published in facsimile, edited by T.A.J. Burnett, *Childe Harold's Pilgrimage Canto III: A Facsimile of the Autograph Fair Copy Found in the 'Scrope Davies' Notebook*, Lord Byron, Volume VII, 1988. The Scrope Davies Notebook shows that our stanza, then marked as No. 87, was added after the poem had been written and signed off on 9 June 1816. This fair copy of our stanza is marked at the head as an addition to be inserted at page 81: further stanzas were to be added, taking the total from 101 stanzas, where it stood before our stanza was added, to 118 in the published version. Byron oversaw two further fair copies, both based on the Scrope Davies MS; one by Mary Shelley (now in the Sterling Library, Senate House) and one by Claire Clairmont, which in the event served as the printer's copy (John Murray Papers, Edinburgh).

The final couplet in our draft of Stanza 88 arrives at the starting-off point of the Scrope Davies version, which is then further revised. Slightly confusingly, however, the start of the seventh line of our version reads "A Beauty & mystery" whereas the Scrope Davies starts 'A Mystery and a Beauty' which has then been deleted and 'A Beauty and a Mystery' written above; in other words, the Scrope Davies MS arrives at our version. However, as our manuscript shows some hesitancy in writing the ampersand, it seems fair to assume that Byron changed his mind and changed it back again (or simply made a mistranscription which was then corrected). Any doubts that ours is, indeed, the earlier version can be removed by the fact that ours employs ampersands, rather than spelling-out 'and', and is less carefully capitalised; but above all by the fact that Byron's handwriting in our version is both fluid and rapid and very similar to that of the Murray drafts, whereas the Scrope Davies fair copy is more deliberate, written in the slightly ungainly, looping and flourished hand that Byron favoured for writing out addresses and suchlike.

Our manuscript was privately printed in H.B. Smith, *A Sentimental Library* (1914), and was offered for sale in the Rosenbach Catalogue (1940), item 74 (*Index of English Literary Manuscripts*, iv, part 1, 1982, compiled by Barbara Rosenbaum and Pamela White, p. 309, ByL 115; see also McGann's survey of the MSS, *Complete Works*, ii, pp. 297-299).

Dating and Location of Stanza 88's Composition

From its position in the Scrope Davies MS and similar evidence, Stanza 88 can be dated with a fair degree of certainty to the weekend of Friday the 14th of June 1816 to Sunday the 16th: see the full analysis by McGann, *op. cit.*, p. 297; and Burnett, p. xiv. This weekend Byron spent at the Villa Diodati on the shores of Lake Geneva in company with Shelley and his future wife Mary Godwin – who for convenience's sake we refer to as Mary Shelley – then staying in a villa only ten minutes' walk away. Also staying with Byron was Dr John Polidori, who records that the Shelleys came round on Friday night and Saturday night, and spent the night of the Sunday sixteenth: 'Out of these evenings, and later ones, with the stimulus of the sky and the water and the discussions with Shelley, who, himself an ethereal presence, opened up wide vistas in Byron's mind, came new verses for *Childe Harold*. In the quiet early-morning hours poetry, "the lava of the imagination", flowed from his pen' (Marchand, *Byron*, ii, 624). It is not difficult to imagine that Stanza 88 was written under starlight and upon the balcony of the villa; indeed, Marchand records that according to local tradition, 'Byron composed part of *Childe Harold* and other poems on the balcony with the lake and the mountains before him' (*Byron*, ii, Notes, 66, for p. 625, l. 30).

Mary Shelley has left us with an account of Byron at work during this time: 'In the summer of 1816, we visited Switzerland, and became the neighbours of Lord Byron. At first we spent our pleasant hours on the lake, or wandering on its shores; and Lord Byron, who was writing the third canto of *Childe Harold*, was the only one among us who put his thoughts upon paper. These, as he brought them successively to us, clothed in all the light and harmony of poetry, seemed to stamp as divine the glories of heaven and earth, whose influences we partook with him' (Introduction to the 1831 edition of *Frankenstein*).

Frankenstein and the Party at the Villa Diodati

It was at some time that weekend or during the preceding four days that Byron, the Shelleys and Dr Polidori were forced indoors – it was an atrocious summer that year – and that Byron suggested each of them should compose a ghost story: a suggestion that famously brought forth two tales whose progeny feeds Hollywood to this day, namely Dr Polidori's *The Vampyre* and Mary Shelley's *Frankenstein*.

There has been a good deal of debate over the exact sequence of events, especially in regard to the creation of *Frankenstein*, the consensus being that Byron must have suggested they write stories at some time on or after the tenth, the day he moved to the villa, and that the stories must have been under way by the twenty-second, the day the party broke up. This can be narrowed down by an entry for the seventeenth in Polidori's diary: 'The ghost-stories are begun by all but me'.

Mary Shelley has left record that several days passed after Byron had made his suggestion before she came up with her tale, and this was only after a night of philosophical discussion which led to her having a waking nightmare and seeing 'the pale student of unhallowed arts', that gave rise to *Frankenstein*. Her account of this dream implies that it occurred at the Villa Diodati ('...Night waned upon this talk, and even the witching hour had gone by, before we retired to rest. When I placed my head on my pillow, I did not sleep...'). If this did indeed occur on the morning of the sixteenth, it would fit in with Polidori's entry for the fifteenth: 'June 15. -- ... Shelley etc. came in the evening ... a conversation about principles, – whether man was to be thought merely an instrument'; and with his entry for the following day that 'The ghost-stories are begun by all but me'.

A research group from Texas University travelled to Coligny to study lunar and astronomical data in an attempt to determine the exact sequence of events, and found that the moon would indeed have shone through Mary Shelley's window at the Villa Diodati at between 2 and 3a.m. of Sunday 16th June: for a full account, together with a useful summary of alternative theories, see Kelly Danielle Schnarr, *The Moon and the Origin of Frankenstein* (Honors Thesis, San Marcos, Texas, May 2012).

Our stanza is perhaps evidence that on at least one evening during that weekend at the Villa Diodati there was discussed not only mankind's ability to create life, but also the subject of astrology and our ability to 'read the fate/ Of men & empires' in the stars; or as Polidori put it in his diary entry for 15th June: 'a conversation about principles, – whether man was to be thought merely an instrument'; inspiring Byron to write about the stars and Mary Shelley to dream of *Frankenstein*.



179

178•

CARCANO (MICHAEL DE)

[Sermonarium de peccatis per adventum et per duas quadragesimas], 2 vol. bound in 1, 444 leaves (of 448, lacks first 3 leaves and final blank), 42 lines, Gothic type, double column, 3-5 line capitals supplied in alternate red and blue, paragraph strokes in red and blue, A1 of second part with 13-line initial "A" in red, pink, blue and green on a gold ground, infilled in blue with white filligree design, and with elaborate ornaments in colours with burnished gold dots in upper and lower margin (the lower with empty wreath cartouche), later calf preserving early blindstamped calf over wooden boards with metal clasps and hasps [ISTC ic00194000; BMC V 193; BSB-Ink C-147; Goff C194; GW 6129; HC 4508*], 4to (234 x 165mm.), [Venice, Franciscus Renner, de Heilbronn, and Nicolaus de Frankfordia, 1476]

£1,500 - 2,000

€1,800 - 2,400

179

CELESTIAL MAPS

CELLARIUS (ANDREAS) Hæmisphærium stellatum boreale cum subiecto hæmisphærio terrestri, split at fold, 435 x 515mm.; Coeli stellati christiani hæmisphærium prius, some loss supplied in manuscript facsimile (mostly along fold, and 2 cherubs in border), 435 x 515mm.; Solis circa orbem terrarum revolutio, 435 x 500mm., all mounted, framed and glazed, [Amsterdam, Joannes Janssonius, 1660] (3)

£2,000 - 3,000

€2,400 - 3,600



178



180

180*

CHAPMAN (GEORGE, translator)

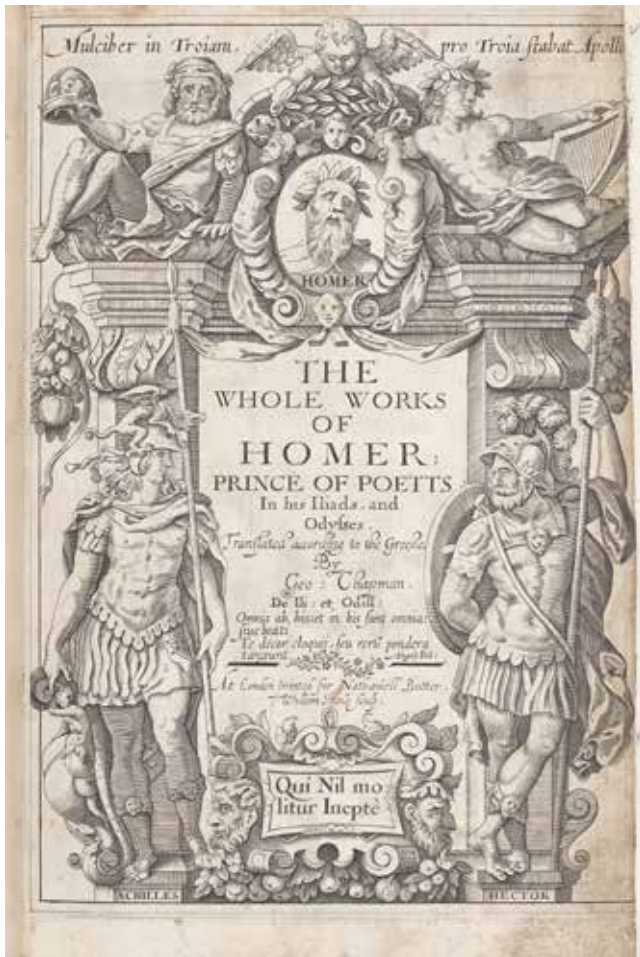
The Whole Works of Homer; Prince of Poetts in his Iliads, and Odysseys. Translated according to the Greeke, by Geo. Chapman, 2 parts in one vol., engraved general title by William Hole with portrait of Chapman on verso, engraved dedication to the memory of Prince Henry, etched title to the Odyssey (usually cancelled), without the unsigned sheet of sonnets (as usual, Pforzheimer traces only 6 copies with them present), blanks a1 and 2G8 in first part, and blank 218 in second part (but with blanks 2A1 and 2R8), general title cut down, repaired and window-mounted, engraved dedication trimmed to rule border at fore-margin, second title shaved cropped touching image at upper and fore-margins, very small repair to B1, and margin of A4 (second part) [STC 13624; Pforzheimer 169, 170], [Richard Field and William Jaggard] for Nathaniell Butter, [1616?]; The Crowne of all Homers Workes. Batrachomyomachia or the Battaille of Frogs and Mise. His Hymn's - and - Epigrams Translated According to Ye. Originall by George Chapman, engraved allegorical title by William van de Passe (second state), without blank A1 [STC 13628; Pforzheimer 165], [printed by Eliot's Court Press for Iohn Bill, 1624?], uniform late nineteenth century panelled calf gilt, g.e., minor abrasions to sides, folio (278 x 182mm., 275 x 180mm.) (2)

£6,000 - 8,000

£7,100 - 9,500

FINE COPIES OF THE FIRST COMPLETE EDITION OF GEORGE CHAPMAN'S TRANSLATIONS OF HOMER, INCLUDING THE BATRACHOMYOMACHIA, on the completion of which he wrote his valediction "The Worke that I was borne to doe, is done" (Pforzheimer).

Provenance: Henry Cunliffe (1826-1894), bookplate; and thence by descent.



181

181•

CHAPMAN (GEORGE, translator)

The Whole Works of Homer; Prince of Poetts in his Iliads, and Odysseys. Translated according to the Greeke, by Geo. Chapman, 2 parts in one vol., *engraved architectural title by William Hole, portrait of Chapman on verso, engraved dedication to the memory of Prince Henry, without blanks 2G8 and 2A1, and the unsigned sheet of sonnets as usual, title cropped and strengthened at fore-edge, dedication strengthened at edges, small stain to 2E1-6, paper flaw with loss to one blank corner, library bookplate, and inkstamp to *2, nineteenth century calf, rubbed at foot [cf. Pforzheimer 169, 170; STC 13624], folio (273 x 180mm.), [Richard Field and William Jaggard] for Nathaniell Butler, [1616?]*

£4,000 - 6,000

€4,800 - 7,100

A reissue of *The Iliads of Homer* (c.1612?) and *Homer's Odysseys* (1615?). "The title page of the first is usually cancelled by the general title page and a dedication leaf, both engraved; the title page of the second is usually cancelled" (ESTC). The unsigned sheet of dedicatory sonnets to Cranborne, Rochester and Philips was located by Jackson in only six copies (Pforzheimer).

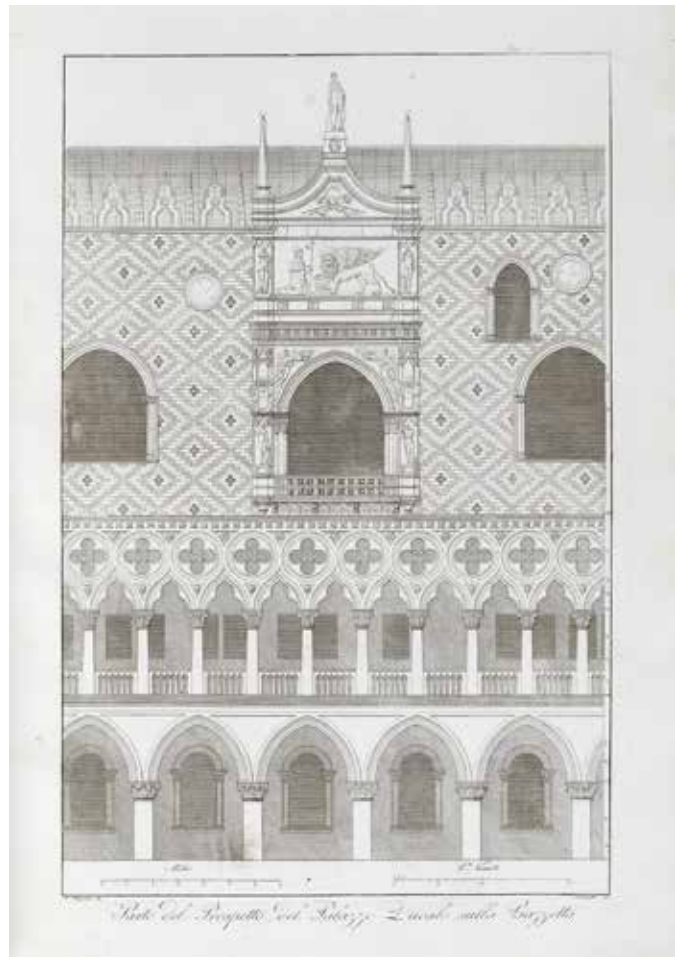
182•

[CICOGNARA (LEOPOLDO)]

Le fabbriche piu cospicue di Venezia, misurate, illustrate, ed intagliate dai Membri della Veneta Reale Accademia di Belle Arti, 2 vol., FIRST EDITION, *engraved vignette on titles, 250 engraved plates (tear repaired to one), 3 additional large photographs of Venice bound in, final leaf of volume 2 strengthened at fore-margin, small cypher stamp on titles, modern half morocco [Cicognara 3987], folio (480 x 380mm.), Venice, Alvisopoli, 1815-1820*

£600 - 800

€710 - 950



182



183

183•

COMIC MAP

ROSE (FREDERICK W.) Angling in Troubled Waters - A Serio-Comic Map of Europe [repeated in German, French and Italian]... 15th Thousand, *chromolithographed folding map, laid on linen, 490 x 707mm.*, G.W. Bacon, 1899

£1,000 - 1,500

€1,200 - 1,800

184•

CURTIS (JOHN)

British Entomology; Being Illustrations and Descriptions of the Genera of Insects Found in Great Britain and Ireland, vol. 1-8 (of 16) bound in 4, 386 *hand-coloured engraved plates (including *205)*, later dark green half morocco [Nissen ZBI 1000], 8vo, for the Author, 1824-1831

£800 - 1,200

€950 - 1,400

"Cuvier pronounced *British Entomology* to be 'the paragon of perfection'" (ODNB).



185

185°
CURTIS (WILLIAM)

The Botanical Magazine; Or, Flower-Garden Displayed, vol. 1-18, FIRST EDITION, 692 engraved hand-coloured plates after James Sowerby, Sydenham Edwards and others (one folding, plate 120 uncoloured), one or two plates with light spots or slight browning, contemporary tree calf, morocco gilt spine labels [Henrey 473; Nissen BBI 2350; Pritzel 2007], 8vo, for W. Curtis, [-T. Curtis], 1787-1803

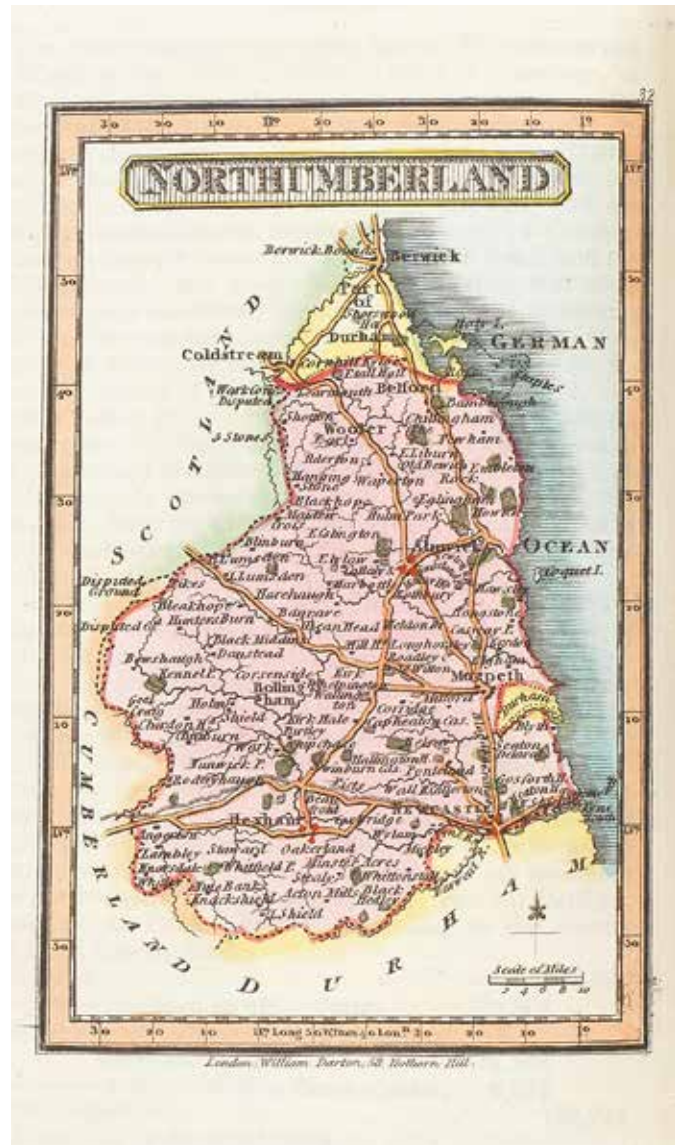
£3,000 - 5,000
€3,600 - 6,000

An excellent run of one of the most important and finely illustrated botanical periodicals.

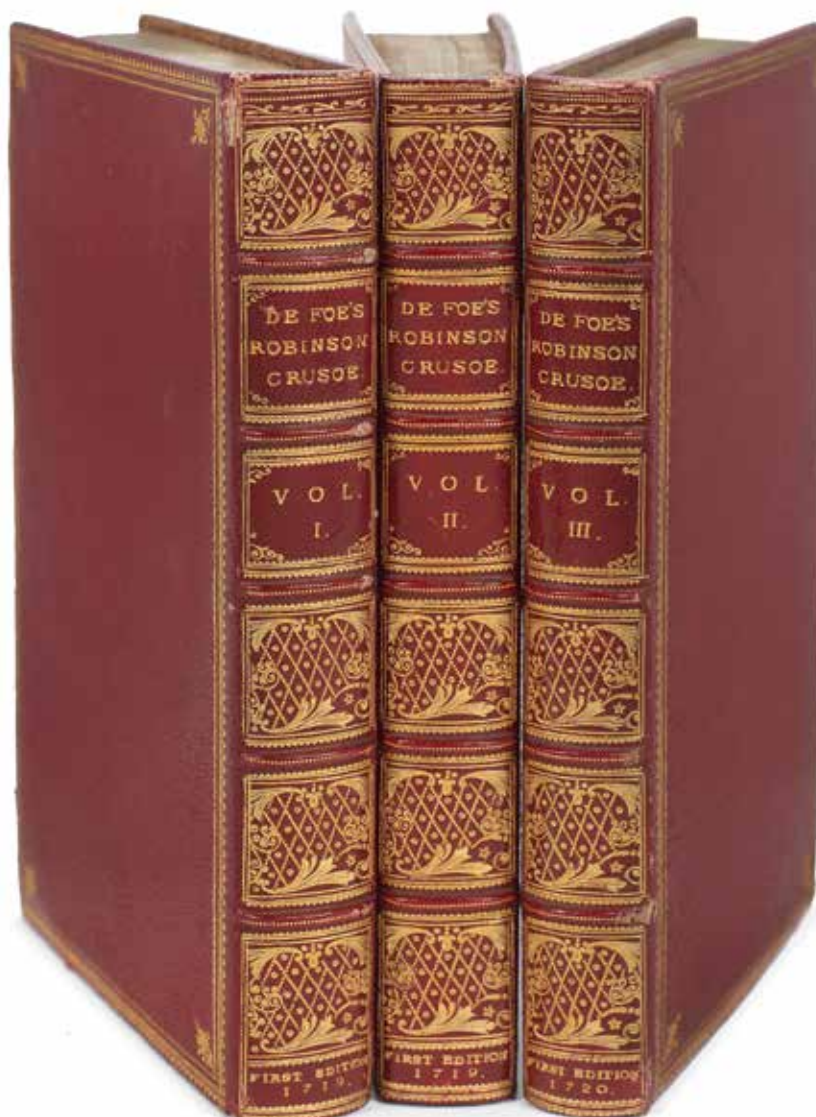
186°
DARTON (WILLIAM, publisher)

Darton's New Miniature Atlas, Containing a Complete Set of County Maps, engraved title-page, 56 hand-coloured engraved maps, modern half morocco, t.e.g., good clean copy [Chubb CCCXI], 12mo (150 x 90mm.), William Darton, [1820]

£1,200 - 1,800
€1,400 - 2,100



186



187

187•

[DEFOE (DANIEL)]

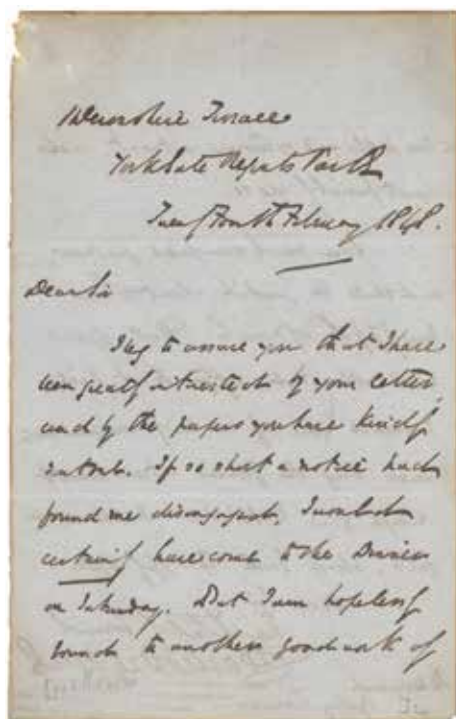
The Life and Strange Surprising Adventures of Robinson Crusoe, of York, Mariner, *engraved frontispiece, with the title-page and [A]2 in first state but Z4r in second state, title-page slightly smaller (from another copy), without second advertisement leaf Aa8*; The Farther Adventures of Robinson Crusoe; Being the Second and Last Part of his Life..., *folding engraved map of the world (neatly repaired), with verso of A4 blank and p.295 correctly numbered, 11-page publisher's catalogue at end, Z1 repaired without loss*; Serious Reflections during the Life and Surprising Adventures of Robinson Crusoe: with his Vision of the Angelick World, *folding engraved map of Crusoe's island, advertisement leaf at end, together 3 vol., FIRST EDITIONS, some occasional spotting and light browning, late nineteenth century red crushed morocco gilt, gilt panelled spines, g.e. [Furbank and Owens 201, 204, 210; Moore 412, 417, 436; PMM 180; Rothschild 775], 8vo (192 x 120mm.), W. Taylor at the Ship in Pater-Noster-Row, 1719-1720*

£10,000 - 15,000

€12,000 - 18,000

A FINE SET OF THE THREE VOLUMES OF ROBINSON CRUSOE, ALL FIRST EDITIONS. This attractive set must have been bound for Henry Cunliffe, as also included with the lot are the original panelled calf upper cover of the book (which, like the three volumes, has Cunliffe's bookplate), the front free endpaper and another leaf, all filled with notes on *Robinson Crusoe*, its publication and sale history etc.

Provenance: Henry Cunliffe (1826-1894), bookplates and a loosely inserted letter to him from R.F. Sketchley, mentioning the rarity of the third volume; and thence by descent.



189



191

188•

DICKENS (CHARLES)

A Tale of Two Cities, FIRST EDITION IN BOOK FORM, FIRST ISSUE (with p.213 incorrectly numbered p.123), 16 etched plates (including additional title and frontispiece) by Hablot K. Browne, 32-page publisher's catalogue dated November 1859 at end, some spotting, one plate loose, contents shaken, ownership signature of "Jean Lee" on additional title, bookplate of John Gould, publisher's red cloth, worn, joints and hinges split, a few ink spots on lower cover [Smith I.13; Eckel, pp.86-90], 8vo, Chapman and Hall, 1859

£1,500 - 2,000

€1,800 - 2,400

189

DICKENS (CHARLES)

Autograph letter signed ("Charles Dickens"), to the Rev Sydney Turner, thanking him for his letter and the papers he has kindly sent and assuring him that had so short a notice found him disengaged he would "certainly have come to the Dinner on Saturday"; but telling him that he is "hopelessly bound to another good work of a less public and extensive interest, and cannot possibly do so"; he also tells Turner that he is "much occupied just now, and shall be, until about the twenty fifth of March", but should be happy to visit his institution at some later time, 2 pages, trace of mounting at top left-hand corner, slight browning touching the edges where formerly framed, 8vo, Devonshire Terrace, 24 February 1848

£800 - 1,200

€950 - 1,400

'MUCH OCCUPIED JUST NOW' – DICKENS HARD AT WORK FINISHING *DOMBEY AND SON* AND RECLAIMING FALLEN WOMEN. At the end of February Dickens took his wife Catherine for a week in Brighton to concentrate on writing the final double number of *Dombey*, which he finished on 24 March – a day earlier than estimated in this letter – the final number appearing on 11 April and the completed book the day after. He wrote to Mark Lemon on the same day as our letter: 'I shall be very busy finished *Dombey*, in a few days'. The "good work of a less public and extensive interest" which he tells Turner must take precedence over other better-known charitable endeavours is his home for fallen women, Urania Cottage in Shepherd's Bush, which had opened the previous November.

Sydney Turner, recipient of this letter, was resident chaplain to the institution of the Philanthropic Society for the Reformation of Juvenile Offenders, which placed him at the head of a large reformatory school for convicted boys; a position he used 'to campaign for the introduction of government-sanctioned institutions to reform and rescue wayward children' (Michelle Cale, *ODNB*). His best-known publication was a report of the Tocqueville-inspired penitential colony for juvenile delinquents at Mettray, which appeared in 1846. Our letter appears to be hitherto unknown and is not printed in the Pilgrim Edition.



191



191

190

DICKENS (CHARLES)

Cheque signed ("Charles Dickens"), counter-signed by his business manager W.H. Wills, for five pounds paid to "Petty Cash", drawn on Messrs Coutts & Co, 1 page, printed with manuscript insertions and cancelation, split and folding and lightly browned, framed and glazed, unexamined out of frame, oblong 8vo, London, 13 August 1852

£400 - 600

€480 - 710

Written during serialization of *Bleak House*, the first number of which had appeared that March.

191

DODGSON, CAMERON and REJLANDER - TENNYSON

Album compiled by Rev. F.H. Atkinson, relating his family and acquaintances including the Tennyson family, Julia Margaret Cameron, Lewis Carroll, Oscar Rejlander, and locations on the Isle of Wight and Ceylon, approximately 165 albumen prints (mostly carte-de-visite portraits, some views, others larger - see below), mounted between one and six per page, mostly captioned (many with cut signatures of sitters pasted beneath), with a 3-page AUTOGRAPH LETTER SIGNED BY JOHN RUSKIN (mounted), newspaper cuttings, contemporary morocco, later cloth wrappers with Atkinson arms embroidered on upper cover, 4to, [c.1862-1890s]

£4,000 - 6,000

€4,800 - 7,100

AN IMPORTANT ASSOCIATION ALBUM RELATING TO THE ARTISTIC AND PHOTOGRAPHIC CIRCLE OF ALFRED LORD TENNYSON ON THE ISLE OF WIGHT, WITH ALBUMEN PRINTS BY CHARLES LUTWIDGE DODGSON, JULIA MARGARET CAMERON AND OSCAR GUSTAVE REJLANDER.

The album was compiled by Rev. F.H. Atkinson (1840-1901) of Morland Hall, Westmorland. He had gained a B.A. at Caius College in 1861, and was for a time private tutor to the Tennyson children. He was an acquaintance of C.L. Dodgson, contributing to *College Rhymes* when it was being edited by Dodgson, who subsequently dedicated *Rhyme? and Reason?* (1883) to Atkinson's daughter Gertrude. Atkinson had met his wife Edith in Jersey in 1868, and they married the following year.

There are at least six photographs of Atkinson himself (including a "group taken at Cambridge in 1869" with his wife Edith and in-laws, and "Groups taken in Jersey, 1868"); the many photographs of his relatives include "Robert Atkinson and his coolies, Ceylon" and two views of his Ceylon coffee estate, captioned "Morland Ambegamoa" (and one signed "Scowen") in the negative (182 x 230mm.). The Camerons, of course, had their own coffee plantations in Ceylon, and named their Isle of Wight home "Dimbola" after one of them.

Other sitters are presumed friends, neighbours or persons Atkinson admired: John Herschel (Walker & Sons), John Ruskin (Elliot & Fry), Charles Kingsley (cut signature below), H.W. Longfellow, Royal children (possibly met whilst on Isle of Wight), Charles Clinton Parry (signed); The Duchess of Atholl (by William Notman, signed in the negative); Sir Graham Eden Hamond (with one of his wife, and daughter - all these by Camille Silvy, see NPG Ax54341 for Graham Eden). There are several views of houses, including Atkinson's family home at Morland (4), and Tennyson's home at Farringford (and 2 other Isle of Wight locations).

Important images include:

DODGSON (CHARLES LUTWIDGE) Hallam Tennyson standing on a chair [taken 28 September 1857 at Monk Coniston, Ambleside], albumen print, with cut signature of Hallam (dated "July 30 1862" in another hand) pasted below [cf. Taylor & Wakeling, *Lewis Carroll photographer*, 2002, p.196], *image 140 x 112mm*.

CAMERON (JULIA MARGARET) Charles Hay Cameron, head and shoulder portrait against a cloth background, albumen print, with cut signature of the sitter pasted below [not in Julian Cox and Colin Ford, *The Complete Photographs*, 2003], *oval image 140 x 111mm*.; Henry Tayler, head and shoulder portrait with brick wall and vine in background, albumen print [not in Cox and Ford, 2003], *oval image 148 x 120mm*., both are captioned "Photographed by Mrs Cameron" (2)

UNIDENTIFIED PHOTOGRAPHER. "Julia Margaret Cameron and her sons Henry and Charles", albumen print, corners cut, with cut signature of Cameron pasted below [cf. Cox and Colin, 2003, p.43, fig. 30, "...carefully staged portrait, and one in which Cameron played a part in shaping the deft presentation of herself as both an attentive mother and a writer of some aspiration"], *image 78 x 140mm*.

REJLANDER (OSCAR GUSTAVE) Alfred Tennyson, half-length holding hat, seated in a high-backed wooden chair, arch-topped albumen print, sitter's cut signature pasted below, *image 190 x 144mm*., [1863]; Lionel Tennyson, full length portrait leaning against a column, arch-topped albumen print, *image 142 x 190mm*., [1862]; Lionel Tennyson, tinted albumen print carte-de-visite, SIGNED BY THE PHOTOGRAPHER "O.G. Rejlander" in pencil (with additional pencil note "Mr. Atkinson") below image, *90 x 60mm*., [1862]; Hallam Tennyson, tinted albumen print carte-de-visite, SIGNED BY THE PHOTOGRAPHER "O.G. Rejlander" in ink below image, *90 x 60mm*., [1862]; Emily Tennyson, albumen print carte-de-visite, SIGNED BY THE PHOTOGRAPHER "O.G. Rejlander" in ink below image, cut signature of sitter pasted below, *90 x 60mm*., [1862]; Julia Margaret Cameron at her piano, albumen print [cf. Cox and Ford, 2003, p.45, fig. 31], *image 104 x 80mm*., [1863]; Julia Margaret Cameron at her piano, with her son, albumen print, *image 95 x 84mm*., [1863] (7)

JEFFREY (WILLIAM) Alfred [in cape], Emily, Hallam, and Lionel Tennyson [boys in matching costumes standing in front of a table], a set of four albumen carte-de-visites, EACH SIGNED BY THE SITTER ON THE MOUNT [cf. NPG x26793 for Alfred; NPG holds variant images of Hallam and Emily from same sitting], *images 90 x 52mm*., [1862] (4)

The 3-page autograph letter signed by John Ruskin ("J. Ruskin"), to "My dear Margaret [Norton, or perhaps Bell]" mentions an unforeseen "engagement with an old friend who has just been & got married", therefore suggesting rearranging a meeting for Sunday "if you're not too pious to be hospitable on that day...", with a view to visiting the Turner paintings (from the collection bequeathed to the nation by the artist) which were being exhibited at Marlborough House in the late 1850s.

192•

DONOVAN (EDWARD)

The Natural History of British Insects... the Whole Illustrated by Coloured Figures, 16 vol. bound in 8, 576 *hand-coloured engraved plates, occasional light offsetting (mostly from text to plate) in a few volumes but generally very clean internally, contemporary diced calf gilt* [Nissen ZBI 1142; Lisney 353], 8vo, F.C. and J. Rivington, for the Author, 1802-[1797]-1813

£2,000 - 3,000

€2,400 - 3,600

193•

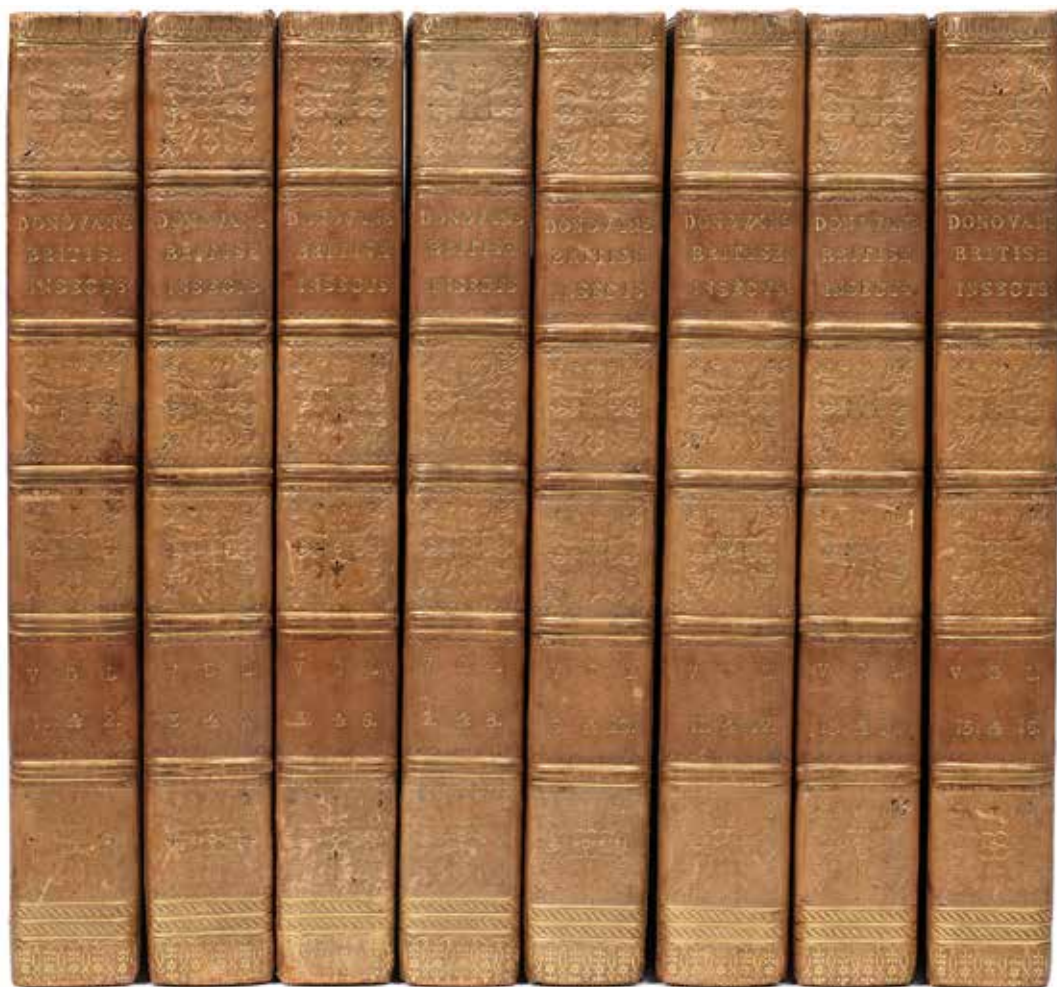
DORIGNY (NICOLAS)

Pinacotheca Hamptoniana [Raphael Cartoons], *double-page title with dedication to George I engraved by George Bickham, 7 double-page engraved plates by Dorigny after Raphael, dampstain in lower blank margin throughout (and upper corners of final plate, light spotting (mostly marginal), modern half calf, large folio (620 x 915mm)*., [1719]

£1,500 - 2,000

€1,800 - 2,400

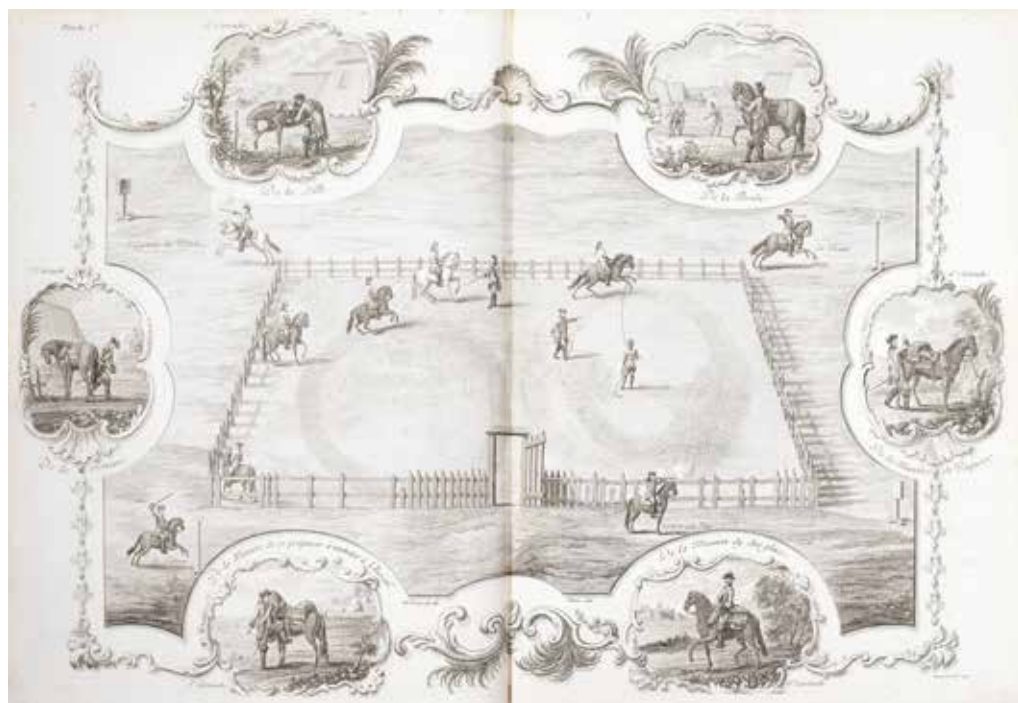
SCARCE COMPLETE SUITE OF ENGRAVINGS AFTER THE RAPHAEL CARTOONS. Nicholas Dorigny (1658-1746) was approached, by the antiquarian George Vertue, to make the engravings "The prints were sold by subscription at four guineas a set. Dorigny was provided with limited royal patronage in the form of lodgings at Hampton Court, coals, and a bottle of wine a day" (V & A website). On completion in 1719 they were dedicated to George I, and in recognition of their success Dorigny was knighted in 1720, the first of only two individuals in the history of British art to be knighted for having made particular prints.



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194•

DRUMMOND DE MELFORT (GUY)

Traité sur la cavalerie, 2 vol. (including Atlas "Marches et evolutions de cavalerie"), first edition of text, second issue of atlas, text volume with half-title, engraved frontispiece by Ignourf l'Ainé, engraved vignette on title, 11 engraved plates (8 double-page), and 7 large head- and tail-pieces, atlas with engraved vignette on title, 34 double-page engraved plates (numbered I-XXXII plus 2 unnumbered) and 22 further plates (4 cut down and mounted) on 11 sheets (2 double-page), 3 plates with small stain, text volume in modern morocco-backed boards, atlas contemporary calf, rebaked [Cohen-de Ricci 326-7], folio (465 x 298mm.) and elephant folio, Paris, Guillaume Desprez [-Nyon & Firmin Didot], 1776

£2,000 - 3,000

€2,400 - 3,600

Provenance: Stewart Mackenzie of Seaforth, bookplate in atlas.

195•

EDWARDS (GEORGE)

A Natural History of Birds [-Gleanings of Natural History], 7 vol., second edition, text in English and French in volumes 5-7, engraved portrait of the author by J.S. Millar after Dandridge, engraved allegorical frontispiece ("Ornithologia nova"), 362 hand-coloured engraved plates, without title to volume one (as issued, see Zimmer), later red morocco gilt by J. Wright, g.e., rubbed at extremities [Nissen IVB 286, 288; Anker 124-126; Fine Bird Books, p.73; Lisney, p.128; Zimmer, pp.201-203], 4to (288 x 220mm.), William Gardner, 1802-1806 [watermarked 1801-1822]--"Outlines of the Seven Volumes of Geo. Edwards's History of Birds", MANUSCRIPT, 852pp., on paper, black ink, approximately 420 pencil or ink outline drawings (3 partially hand-coloured), contemporary red half morocco, lettered "Edwards' Birds. VIII. M.S.S. Sketches" on spine, 4to (260 x 190mm.), [undated] (8)

£12,000 - 18,000

€14,000 - 21,000

Posthumous edition of Edward's *A Natural History of Uncommon Birds* with minor alterations in the text, and in which "all the plates are exceptionally finely colored and of softer finish than those of the original edition".

The manuscript *Outlines of the Seven Volumes of Geo. Edwards's History of Birds* includes fine pen-outline illustrations of all the birds included by Edwards, together with: a synopsis of the text; "A Catalogue of the Names of the Birds" (based upon the printed version with the Latin names by Linnaeus, published by James Robson in 1776); a 12-page "Some brief instructions for etching or engraving on copper plates with aqua fortis"; a one-page note on the dates of publication for the first edition; two drawings on one sheet captioned in pencil "The star fish I had from Yeats"; a section of "Extracts & sketches from Catesby's Nat: History of Carolina &c." (illustrated with pencil drawings, a few with wash); and a note recording "Novr. 1778. purchased the following drawings at Mr. Edsal's sale drawn by Mr Edwards - 1. a very uncommon Parrot from W. Indies...".



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196*

EUSEBIUS, of Caesarea, and THE VENERABLE BEDE

Ecclesiastica historia divi Eusebii: et Ecclesiastica historia gentis anglorum venerabilis Bede, 2 parts in one vol., 164 leaves, 50 lines, Gothic letter, double column, 4-6 line initials and paragraph marks supplied in alternate red and blue, 2 marbled chapter tabs, lower half of leaf b5 supplied in manuscript in a neat contemporary hand, final leaf strengthened on blank verso, 2-line note about Eusebius on the title, neat scholarly annotations in some margins (mostly to Eusebius), bound in limp vellum comprising a 14th century Antiphonal with neumes on 4-line staves and 2 decorative flourishes in the margins [not in Adams, Brunet or Graesse], small folio (263 x 185mm.), Strasbourg, [no publisher], 14 March 1514

£800 - 1,200

€950 - 1,400

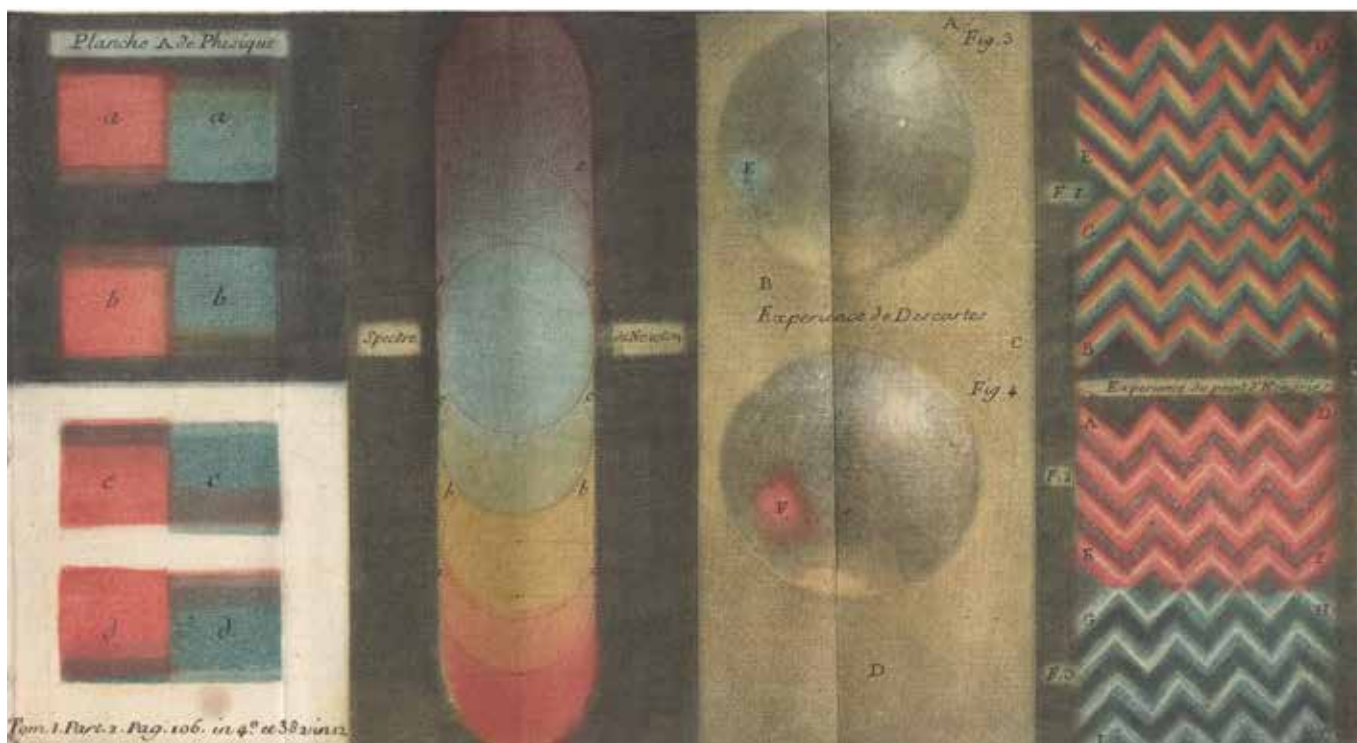
197*

FLAUBERT (GUSTAVE)

Madame Bovary. Provincial Manners... Translated from the French Édition Définitive by Eleanor Marx-Aveling, FIRST EDITION IN ENGLISH, advertisement leaf for Salambo at front and half-title (each with small loss to upper margin), 6 plates (including frontispiece), ornamental head- and tailpieces, occasional spotting and a few early ink ownership inscriptions including "Ronald Wallace... Sale, Cheshire" on verso of dedication leaf, publisher's green cloth gilt (with decoration at upper and lower margin of upper cover), soiled with a few very small flecks of paint on spine, dark green endpapers (upper hinge split), 8vo, Vitelly & Co., 1886

£800 - 1,200

€950 - 1,400



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198*

GAUTIER D'AGOTY (JACQUES)

Observations sur l'histoire naturelle, sur la physique et sur la peinture, avec des planches imprimées en couleur, parts 1-18 in 6 vol. (complete), FIRST EDITION, 6 parts titles printed in red and black, 65 engraved plates (57 colour-printed, 13 folding, several misbound), light dampstaining to lower fore-margin of a few leaves in volumes 1, 3 and 5 (touching one plate), ownership inscription of "Alexdr. Geddes, Panmure House, Canongate" in 5 volumes, contemporary calf, spine gilt within raised bands [Choulant-Frank, p. 273; Cohen-de Ricci 427; Franklin, *Early Colour Printing* pp. 50-51; Nissen ZBI 1487, calling for 65 plates; Wellcome 13300575], 4to, Paris, Delaguerre, 1752-1755

£10,000 - 15,000

€12,000 - 18,000

VERY RARE COMPLETE SET of a journal devoted to science and art, and the first periodical to be illustrated with plates printed in colours.

The colour-printed mezzotints include some of Gautier's most striking images, including several anatomical studies (three of a hermaphrodite), a foetus in a glass with another beside the glass, a sloth (with and without skin), a double-page plate demonstrating Gautier's colour theory and the spectrum (relating to an article in which the author argues against Isaac Newton's theory of colour), an American bear cub, a map of Canada, magnified specimens, sun spots, a lion and its anatomy, birds of prey (5), and a Parisian bat.

ABPC records the sale of only three copies in the past thirty years, none of which had more than 12 parts.

Provenance: Alexander Geddes, with inscription "Alexdr. Geddes, Panmure House, Canongate, [Edinburgh]" on the front free endpapers of volumes 2-6. Adam Smith lived at Panmure House from 1778 until 1790, and volume 87 of *The Edinburgh Magazine and Literary Miscellany* records the death of Mrs Margaret Geddes there in 1821; and thence by descent.



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GARIBALDI (GIUSEPPE)

Autograph address to the people of Naples, signed ("G. Garibaldi"), headed "Ai popoli del Napoletano", written in reply to their petition that he march on Rome: "La vostra chiamata con 22mille firme, non è il prim'atto vostro che merita la mia gratitudine, – lo ve ne dirò tanta! – e tanto affetto! Oggi, con mio rincrescimento, non andrò da Voi – Sarò con voi – quando quando fia d'uopo – Aggiungerò una parola sola: -- -- -- È debito d'ogni Italiano di prepararsi un terro – Il mondo sa che lo sappiamo maneggiare – e credo l'ora vicina – Sia questo all'indirizzo di chi conculca i diritti dell'Italia colla Forza, e colla menzagera"; subscribed "Vro per la vita/ G. Garibaldi"; together with a carte-de-visite photograph, 1 page, on watermark-lined Montgolfier-style paper, torn at the left-hand edge where presumably removed from an album (just affecting one or two letters, although the text is complete), right edge trimmed with slight irregularity, some foxing, but overall in sound and not unattractive condition, oblong 8vo, Caprera, 15 November 1861 (2)

£600 - 800

€710 - 950

THE PEOPLE OF NAPLES BEG THE VICTORIOUS GARIBALDI TO MARCH ON ROME: the present stirring message being his reply to that appeal. The year before Garibaldi had conquered Sicily with the Thousand and that September proclaimed himself Dictator of the Two Sicilies. After presenting the new territory to Cavour and proclaiming Victor Emanuel King of United Italy, he had retired to his island of Caprera. Although the Kingdom of Italy was formally declared in March 1861, Rome stayed outside under the rule of Pius IX. In September and October 1861, on the anniversary of Garibaldi's entry into Naples, flyers were distributed throughout the city bearing the slogan 'Italia e Vittorio Emanuele – A Roma con Garibaldi'; while a petition signed by 22,000 was sent to their hero at Caprera – our manuscript being his reply. It was not however until 1862 that Garibaldi attempted to take Rome. This and a further expedition in 1867 failed; and it was only when French troops were withdrawn at the end of the Franco-Prussian War that the Italian army was able to enter the city, which was declared capital of the new kingdom in 1871.

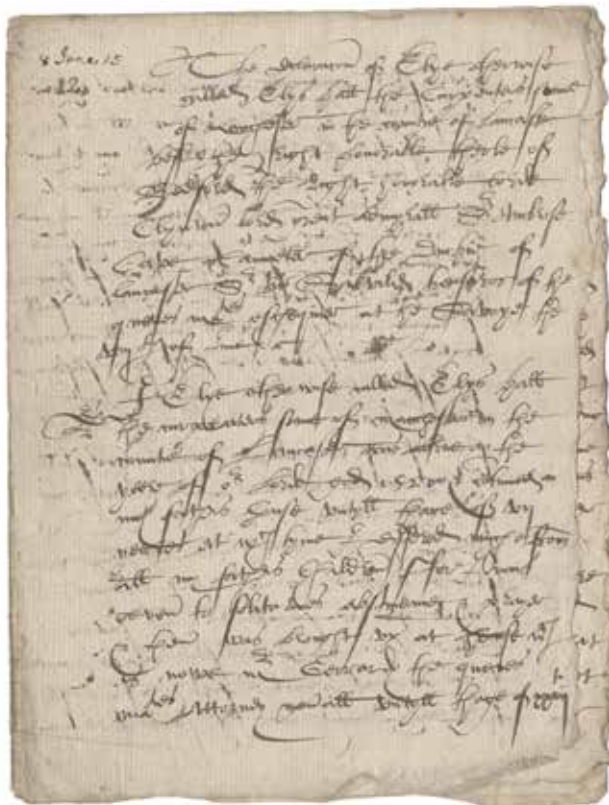
200*

GRUNER (LEWIS)

Specimens of Ornamental Art Selected from the Best Models of the Classical Epochs, Atlas volume only, woodcut vignette on title, 80 lithographed and chromolithographed plates, contemporary red half morocco gilt. g.e., slightly rubbed, large folio (630 x 490mm.), Thomas M'Lean, 1850

£500 - 800

€600 - 950



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HALL (ELIZEUS)

"The declaracon of Elye otherwyse called Elys Hall the Carpenters sonne of Manchester in the countie of Lancaster before the right honourable therle of Bedford the right honourable lorde Cynton lord great admyrall Sir Ambrose Cave channcler of the Duchie of Lancaster Sir Rd Sackville treseror of the queens majesties eschequer at the Savoye the viij day of June", manuscript in ink, docketed in pencil as Phillipps MS 29759, Fenn sale 1866, lot 243, 7 pages, folded from a single folio sheet, light dust-staining on reverse, 8vo, [1562]

£500 - 600

€600 - 710

THE AUTOBIOGRAPHY OF AN ELIZABETHAN MYSTIC FROM MANCHESTER. The prophet Elizeus, Elias, Ellis, or Elisha Hall (1502-1565) was the son of a Manchester carpenter and was himself a prosperous draper, making during the reign of Edward VI as much as £500 per annum. The present manuscript recounts how, one night when studying his accounts, he was seized by a vision: "thus styllyng in my covetous mynd & gathering of goodes one nyght as I lay in my bedd studying soe sore that I culd not sleape upon suche a greate accompt about mydnyght I harde a voyce speake unto me saying/ Elye thou carpenters sone aryse & make thyn accompt quychlye fast & praye for the day draweth nere". It goes on to describe how he saw a vision of the five wounds of Christ, but dismissed this as a dream until some time later when he was lying in bed suffering from "a sore decease in my side", when the same vision "all in white" appeared by his bedside bidding him arise "for thou art elect & chosen of god to pronounce unto his people his worde". Protesting that he was unlearned he found himself lifted out of his bed "as it were with a tufte of fethers with a whorlewynde up into heven where I sawe our Saviour Christ sytting in his royll state encompassed about with angelles amonge which my thought I sawe one havinge a booke in his hande". He visited heaven and hell for the space of two nights and a day, during which he "was not seene of any mann upon thearth lyvinge". Since which time he gave himself to fasting and prayer, and "written & by godes dyvine power could wright although... before that tyme I could not wryght".

After this, dressed in camel hair in imitation of the prophet Elijah, he travelled from Manchester to London proclaiming himself a messenger from God sent to the Queen. The interrogation of which our manuscript forms a record took place on 8 June 1562. He afterwards visited Greenwich to see the Queen and was further interrogated by the Bishop of London. On 26 June he was pilloried at Cheapside and then committed to Bridewell, where he died in 1565. Another version of this 'Declaration' is in the Bodleian Library, MS Tanner 50, fols. 16v-17v, and a summary given by John Strype, *Annals of the Reformation and the Establishment of Religion*, 1725, i, pp. 290-1. This manuscript was acquired by Sir Thomas Phillips at the sale of Sir John Fenn (of Paston Letters fame), held by Puttick & Simpson in 1866.

HASTINGS (WARREN)

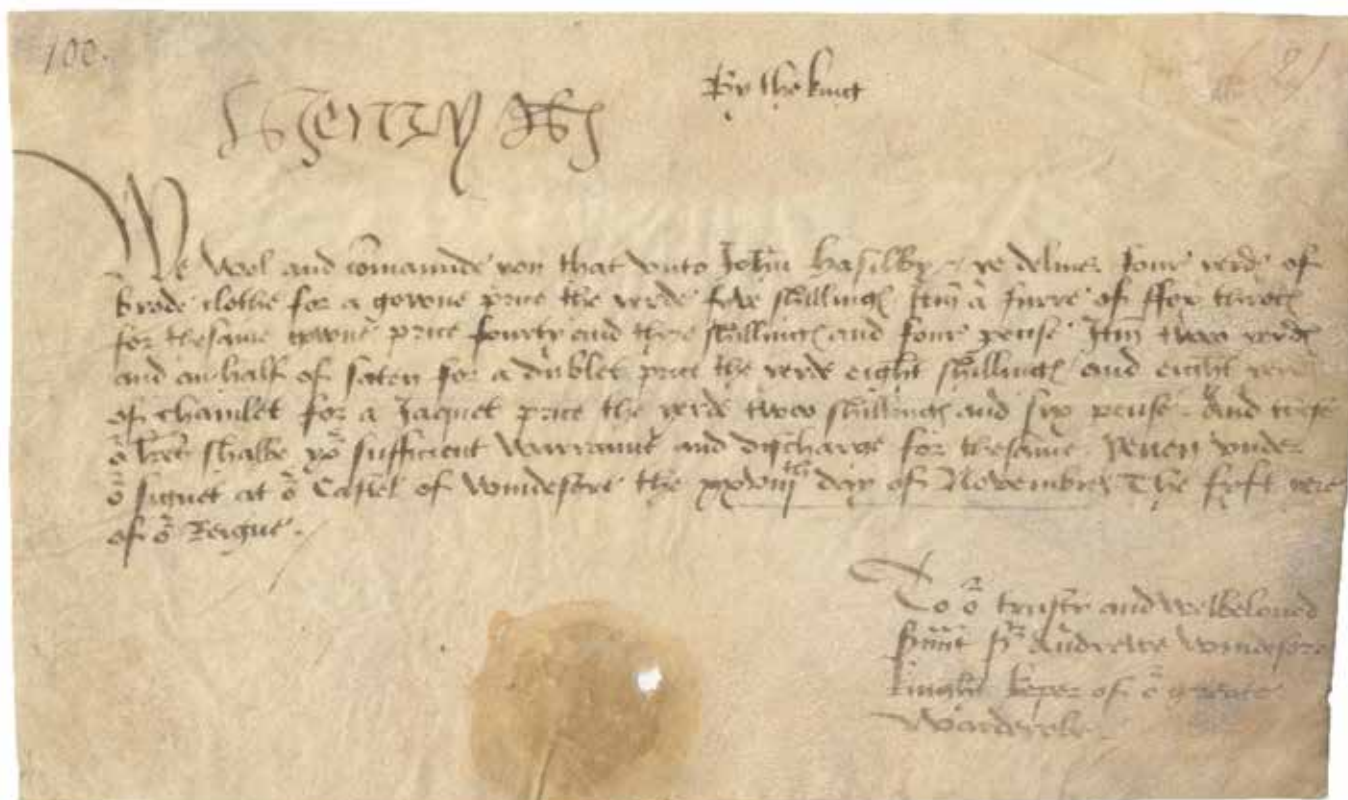
Two autograph letters signed ("Warren Hastings"), to the Rev A. Lendon of Grove House, Finchley, about the education and care of pupils in his care: offering, in some detail, his views on education and discussing the teaching of grammar which prompts reminiscences of his own education ("...I do not know the general opinion of the Westminster students in their grammar. It appears to me very defective, and difficult of comprehension, even with the aid of a translation, which in my recollection of it is less intelligible than the text. I think you will do much service, if you can form one of a more simple construction, & bring it into practice..."), of geography ("...I am not well acquainted with the books of geography which are actually in existence. Such as I have seen are all copied from some one original, being word for word almost the same. A geographical work in the form of a lexicon that included in two separate divisions all the modern and ancient classical names of the same places, including those by which they are by their own writers, especially the oriental, with their relative customs, history & manners, would be both novel, & highly instructive. Herbelot's [oriental] dictionary Major Rennell's dissertation on Herodotus, many late publications of French writers, and particularly (though I may not call him late) Peter de la Croix would afford ample materials..."), and of history ("...The only book of Chronology that I am acquainted with is Dr Blair's, which I suppose is the best of its kind, because I have no conception of a better plan. A compendium might be made of it, that would render it to characters of real distinction, & events of real interest to the history of mankind..."); in the second letter, he asks them to stand in for him as sponsor at the christening of their son to whom he stands as godfather ("...There is a custom, essential, I believe, to these occasions, which I request that Mrs Lendon will have the goodness to perform for me; which is to bestow a gift on the nurse, or nurses, of the infant. For this purpose I beg leave to enclose a draft of £5.5 on my bankers..."); integral address panels, stamped and postmarked, *6 pages, one word affected by a seal-tear, light browning to one address panel where folded and exposed, but overall in fresh and attractive condition, 4to*, Daylesford House, 7 January 1809 and 4 March 1810

£500 - 700

€600 - 830

WARREN HASTINGS EXPOUNDS HIS VIEWS ON EDUCATION IN GRAMMAR, ORIENTAL HISTORY AND GEOGRAPHY. Hastings evidently held his correspondent in high regard, having first encountered him when placing the son of his friend Sir John D'Oyley under his care in 1806: 'We were all both pleased with the appearance and conversation of both the man and his wife. He seems about the age mentioned, thirty; rather comely in his person, and his manners gentlemanlike. Mrs Lendon, a pretty, good-humoured, little woman' (G.R. Gleig, *Memoirs of Warren Hastings*, iii, 1841, pp. 436-7). He entrusted not only D'Oyley's son to the little school – which comprised a dozen or so pupils (and, one imagines, was run much on a par with the Rev John Coleridge's establishment at Ottery St Mary) – but also the son of his architect, Pepys Cockerell, who began at the school aged ten, 'ignorant of the first rudiment of education', and within three years had gained a place at Westminster (pp. 435-6). The godson referred to in the second letter, Warren Hastings Lendon, went to Westminster in 1823, progressing to Christ Church, Oxford, and graduating BA in 1829 and MA in 1831. He afterwards served as rector of Winington, Bedfordshire, transferring in 1841 to the rectorship of Newton Bromsworth in Northamptonshire.

Warren Hastings himself owed much to his time at Westminster: 'In later life Hastings was inclined to portray himself as a person who had been cut off from formal education at an early age and thus been forced to equip himself for the great responsibilities that came to him by native wit and practical experience. His time at Westminster seems, however, to have been a good preparation. It left him with a capacity to write cogently and elegantly, with a facility to learn languages, with a cultivated taste for literature, and above all with a quick, inquiring intelligence that absorbed new knowledge very readily' (P. J. Marshall, *ODNB*).



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HENRY VIII

Warrant signed ("Henry R" at head), to Sir Andrew Windsor, Keeper of the Great Wardrobe, requiring him to deliver to John Hasilby four yards of broad cloth for a gown at 5/- the yard, plus a fox fur for the same gown at 43/4d, three-and-a-half yards of satin for a doublet at 8/- the yard, and eight yards of chamlet [a type of fine cloth] for a jacket at 2/6 the yard, on vellum, later docket numbers 100 and 2, round mark in vellum where seal was formerly affixed, borders trimmed, 108 x 178 mm., Windsor Castle, 28 November [1513]

£12,000 - 15,000

€14,000 - 18,000

John Hasilby, who is in receipt of the King's allowance of cloth and fox fur was a servant of Queen Katherine, who until 21 October had been Governor of the Realm and Captain-General during Henry's absence campaigning in France, the Scots being defeated by her forces at Flodden on 9 September. This warrant is not listed in *Letters and Papers, Foreign and Domestic, Henry VIII*, i (1509-1514).



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HILL (DAVID OCTAVIUS) and ROBERT ADAMSON

North Street, Fishergate, women and children baiting the lines, *salt paper print from calotype negative, captioned on verso in pencil [Stevenson, St. Andrews 35], 145 x 190 mm., [c.1845]*

£3,000 - 5,000

€3,600 - 6,000

FINE RICHLY TONED PRINT. One of the most extraordinary of Hill and Adamson's St. Andrews photographs. Ostensibly capturing a split-second in time - with the central figure striding into the image - the photograph must in fact have been carefully contrived as it would have required an exposure of well over a minute. Adamson had photographed North Street in 1842/43, with rather more blurred figures (Smith, *Disciples of Light*, fig. 22). The high viewpoint he and Hill used in this later view, achieved from stairs opposite the women and children, adds to the cinematic quality of the image.

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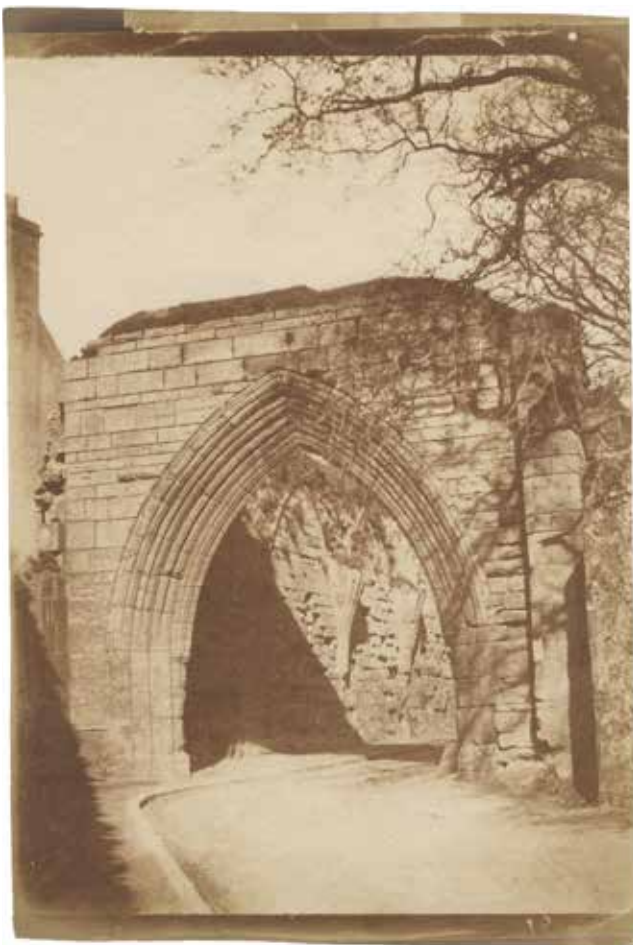
HILL (DAVID OCTAVIUS) and ROBERT ADAMSON

The Fore Tower of the Castle; the Abbey Wall, with a man standing centre; the 'Pends', entrance to the Cathedral precinct; South Street with W. Smith's chemist shop and the Town Church, all St. Andrews, *salt paper prints from calotype negatives, the last erroneously captioned on verso in pencil [Stevenson, St. Andrews 12, 30, 26, 76], 208 x 153 mm., 157 x 214 mm., 219 x 146 mm., 110 x 105 mm., [1843-1847] (4)*

£1,000 - 1,500

€1,200 - 1,800

Views of Adamson's home town, St. Andrews. As early as September or October 1842, before his partnership with Hill in Edinburgh, Adamson and his brother had photographed St. Andrews and its environs (Smith, *Disciples of Light*, p.54).



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HILL (DAVID OCTAVIUS) and ROBERT ADAMSON

John Knox's House, Edinburgh, *salt paper print from calotype negative, captioned on verso in pencil* [Stevenson, Edinburgh 3], 201 x 148 mm., [c.1844]

£700 - 900

€830 - 1,100

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HILL (DAVID OCTAVIUS) and ROBERT ADAMSON

The Scott Monument during construction, Edinburgh, *salt paper print from calotype negative, captioned on verso in pencil* [Stevenson, Edinburgh 10], 198 x 147 mm., [1844]

£600 - 800

€710 - 950

The Scott Monument, designed by George Meikle Kemp (1795-1844) was built between 1840 and 1845. From 1843 until its completion, Hill and Adamson charted the Monument's progress. For the present image, in order to get a clear view of the building works, they hoisted themselves and their equipment onto the roof of what is now the Royal Scottish Academy. Fox Talbot also photographed the Monument shortly before its completion, publishing the image in *Sun Pictures in Scotland* (1845). See illustration overleaf.



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HILL (DAVID OCTAVIUS) and ROBERT ADAMSON

Mrs Elizabeth (Johnstone) Hall, Newhaven, *salt paper print from calotype negative* [Stevenson, Newhaven 13], 207 x 146 mm., [c.1843-1845]

£700 - 900

€830 - 1,100

209

HILL (DAVID OCTAVIUS) and ROBERT ADAMSON

Mrs Grace Ramsay and 4 unknown women, Newhaven; an unknown woman, cut from a larger image of Mrs Logan and 2 unknown women, *salt paper prints from calotype negatives, each erroneously captioned on verso in pencil* [Stevenson, Newhaven 48 and cf. 35], 155 x 207 mm. and 150 x 98 mm., [c.1843-1845] (2)

£1,000 - 1,500

€1,200 - 1,800

The second image is taken from a larger photograph used as a study for Hill's painting of "Edinburgh from the Castle" (1847).

210

HILL (DAVID OCTAVIUS) and ROBERT ADAMSON

Jimmy Miller, *salt paper print from calotype negative, captioned on verso in pencil* [Stevenson, p.92, Jimmy Miller b], 223 x 178 mm., [c.1844]

£600 - 800

€710 - 950

Charming portrait of the eldest son of the surgeon Professor James Miller.



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HILL (DAVID OCTAVIUS) and ROBERT ADAMSON

Sergeant and Private of the 42nd Gordon Highlanders ('The Porthole'), *salt paper print from calotype negative* [Stevenson, *Military 1*], 201 x 162 mm., [April 9, 1846]

£3,000 - 5,000

€3,600 - 6,000

A STRIKING, UNTRIMMED PRINT. In April 1846, Hill and Adamson photographed various members of the 42nd Gordon Highlanders as studies for Hill's painting "Edinburgh Old and New" (also known as "Edinburgh from the Castle"), which he completed in 1847. Having returned from the West Indies in July 1845, the regiment was stationed at Edinburgh Castle until its move to Ireland in April 1846, and later the Ionian Islands and Gibraltar (National Galleries Scotland, note accompanying PGP HA 2661).

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HILL (DAVID OCTAVIUS) and ROBERT ADAMSON

David Maitland McGill Crichton; Rev Dr Thomas Chalmers; Rev J.W. Davidson, *salt paper prints from calotype negatives, each captioned on verso in pencil* [Stevenson, p.54, Crichton b; p.50, Chalmers d; not in Stevenson], 159 x 113 mm., 159 x 114 mm., and 146 x 111 mm. respectively, the second rather irregularly trimmed at left edge, [1843-1847] (3)

£600 - 800

€710 - 950

Three clergymen of the Free Church, including one unrecorded by Stevenson.

213

HILL (DAVID OCTAVIUS) and ROBERT ADAMSON

Bonaly Towers with a group of 10 including D.O. Hill; the Lodge at Bonaly with John Henning dressed as Edie Ochiltree, *salt paper prints from calotype negatives* [Stevenson, *Group 74, Landscape 5*], 205 x 153 mm. and 205 x 157 mm., [c.1845] (2)

£800 - 1,200

€950 - 1,400

Edie Ochiltree is an itinerant beggar in Scott's *The Antiquary* (1816).

214

HOLY GRAIL - MANUSCRIPT

Manuscript fragment, 2 conjoined leaves (4 pages) from an unidentified manuscript in French, recovered from a book binding, with a fragment of the text of a History of the Holy Grail, *c.27 lines per page visible, in a bold and legible gothic book hand, frayed at top, internal edges darkened, a few scattered wormholes, c.250 x 160mm.* [France, fifteenth century]

£400 - 600

€480 - 710

This fragment is a substantial portion of a French version of the History of the Holy Grail, containing passages describing the deeds of Kings Eualach and Tholome. The legend survives in several Middle English versions, but we have been unable to identify the source of this version in French. Included in the lot is a small strip torn from an illuminated manuscript on vellum, with one 2-line historiated initial.

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HOMER

[Opera]... quae extant omnia Ilias, Odyssea, Batrachomyomachia, Hymni, *title printed in red and black with large woodcut device, text in Greek and Latin in parallel columns, browning, title laid down with engraved illustration mounted on verso within decorative pen and ink frame, and ownership inscription "Ex libris F. Joannis Saliani Augustiniani: Doct. Theologi", early eighteenth century French calf gilt, elaborately tooled on covers and spine with all-over design of fleurs-de-lys, sides with Cardinal's arms in centre, g.e., lacks ties, folio*, Geneva, Sumptibus Caldorianae Societatis, 1606

£600 - 800

€710 - 950



RHODODENDRON CATHEMMALIS, BOYLE.



217

216*

HOOKER (JOSEPH DALTON)

The Rhododendrons of Sikkim-Himalaya; Being an Account, Botanical and Geographical of the Rhododendrons Recently Discovered in the Mountains of the Eastern Himalaya, from Drawings and Descriptions Made on the Spot, FIRST EDITION, 30 hand-coloured lithographed plates, one or two minor spots of foxing but a particularly clean copy, contemporary, probably publisher's, red cloth, minor discolouring to front cover [Nissen BBI 911; Great Flower Books, p.60; Pritzel 4200], folio, Reeve & Co., 1849

£5,000 - 7,000

€6,000 - 8,300

"An important work both for the botanist and horticulturalist since it contains descriptions and plates of many of the best garden rhododendron species which can be grown in this country and an account of their discovery" (Great Flower Books).

Hooker explored central and eastern Himalaya extensively during 1847-1849, including a trip into Sikkim during which, "even after pressure from the British administration forced the diwan to submit, he obstructed their [the exploratory party's] progress in various ways. He particularly urged them not to cross the northern border with Tibet during their explorations, but Hooker and Campbell knowingly ignored his order and the border violation was used by the diwan as a pretext to arrest and imprison them in November 1849. The British government secured their release within weeks by threatening to invade Sikkim" (ODNB).

217

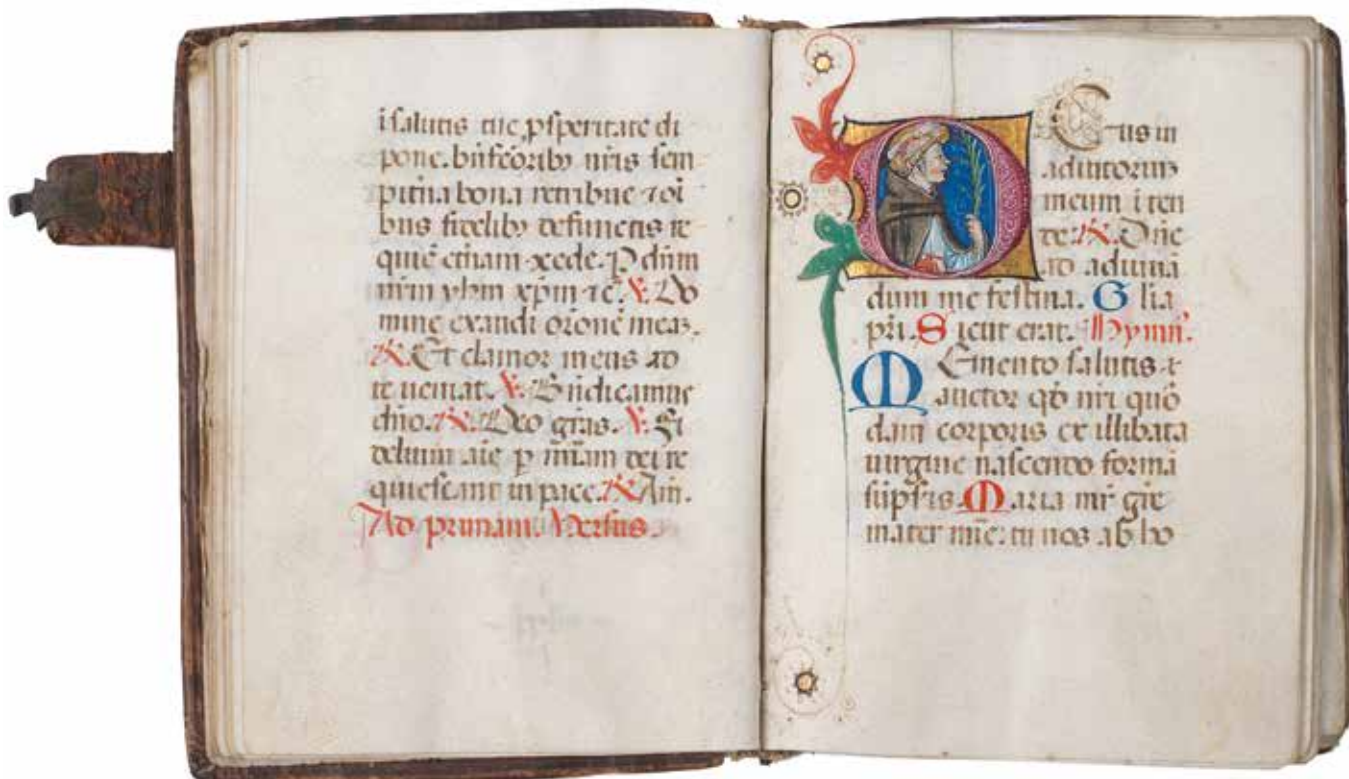
HUNDRED YEARS WAR

Warrant issued by Jehan Grésille, Lieutenant to Guy de la Villette, vicomte de Rouen, for four livres issued from the Receiver General for expenses incurred in taking letters from Rouen to the Duke of York; with seal attached to vellum tag and signed by [?] Jehan Grésille at the foot, on vellum, laid onto an album leaf at upper edge, minor dust-staining but overall in fine and attractive condition, 88 x 265 mm., Rouen, 18 July 1437

£400 - 600

€480 - 710

Issued during the English rule of Upper Normandy, of which Rouen was capital and where Joan of Arc had been burned six years earlier. Richard, third Duke of York was father of Edward IV and can be regarded as founder of the Yorkist dynasty; it being his challenge to Henry VI's right to the throne that was to instigate the Wars of the Roses in 1450. On 8 May 1436 he had been appointed Lieutenant of France, his army reaching Harfleur on 7 June, although too late to prevent the French reconquest of Paris. His army did however prevent the advance of the French, while Rouen had been saved by Lord Talbot the previous autumn. In the spring of 1437 he applied for leave to return to England, but his departure was delayed until November when he was replaced by the Earl of Warwick.



218

218•

ILLUMINATED MANUSCRIPT

Book of Hours, in Latin, use of Rome, illuminated manuscript on vellum, 163 leaves (A⁵, B-M⁸, N⁶, O-U⁸), wanting 3 leaves in quire A (A1 and 2, A8), 13 lines in black ink, justification 70 x 50mm., catchwords, rubrics and initials (1- and 2-line) in red and blue, 8 additional calligraphic letters, a few slightly later notes, fragment of another Italian illuminated manuscript with coloured initial pasted to first leaf (obscuring some of the text), early note at end 'Ex Mediolanii Anno Domini MCCCCLXXVI (1476), paper and wax seal, later note to prelim 'Dono dell' amica Da. Margherita Bossi. 20. marzo 1837.', sixteenth century Italian calf gilt, panelled sides with borders ruled in gilt and blind and central cartouche, lettered 'CM', spine worn with loss at head, wanting one clasp, 120 x 80mm. [Northern Italy, probably Milan, early fifteenth century]

£6,000 - 8,000

€7,100 - 9,500

A small Book of Hours of typical Northern Italian style. It is largely intact in a binding of the sixteenth century, with loss of only 3 leaves in the opening gathering (the first of which would probably have borne an additional miniature). The subjects of the initials, the final prayer to Saint Augustine and later annotation denote usage among the Augustinian order of Canons, or more likely in the case of a Book of Hours, the corresponding order of Canonesses. The note to the verso of the final leaf indicates that the book was in Milan in the year 1476.

Text: 1-10 fragment of Matins; 10-22v Lauds; 23-27 Prime; 27-30v Terce; 31-34 Sext; 34-37v Nones; 37v-45 Vespers; 45v-50 Compline; 50-69 additional prayers, psalms and readings; 70-107v Office of the Dead; 108-120v Penitential Psalms; 120v-132 Litany; 132-136 Hours of the Cross; 136-139v Hours of the Holy Spirit; 140-147v Mass for the Virgin Mary; 147v-158v Office of the Blessed Virgin; 158v-163v Prayer to Saint Augustine.

Illumination: 13 4-line historiated initials to openings of the major sections (ff. 10, 23, 27, 31, 34, 37v, 45v, 70, 108, 120v, 132, 136 and 140), c.20 x 25mm., each with liquid gold and leafy marginal extensions (a few of these extensions just cropped at foot), subjects including St Augustine and other Church Fathers, an Augustinian canoness (with book), St Augustine, John the Baptist, a skull, the Dove of the Holy Spirit and a cross.



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219 ILLUMINATED MANUSCRIPT LEAVES

Two leaves from a Parisian Book of Hours, 15 lines (justification 95 x 65mm.), each with three initials, line fillers and full leafy borders, all in gold and colours, margins waterstained affecting the borders, each 175 x 130mm. [Paris, first part of the fifteenth century]

£600 - 800

€710 - 950

Provenance: A typed invoice (dated 1978) identifies these as two leaves from Chester Beattie, Western Manuscript MS 103, sold Sotheby's June 24, 1969 (previously collection of J. B. Jarman, Sotheby's June 13-14, 1864, lot 47), and notes that another leaf from the same dismembered book was dated 1408 (bearing the colophon 'Factum est anno mccccviii quo ceciderunt pontes parisiis'), the year the bridges of Paris were destroyed by flooding.

220 JANE'S COUNCIL and THE PROCLAMATION OF QUEEN MARY

Two documents, the first by Queen Jane's Council announcing Mary's proclamation, the second reporting on Queen Mary's speech at the Guild Hall in the face of Wyatt's Rebellion and on the arraignment of Jane father, the first directed to the Bishop of Salisbury and six knights of Wiltshire, the second sent to one of these knights, comprising:

(i) Privy Council order announcing the proclamation of Mary as queen, subscribed by Thomas Cranmer as Archbishop of Canterbury, Thomas Goodrich Bishop of Ely as Lord Chancellor, the Marquess of Winchester as Lord Treasurer, the Earl of Bedford as Lord Privy Seal, the Earl of Shrewsbury, the Earl of Pembroke, Sir Thomas Cheyne as Treasurer of the Household, the humanist and late King's tutor Sir John Cheke as principal Secretary of State, and Sir William Cecil (afterwards Lord Burghley) as second Secretary of State, addressed at the head to the Lord Bishop of Salisbury and six knights residing in Wiltshire or nearby in Gloucestershire (all serving at some point as Members of Parliament), namely Sir Henry Long, Sir Anthony Hungerford, Sir William Wroughton, Sir John Marvyn, Sir James Stumpe and Sir John Thynne "and to every of them", sending their proclamation of Queen Mary which is to be read throughout the county: "wee having no good oportunitie afore this tyme have proclaymed this day in the Citie of london, our sovereign lady Quene Marye to be in juste and lauffull possession of thimperiall crowne of this realme, as by the proclamation sent to youe herewith more playnly shall appere. These be therfore to require youe any other former lettres or commaundmentes from us notwithstanding, accordyng to your bounden duties to shew your selves faythfull and obedient subiects unto hir highnes, not only to see the said proclamation in hir name proclaimed, and to take order that the subiectes be kept in due and faythfull obedience unto hir"; and asking that they rally the gentlemen of the shire to her service; docketed by the recipient "The copy of the Councell lettre sent to the byshop of Sarum me & others the xxij July 1553", nineteenth-century pencil docket "Order to proclaim Queen Mary in Wilts 1553: B 18", 1 page, folded for delivery and filing, light dust-staining overleaf where folded and exposed, light dust-staining elsewhere but overall in fine and attractive condition, folio, "From Baynardes Castell the sixth of July 1553"

(ii) Report submitted to the same recipient by Thomas Chaffyn, subscribed "T.C.", headed "The oracyon made by the Quenes highnese to her Commons of the Cytie of London at the Guild hall upon Candlemas eve the ffirste yere of her most noble reigne", the first half of the letter providing the substance of the speech ("... The mother never toke more care fro her Childe borne to her great paynes than I have for you..."); the second half describing the Duke of Suffolk's arraignment for high treason at Westminster Hall on 17 February "upon Saturdaie laste paste" [i.e. Saturday, 17 February 1553]; with integral address leaf ("To the right Wurshipfull and hys singular good Master Yeve these with speade"), folded for delivery and with trace of seal, docketed by recipient "young chafyns Lettres of the queens highness oracion in gyldhall 1[st] February", 1 page, on paper bearing a Little Pot watermark, integral leaf dust-stained on the outside where folded and filed, very light weakness at folds, but overall in fine and fresh condition, folio, [London, between Sunday 18 February and Saturday 24 February 1554] (2)

£3,000 - 4,000

€3,600 - 4,800

QUEEN JANE'S COUNCIL PROCLAIMS MARY QUEEN, 'IN JUSTE AND LAUFULL POSSESSION OF THIMPERIAL CROWNE OF THIS REALME', BRINGING JANE'S NINE-DAY REIGN TO AN END -- a newly-discovered letter issued on the evening of Wednesday 19 July 1553, only hours after Jane's Council had proclaimed Mary queen at Cheapside Cross.

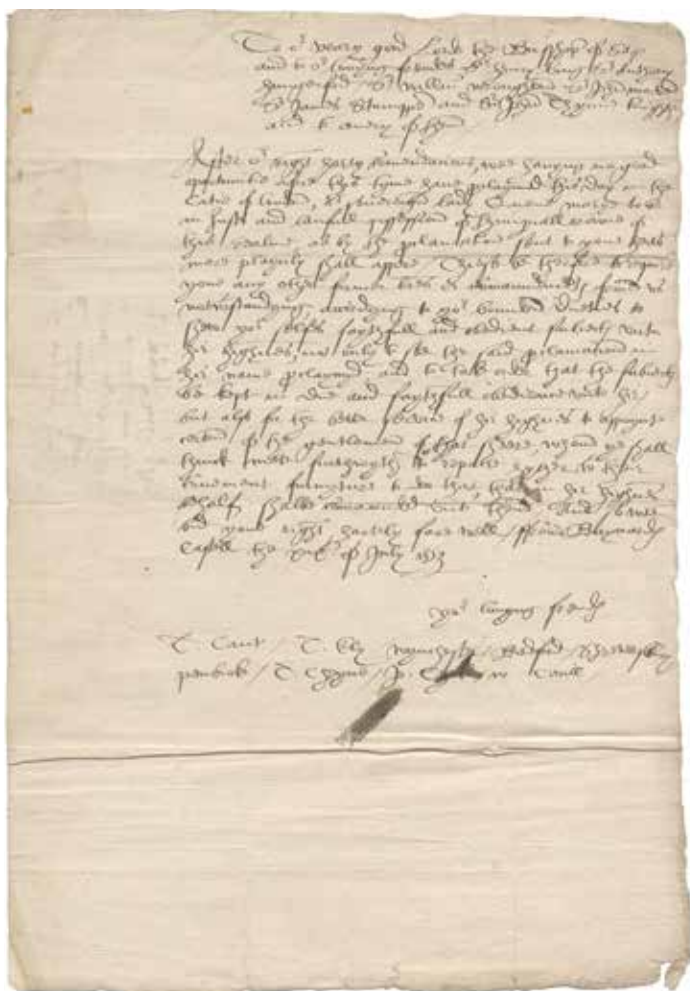
As late as 19 July – the day of our letter – Sir John Cheke, its penultimate signatory, had written a letter on behalf of the Council to Lord Rich, Lord Lieutenant of Essex, reporting that Lord Oxford had gone over to Mary Tudor and urging him to remain loyal to Queen Jane: this admonition is signed by all those who have signed our letter, apart from Cecil (BL, Lansdowne MS 3, fols. 50r–51v). Jane had, since her proclamation, been housed at the Tower of London, with her Council. However, as Mary's support grew, a faction led by Shrewsbury, Bedford, Pembroke, and Arundel left the Tower and reconvened at Baynard's Castle. It was from there, at between five and six in the evening, that heralds were sent out to proclaim Mary queen at the Cross in Cheapside; the same spot where Jane had been proclaimed ten days earlier. Our letter, subscribed as it is by the presumably very reluctant Thomas Cranmer (whom Mary was to burn) and his fellow reformer John Cheke (whom Mary was to throw into the Tower), was written later that same evening.

It may be thought that, in proclaiming Mary Queen, Jane's Privy Council became Mary's. But this is not the case. Mary had, from the time of her flight to Kenninghall, appointed her own Council. Nearly half of those who subscribed their names to the present document were never to be appointed to her Council, namely Cranmer, the Bishop of Ely and the two Secretaries, Cheke and Cecil. Of the others, Bedford was not to be appointed until 29 July, Cheyne until 6 August, Shrewsbury until 10 August, and both Pembroke and Winchester until 13 August (see Dale Hoak, 'Two Revolutions in Tudor Government: The Formation and Organization of Mary I's Privy Council', in *Revolution Reassessed*, edited by Christopher Coleman and David Starkey, 1986).

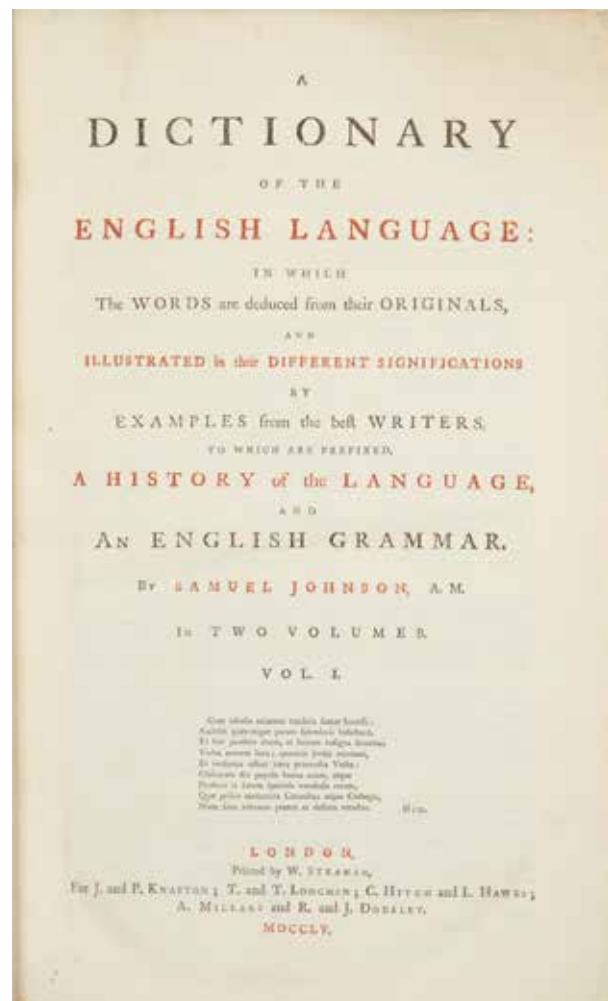
These twists and turns in events find their reflection in our letter. The only excuse the Council gives for not proclaiming Mary earlier is that they did not have the chance: "Wee havyng no good oportunitie afore this tyme". Indeed, the no doubt perplexed recipients are instructed that they must ignore all earlier pronouncements: "These be therfore to require youe any other former lettres or commaundmentes from us notwithstanding, accordyng to your bounden duties to shew your selves faythfull and obedient subiects unto hir highnes".

According to its endorsement, our copy of the letter reached its recipient – who identifies himself as being one of the six knights to whom it is addressed – on the twenty-second. Similar letters would, presumably, have been sent to all the counties, although ours appears to have been among the first and the only one written on the day itself to have survived. The Council registers mentions neither our letter nor any others proclaiming Mary queen being issued that day (although 'The Councillors of Q. Jane, their letter to the Lady Mary, acknowledging her Queen', endorsed by Cecil as sent on the 20th, must in fact have also been written that day: see John Strype, *Memorials of the Most Reverend Father in God Thomas Cranmer*, iii, 1854, Appendix lxxi). Only the next day do we find entries recording a proclamation sent to Essex at 'abowt eight of the clock thys mornyng' and 'newes of the proclamyne of the Queen's Highness yesterday' being sent to Lynn (*Acts of the Privy Council of England*, vol. iv, 1552-1554, edited by John Roche Dasent, 1892, p. 299).

If our letter was sent out earlier than others, it may be because it is addressed to the magnates of Wiltshire, where the Earl of Pembroke, owner of Baynard's Castle, had his power-base; furthermore his chief rival in the county, Lord Stourton, was the Duke of Northumberland's nephew and, although a Catholic, held out from declaring for Mary until victory was certain. For biographies of the Wiltshire magnates to whom the letter is sent, see the History of Parliament Trust, *The House of Commons, 1509-1558*, edited by S.T. Bindoff, 1982; for a notice of John Capon, Bishop of Salisbury, see the *ODNB*. In response to our letter, Sir John Thynne (of Longleat fame), was to proclaim Queen Mary at Warminster; and on 22 July, Thynne and with Sir James Stumpe and Sir William Wroughton, informed Mary that she had been duly proclaimed, for which they received her thanks three days later.



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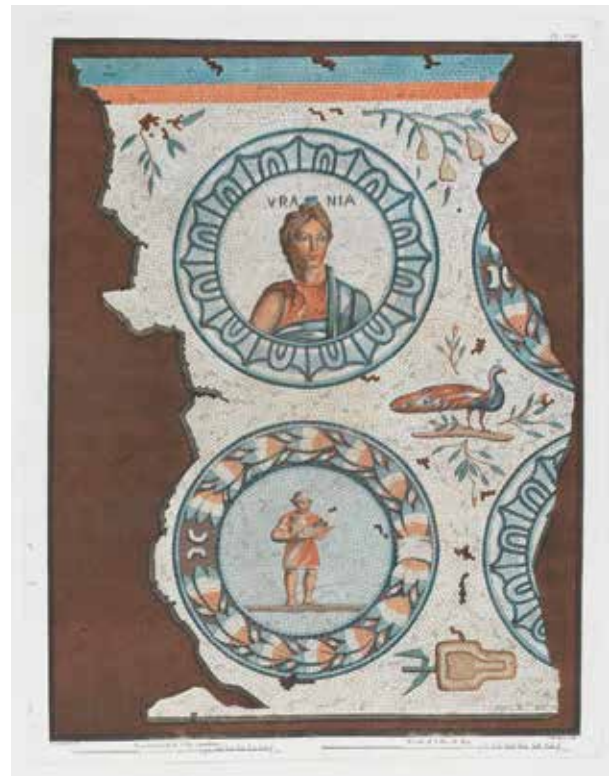
The second letter, describing Queen Mary's famous speech at the Guildhall in the face of Wyatt's rebellion, is docketed on receipt in the same hand as the Privy Council letter. It is subscribed "T.C." and endorsed as being by "yong chafyn". For a list of the various Thomas Chaffyns who may have written the letter, see *The House of Commons*: unfortunately, as T.F.T. Baker there observes, 'Thomas was a baptismal name much favoured by the Chaffyns', two of them serving as MP for Salisbury.

We have found no reference to the proclamation letter in the standard biographies and literature covering Queen Jane's nine-day reign and Mary's accession, including the Privy Council registers (see above). Chaffyn's letter was sold at Sotheby's, London, 29 October 1975, lot 57, together with the proclamation letter, which is briefly mentioned albeit under its docket date of 22 July.

Edward VI had died on the evening of 6 July, leaving behind the 'Device' by which he left the crown to the Protestant Lady Jane Grey. His death was not announced for several days, while the Duke of Northumberland, Lady Jane's father-in-law, and those who supported the Device, made preparations for her succession. Jane was, by order of Council, proclaimed queen at Cheapside on 10 July, with a letter announcing her accession circulated to the lords lieutenant of the counties. Meanwhile, however, Mary had escaped to her stronghold of Kenninghall in Norfolk where she was gathering increasing support. From there she wrote to the Council who, on 10 July, rejected her claims. Mary transferred from Kenninghall to Framlingham on 12 July, remaining there until making her way to London at the end of the month. On the 16 July, the Council sent a letter to the shires, declaring Mary to be the 'bastard daughter of the noble prince, King Henry VIII' who 'ceaseth not to spread and set out further most traitorously sundry untrue reports of our sovereign Lady Queen Jane and falsely also some of us of her Majesty's Privy Council'.



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**221•
JOHNSON (SAMUEL)**

A Dictionary of the English Language, 2 vol., FIRST EDITION, *titles printed in red and black, very thin worm trail in lower margin of opening leaves, in fore-margin towards end of volume 1 and at end of volume 2, early calf, neatly rebacked with red morocco spine labels* [Chapman & Hazen, p.137; Courtney & Smith, p.54; PMM 201; Rothschild 1237], folio (410 x 250mm.), J. and P. Napton, T. and T. Longman [and others], 1755

£5,000 - 7,000

€6,000 - 8,300

See illustration on preceding page.

**222•
LA CHAU (GERAURD DE) and GASPARD MICHEL LE BLOND**

Description des principales pierres gravées du cabinet de S.A.S. Monseigneur le Duc D'Orléans, premier prince du sang, 2 vol., FIRST EDITION, *engraved frontispiece incorporating the portrait of the Duc d'Orleans, 179 plates and 58 vignettes by Augustin de Saint-Aubin, without the half-titles, bookplate of Robert Cassidy, contemporary calf-backed marbled boards, spine gilt with red and green morocco lettering labels, rubbed at extremities with short tear to one spine* [Cicognara 2801, 'Bella anzi magnifica raccolta'; Cohen-de Ricci 542; Sinkankas 3734], folio, Paris, De La Chau, 1780-1784

£800 - 1,200

€950 - 1,400

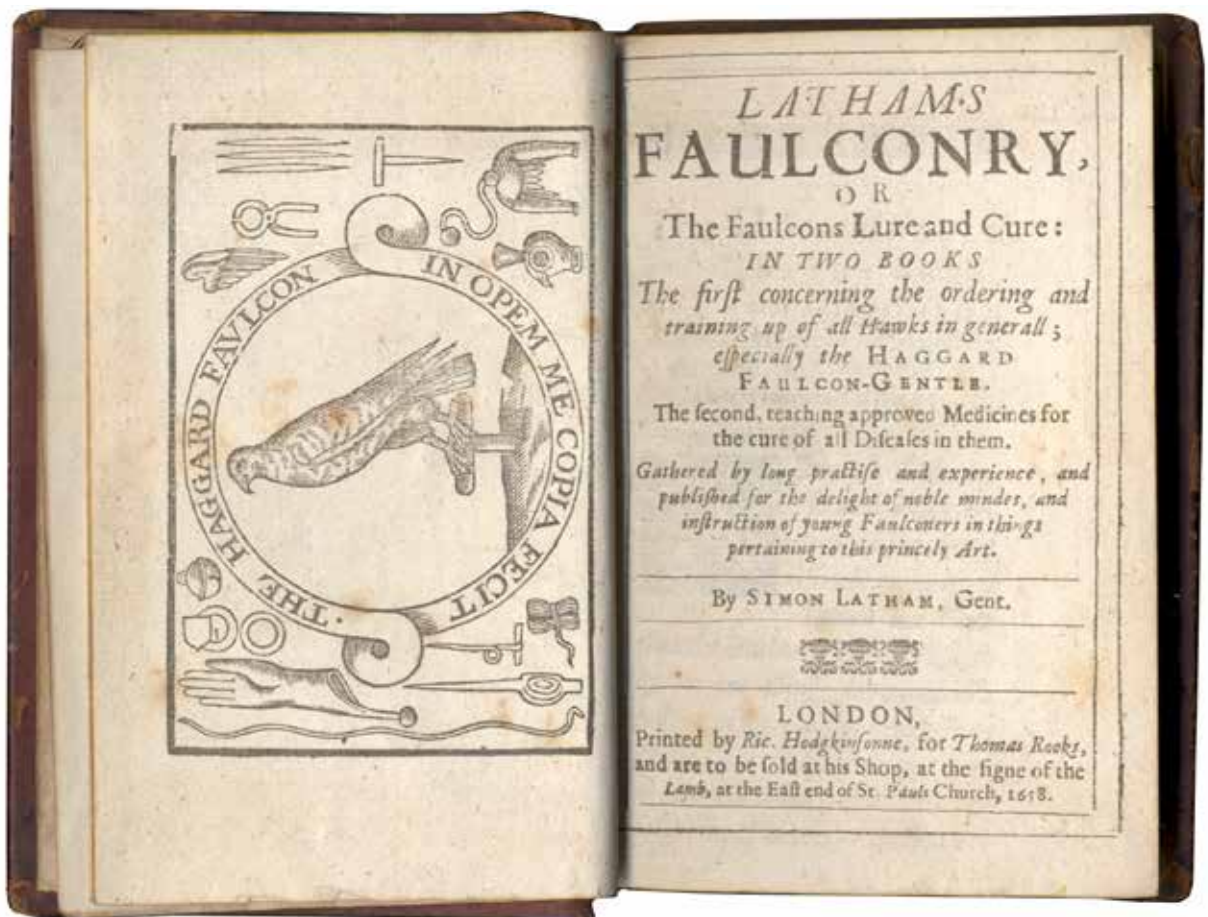
**223•
LABORDE (ALEXANDRE L.J., Comte de)**

Descripcion de un pavimento en mosayco descubierto en la antigua Italica, hoy Santiponce, en las cercanias de Sevilla, first Spanish edition, *engraved vignette on title, additional hand-coloured engraved title, 21 engraved plates (17 hand-coloured, numbered 1-22, without plate 21 as other 2 copies on ABPC), engraved vignettes (2 hand-coloured), some dampstaining throughout (resulting in small hole to approximately 25 leaves at beginning, long tear repaired to final leaf), modern half morocco, folio (585 x 430mm.), Madrid, [no publisher], 1806*

£500 - 700

€600 - 830

SCARCE. The extensive mosaics at the Roman city of Italica (modern day Santiponce, near Seville) were discovered in 1799. Illustrated with fine hand-coloured plates of the ornate mosaics, the first edition was published in Paris in 1802, followed by the present Spanish edition in 1806.



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224•

LATHAM (SIMON)

Falconry, or the Falcon's Lure and Cure [-Latham's New and Second Book of Falconry], 2 parts in 1 vol., fourth edition, woodcut frontispiece, illustrations on the second title-page and in text, first part with tear repaired to side-note on A8, small loss to side-note on C3, paperflaw touching catchword on L1, without final blank in second part, nineteenth century calf gilt, rubbed, upper joint slightly weakened [Wing L568, 569; Harting 19 & 20; Bibliotheca Accipitraria II, 335.04], 8vo, Thomas Rooks, 1658

£1,000 - 1,500

€1,200 - 1,800

The fourth edition of Latham's classic work on falconry, first published in 1614, "appears to be the rarest of all editions up to this date" (*Bibliotheca Accipitraria*). ESTC calls for a seemingly very scarce additional engraved title-page which is not recorded in *Bibliotheca Accipitraria* or included in the collation of the Folger copy given on ESTC; nor is it recorded in other copies listed in auction records.

Provenance: Samuel Rogers (1763-1855, poet), ink note on front paste-down recording purchase at his sale, Christie's, May, 1856; Henry Cunliffe (1826-1894), bookplate; and thence by descent.

225

LE GRAY (GUSTAVE)

Bas-Bréau, Forest of Fontainebleau, *lightly albumenized print from waxed-paper negative, mounted, photographer's red facsimile signature stamp at lower right corner, 250 x 375mm., 1849-1852*

£25,000 - 35,000

€30,000 - 42,000

The Forest of Fontainebleau was a frequent subject for Le Gray, as it was also for artists such as Corot, Rousseau, and later Monet. The landscape provided a technical challenge; in the book he published in 1851, Le Gray explained that "vegetation and green objects in general require a much longer time," as much as twenty minutes' exposure. "The textures in the images, especially in Le Gray's earlier studies... seem to emulate charcoal drawings or lithographs; and it is not surprising that, when Le Gray submitted some of his early 'landscapes' to the official Salon of 1850, they were not even recognized as photographs but hung instead with the lithographs" (Janis, *The Photography of Gustave Le Gray*, 1987).

Le Gray returned to the Forest in around 1855 with a slightly larger camera with which he exposed collodion glass negatives. The present image, however, is from his earlier excursions, and is a study in chiaroscuro. The viewer's eye is drawn irresistibly to the sun-lit clearing at the centre of the image, which is punctuated by a dramatic tree-trunk.



225

LISTON (HENRIETTA)

Twenty-three autograph letters signed, to her step-uncle and adoptive father James Jackson, the postmaster of Glasgow, written before and after her husband's embassy to the United States of America and during her husband's service in the Netherlands after the treaty of Amiens; many with address panels and postmarks, *some 70 pages, dust-staining and minor wear but overall in good and attractive condition, 4to*, England, West Indies, France, Holland and elsewhere, 1796 and 1800-1802

£2,000 - 3,000

€2,400 - 3,600

'I UNDERSTAND THAT MRS WASHINGTONS DRAWING-ROOM IS VERY FINE': a fine and lively group of letters by the friend of Martha and George Washington and wife of the British Minister to the United States. Other letters to her uncle are now in the National Library of Scotland, including a group 'reporting knowledgeably on life and politics in America' through which she has acquired a reputation as a gifted letter-writer and commentator (Deborah Manley, *ODNB*). The NLS has, in addition, her American and the West Indian diaries, the latter overlapping with letters in our collection (see below).

Our letters date from three distinct periods, namely the first four written from England immediately after her marriage to the career diplomat Robert (later Sir Robert) Liston; four written on her way home from America via Antigua, Liston's posting having ended in December 1800; and the remaining fifteen written while on the Continent in 1802, during the Peace of Amiens. (The letters are dated as follows: from Carlisle, 28 February 1796; London, 6 March 1796; Portsmouth 17 March 1796; Portsmouth 18 March 1796; Antigua, 14 January 1801; Dominique, 2 February 1801; Venus Frigate, 26 February 1801; Falmouth, 11 May 1801; London, 6 August 1802; London, 14 August 1802; Dover, 19 August 1802; Calais, 20 August 1802; Paris, 23 August 1802; Paris, 23 August 1802; Paris, 31 August 1802; Paris, 3 September 1802; Paris, 4 September 1802; Brussels, 9 September 1802; Hague, 24 September 1802; Hague, 6 October 1802; Hague, 6 November 1802; Hague, 20 November 1802; Hague, 3 December 1802).

The earliest letter was written the day after her marriage to Liston, and these first four describe preparations for their journey to America, where her new husband was to take up his appointment as Minister to the United States (he being only the second person to hold this post, it being just thirteen years since independence): "We dine with Mr Hammond late Minister to America, it is our first formal Visit, I would fain have been excused from it, but as these are things I must go through I thought it as well to comply with Mr Listons first request cheerfully... yesterday Mr Liston dined with My Lord Grenvell [i.e. Lord Grenville, the Foreign Secretary]... My picture was begun yesterday, & Mrs Elliott meets me this day at the painters for the second sitting, it will require four, & I wish after all, that it may be finish'd before my departure if we can, however, get the likeness fix'd". She reports from Portsmouth while awaiting embarkation: "Our Equipage consisted of a great Chaise for ourselves, one with Mr Listons valet & My Maid, & two footmens riding & our Maitre d'hotel (or Steward) went the day before to provide things for Us, & these five are all the servants We take along with us, I very much wanted a Cook, as every other one necessary We can easily get in America, but I could not procure one that was likely to answer, so must take our chance of *that* as of the others... James Munro has charge of the picture for you, which, tho' not flatter'd, is certainly very like, & Mr Liston thinks a good picture, but dislikes the expression of gravity in the countenance, this is not, however, the fault of the painter, it is merely the expression my countenance wears when not animated by speech... You may feel some anxiety to know Mr Liston's appointment, it is four thousand a year, which sounds great, but, when I see five servants, & hear they are little more than half the number we must have, & other expences, to-gether with the style in which We must live... On our journey to London, Mr Liston mention'd My being *Introduced* [at Court], I said if it was a necessary things I could not object, if not, I would rather decline the honor... & it was fix'd to be on My return from America: it would have been, not only inconvenient, but expensive, as the only very fine Dress I have, must have been made-up for Court in a form which would have render'd it useless for America, & I understand that Mrs Washingtons Drawing-room is very fine". The following day, she adds that "We go on board to-morrow to Dinner, & Sail on Sunday" and throws in the grumble that Lady Bute insists they employ one of her sons on their embassy.

The next four are written while on her way home from America, the couple sailing via her homeland of Antigua, from where she writes that she has been visited by many of her father's "old friends, black as well as white" and that "all my Fathers old Negroes have visited me". The remaining fifteen are written while Liston was serving as Envoy-Extraordinary and Plenipotentiary to the Batavian Republic, the French client state comprising the Netherlands, during the Peace of Amiens. After Liston had gone to Weymouth "to take leave of the King", the couple travelled to Paris, from where four letters are written. Here Liston held talks with Talleyrand and was presented to the First Consul, along with "Mr Fox to whom he made a long studied speech". They also saw Bonaparte parade his troops: "He rode, very quickly, but ungracefully along the ranks... I had a tolerable view of his face, he looked at the company & smiled – his features are perfectly regular, & the face handsomely formed, his eyes are rather sunk, & his complexion pale to sallowness" (she also notes at the Tuilleries the presence of "the four beautiful Bronze Horses brought from *Venice*").

The last five are from the Hague, and give a vivid description of Holland under what was, effectively, French occupation. As representatives of Great Britain, the Listons were made especially welcome. This finds its apogee in a visit they paid to the Synagogue at Haarlem where "to our astonishment, a *Prayer [was] delightfully chaunted for Mr Liston & great Britain*" and where she where was seated "in the body of the Church facing the Alter, the Seat, indeed, of the *Elders* where no Woman had ever been seen before", the service concluding with "a Hymn to the tune of God save the King, a Jew whispering Mr Liston that it was the first time they had ventured on that tune since the revolution". Indeed, she tells her uncle, "The mob was so great even with this short notice that We rejoiced they had not heard it sooner".



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227•

MAGNA CARTA

By Permission of [...the named...] Trustees of the Cottonian Library. This Plate being a Correct Copy of King John's Great Charter... Engraved Facsimile of the 1215 Magna Carta, ENGRAVED BY JOHN PINE AND PRINTED ON VELLUM, *engraved central panel of text surrounded by a series of 25 hand-coloured coats-of-arms of the Barons, hand-coloured representation of the remains of King John's Great Seal, all panels surrounded by hand-coloured oak leaf and acorn borders, FINE CLEAN CONDITION, framed and glazed, 695 x 480mm., Sold by J. Pine... and by the Booksellers of London and Westminster, [1733]*

£10,000 - 15,000

€12,000 - 18,000

A VERY FINE COPY OF THE FIRST PRINTING OF THE ORIGINAL TEXT OF MAGNA CARTA, the most celebrated legal document in the English-speaking world, "a sacred text, the nearest approach to an irrevocable "fundamental statute" that England has ever had" (Pollock and Maitland, *History of English Law*).

This attractive engraving was taken from one of the two original copies owned by Sir Robert Cotton, now in the British Museum. John Pine (1690-1756) was a publisher, print- and mapseller, as well as Bluemantle Pursuivant at the College of Arms, and Engraver to the King's signet and Stamp Office. It is thought that one of the motivations for publishing this facsimile in the present form was the fire on 23 October 1731 in which one of the two Cottonian originals was damaged.

MENDELSSOHN (FELIX BARTHOLDY)

Autograph letter signed ("Felix Mendelssohn Bartholdy"), in German, to [Edward] Buxton, his publisher, telling him he needs to speak to him as soon as possible about tomorrow's performance, and asking if it would be possible for him to come to him during the morning; in which case he shall wait for him until four; adding "Please come, it's important" (translation), 1 page, trimmed in the margins, lightly discoloured and tipped onto an album leaf, 8vo, [London], 15 April 1847

£1,000 - 1,500

€1,200 - 1,800

'PLEASE COME, IT'S IMPORTANT' – AN ANXIOUS MENDELSSOHN WRITES TO HIS PUBLISHER ON THE EVE OF THE FIRST PERFORMANCE OF THE REVISED *ELIJAH*. The oratorio had first been performed to enormous acclaim at Birmingham the previous August; 'but it was only just ready in time thanks to the prompting of the translator William Bartholomew and his English publisher, Edward Buxton of Ewer & Co' (Peter Ward Jones, *ODNB*). Notwithstanding its success, Mendelssohn was dissatisfied and worked on it back at Leipzig worked over the following winter. The first performance of the revised version took place at the Exeter Hall, on the Strand, on 16 April, the day after our almost panic-stricken letter. It met with equal acclaim, the *Spectator* reviewer observing: 'Our readers may recollect that this oratorio was composed for and first performed at the Birmingham Festival in August last; when we gave a particular account of the subject and its musical treatment. Notwithstanding the unmingled delight and admiration with which it was listened to on that occasion, the composer appears to have been far from satisfied with his work. He so expressed himself to some of his friends at the time; and he has subsequently bestowed much time and labour in revising and improving it... there is hardly a movement that has not been retouched. This is perhaps a solitary instance of such extensive changes made in a great musical work after it had been not only completed but publicly performed. Its publication, so long retarded on this account, will now, we trust, immediately take place' (17 April 1847, p. 19). This was to be Mendelssohn's last visit to England. He died less than seven months later, on 4 November 1847.

The letter's recipient, Edward Buxton, was owner of Ewer & Co and had taken over from Novello as Mendelssohn's English publisher: 'In revising *Elijah* [Mendelssohn] was motivated by two particular goals: to complete an improved version of the oratorio in time for the London premiere, in April 1847, and to prepare the work in as timely a manner as possible for simultaneous publication in Germany by Simrock and in England by Ewer and Co. The composer's correspondence with these two firms in the early months of 1847 reveals in detail just how laborious and tedious a process Mendelssohn's was. The publishers' interest in bringing out *Elijah* as quickly as possible was underscored as early as November 10, 1846, when Edward Buxton, the director of Ewer and Company, admonished Mendelssohn in these terms: "There is moreover some danger in keeping the work too long out of print, as there is the possibility of some of the single pieces being copied out and getting into the hands of any of the music sellers here, who would be unprincipled enough to publish them before I could enroll my copyright, which I can only do when it is all in print. I know there are several looking out for it and who have expressed their determination to print the songs if they could get hold of them" ... But despite the composer's best efforts, the publication of the oratorio was delayed until June 1847, several weeks after he returned in May from England to Germany. Mendelssohn acknowledged receiving an exemplar of the piano-vocal score from Simrock in July 1847; not until October, only days before the composer's death, was Simrock ready to send copies of the full score. The English piano-vocal score appeared simultaneously with the Simrock prints' (R. Larry Todd, 'Felix Mendelssohn-Bartholdy: Overture to *Elijah* Arrangement for Piano Duet (1847)', *Music History from Primary Sources: A Guide to the Moldenhauer Archives*, edited by Jon Newsom and Alfred Mann, Library of Congress, 2000: 313-20).

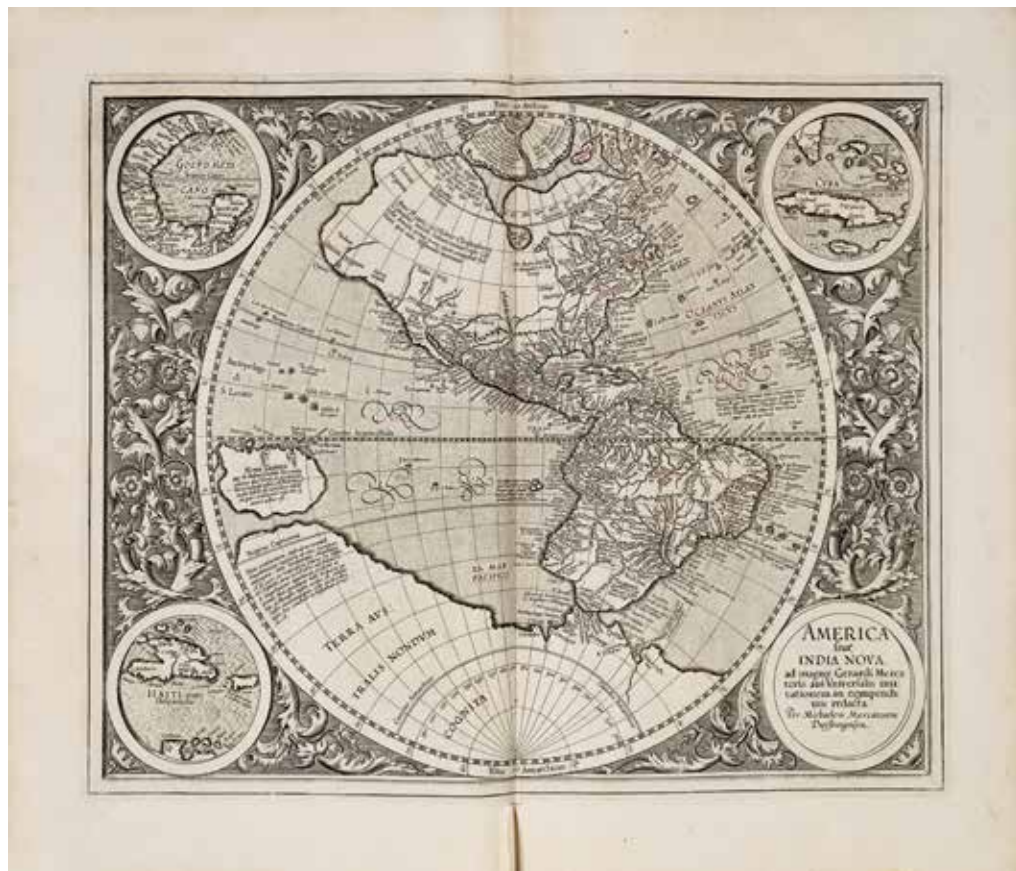
229***[MERCATOR (GERARD) and JODOCUS HONDIUS**

Atlas sive cosmographicae meditationes de fabrica mundi et fabricati figura], *Latin text, engraved double-page portrait of Mercator and Hondius, 4 engraved divisional titles, 149 engraved maps, mostly double-page (of 150, without "Lombardia alpestris"), one additional double-page map bound in (Visscher, "Tabula electoratus Brandenburgici..., partis Pomeraniae", c. 1630), lacks engraved title and pp.276-279 (with the map), tears at fold to portrait and 5 maps, long but clean tear to Straits of Magellan map, 2 others with short tear touching image, some place names underlined in red throughout, blank fore-margin softened and nibbled from approximately p.180 onwards (more substantial towards end, but not within platemark), vignette cut away from final leaf, contemporary vellum over boards, defective, upper cover near detached, preserved in purpose-made cloth book box [cf. Phillips 422], folio (465 x 300mm.), [Amsterdam, J. Hondius, ?1613, or 1616]*

£6,000 - 8,000

€7,100 - 9,500

The Mercator-Hondius atlas is one of the most important and influential atlases in the history of cartography. It was first published in 1595 by Mercator, and continued by Hondius, who had purchased his plates in 1604. With each new edition additional maps were included, the 107 maps in the first edition expanding to 150 by the time of the 1613 edition.



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MEYER (HENRY LEONARD)

Coloured Illustrations of British Birds, and Their Eggs, 7 vol., FIRST EDITION, 428 lithographed plates (all but 8 hand-coloured), ownership signature of "J. Ismay. Newcastle" on front free endpapers, contemporary green morocco gilt, g.e., slightly rubbed [Nissen IVB 628; Zimmer p.433, noting discrepancies in plates found in different sets], 8vo, G.W. Nickisson [-Simpkin, Marshall], 1842-1850

£800 - 1,000

€950 - 1,200

231•

MILLAIS (JOHN EVERETT)

Series of over forty autograph letters signed, to his daughter Effie, prefaced by a poem "To Effie" opening "O for the days when her schooling is over"; plus an autograph letter to her father-in-law, Judge Sir William James, and two studio photographs of Millais, one a signed Carte d'Exposant for the Exposition Universelle de 1878, and a lock of Millais's hair ("cut off at Birnam, October 1874"); the series bound-up, c. 150 pages, some five signatures excised, a few letters incomplete and one seemingly removed from the album at an early date, brown morocco gilt by Mudie, lettered 'Millais' Letters to his Daughter Effie', weak at joints, 8vo, Kensington, Perthshire and elsewhere, 1874-1889

£2,000 - 3,000

€2,400 - 3,600

ILLUSTRATED LETTERS BY MILLAIS TO HIS DAUGHTER EFFIE: a touching and playful series to an adored daughter who was one of his favourite models, and whose son served as the model for *Bubbles*. The pen-and-ink sketches include one of a distraught Millais slumped alone in his studio once his daughter had flown the nest; a self-portrait from the back wielding knife and fork with the components of his dinner on hand; a bosom in profile of a lady tennis player (see below); a guardsman on a rocking horse; and his party fishing in Perthshire.

A number of letters discuss his paintings: "Mary ... having just finished sitting ... for a little head I have to paint for Mrs Thomas"; "I don't think I have ever seen a more beautiful child and I have commenced painting her at once"; "I have not sent William's portrait to the RA for in the bright light of Spring I found all the darks out of harmony in consequence of having painted it in such weather". Of particular note is a reference to what was, in its engraved version, the best-known painting of all. The original of *Bubbles* (now at the Lever Gallery) had been bought by the owner of Pears soap who had it engraved, with a bar of his soap added. Although Millais no longer owned the copyright, his permission had been sought, and eventually granted (much to the fury of Marie Corelli who in *The Sorrows of Satan* accused him of prostituting his talent to sell soap). Millais in his turn had, of course, consulted the boy's mother, writing to her: "Dearest Effie, I am quite delighted to hear you are satisfied with the Engraving of 'Bubbles'. It was not at all good at first and I was very disappointed with it, but I got Every to come to the studio, and look over the plate with the picture, and now I agree with you the result is all one can wish for".

But this letter is more businesslike than most. More typical is the tone adopted in a letter of 15 August 1875: "We have a new exhausting game of exercise called Lawn Tennis which is suitable to both sexes, and on the whole productive of favourable consequences, I should think in the matrimonial line, as it provokes sympathetic alliances, one Lady and Gentleman playing against a ditto, ditto: moreover the action is graceful and the complexion heightened, and a very pretty panting and heaving of the [bosom *deleted* in favour of a drawing] engendered. I have struck out the obnoxious word, and indicated the locality delicately, for we must be better mannered than the German Officers". Much is also written of Millais's favourite pastime, painting apart, that of fishing in Perthshire, as well as of his social life (with references to dining with Trollope and seeing Tennyson), a boisterous evening at the Garrick, teaching at the RA, and much else.

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MISS INDIANA DANBY

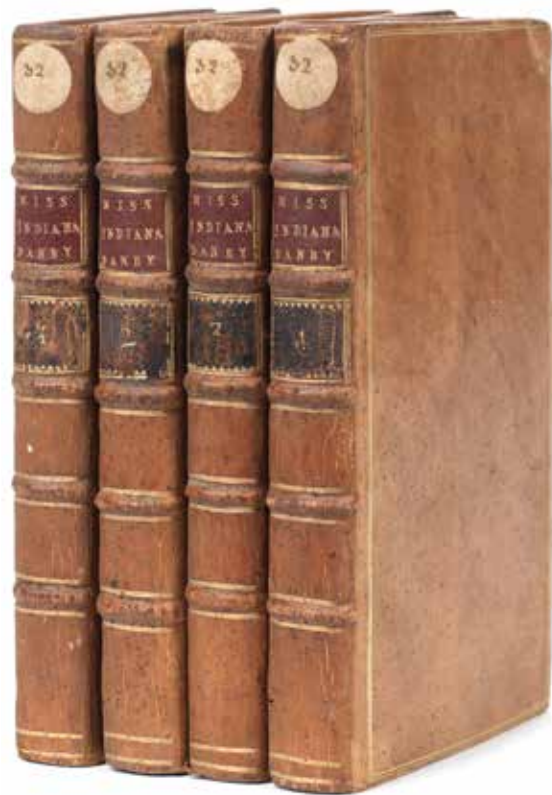
The History of Miss Indiana Danby. By a Lady, 4 vol., first edition of volumes 3 and 4, second edition of volumes 1 and 2, woodcut device on titles, half-title in volume 1 and advertisement at end of volume 4, Dampiere booklabel, contemporary calf, covers with 2-line fillet border, spines gilt with red and black morocco lettering labels and early circular paper shelfmark on spines, 8vo, T. Lowndes, 1770[-1767]

£1,500 - 2,000

€1,800 - 2,400



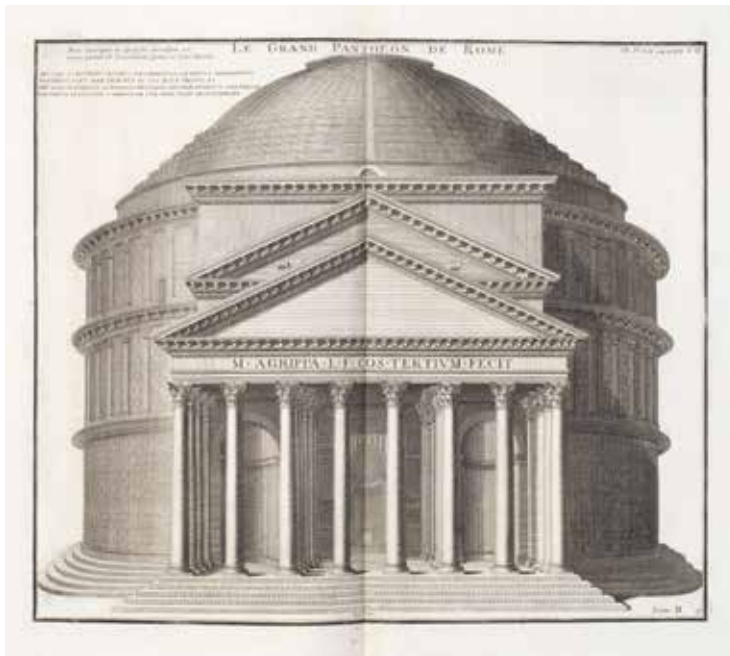
230



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MONTAGU (ELIZABETH)

Autograph letter signed ("E Montagu"), to her sister Sarah Scott, a long gossip letter full of literary, family and political news, and offering sympathy that a legacy left to her friend and companion, Lady Bab, should have been reduced because she was childless ("...You may suppose That I am not sensible to the merit of bringing forth children every year, & therefore cannot see why Lady Charlotte Johnson & Lady Fany Burgoigne were to have a larger share of their aunt's fortune..."); including a long account of her husband's kinsman the Earl of Sandwich's latest election and a long discourse on the delights afforded society through the whale fisheries ("...if the fishermen at Hythe should no longer delight in the Whale, the porpuss, & other huge visibilities of nature, how w.d our drawing rooms be darken'd from a want of sperma ceti candles, & our chariot wheels creek from the scarcity of train oyl..."); with integral address franked by her husband Edward Montagu MP ("To/ Mrs Scott/ In Beaufort Square/ Bath/ Free/ Edw:/ Montagu"); tipped into a copy of her *Essay on the Writings and Genius of Shakespeare* (1810), bearing the bookplates of the collector A.M. Broadley and of John Cripps, 7 pages, dust-staining to address where originally folded and exposed, filing spindle-hole, small section of blank address-leaf lacking, paper-tape guard, 8vo, "ye 8th of March" [1755]

£600 - 800

€710 - 950

ELIZABETH MONTAGU, 'QUEEN OF THE BLUESTOCKINGS', TO HER SISTER, THE NOVELIST SARAH SCOTT, WITH NEWS OF FIELDING, RICHARDSON AND YOUNG: "You encourage me to send you the literary news of the times. Mr Fielding has publish'd [posthumously] a journal of his Voyage to Lisbon which will amuse a leisure half hour, the events are trifling, but the narration is lively, & there are some characters well drawn. I was tempted to admire the gayety of the writer under the symptoms & sufferings of a mortal disease, but on reflection I condemn'd it as an unsuitable levity, La fontaine advises de sortir de la vie comme on sort d'un banquet, en remerciant son hôte faisant son paquet... those who acknowledge the obligations of moral duties, and have any apprehension of a future state may at least find reason to be serious. The sages of old brought a deaths head to the genial board... our modern sages invite les jeux & les ris to their death bed. I have just got Dr Young's new work call'd the Centaur, I have not yet look'd into it, but I expect to find two species in the book as well as the title, for the Doctors Pegasus is half horse half ass. I remember you had hear'd some things to the disadvantage of Dr Young's character in regard to his behaviour towards his son, I believe if you enquire further you will find that the young man is a worthless irreclaimable profligate. Mr Richardson (the author) has been concern'd in their affairs, & he acquits the Father of any blame, & charges the Son very heavily".

Sarah Scott's marriage had broken up in 1752, under circumstances that remain mysterious, and from 1754 she and her companion, Lady Barbara Montagu (universally known as Lady Bab), with whom she had set up house, spent each summer in Bath. This choice prompts her sister to quip in our letter that "I can easily agree with your apprehension that philosophy will not have so many disciples at the Bath", on the grounds that "it is easier to seduce people from their business than to allure them from their pleasures". There is one feature of our letter which one would be unlikely to find were the recipient not a woman; and is testament to the fact that, try as Sarah might to escape from the toils of male society, it remained difficult for her to escape the cares of domesticity. She has docketed her sister's letter with the memorandum: "Muffin – 0 8/ bakers bill – 2 11" (i.e. 8d and 2/11d respectively).



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MONTAIGNE (MICHEL EYQUEM DE)

Essays written in French... done into English... by John Florio, second edition of Florio's translation, engraved portrait of John Florio by William Hole, ornamental head-piece on title, lacking final blank leaf, newspaper cutting (inscribed 1909) pasted to title verso, slight dampstaining, armorial bookplate of Richard Chenevix Trench, near contemporary calf, rebaced preserving original spine strip, partially lacking [STC 18042], small folio, Edward Blount and William Barret, 1613

£1,500 - 2,500

€1,800 - 3,000

235•

MONTFAUCON (BERNARD DE)

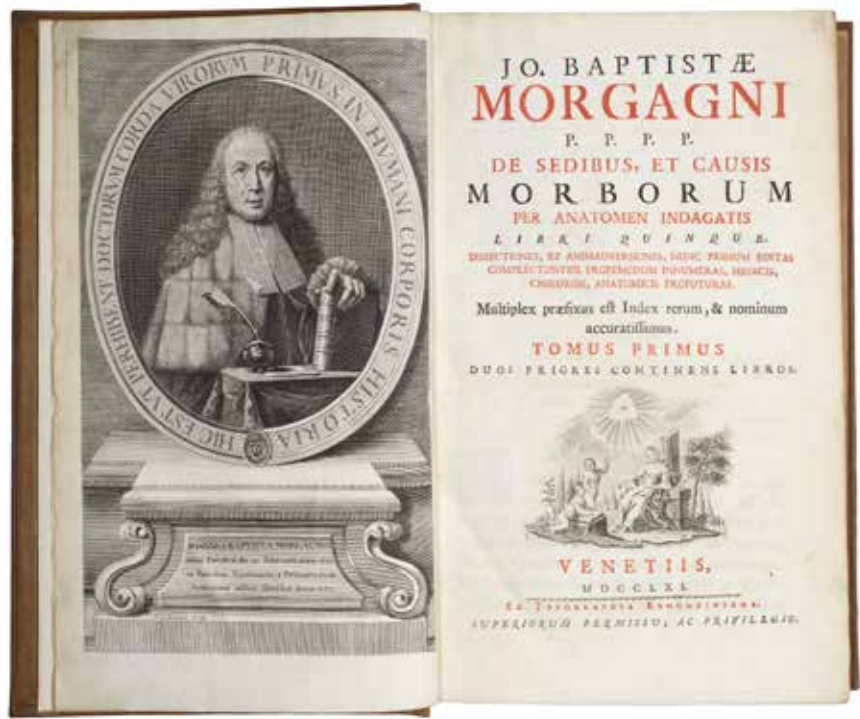
L'antiquité expliquée, et représentée en figures, 15 vol. including 5 supplements, FIRST EDITION, half-titles, titles printed in red and black, 1387 engraved plates (of 1391, many double-page), one or two with small tears or losses, occasional light dampstaining, 10 volumes with replaced endpapers, bookplate of Paul Quick Karkeek, old institutional stamp on titles, contemporary speckled calf gilt, slightly worn [Cohen-de Ricci 731], folio, Paris, Delaulne [and others], 1719-1724

£1,500 - 2,500

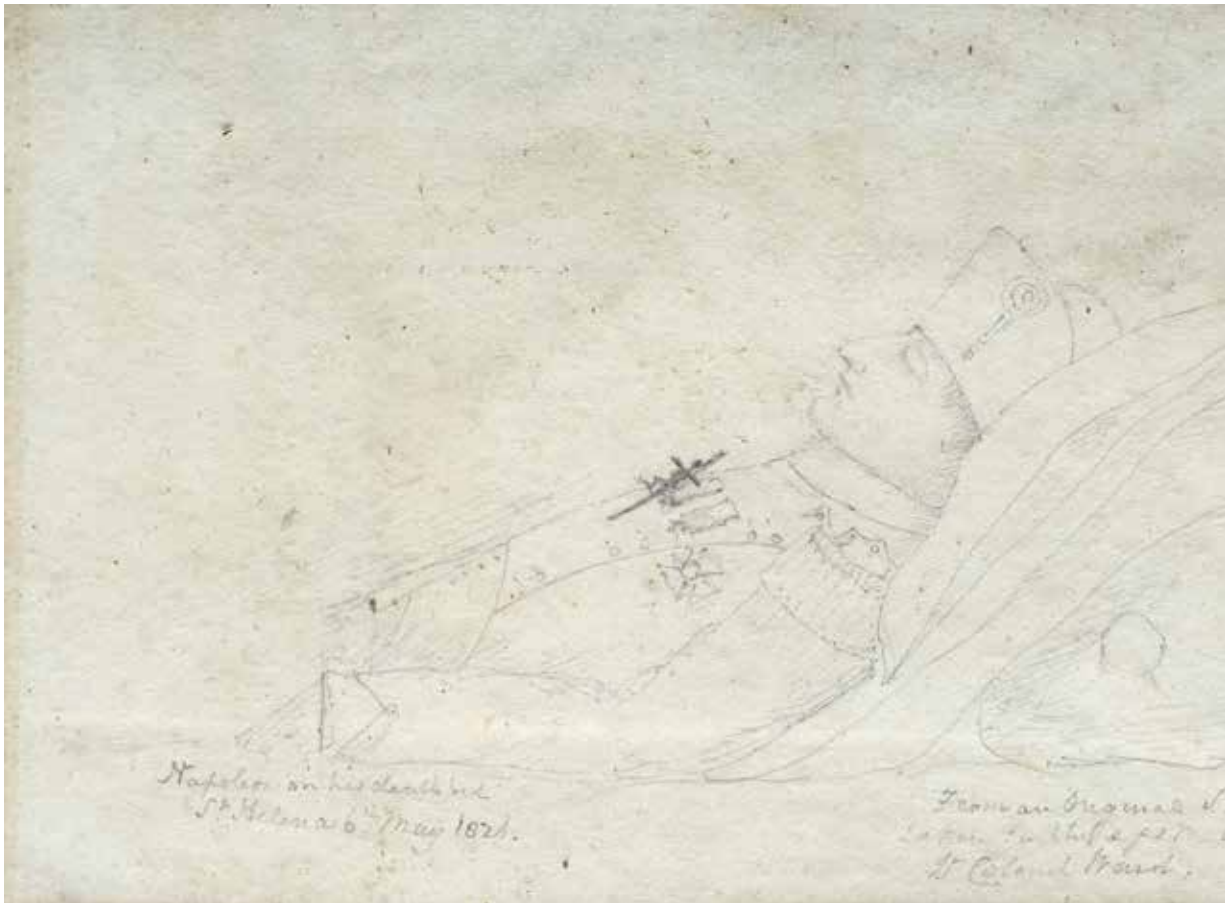
€1,800 - 3,000



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MORATA (OLYMPIA FULVIA)

Orationes, Dialogi, Epistolae, Carmina, FIRST EDITION, *texts in Greek and Latin, woodcut device on title, full-page dedication on *8 within elaborate woodcut border (just trimmed), single marginal wormhole throughout affecting only the dedication, partly erased inscription on title "Catalogus...1567", and note on flyleaf "...Trotlenub... Euliemus" (abbreviation of the first word apparently also on title), contemporary Swiss or south German binding of white kid, covers with different plaques in Zwischen gilt oxidised to black, red edges, minor wear, ties missing* [Adams M1742; VD16 M6287], 8vo, Basle, Peter Pema, 1562

£3,000 - 5,000

€3,600 - 6,000

One of a small group of renaissance bindings in white calf. "Nixon (Morgan bindings, no. 36) has given an authoritative survey of sixteenth-century French white bindings, which were to be found in the libraries of Henri II, Diane de Poitiers, the Constable Anne de Montmorency and Jean Grolier" (Hobson, *Apollo and Pegasus*, p. 78; though he suggests, contra Nixon, that "white is so much more appropriate for a pope than for a king or royal mistress that the idea may well have originated in Rome").

A similar binding appeared in the Oberndorff sale at Sotheby's in 1955 (lot 163, Schosser, Marchiadous, Frankfort, 1562, the binding misdescribed as vellum) which is now Henry Davis Gift, Foot 337. The front cover plaque is similar in design though different in detail to ours. The only other German example of which we are aware was offered in Breslauer's Catalogue 104 (item 34, 5 Luther titles, Leipzig, 1549-51). It was bought by Otto Schaeffer and described by Manfred von Arnim (*Europäische Einbandkunst* 46, 1992).

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MORGAGNI (GIOVANNI BATTISTA)

De sedibus, et causis morborum per anatomen indagatis, 2 vol. in 1, *half-titles, engraved portrait of the author, titles with engraved vignettes (the first printed in red and black),* [Garrison & Morton 2276; *Heirs of Hippocrates* 792; Norman 1547; PMM 206; Waller 6672], 1761; *Opuscula miscellanea*, 3 parts in 1 vol., *half-title, engraved portrait, 3 titles with woodcut vignettes (the first printed in red and black), final gathering softened, final leaf K6 repaired with loss of a few letters of footnote*, 1763, 2 works bound in 1 vol., *modern crushed morocco* [Wellcome IV, 178], folio, Venice, ex typographia Remondiniana

£1,500 - 2,000

€1,800 - 2,400

"By this great work, one of the most important in the history of medicine, Morgagni was the true founder of the modern pathological anatomy" (Garrison-Morton). Presented as a series of seventy letters Morgagni reports on about 700 cases and necropsies, with "brilliant descriptions of new diseases, some of which have remained classics to our own day" (PMM).

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NAPOLEON BONAPARTE

Deathbed drawing of Napoleon by Ensign Ward, in pencil, signed ("JWard") and inscribed "Napoleon on his death bed St Helena 6th May 1821/ From an Original Sketch taken on the spot by Lt Colonel Ward", showing the late Emperor half length, lying dressed as Colonel of the Chasseurs de la Garde with his cocked hat on, his head propped by pillows and a crucifix at his breast, *pencil, some light spotting, framed and glazed, unexamined out of frame, size of image 120 x 180mm.*, nineteenth century

£600 - 800

€710 - 950

NAPOLEON ON HIS DEATHBED BY ENSIGN WARD: an autograph presentation replica, drawn and signed by the artist, taken from the original drawing executed at St Helena while Napoleon lay in state after the post-mortem. On the reverse of the drawing Ward (by now a Lieutenant-Colonel) has made a note of how Napoleon appeared at that time: "The face had a remarkable placid expression... Those who gazed on the features, as they lay in the still repose of death – could not help exclaiming 'How beautiful'... JW".

Ensign Ward of the 66th joined his regiment in St. Helena towards the end of Napoleon's captivity. He made both this and a sketch of Napoleon during life and it has been claimed helped Dr Burton when he took the original casts for the death mask (see the catalogue of the Boys cast, sold in these rooms, 19 June 2013, lot 196). He later transferred to the 91st Regiment, and was present at the exhumation in 1840. He therefore occupies, with Lieutenant G. H. Wood, the position of being one of the two British officers who attended both the funeral in 1821 and the exhumation in 1840. He died, having attained the rank of general, in 1878 (see Arnold Chaplin, *A St Helena Who's Who*, 1919). Ward's prototype was sold at Sotheby's, London, 21 March 2002, lot 149.



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NEEDLEWORK BINDING

The Whole Booke of Psalmes Collected into English Meeter by T. Sternhold, I. Hopkins, and others, woodcut winged head device on title, ownership inscription on front free endpaper of "William brooke, given to him when he was 4 years of age" ("by Frances Neal" added in pencil), in a binding of FINELY EMBROIDERED CONTEMPORARY REVERSE CALF, the covers with a floral design of metallic and silk threads and sequins, the spine in 6 compartments embroidered with metallic threads and sequins, one thread loose on upper cover but overall in fine condition [this edition not traced on ESTC], 32mo, Printed by the printers to the University of Cambridge: and are to be sold at London by Roger Daniel, 1628? [last digit overprinted?]

£1,000 - 1,500

€1,200 - 1,800

240•

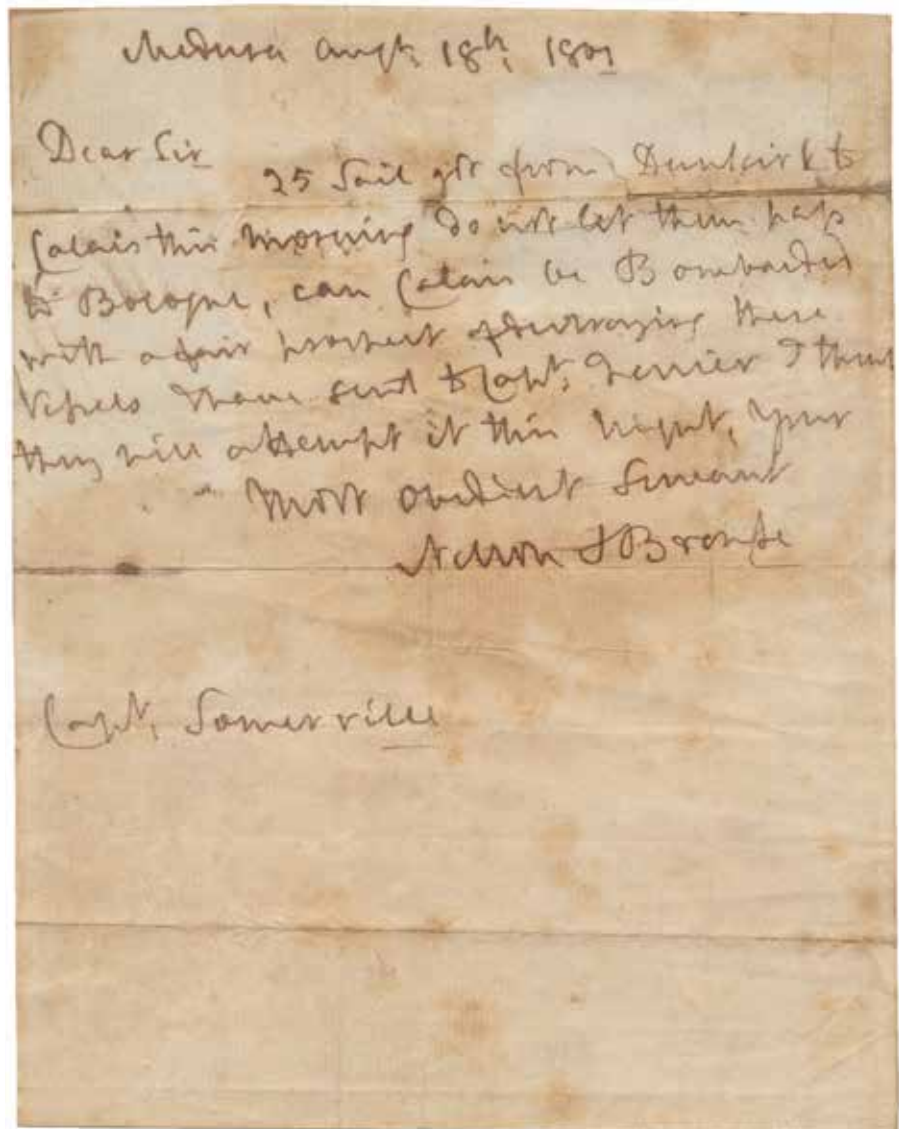
NEEDLEWORK BINDING

The Whole Booke of Psalmes Collected into English Meeter by T. Sternhold, I. Hopkins, and others, woodcut printer's device on title, front endpapers with seventeenth-century ownership inscription ("her Mother Jane Roberts gave Martha Roberts this Bock"), and those of Elizabeth Jemima Brydges (1790) and Samuel Egerton Brydges (1792), in a CONTEMPORARY EMBROIDERED BINDING, each cover with a single-stemmed three-headed rose of red, pink and yellow metallic thread, surmounting a grass knoll and with an arc of sky in blue thread above, the background studded with sequins, spine in 4 compartments decorated with coloured silk threads, a few threads loose, spine worn at head and foot, upper joint split, but otherwise in relatively fine condition [STC 2653], 32mo, Imprinted [by Felix Kingston] for the Company of Stationers, 1634

£1,000 - 1,500

€1,200 - 1,800

A well-preserved embroidered binding with a distinguished Kentish provenance. Below the original owner's inscription, further details are supplied by Elizabeth Jemima Brydges ("Elizabeth Jemima Brydges owms this book 1790, which formerly belonged to her great great grandmother, Lady Roberts") and Samuel Egerton Brydges ("N.B. This Jane Roberts was daughter of Stephen Bunce, of Throwleigh, & 2d wife of Sir John Roberts Kt. who died in 1658. Her daughter Martha married Edwd. Gibbon Esq. of Westcliffe & was my great grandmother/ Saml. Egerton Brydges/ Apr. 5th 1792").



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NELSON (HORATIO)

Autograph letter signed ("Nelson & Bronte"), to Captain Somerville: "25 Sail got from Dunkirk to Calais this Morning do not let them pass to Bologne [sic], can Calais be Bombarded with a fair prospect of destroying these Vessels/ I have sent to Cap.t Ferrier I trust they will attempt it this Night", 1 page, contemporary or near-contemporary endorsement, margins trimmed, weak at folds and reinforced with paper on the reverse, some brown staining, 4to, Medusa, [Downs], 18 August 1801

£3,000 - 4,000

€3,600 - 4,800

'DO NOT LET THEM PASS TO BOULOGNE' – NELSON DEFENDS ENGLAND AGAINST NAPOLEON'S INVASION FLEET. Three days earlier, on the night of 15 August, Nelson had organised a boat attack on the French invasion craft moored at the mouth of Boulogne harbour; their watchword being Nelson, and the answer Bronte. Unfortunately the enemy had been forewarned and the attack was driven off with considerable loss.

Nelson had entrusted the command to four captains, with Somerville acting as Senior Master and Commander and leading the first division. Nelson wrote to his old commander, St Vincent: 'No person can be blamed for sending them to the attack but myself; I knew the difficulty of the undertaking' and that 'Captain Somerville, who I never saw till a few days ago, showed all the courage and good conduct which was possible, and succeeded completely in the fighting part of the business' (16 August). But the failure left its mark, and he later confided to St Vincent: 'I own I shall never bring myself again to allow any attack to go forward, where I am not personally concerned; my mind suffers much more than if I had a leg shot off in this late business' (17-18 August). Our letter is not published by Nicolas, *Dispatches and Letters of Lord Nelson*.



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PARKINSON (JOHN)

Theatrum botanicum: The Theater of Plants. Or, an Herball of a Large Extent, over 2500 woodcut illustrations in the text, ALL HAND-COLOURED, lacks additional engraved pictorial title, approximately 3 leaves with short tears, contemporary half calf, worn, covers detached [STC 19302; Henrey 286; Hunt 235; Nissen BBI 1490; Pritzel 7749], folio (344 x 221mm.), Thomas Cotes, 1640

£1,500 - 2,000

€1,800 - 2,400

"One of the two main pillars of botany in England at the time of Ray" (Henrey). Parkinson's work, although based on Matthias L'Obel's works, was in large part original. The 4000 plants described exceeded by some 1000 the subjects mentioned by John Gerard, and included the names of 28 previously unrecorded British species.

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PARKINSON (JOHN)

Theatrum botanicum: The Theater of Plants. Or, an Herball of a Large Extent, over 2500 woodcut illustrations in the text, lacks additional engraved pictorial title, letterpress title creased with loss to gutter margin, short tear repaired to 2 leaves, 2 leaves slightly shorter, but generally a good, clean copy internally, later half morocco, worn, upper cover detached [STC 19302; Henrey 286; Hunt 235; Nissen BBI 1490; Pritzel 7749], folio (340 x 230mm.), Thomas Cotes, 1640

£800 - 1,200

€950 - 1,400



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PICART (BERNARD)

Cérémonies et coutumes religieuses de tous les peuples du monde, 9 vol. (without the "Superstitions"), mixed edition, half-titles, titles printed in red and black, engraved frontispiece in volume one, 253 engraved plates (as called for on in each volume, some double-page), uniform contemporary calf gilt with elaborately tooled spines, some joints neatly repaired, folio, Amsterdam, Jean Frederic Bernard, 1739[-1733]-1743

£1,000 - 1,500

€1,200 - 1,800

An attractive copy of Picart's finely illustrated survey of religions, including Christianity, Judaism, Islam, those of the Far East, the Americas, and the Ancients.

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PICART (BERNARD)

Le temple des muses orné de LX. tableaux ou sont représentés les evenemens les plus remarquables de l'antiquité fabuleuse; dessinés & gravés par B. Picart Le Romain... et accompagnés d'explications et de remarques, qui découvrent le vrai sens des fables, & le fondement qu'elles ont dans l'histoire, FIRST EDITION, half-title, additional engraved architectural title, title printed in red and black with an engraved vignette, 60 engraved plates within wide decorative borders by Picart, all captioned in French, English, German and Dutch, engraved vignette on dedication leaf, contemporary calf, spine gilt in compartments with red morocco lettering label, remnant of paper label in one compartment [Cohen-de Ricci 531], folio (463 x 300mm.), Amsterdam, Zacharie Chatelain, 1733

£1,000 - 2,000

€1,200 - 2,400

Illustrated with Picart's magnificent engravings, each within an ornate border, depicting fables of the ancient world, many from Ovid. The text is by Antoine de La Barre de Beaumarchais.

Provenance: lengthy eighteenth century inscription on title relating to Friedrich Christian, Bishop of Münster, the Ketteler family of Harkotten, and Johann Anton von Graes of Loburg.

Private & Confidential

10, Downing Street,
Whitehall.

7. April 1885

My dear Reay.

This purports to be my first endeavour to fulfil the promise which I made to you about writing. In writing to a person whom the post cannot reach under several weeks and who is at the other end of a telegraph wire, one labours under considerable disadvantage, as one's news when it arrives at its destination has probably been forestalled, or one's conjectures have been falsified. However, I will not be deterred by these considerations, and will try and commit a few thoughts to paper.

The most absorbing subject for the moment is the one which most immediately affects you in India—

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POLITICS

Letters addressed to the Liberal politician, colonial governor and educationalist Donald James Mackay, Lord Reay, and his wife Fanny Georgiana Jane, comprising:

(i) Thirty-six autograph letters by Lord Rosebery, to Lord Reay, variously marked "confidential", "private", "secret" and "most secret", and providing a revealing narrative of his rise to power in the 1880s, the first letter written in 1880 after he had successfully managed Gladstone's Midlothian campaign and describing, with considerable frankness, frustrations felt at not immediately being offered high office ("...The Cabinet which contains pullers, jobbers, kickers and slugs has never had time to get into harness, and has suddenly been placed on a rocky hilly & swampy road. Whether when they do get into harness they will find they can pull together is another point... There may be a good spirit below the gangway, as Dilke says, but I fear not loyalty above it..."), especially as his disquiet over Government policy towards Scotland ("...I shall write no more to Harcourt, as he has simply acknowledged the receipt of my last two letters through his secretary; which I take as a hint. If he would only consider my suggestions or seek some new Scotch adviser..."); the series also deals with major topics of the day, such as Irish Home Rule ("...I had two long conversations with Gladstone when the cabinets were going on. He asked my views, which agreed so little with his, as far as I could judge, that I was not of much use..."), his frustration at remaining as under-secretary at the Home Office ("...I cannot eat my heart out, for I have devoured it long ago. The worst of it is I can't digest it.../ ...I gave the signal that I should not be the new Scottish minister. On Monday last Mr Gladstone wrote to offer me the place, which I declined, as it did not involve a seat in the cabinet..."), his visit to Bismark ("...He certainly is a king of men, both physically and mentally. But I do not wish to be quoted with reference to my visit..."), and his attainment of the post of Foreign Secretary ("...Who would have thought exactly three years ago when I was carrying on as Under Home Secretary a contest against what I believed to be injustice, and when I was daily informed that I was not qualified for high office, that within three years I should be Foreign Secretary... Ponsonby had been to Mentmore the Sunday previous and had informed me that H.M would not stand Granville at the F.O. and that she had made up her mind that I should succeed him..."); with a memorandum headed "Minister for Scotland/ Oct 1883", over 130 pages, 8vo, Mentmore, Dalmeny, the Durdans, Hamburg and elsewhere, 1880-1889

(ii) Twenty autograph letters by the travel writer and historian, A.W. Kinglake, to Lady Reay, commenting on Disraeli's triumph at the Congress of Berlin ("...Dizzy's pretence of having had a diplomatic victory at Berlin is the most impudent imposture of his long & impudent life... If it were not that our country is in such a silly, fallen state, & also in the month of July, we should be hearing of the 'Impeachment of Ministers'..."), his *Invasion of the Crimea: The Winter Troubles* ("...Making war again with the Times, & compelled to be very *un-courtier-like* to the Crown or rather the Palace I must expect an outcry..."), Wolseley's Egyptian campaign, Lord Salisbury ("...Intellectually, his rise has been great, & to me, I own, surprizing. When I first knew him in the House of Commons, he used to be a man with a strange, head foremost stoop, persistently addressing his waistcoat upon some questions or other which were understood to be connected with recondite High Church matters without apparently gaining the Ear of any human being. After two or three years, he suddenly became an assailant indulging not in Satire, or inventive of the approved sort, but in actual personal abuse...") and Stanley's Emin Pasha Relief Expedition ("...a man so gifted that I said at the time: -- 'He could lead the House of Commons'..."), over 60 pages, 8vo, London, 1878-1890

(iii) Eleven autograph letters by Sir George Otto Trevelyan, to Lord Reay, one to Lady Reagh and marked "SECRET", written when Chief Secretary of Ireland ("...I have seen Mr G, and talked to him about O'Brien, enough to see that he appreciates the man. If you show Miss G the papers as a specimen of bad Irish writing, and an indication of Parnell's last ally &c, without making too much of it, it would do good, and no harm. But I am *now* anxious not to have it emphasized, or put in the light of a communication to Gladstone..."); in his letters to Reay, he discusses politics in general, touching on subjects such as the Tory-Parnellite alliance, elections, and Gladstone's divisive Irish policy, over 40 pages, 8vo, Dublin Castle, Phoenix Park, House of Commons, Wallington and elsewhere, 1883-1890

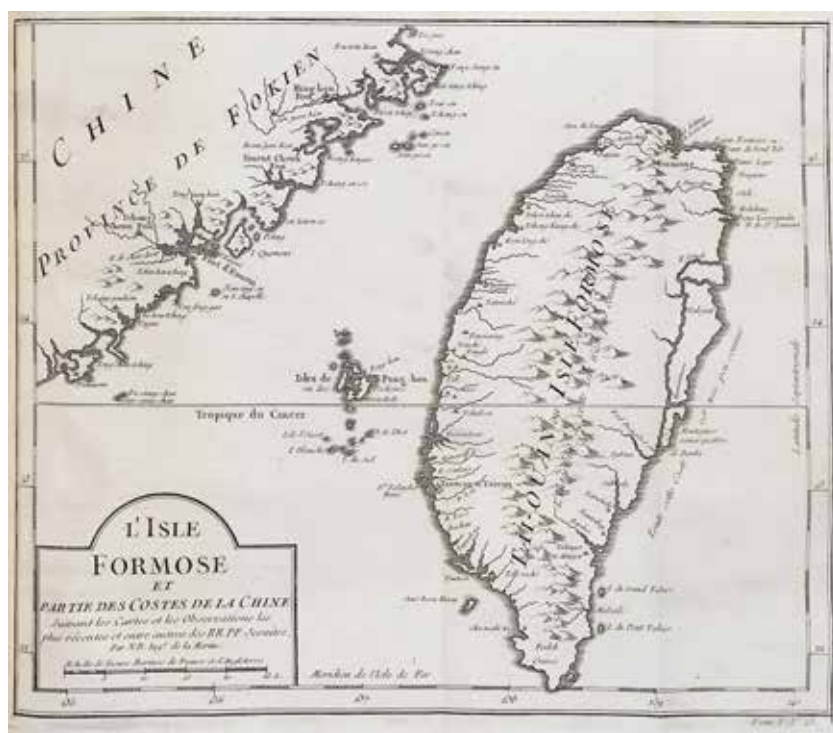
(iv) Three autograph letters by Frederick Sleigh Roberts, to Lord Reay, written when Roberts was Commander-in-Chief of India and Reay Governor of Bombay, discussing a paper on the defence of India and announcing that a medical mission has been sent to Upper Burma ("...More regiments are asked for, and I am afraid we may have to make a further call on Bombay..."), 7 pages, 8vo, Camp Delhi, Simla and HQ, January to October 1886

(v) Six long autograph letters by the diarist and civil servant E.W. ('Eddy') Hamilton, to Lord Reay when Governor of Bombay, all marked "*Private*", the first when serving as Gladstone's Principal Private Secretary, soon after Gordon's death in the Sudan ("...The most absorbing subject for the moment is the one which most immediately affects you in India – the central Asian question... I am told on very good authority that the language held at the Russian Embassy here is this: 'We have no intention to attack Afghanistan and still less intention to invade India... The Gordon fever is subsiding; and the hot Soudan fit is being rapidly converted into a cold shudder... From the first I always thought it was a gross blunder for the Government to commit themselves to such an undertaking as that of 'overthrowing the power of the Mahdi' at Khartoum or anywhere else...Barber has not been taken; nor anywhere near taken – The contemplated autumn campaign has assumed, consequently, enormous dimensions and would entail far greater difficulties and efforts than were ever dreamed of... The Mahdi has shewn no sign of advancing. On the contrary he is said to be making his way southwards and to be in difficulties with his followers. Under the circumstances our force could be retired down the Nile from Korti without the risk of an avalanche of Soudanese at its heels..."); the remaining letters written after his transfer to the Treasury, but commenting with equal frankness on issues of the day such as Gladstone's future ("...terribly embarrassed, and is still embarrassed, as to what to do..."), Ireland ("...I doubt if public opinion in this country will as yet admit of a whole measure which must mean little short of a local legislature such as our Colonies have..."), "the unfortunate Dilke business", Parnell ("...gone in for 'legislative independence', whatever that may mean..."), Joe Chamberlain ("...I told him when he joined the Cabinet he was joining under false pretences..."), Rosebery ("...delightful to see him fairly buried among his red boxes; and he is so taken by the work that I think he would like to remain permanent Foreign Secretary..."), Harcourt ("...in order to make up for the delinquent past is bent on trying to 'out-Treasury' the Treasury. He has slashed into the Army & Navy Estimates with a vengeance..."), Randolph Churchill ("...I should never be surprised if the latter, seeing his opportunity on the other side, were not to come over..."), etc., over 40 pages, 4to, 10 Downing Street, Treasury and elsewhere, 1885-1888

£1,000 - 1,500

£1,200 - 1,800

A VIVID RECORD OF POLITICAL LIFE DURING THE TURBULENT YEARS OF THE EIGHTEEN-EIGHTIES, during which the recipient of these letters served as Governor of Bombay. Lord Reay (1831-1929) was appointed by Gladstone to the post in 1885, remaining until 1890: 'Reay was a vigorous, self-reliant, and enlightened governor who took a warm interest in the various sectors of the Indian community and exerted himself in promoting education, especially technical training. He also paid much attention to the development of internal communications, especially of the railway system' (P.W.H. Brown, *ODNB*). The high quality and interest of these letters no doubt reflect not just a sympathetic nature on the part of Reay and his wife, but considerable intellectual attainment: for Reay was the first President of the British Academy, a post his friend Rosebery had declined, as well President of the Council of University College, London, President of the Royal Asiatic Society, and a key figure in the foundation of the School of African and Oriental Studies. He also served as President of the Institut de Droit International, and a British delegate at the second peace conference at the Hague.



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[PREVOST d'EXILES (ANTOINE FRANÇOIS)]

Histoire générale des voyages, ou nouvelle collection de toutes les relations de voyages par mer et par terre, qui ont été publiées, vol. 1-13 (of 20), FIRST EDITION, *titles printed in red and black, engraved portrait frontispiece, 171 engraved maps and plans (as called for, many folding), and 283 engraved plates (many folding, wanting nos. 12 and 15 in volume 5), folding letterpress table, contemporary near uniform calf, spines elaborately tooled in gilt, some rubbing, 4to, Paris, chez Didot, 1746-1756*

£1,500 - 2,000

€1,800 - 2,400

248•

RAIMONDI (EUGENIO)

Delle caccie, libri quattro aggiuntovi in questa nuova impressione il quinto libro della villa, *second edition, engraved pictorial title signed N. Perrey (remounted), 21 engraved plates (of which 8 are duplicates), discolouration to approximately 5 leaves, short neat tear along platemark at 15, later vellum, gilt morocco spine label [Harting 277; Schwerdt II, p.123], small 4to, [Naples, Lazaro Scoriggio, 1626]*

£800 - 1,000

€950 - 1,200

Second edition of "one of the most noted Italian books on hunting... the ornamental title and the twenty-one engravings, are on copper, large and quite different from those of the first edition [1621]" (Schwerdt). The plates depict hunting, hawking, fowling and fishing.

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RESTORATION BINDING

HORATIUS FLACCUS (QUINTUS) *Commentarii instar illustratus a Ioanne Bond, engraved title, Amsterdam, Joannes Janssonius a Waesberge, 1670--*JUVENALIS (DECIMUS JUNIUS) and AULUS PERSIUS FLACCUS. *Satyrae, engraved title, Amsterdam, ex Officina Boomiana, 1670, 2 works in 1 vol., finely bound in contemporary morocco gilt, the sides with inlaid gilt floral corner- and centrepieces of red morocco, enclosing black morocco panels filled with flowers (heads in onlaid white morocco) and other small tools (crescent moons, stars etc.), spine gilt in 5 compartments with raised bands and inlaid red and white morocco sections, upper cover with some loss of white onlays, one flower worn on lower cover, 12mo*

£600 - 800

€710 - 950

A FINE RESTORATION BINDING, POSSIBLY BY ELIZABETH DICKINSON'S BINDER. Some of the floral tools used here match those used on a 1687 binding described and illustrated in H. Nixon, *English Restoration Bookbinding*, 1974 (no. 95). The bindery takes its name from a book in the Pierpont Morgan Library inscribed in 1688 - "despite the use of two thistle tools this shop appears to have been in London" (Nixon).

250•

ROSSETTI (CHRISTINA)

Goblin Market and Other Poems, 1862, *16-page publisher's catalogue, ownership inscription and blindstamp on titles, The Prince's Progress and Other Poems, 1866, FIRST EDITIONS, each with engraved additional title and frontispiece after designs by Dante Gabriel Rossetti, publisher's cloth gilt, 8vo, Macmillan and Co. (2)*

£600 - 800

€710 - 950

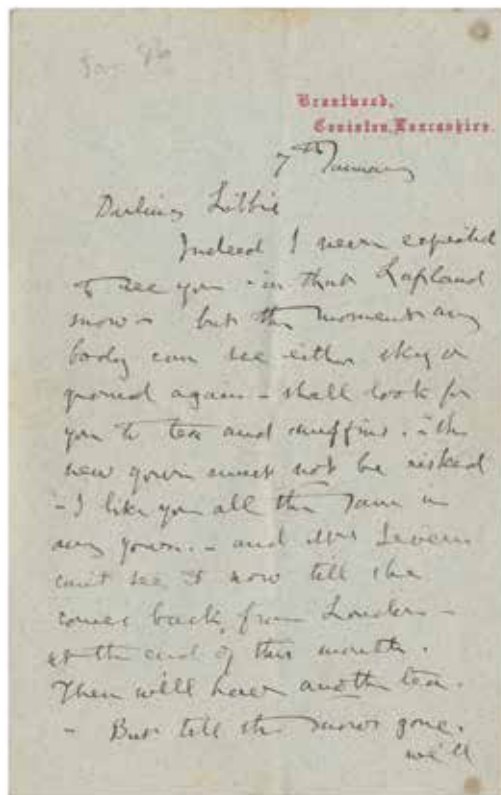
251•

ROSSI (DOMENICO DE)

Raccolta di statue antiche e moderne, *engraved title, pictorial dedication leaf, 159 engraved plates of statues (of 163, 12 with stains on image), 3 engraved illustrations in the text, title, dedication and final plate laid down, nineteenth century half calf, rubbed [Cicognara 3523; Olschki 17449], folio (480 x 375mm.), Rome, [Gaetano Zenobi], 1704*

£800 - 1,200

€950 - 1,400



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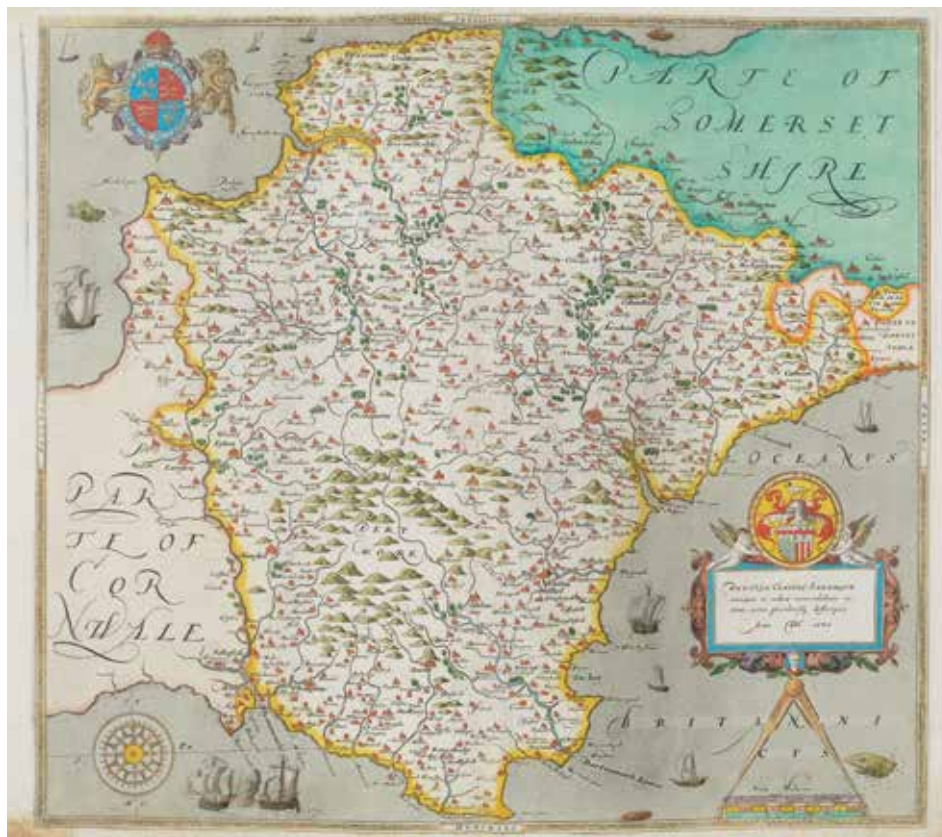
RUSKIN (JOHN)

Nine autograph letters signed, seven to Libby Bell ("Darling Libbie") of Hawes Bank, Coniston, two to her elder sister Polly ("Dear Polly"), the first letter written in 1884 to the twenty-two-year-old Libby from Oxford [where Ruskin had been forced to break off his increasingly intemperate lectures by Vice-Chancellor Jowett], looking forward to an idyllic Christmas and renewing their drawing lessons ("...I hope you all - you especially, have been missing me very much! I have, you - and the old man [of Coniston], greatly too... I hope to be back the 15th for some Christmas drawing - only I mean to have a kiss or two *before* Xmas..."), others [after his fourth breakdown] complaining of ill-health ("...I've been very sick and weary my self - not fit to speak to any body...") and looking forward to seeing her when the weather mends ("...I never expected to see you - in that Lapland snow - but the moment any body can see either sky or ground again - shall look for you to tea and muffins: the new gown must not be risked - I like you all the same in any gown..."); the first letter to Polly, asking her to make a dress ("...I want you make a nice little dress for my little pet Janie to go to school in - strong & simple - but a little bit pretty too - her mother is coming to choose or talk it over with you either today or Monday. You might come & talk it over with *me* too - if you liked, and I shouldn't mind Libbie coming - to give us her opinion - if *she* liked..."), and on receipt of the dress breaking into verse ("...I've been thrice across the lake to plead with Polly, / And I promised her a silken gown, and an Irish shawl / But she's wild as the heather bells, and hard as the holly / And I *couldn't* get an answer, / at all, - at all - !..."); plus an envelope addressed to Ruskin, forged by Miss Gladstone in imitation of her father, forwarded by Ruskin to Libby to pass on to her father; with seven autograph envelopes, 11 pages, *minor stains and slight dust-staining*, 8vo, Oxford and Brantwood, 1884-1886

£3,000 - 5,000

€3,600 - 6,000

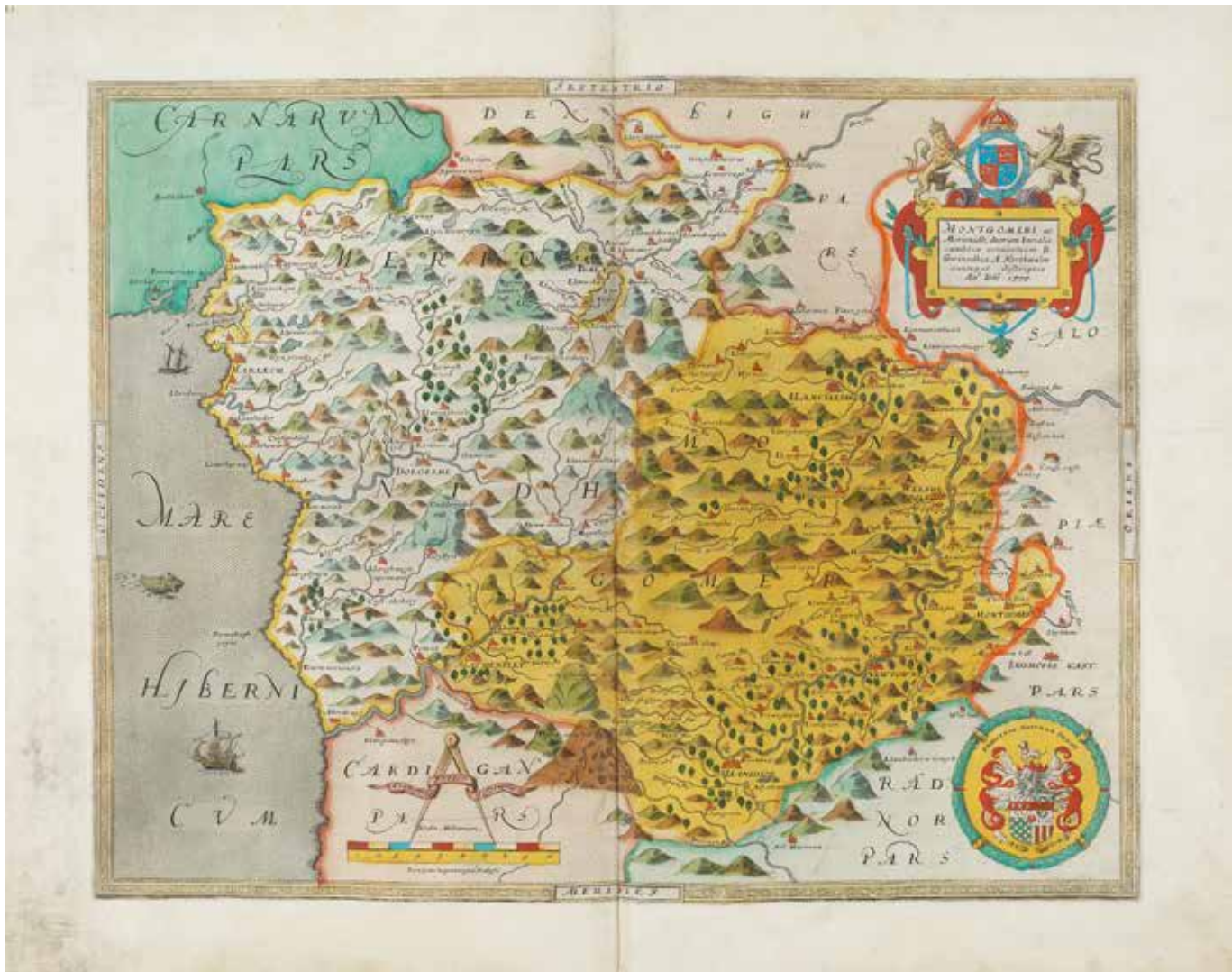
The sisters were daughters of William and Jane Bell of Hawes Bank, Coniston, neighbours of Ruskin at Brantwood; William, who is described as a carpenter on Libby's baptismal entry, being a staunch member of the Liberal Party and later serving as Justice of the Peace. Included in the lot is a watercolour by Ruskin, inscribed in his hand "Thonn [Thun] a Berne/ Switzerland", a twin study of the castle, the left-hand in pencil, the right-hand with water and body-colour added, *foxed, unexamined out of frame, image 115 x 170 mm.*, [?1882]. Also included in the lot is a copy of Ruskin's *Praeterita* (second edition, 1885), the first volume inscribed by him: "Libbie, / With John Ruskin's love, -- (not a little) / And all good wishes. Easter. 1886", *foxed*; volumes I and III of Maria Edgeworth's *Moral Tales*, both inscribed by him "Libbie / With John Ruskin's love / 28th May / 1884"; *The Works of Alfred Tennyson* (1882), inscribed to Libby on her twenty-first birthday by Ruskin's secretary Laurence J. Hilliard; a printed hymn sheet for Ruskin's funeral at Coniston; photographs of Ruskin and Joan Ruskin Severn; and two letters by the latter to "Libbie" [by now Mrs Frederick Percival], rejoicing in the return of "your officer son" from the front in 1917.



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[SAXTON (CHRISTOPHER)

An Atlas of England and Wales], FIRST EDITION, *hand-coloured letterpress index and double-page engraved plate showing coats-of-arms opposite a table of counties, and with on blank recto, in an early manuscript hand, "An Index by the Englyshe Alphabett to ffinde the Severall Countreies of Englande and Wales by the Pagens of the Booke"*, 35 double-page (Yorkshire folding) engraved maps after Saxton, by Hogenberg, Lenaert Terwoot, Cornelis de Hooghe, Augustine Ryther, Francis Scatter and Nicholas Reynolds, ALL COLOURED IN A CONTEMPORARY HAND, mounted on stubs, lacking engraved frontispiece, 3 maps (Gloucestershire, Shropshire and Northumberland) with small mostly blank area cut away from image (approximately 50 x 50mm.), 11 maps with one or more margins trimmed within platemark to edge of rule border, 7 with small grease stain (mostly in lower corners touching border, 2 with image just affected), neat inscription ("When this you see remember to pray for me 1718") on verso of Staffordshire map, early monastic inscription (see below) on verso of letterpress index, full Russia gilt by James Toovey, spine tooled in gilt with raised bands and morocco lettering label, g.e. [Chubb 1; Skelton 1], folio (412 x 272mm.), [Christopher Saxton, 1579]

£40,000 - 60,000

€48,000 - 71,000

FIRST EDITION OF THE MOST CELEBRATED EARLY CARTOGRAPHIC SURVEY OF ENGLAND AND WALES, WITH CONTEMPORARY HAND-COLOURING.

Provenance: English Convent at Bornhem, Flanders, inscription on verso of index leaf; Henry Cunliffe (1826-1894), bookplate; and thence by descent.

Te tanta aegritas alicui vellem intrabam sipe
soli succubos in amplexibus ad accedens
lacrimas. Et sic et parte meridionali erat con-
delabatur aegritas quod fons in Merfio con-
fitem lacrimis. Et parte Scythianis multa
meridionali. De medio autem altare aegritas

factum a Moysē. Sed addidit Salomon be-
nem alia curadabatur eundem famularis et ma-
ioris quarumque quinq; ad dextram et quin-
que ad sinistram. Et famularum becam menses 24
et menses matres. Et in medio aliarum thymia-
tis.

Linnaea pontificalis
 Asplenium filix
 Adiantum



Sed et si in
anno sacro co
in principio regni
Salomonis sibe
et cepit. Sed si in
manero pontifi
um equanto.

Idylmansk film
— 3000



ACHERAZA TU
 NAS JITTU
 bebordeum fuit
 deo datus fuit. e
 maxima in vate
 vatem apud in
 deo habi us est

Dirección de la Oficina de la Secretaría de la Presidencia de la República

Ichia Preben



de t fuit malum
t regnum pro



Hic est dominus deus
Abraham pater
Israelis qui se-
dit super cherubim et
regnat super omnia
terra.

...diacares mormir
...diacares mormir

A Chisio sic nimen pchitap
tut huroboam q' q'ia regim
tutimur jupur dcoy tribus tra
nabel
Iste Jacobus deus solutus patre
deus filius probus acipis t' in
p'ri fignatus in domo Salomone a be
nignum in domo d' hinc in regim. Vnde
mores p'p'itales in domo t' p'p'itales
p'p'itales q' nimen p'p'itales f'at q' nimen
p'p'itales in domo. Vnde nimen p'p'itales
p'p'itales q' nimen p'p'itales f'at q' nimen
p'p'itales in domo.

Simias propheta cepit
Nabodonem pugnare con-
tra Chaldeos et scripsit contra
eum ista. Iste cum prophetasset quid
de Babilonia esset opus diuina mala fi-
deret terra intra anno scilicet quinque
reuerteretur.

Nabab hierobon regis filius
fuit in egypto et in egypto
gnat iherosolima regis in
e fuit pater eius. et possit cum barab
et filii prophetia dicitur prophetia

Anno predicto nos prope-
tuit conspectus vultus amodo
et manne hierodotum arant
bonitatem et in hinc olim in vi-
a locis interfectus est.

bus peractis hinc decessit ad
 eorum ad eum in ipsum. sic obdormi
 contempere.

obliſſis diſſeuris diſſeas olim palmaris. p
ta- quam Teſſiens ab aſtris condita
upſe. quae aliq Trojani quendam po

Lincoln County
Shoreham



sed magis tota sunt
in se ipsa dicitur et non
in se ipsa non sunt per

Quarta etas mundi

Solum li

[illegible][illegible]

Parusia





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255* SCRIPTORES

Scriptores Historiae Augustae, 2 parts in 1 vol., 172 leaves, 54 lines, Roman letter, capital spaces with initials in alternating red and blue, numerous scholarly ink annotations in the margins, early inscription partially obscured (with old paper label) on verso of a2, some brownning and occasional light dampstaining (mostly marginal), opening leaf with tear repaired, seventeenth century vellum, some loss and wormholes to spine [ISTC is00342000; BMC V 417; Goff S342; GW M44247; GW M44253; HC 14563*], folio (295 x 208mm.), Venice, Joannes Rubeus Vercellensis and Albertinus Verclensis, 15 July, 1490

£1,500 - 2,000
€1,800 - 2,400

"This edition was begun by Rubeus before October 1489 and interrupted at the end of quire C...", with some copies completed by Rizus (BMC).

256* SENDIVOGIUS (MICHAEL)

A New Light of Alchymie: Taken Out of the Fountaine of Nature, and Manual Experience... a Treatise on Sulphur... Also a Chymicall Dictionary Explaining Hard Places and Words Met Withall in the Writings of Paracelsus, and Other Obscure Authors... translated out of the Latin into the English Tongue, by J.F., 3 parts in 1 vol., first edition in English, small hole with loss of a couple of letters to G2, one leaf shaved at lower margin touching one line of text, title and final leaf strengthened at inner margin, trace of worm in lower margin of a few pages (3 with paper repair), browned throughout, lengthy ownership inscription on blank verso of second title, additional sheet of alchemical manuscript notes loosely inserted, modern morocco [Wing S2506; Duveen, p.544; Ferguson I, 257; Krivatsky 10894], small 4to, Richard Cotes, for Thomas Williams, 1650

£1,000 - 1,500
€1,200 - 1,800

Provenance: Stanton Prentiss (1750-1826, born Massachusetts); bequeathed to his son Royal Prentiss, with his lengthy note: "Royal Prentiss, Mariatta, Ohio. I have had this book in my possession since the year 1826 at which time my father died. He charged me to study it & try to accomplish the work of which it treats, which I have faithfully obeyed - I have expended much money & time up to the present year 1845". Below is a further inscription noting that on Prentiss' death "he caused this book to be sent to me... why the good spirits have selected me for such a great trust I know not. I have studied it with an honest and faithful heart... with a sincere view to the total overthrow and destruction of the (?)money... source of nearly all cruelty - all crime, and all suffering between man & man, & between nation & nation. God and Angels save it from vandal hands... Albany, N.J., June 22d 1862".

Royal Prentiss was a pioneer journalist in Ohio who, with his brother Jenison, established the *Marietta Gazette and Register*.



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SHARPE (RICHARD BOWDLER)

A Monograph of the Alcedinidae: or, Family of Kingfishers, FIRST EDITION, *engraved hand-coloured folding map and 120 hand-coloured lithographed plates by and after J.G. Keulemans, uncoloured plate of generic characters, hand-coloured lithographed "Map of the Family Alcedinidae", without list of subscribers, some light spotting, manuscript verse with small ink decoration of a kingfisher on front free endpaper, bookplate of F. Ransom, later diced calf, red morocco spine label, g.e., slightly rubbed* [Nissen IVB 864; *Fine Bird Books*, p.107; Anker 464; Wood, p.564, "a useful and beautifully illustrated treatise"; Zimmer, p.575], 4to (308 x 225mm.), Published by the Author, 1868-71

£3,000 - 4,000

€3,600 - 4,800

"A thorough monograph of the subject, containing all the available information respecting the birds in question and illustrated by fine hand-colored plates" (Zimmer).



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258•

SHAW (GEORGE) and FREDERICK P. NODDER

The Naturalist's Miscellany; or Coloured Figures of Natural Objects; Drawn and Described Immediately from Nature, 24 vol. bound in 12, engraved dedication in volume 1, 1064 engraved plates, all but a few finely hand-coloured, one uncoloured engraved plate of a tomb before general index in volume 24, letterpress titles lacking in volume 2, later uniform half calf [Nissen IVB 869; Anker 467; Fine Bird Books, 107; Wood 565], 8vo, Nodder & Co., [1790-1813]

£10,000 - 15,000

€12,000 - 18,000

A FINE COMPLETE SET OF THIS 'REMARKABLE SERIAL' (Wood), devoted to zoological subjects (especially ornithological), and which was originally issued in 287 parts published over a twenty-four year period.



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SOUTH SEA BUBBLE - ENGRAVED BROADSIDES

The Bu[b]blers Mirror: or England's Folley, engraved broadside with large central mezzotint depicting "Fortune's Darling" ('Joy') and 2 smaller vignettes, the first bubble listed "South Sea", small piece from left-hand margin and lower corner torn away with loss of a letters, Thomas Bowles, [1720]; The Bubblers Mirror: or England's Folley, engraved broadside with large central mezzotint of "a Canting Miser" ('Grief') and 2 smaller vignettes, the first bubble listed "Westley's Actions" [Kress 3160], [no imprint, 1720], each 350 x 250mm. (2)

£1,000 - 2,000

€1,200 - 2,400

Two scarce engraved pictorial broadsides relating to financial dealings, especially the South Sea Bubble. The text, probably written by Edward Ward (1667-1731), commences "A list of bubbles, and the prices they were subscrib'd at, and what each sold when highest. Together with satirical eppigrams upon each, by ye author of ye Sea Ballad", beneath which are listed a total of 51 "bubbles", including Whale Fishery, Bahama Islands, London Assurance, Pensilvania Company, Welby's Golden Mines, India, and Lending Money on Bottomry. The text surrounds mezzotint portraits, one of a well-dressed man holding a full bag of gold, the other a grief-stricken man holding an empty purse. One captioned "Thus Fortune's Darling Glories in Success, and boasts his Riches with a smiling face; South Sea he bought when low for little Gold, and luckily sold out for seven fold", the other "Behold a Canting Miser who of late for twice the value sold a faire Estate to purchase South Sea Stock in hope to grow as rich as Croesus... damns his ill fortune when the faults his own". ESTC lists no copy with the "Bubblers" spelling in the title, and 3 variants of the "Bubblers", one with no imprint (2 copies) and 2 printed by Thomas Bowles (one variant with two copies, the other with one).

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SPAIN

Carta Executoria de Hidalguia in favor of Hernando Alonso Altamirano of Medellín, Badajoz, manuscript on vellum, 66 leaves, writtten in black ink on 34 lines, ruled and underlined in red throughout, 19 large initials painted in gold on a red floral ground and bordered in blue, FINE INITIAL LETTER PORTRAIT OF PHILIP IV IN GOLD AND COLOURS, some yellowing and occasional staining, initial blank vellum leaf with presentation inscription "John from Stephen. Nov. 23rd 1922", early twentieth century sheep-backed boards, folio (308 x 210mm.), Granada, 4 April 1623

£800 - 1,200

€950 - 1,400

261•

SPEED (JOHN)

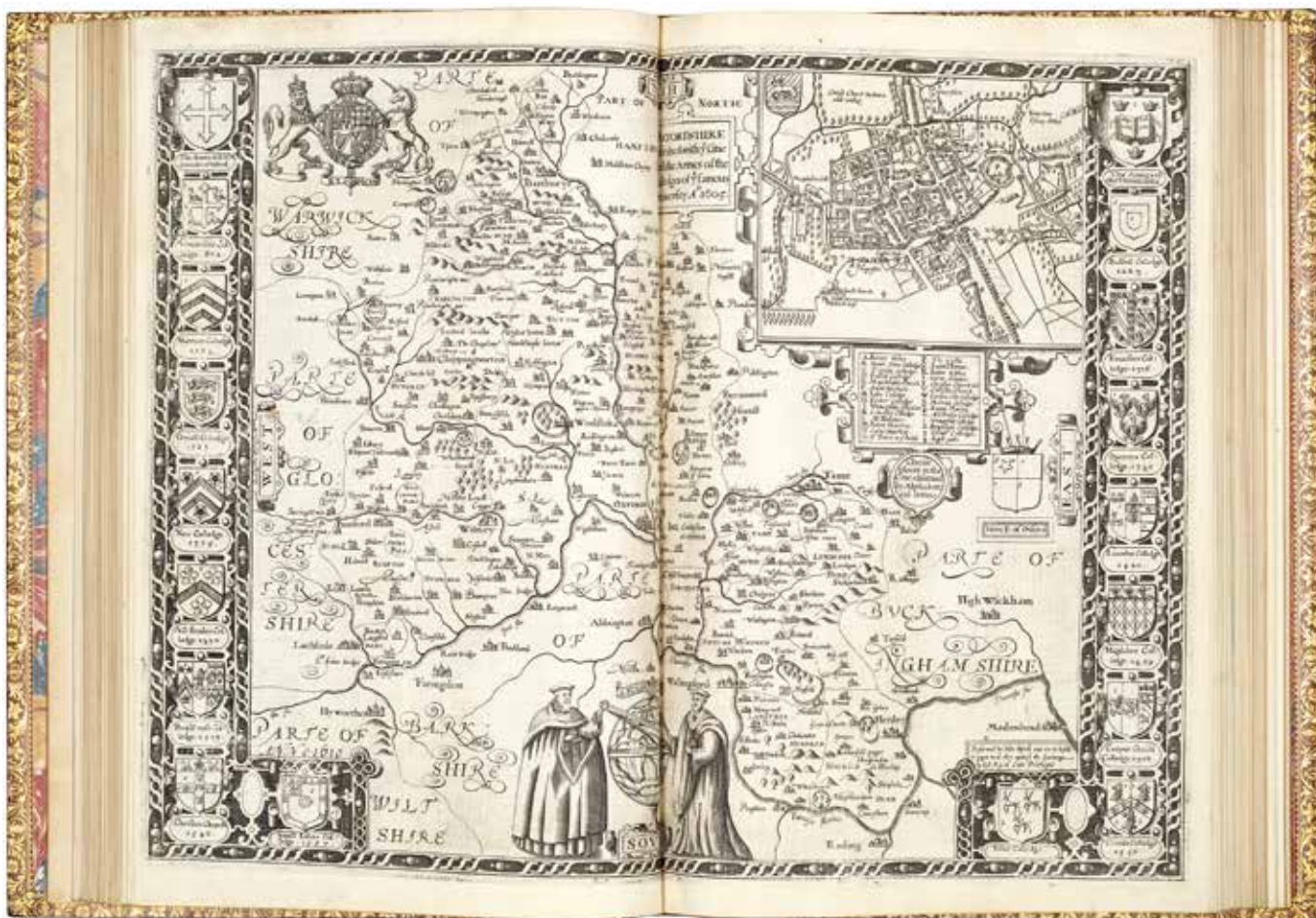
Theatrum Imperii Magnae Britanniae, 4 parts in one vol., *text in Latin, engraved title within wide architectural border, full-page engraved arms of James I, 67 double-page engraved maps of the counties of England, Wales, Ireland and Scotland, mostly by Jodocus Hondius, FINE DARK IMPRESSIONS, all mounted on stubs, fore-margin of title trimmed within platemark (not touching printed area), 7 maps with short tears, 'Kingdom of Great Britain' with small piece missing affecting border, a few early ink textual corrections and underlinings, oxidation resulting in a few very small holes to maps of Leicestershire and North Riding, full russia gilt by James Toovey, spine tooled in gilt with raised bands and morocco lettering label ("Speed's Maps 1616"), g.e., a few abrasions to upper cover [STC 23044; Chubb XXIVa], folio (420 x 280mm.), John Sudbury and George Humble, 1616*

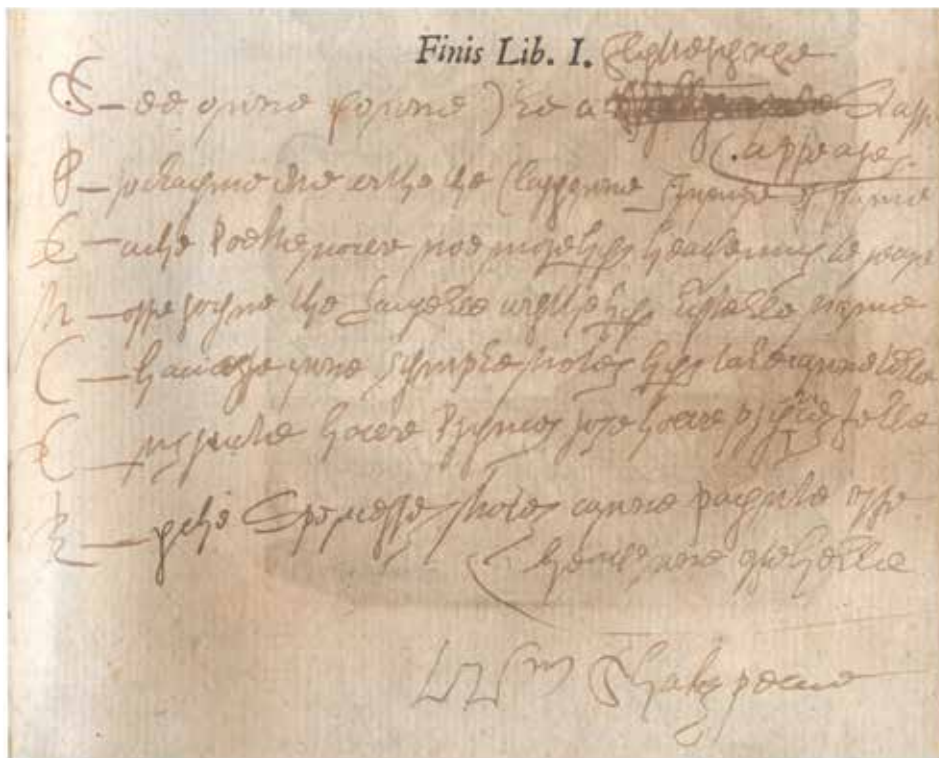
£25,000 - 35,000

€30,000 - 42,000

A FINE COPY OF THIS SCARCE EDITION. "This Latin edition of Speed's atlas of Great Britain and Ireland is extremely rare" (Chubb).

Provenance: From the Library of Robert P. Roupell Esq., Sotheby, Wilkinson and Hodge, July 25-29, 1870, pencil note on front free endpaper; Henry Cunliffe (1826-1894), bookplate; and thence by descent.





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262•

SPENSER (EDMUND)

The Faerie Queene. Disposed into Twelve Books, Fashioning XII. Morall Vertues; The Second Part of the Faerie Queene, containing the Fourth, Fifth, and Sixth Bookes, 2 parts in 2 vol., FIRST EDITION, W.H. IRELAND'S COPY, PURPORTING TO BE ANNOTATED IN SHAKESPEARE'S HAND, with some 7 forged inscriptions or verses and several signatures of "Wm. Shakespeare", the inscriptions then transcribed by Ireland on tipped-in slips, woodcut device on each title (McKerrow 243 and 222), woodcut of St. George and the dragon on verso of M5 in volume 1, woodcut headpiece and opening initial at the start of each book, typographical border surrounding legend at head of each canto, inserted engraved portraits of Spenser in volume 1 and Ireland in volume 2, some headlines, signature marks and catchwords cropped, titles repaired (volume 1 with loss of a few letters and imprint), some soiling and staining (more prevalent in volume 2), worming in margins of last few gatherings of volume 1, volume 2 with H7 and I3-6 inserted from a smaller copy and occasional marginalia in an early hand (including a small ink sketch of a head on Q3), eighteenth-century green morocco gilt, lettered on spine 'Spenser's Faerie Queene. Shakspeare Mss. Notes', spines rubbed [STC 23081 or 23081a and 23082; Grolier, Langland to Wither 231 and 233; Hayward 22; Johnson, Spenser 9 and 11; Pforzheimer 969 and 970], 4to in 8s (180 x 125mm.), [Printed (by John Wolf) for William Ponsonbie, 1590]; Imprinted at London [by Richard Field] for William Ponsonby, 1596

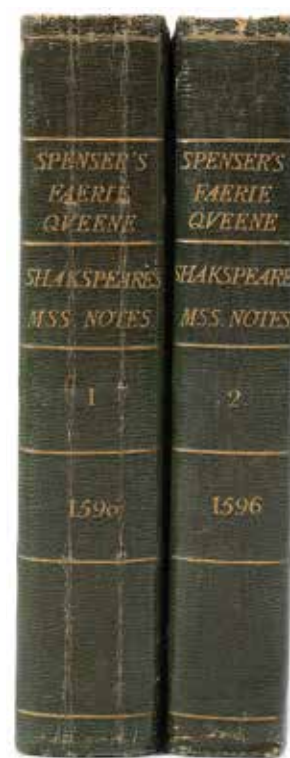
£10,000 - 15,000

€12,000 - 18,000

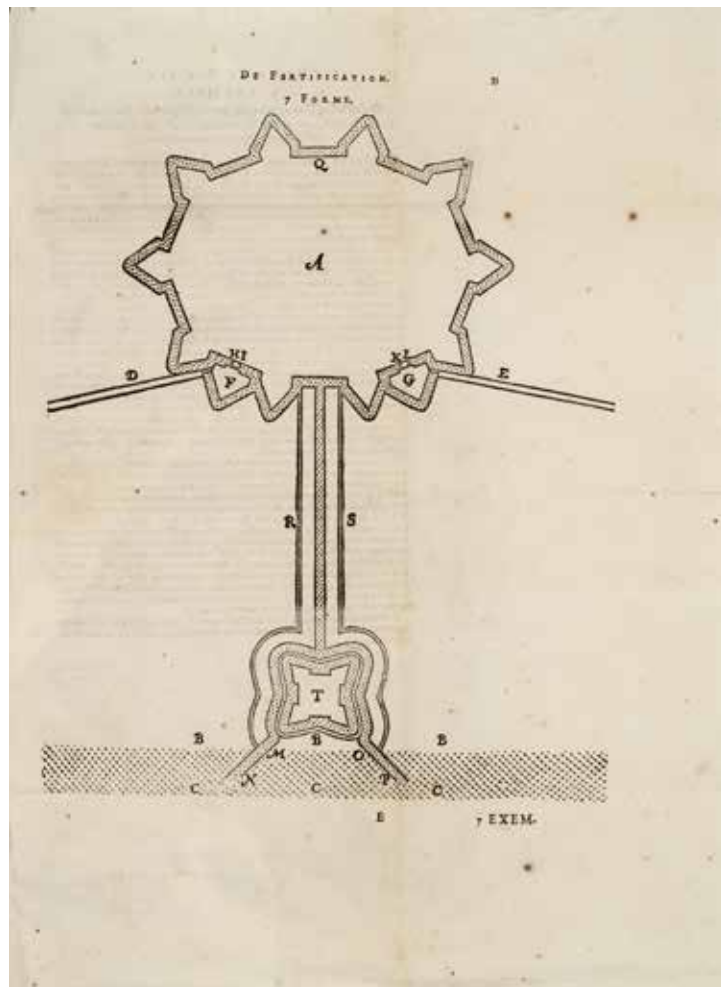
"SPENCER, ILLUSTRATED WITH NOTES BY SHAKESPEARE!!!", ONE OF THE HIGHLIGHTS OF IRELAND'S NORFOLK STREET LIBRARY. "These volumes attracted more notice, curiosity, and veneration, prior to the detection of the forgery, than any of the printed volumes from the pretended Shakespeare library... [it] was hailed as an inestimable treasure by the believers in the forgery" (printed catalogue entry pasted to front free endpaper).

In his *Confessions*, 1805, Ireland gave details of the books: "Upon the margins of this poem, printed in two volumes quarto, bearing respectively the dates 1590 and 1596, I was most particular in my comments; well aware that a writer of such celebrity as Spenser must have attracted the notice of Shakspeare... and so much were the notes esteemed, and such was the value conceived to be thereby attached to the two volumes, that a gentleman (who shall be nameless), positively made an offer to Mr. Samuel Ireland of sixty pounds for this edition of Spenser's Fairy Queen, with the marginal notes so introduced by myself as the comments of William Shakspeare."

A highly unusual aspect to this copy is that it does not have the cancellans Qq1-4 containing the seven new sonnets (one addressed to Burghley) which Spenser was encouraged by his friends to add. Retaining only the original leaves Pp6-7 with the ten complimentary sonnets, our copy is either "as first issued end[ing] on verso [Pp8] (p.606) with the list of errata" (Pforzheimer), or had the cancellans discarded by a binder, which seems unlikely.



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Other issue points are as follows: the dedication to Queen Elizabeth is printed on the title verso (but with the printed signature "Ed. Spenser" cropped), page 309 is incorrectly numbered 319, the Welsh and English words in lines 4 and 5 of page 332 are not printed and have been filled in by hand (see Pforzheimer copy), and pages 486-87 are numbered correctly.

Provenance: W.H. Ireland; Robert Lang of Moor Park, Surrey (1771-1832, friend of Sir Walter Scott), bookplate and manuscript notes on fly-leaves, including note recording purchase for £13.3.6 at the sale of Ireland's books and papers; Sir Francis Freeling (1764-1836, book collector, co-founder with Lang of the Roxburghe Club and whose son married Lang's daughter), bookplate; William Berry and Henry Cunliffe, bookplates; and thence by descent.

263•

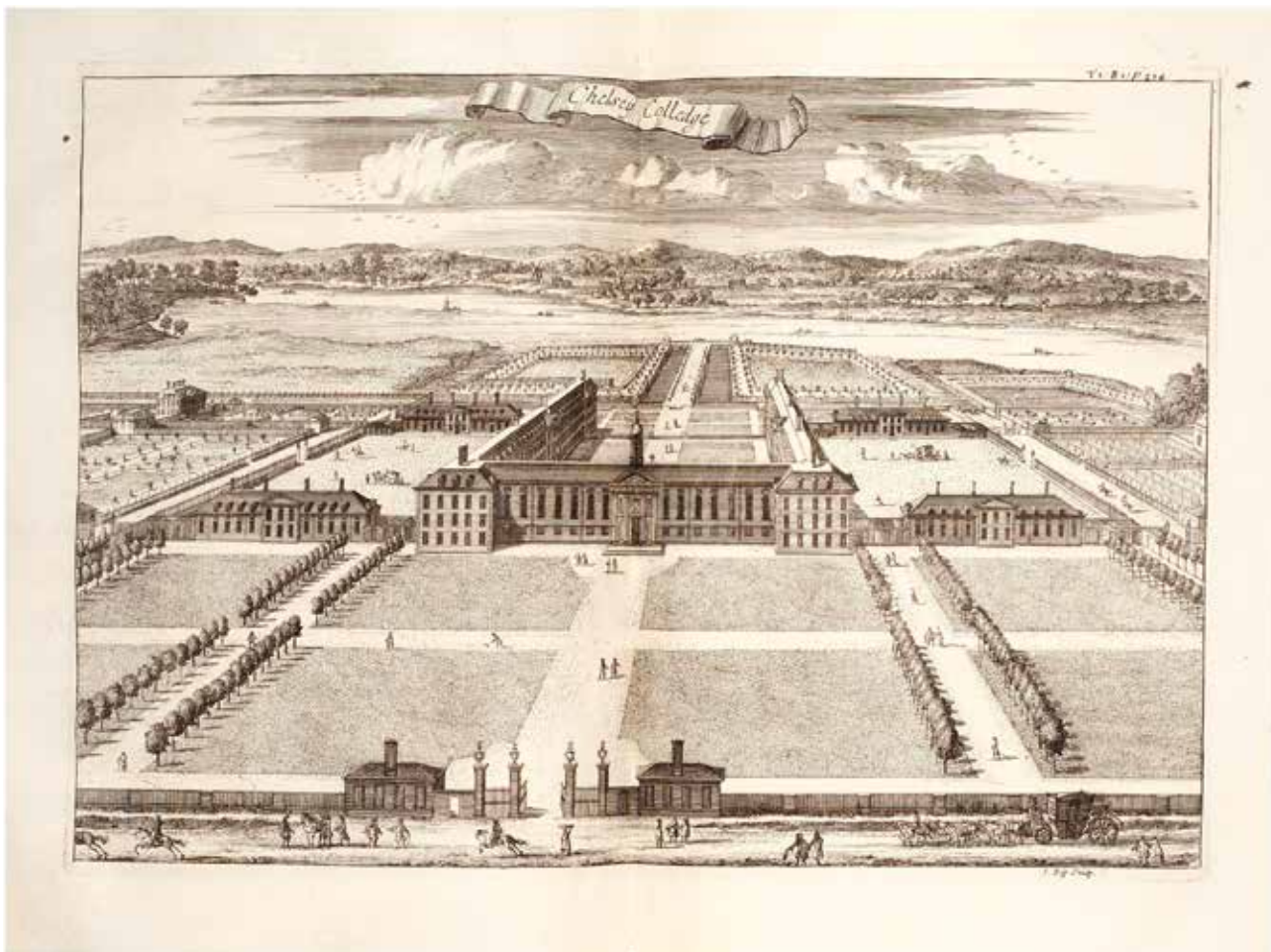
STEVIN (SIMON)

La Castramentation... seconde edition reveue & corrigé; Nouvelle maniere de fortification par escluses, 2 parts in one vol., full-page engraved portrait of Maurice of Orange and Nassau (the dedicatee), and coat-of-arms, printer's device on titles, woodcut illustrations and diagrams, one leaf folding, some spotting, ownership inscriptions including "Jean Peru... 1686", and James Otway (on first title), bookplates of Charles Otway (1694-1764), Joseph Knight (drama critic, 1829-1907), and T.G. Jackson, contemporary vellum, soiled Willem's 149], small folio, Leiden, Matthieu & Bonaventure Elzevir, 1618

£800 - 1,200

€950 - 1,400

Two military treatises by Stevin, and the only books from the Elzevir Press to contain the two brothers' names in the imprint.



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264•
STOW (JOHN)

A Survey of the Cities of London and Westminster, 2 vol., *fifth edition, titles printed in red and black, 70 engraved plates and maps (some double-page), woodcut arms in the text, short tear neatly repaired to one plate otherwise exceptionally good internally, recased in contemporary panelled calf, later cloth corners and joints, folio*, A. Churchill, 1720

£1,000 - 2,000

€1,200 - 2,400

265•
[SWIFT (JONATHAN)]

Travels into Several Remote Nations of the World ... by Lemuel Gulliver, 2 vol., *Teerink's "B" edition (third octavo edition), engraved frontispiece portrait [state 2b] and 6 plates, small ink spots on 2 leaves of volume one, light spotting, bookplates of Otto Beit, and Alfred Beit (Tewin Water, Welwyn), nineteenth century calf gilt, rubbed, one cover detached [Teerink 291; Rothschild 2108], 8vo*, Benj. Motte, 1726

£1,000 - 1,500

€1,200 - 1,800

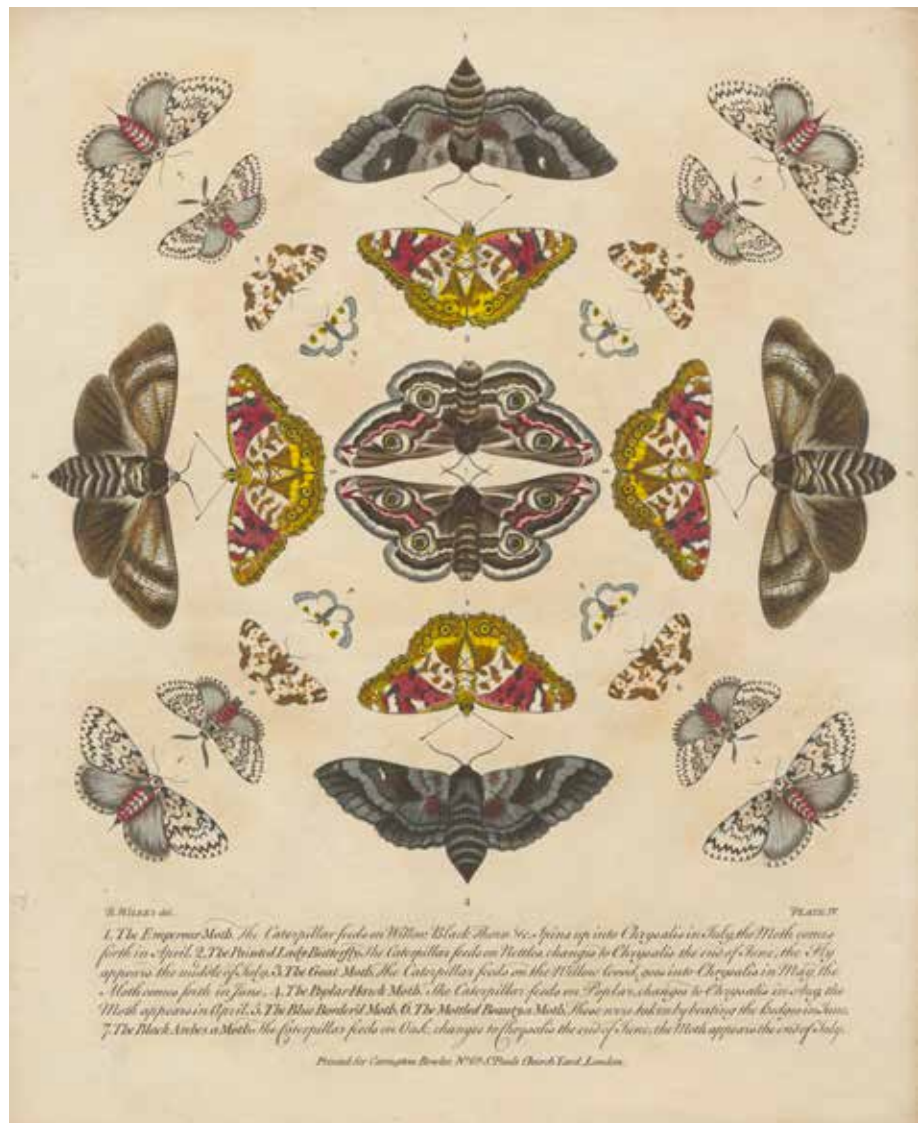
266•
VITRUVIUS POLLO (MARCUS)

Les dix livres d'architecture, *second edition of Perrault's translation, engraved allegorical frontispiece by G. Scotin after Le Clerc, 68 engraved illustrations (many full-page), woodcut illustrations, engraved head- and tail-pieces, single wormhole after p.92 (extending to trail on some 9 leaves and final few), contemporary calf, rebaked in calf gilt retaining 2 early morocco lettering labels [Cicognara 730; Fowler 418], folio (430 x 280mm.)*, Paris, Jean Baptiste Coignard, 1784

£600 - 800

€710 - 950

Provenance: Sir Thomas Hanmer, 4th Baronet (1677-1746), bookplate on verso of title; Sir Henry Edward Bunbury, 7th Baronet (1778-1860), bookplate.



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267•
WILKES (BENJAMIN)

Bowles's New Collection of English Moths and Butterflies in Twelve Prints, All Drawn from Life Representing Near 300 Different Species of Those Beautiful Insects, *second edition*, 13 hand-coloured engraved plates (including decorative title, plates numbered 1-12 and watermarked "I. Villedary), title soiled, with short repair and small piece of one margin torn away causing minor loss of image, most plates trimmed within platemark not touching image or text, toning, disbound [Lisney 183; Nissen ZBI 4411], folio (350 x 293mm.), Carington Bowles, [after 1764]

£2,000 - 3,000

€2,400 - 3,600

SCARCE COMPLETE HAND-COLOURED SUITE of plates by Benjamin Wilkes. Approximately 300 species are depicted in a variety of ornate page layouts. The first edition appeared in 1742. Lisney notes that "This edition is as rare as the first and I have not been able to find any evidence that the plates were issued in colour".

268•
WILLMOTT (ELLEN)

The Genus Rosa, 25 original parts, FIRST EDITION, 132 chromolithographed plates, 15 uncoloured plates, and illustrations, all after Alfred Parsons, some adhesion of tissue guards to plates, uncut in publisher's printed wrappers, preserved in 2 cloth portfolios lettered in gilt [Nissen BBI 2166], folio, John Murray, September 1910-March 1914

£800 - 1,000

€950 - 1,200



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269•

WILLUGHBY (FRANCIS)

De historia piscium libri quatuor, 2 parts in one vol, *second edition (with the additional "Index Piscium")*, edited by John Ray, engraved vignette on letterpress title, additional allegorical engraved title by Paul van Somer (dated 1685, shaved at lower margin), 187 engraved plates, engraved head-pieces, EXTENSIVELY ANNOTATED IN A CONTEMPORARY HAND AND EMBELLISHED WITH NINE ORIGINAL ILLUSTRATIONS OF FISH AND HOOKS, mostly on the plates, light dampstain in lower fore-corner of text leaves, nineteenth century bookplate of J.A. Ormerod, contemporary calf, rebaked in calf gilt, upper cover near detached [Wing W2877; Nissen ZBI 4417; cf. Keynes 47], folio, Oxford, Sheldonian Theatre, 1686 [but 1740]

£4,000 - 6,000

€4,800 - 7,100

EXTENSIVELY ANNOTATED BY AN EXPERIENCED CONTEMPORARY ANGLER IN WALES, with hints on catching different types of fish (including an illustration of a feathered hook for pollack), their culinary uses and taste, and local habitats and dangers posed to fishermen.

The early owner ("W.S." on the title) was evidently a Welsh speaker, as he supplies the Welsh as well as Cornish name for many of the fish (both on the index and the plates), and most likely a doctor resident in Anglesey, North Wales during the 1730s/40s. He provides a fascinating commentary on the fish illustrated, based upon personal observation, specimens caught off the coast of Wales, and hearsay from local fishermen and seamen ("...this is the thrasher [Hammer Head Shark], mentioned by our sailors to fight the whale in conjunction with the sword fish... I have been credibly informed that the storkes of the thrasher and the whales groans have been heard for several miles off...").

Of the smooth dog fish (Canis Galeus), he records: "one taken at Holyhead oct. 17 1741. Four feet 4 inches long with several whole herrings in his Belly"; next to the engravings of the "Blew Shark" he notes "This is a very bad cut of the blue shark, we have them very common in St. George's Channel, and I have seen of them 15 foot long... the following [above a pen and wash drawing] is a draught of a young one I took oc. 23 1741 taken at Holyhead in ye Hering nets..."; the Monkfish is "in Wales called Maegli [and] found in plenty about Sarn y Bwch and in Barmouth Bay. They are generally of the size of a man, and delicious eating"; "... a water viper in Cos y Cefn du in Anglesey... one Owen Owen of Llanbedr was bit in his foot by it and it immediately ran into ye water. His leg & thigh turnd black in about 24 hours, & he vomited much. I cured him with an application of [illegible] & husks pounded in molasses..."; Of the Conger eel, "the fishermen are in danger of their legs... in the Great Frost in the year 1740 they came ashore on the sea coast of Anglesey in abundance, where there was shole ground..."; "In Anglesey they had formerly a great fishery of cod, but it is now lost", criticising the quality of the "cut of ye whiting pollack" and providing his own pen and wash illustration with a lengthy description of the feathered hook ("a goose, sometimes dyed blue") best used to catch them, and a suggestion that to attract them one should "sink the carcass of a horse or any other animal in any spot of clear ground wher have good marks on the shore...". For immediate eating on catching, mackerel "are opened from one end to ye other and strewed with pepper & salt and dryed a few hourse in the sun. Then boil[e]d, and they eat more delicious than any that can be eat ashore".

"The Historia Piscium... was a sumptuous production... it was obviously a slow process disposing of the 500 copies of the book, and some still remained unsold more than fifty years after its publication, for in 1740 the Royal Society authorised its reissue with a full annotated index compiled under the care of the Secretary, Cromwell Mortimer" (Keynes). This copy has the index with colophon dated 1740, but with the original title-page dated 1686.



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270•

WYATT (MATTHEW DIGBY)

The Industrial Arts of the Nineteenth Century. A Series of Illustrations of the Choicest Specimens Produced by Every Nation at the Great Exhibition of Works of Industry, 1851, 40 parts in 39 (complete, as issued), FIRST EDITION, chromolithographed title, 158 chromolithographed plates, 4 advertisements inserted (3 loose), one pasted inside final parts cover, loose in publisher's original printed parts wrappers (small loss to a few spines, part 1 dust-soiled otherwise generally clean), folio, Day and Son, 1851-1853, sold not subject to return

£500 - 700

€600 - 830

RARE SET IN THE ORIGINAL PARTS. Includes several loosely inserted advertisements, including a folio size one for Roberts's *Holy Land* printed in blue and gilt, and note to Great Exhibition exhibitors concerning the purchase of multiple copies of individual plates.

271•

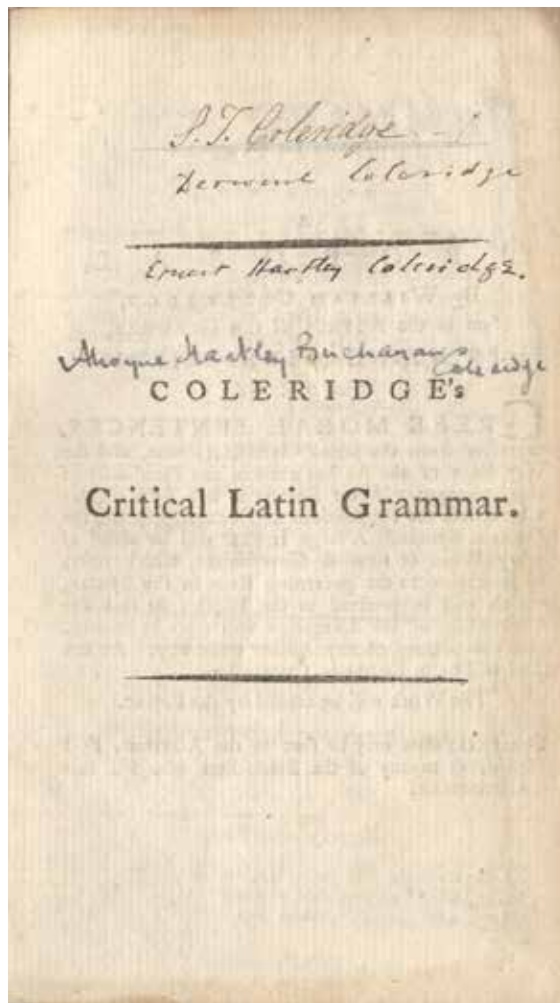
ZANETTI (ANTONIO MARIA, elder and younger)

Delle antiche statue Greche, e Romane, che nell'antisala della libreria di San Marco, e in altri luoghi pubblici di Venezia si trovano, 2 vol., FIRST EDITION, titles printed in red and black within decorative border, engraved allegorical frontispiece by Felicita Sartori after Giambattista Piazzetti (bound in volume 2), engraved portrait of the dedicatee Christian IV of Denmark by Pittori after Piazzetti, 100 engraved plates by Giovanni Cattini, Giovanni Petrini, Giovanni Antonio Faldoni and others after the Zanettis, text leaves within decorative borders of different design, list of subscribers, lacks descriptive text leaf to final plate and index leaf in volume 2, tiny hole in blank area of plates 43 in volume one, good margins, modern half calf [Blackmer 1868; Berlin Kat. 4208; Cicognara 3565], folio (565 x 385mm.), Venice, "Con Privilegio dell'Eccellentissimo Senato", 1740-1743

£1,000 - 2,000

€1,200 - 2,400

A handsomely produced work illustrated with a fine series of plates illustrating the ancient statues to be found in Venice, particularly in the Marcian Library of which the younger Zanetti was the librarian. "This work marks an important stage in the development of neo-classical taste in Venice" (Blackmer).



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SAMUEL TAYLOR COLERIDGE: PAPERS, PORTRAITS and HEIRLOOMS

Property of his direct descendant

272•

COLERIDGE (SAMUEL TAYLOR)

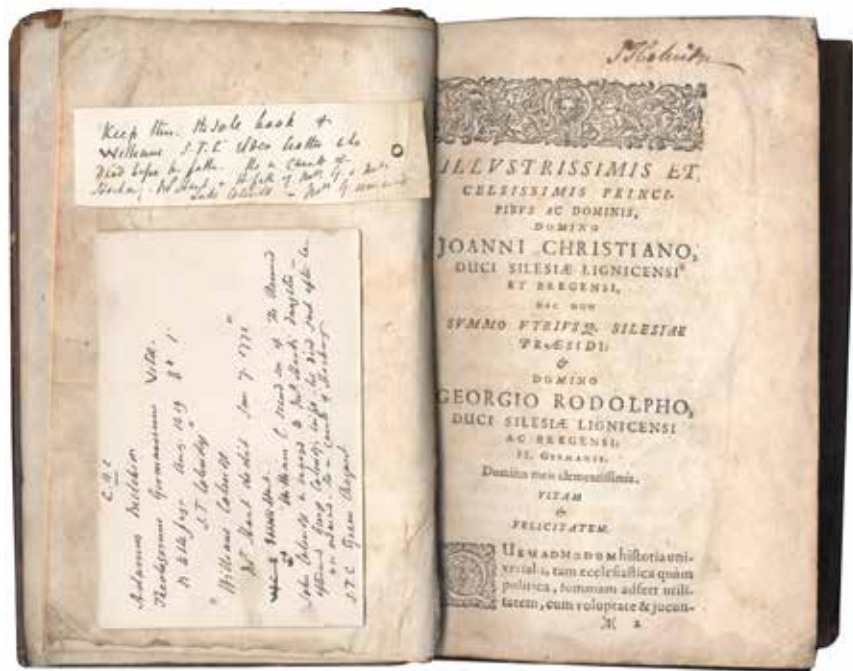
Coleridge's copy of his father John's *A critical Latin grammar: containing clear and distinct rules for boys just initiated, and notes explanatory of almost every antiquity and obscurity in the language, for youth somewhat advanced in Latin learning*, with his ownership inscription and those of his descendants, *contemporary calf, rebaked, marbled endpapers*, 8vo, for the Author, 1772

£2,000 - 4,000

€2,400 - 4,800

COLERIDGE'S COPY OF HIS BELOVED FATHER'S *CRITICAL LATIN GRAMMAR*, inscribed by him on the half-title in a neat youthful hand "S.T. Coleridge" and by his son, grandson and great-grandson, "Derwent Coleridge", "Ernest Hartley Coleridge" and "Alwyne Hartley Buchanan Coleridge". It has a loose note by H.C. Coleridge inserted, commenting on subscribers, but is internally fresh and clean, with little sign of having been used – it appears, rather, to have been preserved as a family relic.

The Rev John Coleridge (1719-1781), vicar and schoolmaster of Ottery St Mary, who died when his youngest son Samuel was only eight years old, is usually described as a notable eccentric, lacking the fierce ambition displayed by Coleridge's mother, being 'by all accounts, including that of Samuel, who relished comparisons between himself and his beloved father, an original—an absent-minded scholar, bookish, enthusiastic, careless of his appearance, "an Israelite without guile", "a perfect Parson Adams"' (Rosemary Ashton, *ODNB*). His *Latin Grammar* has added to this legend; STC joking that his father renamed the ablative case the 'Quippe-quare-quale-quia-quidditive Case!' (in point of fact the 'Quale-quare-quidditive Case': see p. ii of the present volume).



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J.C.C. Mays, assisted at the outset of his research by Coleridge's great-grandson Alwyne, penultimate family owner of this volume, has demonstrated that much of this picture is something of a convenient fabrication: 'As the Coleridge family came to prominence in legal and ecclesiastical circles during the following century, John Coleridge came into misty focus as the imperturbable, slightly wonderful beginning of their history. Lord Chief Justice Coleridge, in 1876, confessed himself unable to discover where the Coleridges came from before this primal ancestor; and what was unknown and apparently unknowable thereby became part of the legend... The gaps in knowledge made the embers glow, and, in sociological terms, this is par for the course' (Jim Mays, 'Was Coleridge's Father as simple as a Child?', *Coleridge Bulletin*, New Series 21, Spring 2003, pp.1-19). Even the jokes prompted by John's Latin grammar may be seen as misplaced, his attempts at reforming Latin grammar being 'not as mad or indulgent as legend has recorded: STC's and De Quincey's joking references involve misrepresentation; John Coleridge's possessive for genitive case is now common usage; as is his apportioning of past, present and future tenses into perfect and imperfect forms'; indeed: 'One would have to be an elegant operator to negotiate one's way forward out of grinding poverty to relative respectability, to bequeath three grandsons to be educated at Eton and another to the bishop's bench; and to do so without incurring obloquy at any point is very cute. The person who contrived the boundary-crossing subscription-lists of his two published volumes, and improved a reputation for absent-mindedness in the course of so doing, was a subtle negotiator. The subscriptions more than covered production costs. They advertised his abilities, they helped to earn him more than ten times his father's income, and, best of all, they combusted in a bonfire of jokes when their occasion passed. John Coleridge thereby came across as the reverse of ambitious and contriving while managing to get a good part of what he desired' (op. cit.).

An Advertisement at the end of the volume states that 'The Author teaches *Latin* and *Greek* Languages at Ottery St Mary, in Devonshire, with any Branch of *Mathematicks* if desired... He Boards and Teaches at Sixteen Guineas per Year. A Writing-Master attends, for those who chuse it, at Sixteen Shillings per Year; and a Dancing-Master, (at present *Mr Lewis*, of Exeter) once a Week, at Two Guineas per Year'.

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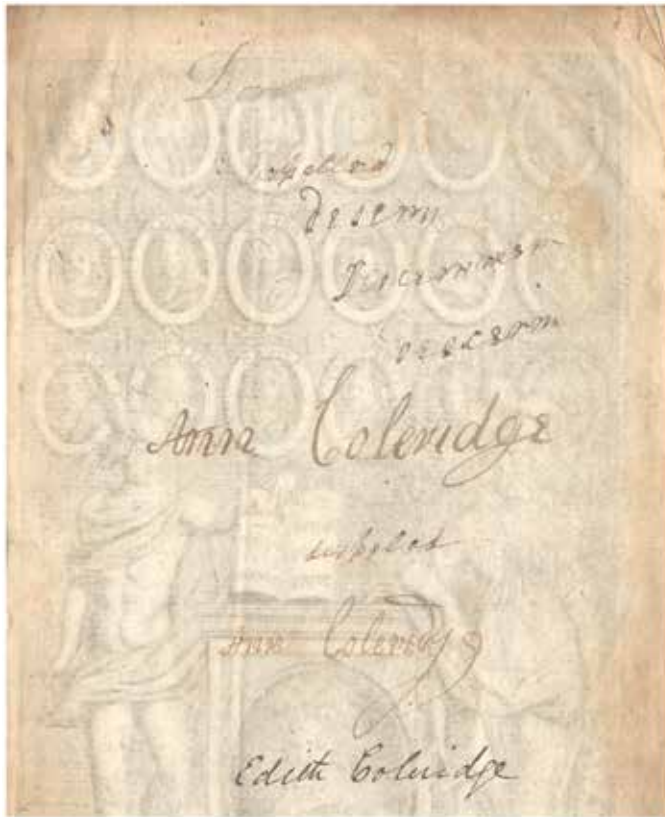
COLERIDGE (SAMUEL TAYLOR)

Coleridge's copy of Melchior Adamus, *Vitae Germanorum theologorum*, lacking title, with other signs of wear and use, contemporary calf, lacking label, 8vo, [?Heidelberg, 1620]

£400 - 600

€480 - 710

Signed at the head of the first page of dedication: "STColeridge". The front endpaper has been inscribed: "William Coleridge/ Mr Hart dedit/ Jan. 7. 1779"; this being Coleridge's brother the Rev William, who died in 1780 aged twenty-three, and who was engaged to Jane Hart, who eighteen years later married his brother George. With it are two notes of provenance in the hand of Coleridge's grandson and editor, E.H. Coleridge: "Keep this. The sole book of Williams S.T.C.'s elder brother who died before his father" and as being part of the bequest made by Coleridge's joint executor and posthumous editor, J.H. Green, to Derwent Coleridge: "S.T.C. Green Bequest".



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274•

COLERIDGE (SAMUEL TAYLOR)

Ann Coleridge's French dictionary, later belonging to her younger brother Samuel, being Boyer's Royal Dictionary of c.1780, 2 parts in 1 vol., *lacking printed title and incomplete at end, contemporary calf, upper cover detached, 8vo, 1781*

£2,000 - 4,000

€2,400 - 4,800

'SHE LOV'D ME DEARLY, AND I DOTED ON HER' – COLERIDGE'S FRENCH DICTIONARY, INHERITED FROM HIS BELOVED SISTER NANCY, who mothered him in his sicknesses when a child (as he was to recall in his poem to Charles Lamb: 'I too a Sister had, an only Sister --/ She lov'd me dearly, and I doted on her!/ To her I pour'd forth all my puny sorrows') and treated him to childhood stories ('But O, dear Anne! when midnight wind careers,/ And the gust pelting on the out-house shed/ Makes the cock shrilly in the rainstorm crow,/ To hear thee sing some ballad full of woe,/ Ballad of ship-wreck'd sailor floating dead...'; see 'To A Friend, With An Unfinished Poem', 1794, and 'Lines composed in a Concert-room'). Five years older than her baby brother, she was to be taken ill in 1789 and die of consumption in 1792.

Coleridge has entered his initials at the head of the first page of the Preface: "S.T.C.". Ann has written twice, in a childish hand, on the front endpaper "Ann Coleridge", facing which, in an equally childish hand is written the sentiment: "I love Miss Nancy to my heart & Soul... Joshua Hickman Stabback" [later becoming a surgeon in Exeter and dying in 1840]; a sentiment repeated by an equally childish hand, this time wielding a pencil, beneath. On the final endpaper Ann has entered her name twice: "Ann Coleridge/ her Book/ 1781" (when she would have been fourteen or so). Master Stabback's declaration of love to "Miss Nancy" rules out of course Coleridge's mother Ann – to whom the poet was not particularly close – as putative owner.

COLERIDGE IN THE DRAGOONS

File of correspondence relating to Coleridge's discharge after his enlistment as a Volunteer Private under the name Silas Tomkyn Comberbach in the 15th or King's Light Dragoons, comprising seven letters and drafts of letters, including correspondence between George Coleridge and the army authorities and his drafts of letter to his brother Samuel:

(i) Autograph draft by George Coleridge, to the commander of the regiment, General Gwyn [Major-General Francis Edward Gwyn or Gwynne, 1748-1821, who had served as Major of the 16th Dragoons under Burgoyne during the American War of Independence]: "About a fortnight since a letter was committed to your Servant's hand for you from Cap.tn Coleridge [their eldest brother, James] in behalf of an unfortunate Brother, who has incautious of the expences, enlisted in the Reg. nt under your command – His discharge was therein requested, and as his peculiar situation at Coll: made dispatch necessary, we are alarm'd at your silence"; and requesting an interview; with the postscript: "My Brother assumes the name of Comberback", 1 page, light brown, 4to

(ii) Two autograph letters by George Hopkinson [George Caesar Hopkinson, 1738-1825, of Wootton Court, Gloucestershire], Captain of the King's Light Dragoons, to George Coleridge, acknowledging his letter to Gwyn and explaining that the General has been too busy raising a new regiment of cavalry to reply: "I having the honor to command the King's light Dragoons shall be exceedingly happy to contribute to the relief of your anxiety for your Brother and will if in my power obtain you his Discharge – if you can make it convenient to call here... I shall with pleasure inform you of the only mode I can think of to indemnify the Regiment for the loss of a Recruit, should Mr Coleridge be Discharged"; the second letter announcing the discharge: "Yesterday I returned the Discharge to the Adjutant with directions to deliver it to Mr Coleridge and to tell him he was at liberty to return to his Friends when ever he pleased"; with address panels, postmarks and seals, 3 pages, 4to, 46 Parliament Street and Whitehall, 20 March and 8 April 1794

(iii) Autograph letter signed by C. Pell, to George Coleridge, arranging for the kidnap of a man to replace his brother in the army; autograph address-leaf ("Rev.d G. Coleridge/ Hackney"), seal and postmarks, 1 page, 4to, Bates Hotel [described by Feltham's *Picture of London, for 1802* as 'a much frequented genteel place'], 26 March [1794]

(iv) Autograph retained drafts of three letters by George Coleridge to his brother Samuel: offering an elder brother's sound advice over the enlistment debacle, and reassuring him that he is now free to return to university [see note below], 4 pages, folio and 4to

(v) Autograph letter signed by Coleridge's old schoolfellow, G.L. Tuckett, to George Coleridge, telling him how happy he is that George has been "able to rescue your Brother from that unhappy situation into which by a series of imprudences, almost unparalleled, tho' the most to be lamented I ever heard of, he has involved himself" and hoping that "this scape from ruin, poverty, and final disgrace be a lesson to him"; also giving it as his opinion that the sooner Coleridge return to Cambridge the better, ending his letter – "I most cordially wish this ugly business was finally settled, and that your brother has changed his military dress for the cap, and gown –/ When the discharge be procured, be so obliging to favour me with a line"; autograph address leaf, sealed and post-marked, 3 pages, 4to, "Hare Court [Inner Temple] Monday" [?31 March 1794]

£2,000 - 3,000

€2,400 - 3,600

'HUMAN AFFAIRS AND HUMAN CONDUCT, MY BROTHER, ARE NOT THE DREAMS OF POETS, NOR THE OBJECT OF IMAGINATION' – George Coleridge secures his brother Samuel's release from the army after his enlistment as a trooper in the King's Light Dragoons.

Coleridge had run up considerable debts while an undergraduate at Jesus College, Cambridge and, at his wits' end, fled to London in December 1793: 'There, after spending his last money on a lottery ticket which failed to win, writing a poem on the event, and contemplating suicide, he presented himself as a volunteer for the 15th light dragoons under the assumed name Silas Tomkyn Comberbach' (John Beer, *ODNB*). Richard Holmes wonders if that this 'outlandish surname' might have been 'a last dactylic tribute' to Coleridge's dead brother Frank, whose middle name was Syndercombe (*Coleridge: Early Visions*, 1989, p. 54); while Cottle tells us that it was a name Coleridge spotted over a London doorway (*Early Recollections*, ii, p.58). (So far as we are aware, another possible source has remained unidentified, namely Combesatchfield, ten miles from Ottery, the country seat of Colonel James Coleridge's sister-in-law, where the younger generation of Coleridges used to spend idyllic summer holidays; see Bernard, Lord Coleridge, *The Story of a Devonshire House*, 1905, p. 68).

Being barely able to ride a horse, much of Coleridge's military service was spent quarantined in the Henley Pest House, nursing a soldier suffering from smallpox; an appalling and one must assume life-changing experience of which his brothers had little inkling, as the retained drafts of George's letters to him make clear. While Coleridge's enlistment of course ranks – with the visit of the gentleman from Porlock – among the best-known debacles of the poet's life; it was also a watershed: 'he was beginning to define the world of his own poetic imagination... something his brothers would never understand. The earnestness with which they now all rallied round to get him back to Cambridge has a touching fatuity. Coleridge had really escaped through Comberbach. In the Henley Pest House, close to disease and death, he had glimpsed other possibilities. He would go through the motions, but he would really not "come back" again' (Richard Holmes, *Coleridge: Early Visions*, 1989, p.57).

The first of George's retained drafts can be identified, from context and phrasing, as the first of the letters sent upon hearing of Samuel's enlistment. It opens: "My Brother Samuel, I trust feels, as little surprise nor regret at the appearance of my writing & signature, as he does at the affection which gave them birth". George goes on to tell him: "Till I hear from you, I shall feel an anxious suspense which I trust you will soon relieve". Touchingly, he is at considerable pains not to give offence, clearly being uncertain of how Samuel is going to react; at one point writing: "He will not however conceive that my Lips can smile at folly like his"; which he then rephrases at the foot of the next page as: "And tho' I will never smile at your folly nor my Bosom admit it". He also does his level best to sound encouraging, as when he remarks (clearly unaware of Samuel's plight in the Pest House): "The situation, my Brother, from which You have escap'd, rather than that into which you have plung'd has afforded me matter of serious consideration – I think with horror of the tempest into which you had forc'd your frail bark, and wonder only that you found any anchorage at all". This letter is not printed by E.L. Griggs, *Collected Letters of Samuel Taylor Coleridge*, 1956, i.

(The letter Samuel wrote in reply, postmarked from Henley on 8 February, clearly reflect his experience of the Pest House – 'Images of horror! They haunt my sleep – they enfever my Dreams! O that the shadow of Death were on my Eyelids! That I were like the loathsome form, by which I now sit' – and is printed by Griggs, Letter 33, pp. 63-4). George of course thought he was indulging in a mere figure of speech, and in the second of our drafts opens his reply: "My Brother has cheer'd me – He will not (I think) suffer me to be cheer'd in vain". Something like a quarter of the letter is printed by Griggs, starting from the foot of the first page: "I was comforted at the sight of your hand-writing" (p. 75). Among the material that Griggs leaves out is George's earnest advice: "Human affairs and human conduct, my Brother, are not the dreams of poets, nor the object of imagination. These as well as moral and intellectual acquirements meet their perfection in the school of the world. We learn to think only that we may act. If so, how pernicious must it be always to luxuriate in the aery region of fiction, – to dedicate to the visionary muse those faculties which should be devoted to the divinity of active Virtue" (a fine example of the genre and a foretaste of Southey's warning to Miss Brontë that habitual day-dreaming produces 'a distempered state of mind').

George's third letter of 10 February 1794 is the only one that is dated. In it he reassures Samuel that it is safe for him to resume his career at Jesus and that "A handsome Sum shall be gotten ready for the liquidation of your College debts"; most of this is published by Griggs, p. 64.

Just how difficult it had been to secure Coleridge's release is shown by the letter by C. Pell, who it seems had been charged with negotiating the business. In it, he tells George that they will have to resort to kidnap in order to supply a substitute: "After parting with you I made the enquiry relative to procuring a Man; but am sorry to say that the *Gentlemen Crimps* (who are the only people to be resorted to on such an occasion) will not undertake it under 25 Guineas"; a 'crimp' being a kidnapper or trickster who provided men for the army or navy, as also for the slave trade. (In the event this proved unnecessary, and S.T. Comberbach was discharged as 'Insane'). This letter, together with those by Captain Hopkinson, is printed by Griggs, i, pp. 75-6 (note heading Letter 43).

The author of the final letter, G.L. Tuckett, was an old schoolfellow of Coleridge's who, as Griggs puts it, 'ferreted out Coleridge's army identity and revealed it to his commanding officer, family, and Cambridge friends' (p. 192, fn. 1). The only part of this letter printed by Griggs is the sentence referring to Mary Evans and her family. Griggs also quotes from another letter by Tuckett reflecting what he describes as a 'sneering attitude towards Coleridge' (pp. 32, fn. 1 and p. 192, fn. 1). Although in our letter, Tuckett compares Coleridge to Johnson's portrait of the hapless Savage, and his tone is not without condescension, he was nevertheless clearly aware – or professed himself to be aware – of Coleridge's more positive qualities, telling George that "With respect to myself, I most willingly forget all that has past – and unless he should relapse, and I entertain little apprehension of it from my knowledge of your brother's heart, into his old irregularities, I shall be proud of continuing that acquaintance and cultivating that intimacy with him, from which I have already derived many, and valuable advantages, and from which in my future pursuits I might obtain more important assistance".

George Coleridge, who did more than anyone to rescue Coleridge from the army, was the brother closest to Coleridge, the tenth and youngest of the family, especially after the death of their father when Coleridge was still but a boy. Coleridge wrote of him in 1797: 'My Brother George is a man of reflective mind & elegant Genius. He possesses Learning in a greater degree than any of the Family, excepting myself. His manners are grave, & hued over with a tender sadness. In his moral character he approaches every way nearer to Perfection than any man I ever yet knew – indeed, he is worth the whole family in a Lump' (Griggs Letter 179, to Thomas Poole, 1797).

Mr Coleridge's Bill for the
Q^r ending at Mich^l 1793,

| | <i>l.</i> | <i>s.</i> | <i>d.</i> |
|---------------------------|-----------|-----------|-----------|
| Admission Fees | .. | 1 | 0 |
| Apothecary | | | |
| Barber | .. | | |
| Bedmaker | .. | 12 | " |
| Bookseller | .. | 5 | 3 |
| Brazier | | | |
| Bricklayer | | | |
| Butler | | | |
| Cash lent | | | |
| Chamber-Rent | | | |
| Coals | 2 | 4 | . |
| Cook | | | |
| Draper | | | |
| French, or Italian Master | | | |
| Glazier | | | |
| Glover | | | |
| Grocer | | | |
| Hatter | | | |
| Joiner | | | |
| Laundress | .. | 3 | " |
| Lecturer | .. | 1 | " |
| Miliner | | | |
| Milkman | | | |
| Painter | | | |
| Porter | | | |
| Shoemaker | | | |
| Shoeblicker | .. | 4 | " |
| Smith | | | |
| Steward | 2 | 9 | ✓ |
| Taylor | | | |
| Tuition | 2 | .. | " |

1793. Mich^l - Lady Day - 148-17-1 1/4
Oct^r 1793. Mich^l - 9-10-9 1/2
1793. Dec^r 25 - Mich^l 1794. 20-0-0
Mich^l 1794 - 110-10-3 3/4

Sum^m 1793-1794 179-10-9 1/2
Sum^m 1794-1795 17-10-7 1/2
in fav^r 196-10-9 1/2

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COLERIDGE and JESUS COLLEGE CAMBRIDGE

File of papers relating to Coleridge's return to Jesus College after his discharge from the 15th Light Dragoons, including a set of his college bills and correspondence between his brother George and the college authorities, comprising:

(i) Coleridge's college bills for the quarters ending Michaelmas (29 September) and St Thomas (21 December) 1793 and Lady Day (25 March) 1794, each on printed forms with his name entered at the head, listing expenditure on admission fees, barber, bedmaker, bookseller, butler, coals, cook, grocer, laundress, lecturer, milkman, porter, shoeblicker, smith, steward, tailor and tuition; the second and third with conjoint autograph letters by his tutor the Rev John Plampin of Jesus College, asking that payment be made to their account with Sir Robert Herries & Co and arranging for an interview with Dr Pearce who "wishes to have some conversation with you respecting your brother"; two with address leaves directed to George Coleridge, Hackney, 5 pages, wafer-seals, postmarks, 4to, the bills for 1793-4, the letters Jesus College and Fludyer Street, 6 March and 21 April 1794

(ii) Two autograph letters signed by Coleridge's tutor, the Rev John Plampin of Jesus College, to Coleridge's brother George, declaring himself "sincerely happy to hear, that your brother is sensible of his errors" and, in the second, setting out the conditions under which he has been readmitted to the college after his discharge from the army: "He has been reprimanded by the Master in presence of the fellows; -- & the reprimand will be recorded in the college-Register./ He is to be confined to the Precincts of the college for the space of one month, during which time he is to appear regularly in Chapel & Hall./ He is to submit to a literary punishment. -- And at least one half of the sum due for his college bills is to be immediately discharged"; with integral address leaves, postmarked, 3 pages, 4to, Jesus College and Fludyer Street, Westminster, 28 February and 16 April 1794

(iii) Autograph retained draft of a letter by George Coleridge [to the Rev John Plampin of Jesus], informing him that he has deposited £60 with his bankers, commenting on the Rustat and Christ's Hospital scholarships and adding: "I cannot in a few words explain to you the difficulties of so large pecuniary contribution in our family: nor indeed could such an explanation move you from the Duties of your office; but I hold it the part of justice to observe to you that whatever Sums are collected for my Brother are won from a rigid self-denial", and that he will endeavour to deposit whatever sums he can with his bankers by midsummer, 1 page, 4to, undated [March 1794]

(iv) Two autograph letters signed by Dr William Pearce, Master of Jesus, to George Coleridge, providing details of the losses Samuel might expect to suffer ("...His Rustat Scholarship will not be vacated, till after an absence of six months; & he may effectually keep it by appearing at the Rustat Examination on Thursday in Easter week. His Chapel Clerk's place was only given to him for one year, which expired last XMas, so that tho' he is without that place, he has not lost it by his misconduct. Whether he will lose his Exhibition from the School, I cannot say, not being acquainted with the rules of that foundation..."); adding that: "I must apprise you, that when he returns to College, the Society will of course take cognizance of his conduct, & their sentence will be regulated in great measure, by the reasons which he will alledge in his excuse, & by the proofs & appearances of his contrition"; integral address leaves, postmarked and with traces of wafer-seals, 2 pages, 4to, Temple, 10 and 12 March 1794

(v) Autograph retained draft of a letter by George Coleridge to William Pearce, discussing his brother's arrears which he hopes can be paid in instalments ("...After announcing my Brother's Intention of returning to College and (as I have good reason to suspect) a great improvement in his sentiments, I proceeded to assure Mr P on the subject of Arrears..."), 2 pages, 4to, undated [March 1794]

£2,000 - 3,000

€2,400 - 3,600

THE FORMER TROOPER COLERIDGE ATTEMPTS TO RESUME LIFE AS A CAMBRIDGE UNDERGRADUATE. Having been rescued through George's exertions from the army he rejoined Jesus College Cambridge that April, writing to his brother: 'I have been arraigned before the fellows – Dr Pearce behaved with great asperity, Mr Plampin with exceeding and most delicate kindness – My Sentence is a reprimand' (E.L. Griggs, *Collected Letters of Samuel Taylor Coleridge*, 1956, i, p. 80). Griggs prints most of George's letter to Plampin, although without the passage referring to his brother's "rigid self-denial" (p. 81, fn. 1), but not the other letters.

All three of the bills list expenditure on books, respectively at 5/3d, 9/6d and 5/3d (less than to the bedmaker who was paid 12/- a quarter). Unexpectedly, perhaps, the largest single item is the £6-5s-11d paid to his tailor in the December quarter. On each bill a total is given and, in manuscript at the foot, a note of deductions deriving from the Rustat scholarship, Christ's Hospital scholarship and other sources. In September, we have bills amounting to £7-19s-10d from which £17-18s-9½d has been deducted, leaving him £9-18s-9½d in credit. That December, by contrast, the bills amount to £21-12s-10¾d and the deductions to £10-12s-8¾d, leaving him £11-0s-2d in debt: this bill includes the two largest outgoings to be found in three accounts, namely £3-13s-½d for the 'Butler' and £6-5s-11d for the 'Taylor'. That was the month he absconded to the Dragoons. The third bill, for March 1794, totals £3-16-5½d, with the Rustat Scholarship given as the only deduction, at £1-8s-9d, leaving a debt of £2-7s-8½d. Each of the bills carries a further note of the running total of accumulated arrears after deductions: these stood at £148-17s-1¼d at Midsummer 1793, £118-18s-3¾ at Michaelmas 1793, £129-18s-5¾d at St Thomas's 1793, and £132-6-2¼d at Lady Day 1794. E.L. Griggs cites the Michaelmas total and quotes from George's letter to Pamplin (without, however, reference to the self-denial expected of Coleridge) in *Collected Letters of Samuel Taylor Coleridge*, 1956, i., p. 81, fn. 1. (On 27 February 1794, shortly before his discharge, Coleridge told his brother 'I owe my Shoemaker at Cambridge 3£ -- and I owe my Taylor a Bill -- of what amount, I am not positively accurate -- but to the best of my remembrance it is about 10£. Besides these, I owe nothing', Griggs, Letter 37, p. 69).

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COLERIDGE WEDDING SPOONS

Pair of large silver table spoons given to Samuel Taylor Coleridge on his wedding to Sara Fricker by John Prior Estlin, each engraved 'JPE [monogram] / to/ STC [monogram]', *Old English pattern*, 225 mm. long, Peter and Ann Bateman, London, 1794/5

£2,000 - 4,000

€2,400 - 4,800

These evocative relics are sold with a note of provenance by Coleridge's grandson and editor, E.H. Coleridge (the son of Derwent Coleridge): 'I know nothing about this pair of table-spoons, save (A) that they are mine, and were, as I suppose, my father's before me; and that (B) that the monogram discloses the initials "J.P.E. to S.T.C."; that is being interpreted, John Prior Estlin to Samuel Taylor Coleridge and (C) that the plate-mark is of the year 1794-5, the year of S.T.C.'s marriage at Bristol I can but guess that they were a wedding present from the Revd John Prior Estlin, Unitarian Minister of Lewin's Mead Chapel, Bristol to S.T.C. of Clevedon-cum-Utopia. But how they were preserved in their integrity in and through Clevedon and Bristol, and Stowey and London and Greta Hall and elsewhere until, either in 1829, or 1845, or before or after they were given or bequeathed to my father, only the Guardian Angel of Wives... could declare. If they had been left to the care of S.T.C. they



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would, surely, have suffered an S.T.C.-change into something richer and rarer, haply another Kubla Khan, totus ac teres [trans: complete and polished] with no "half-intermitted burst"! The Estlin letters say nothing about spoons, but they do show how intimate and tender was the relationship between the poet and his wife, and the elder and protective married couple. Now my grandmother was the most loyal and grateful of recipients! As late as March 1800 she begs "to be remembered to you and dear Mrs Estlin with *all, all, all*, my heart!" – and though she cared but little for silver spoons, her experience thereof being limited, she must have treasured this early gift, when youth and love and hope were undivided, and preserved them as heirlooms when there was "little to earn and many to keep" and sorrow for her portion' (typed transcription by his grandson A.H.B. Coleridge).

The marriage was celebrated on 4 October 1795 at St Mary Redcliffe, Bristol, Coleridge writing to Poole a few days later: 'On Sunday Morning I was *married* -- at St Mary's, Red Cliff – poor Chatterton's Church -- / The thought gave me a tinge of melancholy to the solemn Joy, which I felt – united to the woman, whom I love best of all created Beings' (E.L. Griggs, *Collected Letters of Samuel Taylor Coleridge*, i, 1956, p. 160). However, no member of Coleridge's family attended, 'not even George; and Sara was not introduced at Ottery for a year. This marks the beginning of a decisive social alienation between Coleridge and his brothers' (Richard Holmes, *Coleridge: Early Visions*, 1990, p. 102). John Prior Estlin, donor of the spoons, was at this time a junior minister at Lewin's Mead Chapel, Bristol, and was keen that Coleridge, too, should join the ministry; a desire that was to be frustrated by the Wedgwood annuity of 1798.

The spoons bear the maker's mark of Peter and Ann Bateman, successors in business to their mother, the celebrated silversmith Hester Bateman (who died that year), responsible for introducing innovations in the silver business akin to those wrought by Coleridge's patrons the Wedgwoods: 'Hester Bateman... expanded the range of goods and the quantity to supply a largely middle-class market using the latest, most cost-efficient manufacturing processes. The firm's deliberate use of new ideas and technology allowed it to compete with the cheap silver and Sheffield plate from Birmingham and Sheffield... Peter Bateman worked with his sister Ann after his elder brother's death... At its best the workmanship combined simple manufacturing and decorating techniques to form an elegant if repetitious effect. It used easily worked sheet silver and a repertoire of bright-cut, pierced, or beaded ornament that could be repeated or recombined in unlimited variations. The Bateman style was not high fashion but it was fashionable. In particular, the middle class appreciated the cost-effectiveness of using thin-gauge metal and less time-consuming manufacturing methods' (Ann Eatwell, *ODNB*).



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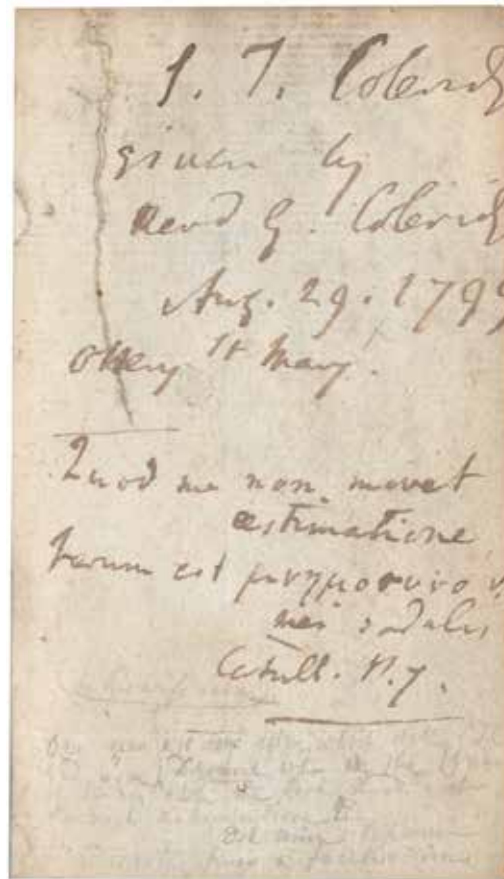
COLERIDGE WEDDING CLOCK

Sedan timepiece reputedly belonging to Coleridge, the movement with verge escapement engraved 'Wm Mace/ Deptford 1796', with enamel Roman dial and beetle and poker hands, *signs of alterations to the dial, in functioning order, glass cracked, set in a later turned mahogany bezel on a turned socle, overall height 200 mm.*, stand c.1830, movement dated 1796

£600 - 800

€710 - 950

By family tradition, this clock was presented to Coleridge as a belated wedding present by his close friend and patron Thomas Poole; in all events, it seems unlikely that it was purchased by the Coleridges on their own account. The movement appears to be foreign, possibly Dutch, and may have been imported in 1796 by Mace of Deptford, of whom we can find no record as a clockmaker.



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COLERIDGE (SAMUEL TAYLOR)

Coleridge's copy of Catullus (*Catulli Tibulli Propertii Opera*, J. Brindley for John Murray, Fleet Street, 1774), inscribed by Coleridge on the front endpaper: "S.J. Coleridge/ given by/ Rev.d G. Coleridge/ Aug. 29. 1799/ Ottery St Mary/ Quod me non movet aestimatione,/ verum est [in Greek] mnemosynum mei sodalist/ Catull. P. 7"; with a pencil annotation below by Derwent referring to his birth a year and fifteen days later; on the first flyleaf is the signature of Coleridge's great-great-grandson, A.H.B. Coleridge; on the second a drawing in pencil of a rock outcrop (see note below); on the third, Coleridge's inscription as already noted; on the upper cover is the bookplate of Derwent Coleridge, Coleridge's son, and reversed on the lower the book plate of the same but as the Rev.d Derwent Coleridge, the page inscribed by Coleridge with small tear (repaired) and signs of use, wear elsewhere, bound for Derwent Coleridge, diced calf, edge of inscription trimmed, covers loose or coming loose, 16mo, Ottery St Mary, 29 August 1799

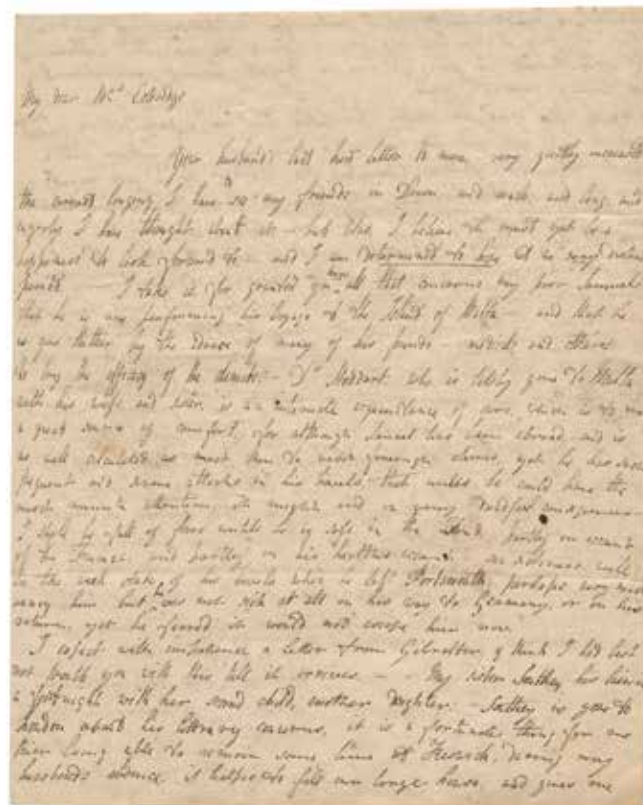
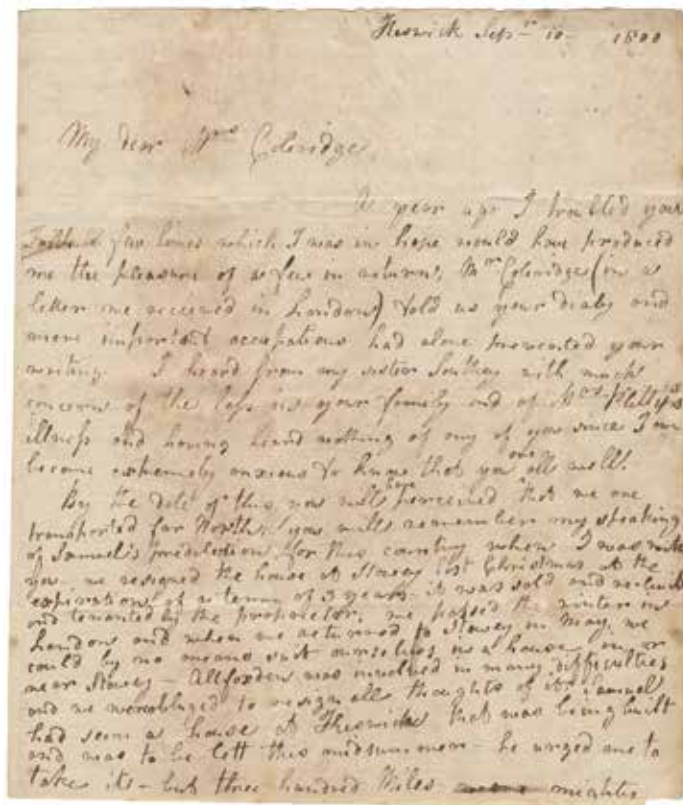
£2,000 - 3,000

€2,400 - 3,600

A RECORD OF COLERIDGE'S LAST VISIT TO OTTERY ST MARY, his 'sweet birth-place' memorably described the year before in 'Frost at Midnight' but to which, following the ruiction with his brother of 1806 (see below), he was never to return. The quotation with which he has inscribed the volume is taken from Catullus 12; the sentiment being that he values the book not for itself but as a memento of his brother.

A fortnight later, he wrote to Thomas Poole: 'We arrived safely [at Ottery], & were received with all love & attention – Southey & his wife sojourned at Ottery a few Days & went to Exeter from whence & from whence & from whose Room I now write – to morrow I set off or a little Tour of 3 or 4 days with Southey' (10 September 1799; Griggs, *Letters*, p. 526.

The book is accompanied by a note by Coleridge's grandson and editor, E.H. Coleridge, giving it to his son, G.H.B. Coleridge: "With the exception of a book which once belonged to his brother William [see the Adamus Melchior in the present sale] and his father's Latin Grammar [also in the present sale], this remains S.T.C sole patrimony or fratrimony. It was presented at the end of the last visit to Ottery -- & just before S.T.C and Southey went for their Dartmoor tour – I think the pencil sketch is most probably S.T.C.'s not D.C.'s – perhaps it is of the valley of Rocks at Linton, or of some Dartmoor Tor. – The binding, is of course, paternal [Derwent's] not g-paternal. For MS. notes of D.C vide pp. 76 [for 78]. 106. & 112... E.H. Coleridge/ June 25. 1897".



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COLERIDGE (SARA, MRS SAMUEL TAYLOR)

Autograph letter signed ("Sara Coleridge"), to her sister-in-law Mrs George (Jane) Coleridge, describing her and Samuel's move from Nether Stowey to Keswick in Grasmere, having abandoned hopes of remaining in the Quantocks either at Stowey or Allfoxden ("...By the date of this you will have perceived that we are transported far North; – you will remember my speaking of Samuel's predilection for this country when I was with you – we resigned the house at Stowey last Christmas at the expiration of a term of 3 years – it was sold and re-built and tenanted by the proprietor; we passed the winter in London and when we returned to Stowey in May, we could by no means suit ourselves in a house in, or near Stowey – Allfoxden was involved in many difficulties and we were obliged to resign after thoughts of it; Samuel had seen a house at Keswick that was being built and was to be lett this midsummer – he urged me to take it – but three hundred Miles – makes mighty and numerous objections! but the time was come that made necessary to be settled somewhere – a home must be procured/ this house was accordingly secured for us by means of Mr Wordsworth..."); noting that although her family were against their living at such a distance, that was her only objection as "we are most delightfully situated" in "a large and very convenient house – furnished with every article of comfort, but without elegance" and that they pay "a very moderate rent", their goods being sold "except the Linnen which came hither by water"; she goes on to describe their neighbours at Grasmere, "all of whose visits Samuel has returned" although her own pregnancy precludes her from joining him ("...I look every day for an addition to the family and do not chuse to exhibit my figure before strangers..."), reminisces fondly on her last visit to Ottery St Mary ("...Hartley remembers all about Ottery the children and the *Boy with the Flute* as he had forgotten the Name...") and gives news of her brother-in-law Robert Southey ("...Our last letter from Lisbon brought an indifferent account of Southey – he is no better and his spirits worse – Edith writes in great apprehension concerning him – we have had but one letter from Southey for my husband is such a miserable correspondent... all communications must come through Edith..."); and sympathising with her over her own family misfortunes ("...Mr Coleridge (in a letter we received in London) told us your dialy sic and more important occupations had alone prevented your writing. I heard from my sister Southey with much concern of the loss in your family..."); subscribed with her address "Mrs Coleridge Keswick/ Grasmere"; autograph address panel on verso of second leaf ("To/ the Rev.d Geo. Coleridge/ St Mary Ottery/ Devon./ Mrs Coleridge"), postmarks, wafer-seal, docketed by George, 3 pages, a few words obscured by the seal, some staining and foxing, 4to, "Keswick Cumberland", 10 September 1800

£1,000 - 1,500

€1,200 - 1,800

'THIS HOUSE WAS ACCORDINGLY SECURED FOR US BY MEANS OF MR WORDSWORTH': COLERIDGE MOVES FROM NETHER STOWEY TO THE LAKE DISTRICT, where he settled down to prepare the second edition of the *Lyrical Ballads* for publication and began his career as a 'Laker'. His seventeenth-century cottage at Nether Stowey, where of course he wrote much of his greatest poetry, is now owned by the National Trust and designated as 'Coleridge's Cottage', even if described here by Sara as "sold and re-built and tenanted by the proprietor". The house to which they moved was Greta Hall, where after Coleridge's departure Sara was to be joined by her sister and brother-in-law, and which was to remain the Southey home for the next forty years. The child Sara was carrying when she wrote our letter was to be born four days later and christened Derwent, in honour of the nearby lake.

The recipient of this letter, Jane (known as Jenny) Coleridge, née Hart, had originally been engaged to another of the brothers, William, but he had died before the marriage could take place. In his autobiographical letter of March 1797 to Tom Poole, Coleridge wrote that 'George has lately married Miss Jane Hart, who with beauty and wealth had remained a faithful widow to the memory of William for sixteen years' (Griggs Letter 179).

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COLERIDGE (SARA, MRS SAMUEL TAYLOR)

Autograph letter signed ("S. Coleridge"), to her sister-in-law Mrs George (Jane) Coleridge, written soon after her husband Samuel had sailed to Malta and while waiting to hear from him and fretting about his health ("...I take it for granted that you *know* all that concerns, my poor Samuel that he is now performing his Voyage to the Island of Malta – and that he is gone thither by the advice of many of his friends – medical, and others, to try the efficacy of the climate... although Samuel has been abroad, and is as well calculated as most Men to visit foreign climes, yet he has such frequent and severe attacks in his bowels, that unless he could have the most minute attention, it might end in very dreadful consequences – I shall be full of fears untill he is safe in the Island..."); much of the rest of the letter being devoted to a description of the progress of their three children, Hartley ("...I prevailed on Samuel, before he left us to let Hartley go to School... Hartley in mixing with the children will learn what we have been careful to avoid hitherto, the broad Cumberland dialect..."), Derwent ("...thought by the people of the country a very sharp little fellow, but he is just like most other little Boys, with not one grain of his Brother's excentricity, and I dare affirm, not the smallest spark of his father's genius..."), and Sara ("...My youngest child, the little girl is of very delicate constitution and I have not yet had courage to wean her; – her father has a great notion, that children, (provided the Mother be a *good nurse*) cannot be suckled too long; this opinion joined to my own weakness (for I dare not boast of acting upon principle, in this case) has induced me to keep her at the breast until she is 18 months old; but as soon as she is recovered of her present indisposition, in cutting some strong teeth I shall attempt to wean her, and will have it over before Southey's return (if it please God) for her Uncle is very fond of her and would be much distressed at her uneasiness: she can speak many words, and among them, oftenest repeated is a lisping repetition for which she likes best, Oh fie upon it!... Little Sara is not at all like her father or mother, nor any of the *Coleridge's* that I have seen, nor any of my sisters... she has pretty blue eyes, and in these has the advantage, but she never will be so fine a Girl as little Fanny was when I saw her at Ottery..."), and promises to invite Jane to Keswick ("...when Samuel returns – you must come to see *us* -- the *Lakes* the *Fells* the *Mountains*, and the *Valleys*, for if you are fond of scenery, you shall be gratified here..."); and states that she is posting the letter even though she has still not heard from Malta; with autograph address panel, postmarked (23 May 1804), 4 pages, seal-tear affecting a few words, some browning, 4to, Keswick, 20 May 1804

£600 - 800

€710 - 950

'ALL THAT CONCERNS, MY POOR SAMUEL ': Coleridge sails for Malta, leaving his anxious wife and their children behind. He had left Greta Hall and parted from his family on 20 December, spending Christmas with the Wordsworths at Dove Cottage and then several months in London before boarding ship for Malta, where he was to serve as Secretary to the Governor, Sir Alexander Ball and where it was hoped he would recover his health, on 6 April 1804.

This letter is testament to Sarah's unforced skill as a letter-writer, evoking as it does such a vivid picture of Coleridge's household, or rather of the household which he abandoned in favour of the more domestically-inclined Southey; skills exemplified by a remark made near the close: "I have no letter yet from Samuel, I shall not detain this letter because I wish so much to hear of you – and to know when my husband wrote – I have a thousand little things to say to you – things that will not do in an epistle – mere trifles – but interesting to those whom they concern".

COLERIDGE (SARA, MRS SAMUEL TAYLOR)

Autograph letter signed ("Sara Coleridge"), to her sister-in-law Mrs George (Jane) Coleridge, written while awaiting news of her husband after his arrival in Malta, having so far received news only from Gibraltar en route, interrupting the letter to describe the arrival of her husband's long-awaited letter; with autograph address panel ("Mrs G. Coleridge/ St Mary-Ottery/ Devon/ *single-sheet*"), postmarked and sealed, 4 pages, *slight foxing, 4to*, [Greta Hall], Keswick, postmarked 1 September 1804, "Wednesday night" [Coleridge's letter received 28 August and this letter finished 29 August 1804]

£1,500 - 2,000

€1,800 - 2,400

'THE LONG-EXPECTED LETTER!' – SARA COLERIDGE BREAKS OFF WRITING AS SHE RECEIVES COLERIDGE'S FIRST LETTER FROM MALTA: Coleridge had set off for Malta that April, and the only communication received from him to date was a letter addressed to Southey and Sara from Gibraltar. The beginning of her letter sets the scene, painting a picture of the anxious wife waiting news from abroad: "I believe I told you in my last that we had all, letters from Gibraltar – that he was in tolerable health and spirits – and would write to *all* his connections, immediately on his arrival in the Island. – I therefore conclude that you will be informed of his situation as early as myself – and I ardently pray it may be soon, for I am now very impatient, and cannot help feeling the time long, but no news has arrived from Malta since the probable time of his arrival, and Southey tells me I must not expect any news, or be at all anxious until the King has received his dispatches, which some vessel, he expects, will bring tidings for us". So obedient to her brother-in-law's admonition, she turns to other news, and has just told Jane of her future plans, when the letter breaks off with the exclamation – "*The Post!!!*"

Taking up her pen the following day, she explains: "I was most pleasantly interrupted by the Post, bringing the *long-expected letter!* and was too much agitated by its contents to finish this last night – he has written to no one but me at present – because a Gentleman is coming to England shortly [*sic*] and will bring letters with him free of expence. – He was very ill during the latter part of the Voyage, so ill that the Captain hung out Signals of distress to the Commodore, who as soon as possible sent the Surgeon on board the *Speedwell*, to his assistance; it was a desperate bowel-attack – and it was many days before before [*sic*] he recovered any strength – he had several fainting fits – and a difficulty of breathing – but he was quite well when the Vessel arrived at the Port of Valetta; and was received with an 'explosion of affection' by Dr Stoddart and his family. Since his residence, he has twice been ill – and still retains difficulty of respiration, which is the worst thing, of all. But Samuel mentions nothing about the *Place* [i.e. his appointment], so I suppose it is not true, certainly he knew nothing of it – he was just 40 days from Portsmouth to Malta, including 4 days passed at Gibraltar, it was a fine passage, but he says he should have been there 10 days sooner without the Convoy, but he should be very sorry to be without the Convoy's advantage. He has received great attentions from a number of persons of the first consequence in the Island, particularly from Sir Alexander Ball, and Gen. Valette, the civil and Military Governors... Samuel tells me that the heat, great as it is does not at all annoy him, he meant to take a trip to Sicily and returns in Sep.r his letter is dated June 11. 1804". The manuscript of Coleridge's original letter is defective, omitting part of Coleridge's description of the desperate (opium-induced) constipation that necessitated the distress flags being flown so that the fleet surgeon could be summoned to give him an enema, details of his nightmarish humiliation surviving only in Sara's summary and another one made by Wordsworth for the benefit of Sir George Beaumont (for details of which see E.L. Griggs, *Collected Letters of Samuel Taylor Coleridge*, i, 1956, Letter 600, pp. 1135-1140, where our letter is cited but not quoted).

This letter is also of particular interest for the news it gives of Sara's stay with the Wordsworth family as well as what – in retrospect at least – are clear indications of her husband's desire to make their separation permanent. Regarding the Wordsworths, she writes: "I am just returned from a visit of 5 weeks, with our friends the Wordsworth's at Grasmere; I took my 3 children and servant with me, and left my Sisters & the two Mr Southey's in possession of the house... During my stay in Grasmere Mrs W. was unexpectedly brought to bed of her second child [Dora], 3 weeks before we looked for it, but happily all turned out well, both for the Mother and child". With regard to her husband's plans, she reports: "I am thankful to the Almighty, for all the blessings, we all enjoy!... and although my husband's state of health must necessarily preclude prosperity; yet if it please God to restore him, I have no doubt but we shall be enabled to live comfortably, and bring up the dear children in credit... my husband, (I am told,) is to have a small appointment at Malta in which case I am to receive, *the [Wedgwood] Annuity* at home 150.£ a year, for the use of my mother, and my own expences; – if he is not able to keep the place, from ill health, or he is not appointed from any other cause, he still assures me, he shall not receive any use of it... Samuel – in case of his *not* having a place, will live in the same house with Dr Stoddart, as I understand; but I dare not *assent* as to this particular; I only know that it was the Doctor's earnest wish when he was last visiting us at Keswick... With respect to the length of his stay abroad, I cannot tell until I get a letter, but I shall suppose he would undoubtedly continue a year in any case I shall not expect him until next Summer – and I think it is possible not until the Summer after!"

A postscript added by Sara brings to mind the child invoked by her husband in 'Frost at Midnight': "Hartley begs his kind to to [*sic*] his dear cousins, and wishes they lived near him that they might be his play mates – he says he would take them up the great Mountains & shew them how to slide down again, which he says is the finest sport in the world – his birth is Sep.r 19 – he will be 8 years old".

But Samuel mentions nothing about the Place, so I suppose it is not true, certainly he knew nothing of it. He was just 40 days from Portsmouth to Malta, including 4 days passed at Gibraltar. It was a fine passage, but he says he should have been there 10 days sooner without the Convoy, but he should be very sorry to be without the Convoy's advantage. He has received much attention from a number of persons of the first consequence in the Island, particularly from Sir Alexander Ball, and Gen. Vallette, the civil and Military Governors. The son of Sir A. B. is soon coming to England with his Tutor.

Shirley says her mind is to
stay back now from that day
to say to would talk from
her from how to study
to be much more in the
19- to tell to to know
then a good old one.

his very services and services
in 1872 the Rio Magdalena
to the great Maricao &
then again in 1872 he was
sent to the top of the Rio
Magdalena to build the
Z. S. - the same as before by the

Wm. G. Perle

He is going into Scotland, and will make Threewick in his way with letters of introduction to Lockhart & myself: I shall be most heartily glad to see them. Samuel tells me that the hock, great as it is does not at all annoy him, he meant to take a trip to Sicily, and return in Sept^r his letter is dated June 11. 1804. And now my dear Mrs G. I congratulate you that my letter is nearly ended; and that after I have entrusted you to write soon, and to present my most sincerely affectionate regards to each, and all of ~~your~~ ^{our} several connections. I have only to add that I am most truly yours ever - Sara Colvidge.
Wednesday night, Threewick.



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WORDSWORTH (DOROTHY)

Miniature portrait of Dorothy Wordsworth as a young woman, showing her half-length facing to her right, with short dark hair, wearing a red earring and attired in a simple white dress, trimmed with lace and with short puff-sleeves, *oval on ivory, in early nineteenth century recessed frame with gilt inner border, c.70 x 60 mm.*, [?Grasmere, first decade nineteenth century]

£5,000 - 10,000

€6,000 - 12,000

THE COLERIDGE PORTRAIT OF DOROTHY WORDSWORTH, GIVEN BY DOROTHY'S ADMIRER MARIA JANE JEWSBURY TO DORA WORDSWORTH AND BY DORA WORDSWORTH TO SARA COLERIDGE. Apart from the silhouette at Dove Cottage, no other portrait of Dorothy Wordsworth with a claim to show her as a young woman is known; indeed, it is often claimed that no adequate representation of her at all exists: 'No likeness of Dorothy Wordsworth in her prime has survived. Neither the early silhouette at Dove Cottage nor the much later portrait at Rydal Mount (1833) gives any hint of the 'wild eyes' and impulsive nature glimpsed by De Quincey, or the paradox which her personal appearance had originally presented to Coleridge: 'if you expected to see a pretty woman, you would think her ordinary – if you expected to find an ordinary woman, you would think her pretty!' (Alan G. Hill, *ODNB*).

These reservations notwithstanding, this striking – and perhaps, it might be thought, appropriately artless miniature – has a convincing provenance, researched by the late Molly Lefebure: 'The subject is shown as a young woman; her costume belongs to *circa* the first decade of the nineteenth century. Believed to be a keepsake portrait of Dorothy Wordsworth given by her niece Dora to Maria Jewsbury, who at the age of twenty four, in May 1825, presented Wordsworth with her poems, dedicated to him. She was invited to stay at Rydal Mount where she formed an enthusiastic admiration for Dorothy Wordsworth and struck up a cordial – and lasting – friendships with Dora Wordsworth and Sara Coleridge *fille*. In 1831 Miss Jewsbury married a Reverend Mr Fletcher, a missionary, and in September of that year left with him for India (where she died of cholera soon after her arrival). Before leaving England she decided to leave her portrait of Dorothy with Dora, to whom she wrote to that effect on 2 August 1832. However Dora did not want the portrait (it seems she did not much like it) and when Maria Jane and her husband arrived in London, prior to joining ship at Gravesend, they visited Sara *fille* and Henry Coleridge in Hampstead and soon afterwards the portrait was handed to Henry (letter to Dora from Maria Jane, 17 September 1832) and in this way, with Dora's full knowledge and acquiescence, the portrait came into, and remained in, the possession of Sara *fille* and the Coleridge family. (Dove Cottage MSS: A/ Jewsbury/ 38, 39)' (*The Bondage of Love: a Life of Mrs Samuel Taylor Coleridge*, 1986, Notes to Illustrations, 2; the miniature reproduced following p. 80).

Richard Walker of the National Portrait Gallery, who examined a photograph of the miniature, described it as 'extremely interesting' and 'showing a striking likeness to Wordsworth himself at this age judging from two miniatures of which we have photographs here', namely the pencil drawing by Henry Edridge of c.1806-9 and a miniature by Denis Brownell Murphy. Walker very tentatively suggested, albeit only by way of 'wild guessing', Murphy and William Hazlitt's brother John as possible artists (photocopy of letter to Alwyn Coleridge, 11 October 1978).

COLERIDGE (SAMUEL TAYLOR)

Correspondence between Coleridge and his brother George, concerning his separation from his wife Sara and plans for his return to Ottery St Mary to take over the family school, comprising:

(i) Autograph letter signed ("S.T. Coleridge") by Coleridge, to his brother George, announcing his separation from his wife Sara and proposal that before effecting the separation he return with Sara to his native Ottery St Mary, where George was still living, even though this necessitates his departure from the Wordsworth household ("...I am prepared to strike root in my native place, and if you knew the depth of the friendship, I have now for ten years (without the least fluctuation named the tenderest and yet always respectful Intimacy) felt toward, and enjoyed from, Mr W. Wordsworth; as well the mutual Love between me and his immediate Household..."); and setting forth at considerable length the reasons why separation from his wife is imperative: "Mrs Coleridge has a temper & general tone of feeling, which after a long -- & for six years at least) a patient Trial I have found wholly incompatible with even an endurable Life, & such as to preclude all chance of my ever developing the talents, which my Maker has entrusted to me) or of applying the acquirements, which I have been making one after the other, because I could not be doing nothing, & was too sick at heart to exert myself in drawing from the sources of my own mind to any perseverance in any regular place. The few friends, who have been Witnesses of my domestic Life, have long advised separation, as to the necessary condition of every thing desirable for me -- nor does Mrs Coleridge herself state or pretend to any objection on the score of attachment to me; -- that it will not look *respectable* for her, is the sum into which all her objections resolve themselves"; adding that his wife wishes to accompany him on his return to Ottery so that "our separation may appear free from all shadow of suspicion of any other cause than that of unfitness & unconquerable differences of Temper..."), with autograph address panel ("Rev.d G. Coleridge/ Ottery St Mary/ near Honiton/ Devon"), postmarked, misdated at the head in filing "2 April, 1806", 4 pages, *off-setting from wafer-seal (partly over-laying signature), later pencil docket, 4to*, [Coleorton farmhouse], [2] April 1807

(ii) George Coleridge's autograph retained draft of his reply, signed ("G Coleridge"), to his brother Samuel's letter ("...Your Letter has necessarily added to a load of distress under which I am at present labouring..."), explaining that his family has been seriously ill as has that of their guest Josiah Wedgwood, whose eldest son has been "all but dying" ("...how impossible and how imprudent on all accounts it would be for you to come at present to Ottery with any of your Family..."), adding for good measure: "As you are going to Bristol and determine to separate from your Wife (a step which in my own opinion no argument in your situation can justify) make your own arrangements there... To come to Ottery for such a purpose would be to create a fresh expence for yourself and to load my feelings with what it could not bear without endangering my life"; he nevertheless offers to do what he can to help educate Coleridge's children, while upbraiding him: "For Gods sake strive to put on some fortitude and do nothing rashly Mr Southey and Mr Wordsworth ought surely to have had some weight with you that you might take no sudden step your male Children might be properly sent out and a settlement would probably be made by Mrs Coleridge's friends or the maintenance of herself and Daughter when you might live apart for sometime till you had better considered the nature of what you were doing"; docketed by George "Copy of a letter to Brother Sam" and later "NB: This was the letter with which S.T. Coleridge chose to be offended, a copy of his answer may be seen among the Letters" [contractions expanded], 4 pages, *light dust-staining, 4to*, Ottery St Mary, 6 April [1807]

(iii) George Coleridge's transcript, in a scribal hand, of Samuel's reply, in which Samuel requests a copy of his birth certificate at Ottery, and pours out his long pent-up bitterness, protesting himself "conscious before my Maker that even the Errors of my Youth have been most grossly exaggerated, and wanderings attributed to want of principle which proceeded from excess of sensibility", especially in regard to his last letter which he accuses George of making public -- "a Letter, written Heaven knows! in the Hope, that your Authority & kindness would mediate, and produce a happy effect on a mind softened perhaps by being at the Birth-place and among the Family of the Father of the Children"; among the many unfortunate consequences of this rejection that he lists is the fact that he will not be able to cultivate the friendship of his nephew John [the eminent jurist and later champion of STC, whose family papers have recently been acquired by the British Library]; docketed "Copy of a letter from Mr S. Coleridge/ with an answer -- 1808", 3 pages, *some spotting, folio*, 348 Strand, 11 May 1808

(iv) George Coleridge's retained transcript, in the same scribal hand as the previous letter, of his reply to Samuel, sending the birth certificate as requested, and going to explain his original letter, telling him why he refused to receive him at Ottery St Mary: "My motive for not receiving you was simply this -- that you were going to do what I thought an irreligious act, an act which the new Testament forbids -- to separate from your Wife to which I would not be an accessory. If you can trace my objection to any other source, say so, and if this is not in your opinion a just cause -- you and I differ altogether in our religious tenets -- and there is an end of it -- I am not responsible to you for my opinions but to God"; he further rues that Samuel's "maladictions" should have caused such great hurt and accuses him of writing his last letter under a "temporary derangement"; he also indignantly denies Samuel's accusations that he had prejudiced Josiah Wedgwood against him ("...I will therefore write to him in a few Posts -- state your very words, and desire him to answer them to you..."), and concludes: "I beg you not however to suppose that I am desirous of intruding my correspondence on you. I cannot find time to write to those who love me and it is not probable that I should be anxious to count an intercourse with one who from his expressions must hate me -- my motive for deciding to write after the haughty Veto, was to prove that I pay no man in my own shape to little respect as to treat him with sullen silence"; with a deleted address or docket overleaf, 3 pages, *light dust-staining, folio*, [Ottery St Mary, May 1808]

£4,000 - 6,000

€4,800 - 7,100

2 April, 1806. —

My dear Brother

The omniscience of the supreme Being has always appeared to me among the most tremendous thoughts, of which an imperfect rational Being is capable; and to the very best of men one of the most awful attributes of God is, the Searcher of Hearts. As he knows us, we are not capable of knowing ourselves — it is not impossible, that this perfect (as far as in a creature can be) Self-knowledge may be among the spiritual punishments of the abandoned; as among the joys of the redeemed spirits. Yet there are occasions, when it may be like a comfort and advantage to us, if with regard to a particular conduct of the feelings of impulses connected with it, we could make known to another and with the same degree of oversight the state of our own Hearts, even as it exists in our own consciousness. I am I at length, that I should rejoice if without the pain of struggles of communication (which dependent not to any delirium or self-reproach of my own) there could be conveyed to you a fair abstract of all that has passed within me, concerning yourself and others, and the plan of my future residence, of the nature of my future employment (all more or less connected with you) — but after I have been with you actually, in person, as I give you confidence of confident return so I shall be able to pour my whole heart out to you. I leave this place at a court of the G. Mountains on Saturday, March the 4th — I proceed to Bristol — where I am to wait for the first stage of the road

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THE LETTER IN WHICH COLERIDGE ANNOUNCES HIS SEPARATION FROM HIS WIFE AND HIS PLAN TO RETURN TO OTTERY ST MARY, EVEN AT THE COST OF FOREGOING THE COMPANIONSHIP OF WORDSWORTH ("...the tenderest and yet always respectful Intimacy felt toward, and enjoyed from, Mr W. Wordsworth..."); together with his brother's letter of rejection and Coleridge's bitter response to that rejection, and George's further and equally angry reply.

Coleridge's autograph letter, with which this exchange opens, was written in response to an invitation from George that he return home to Ottery St Mary and help with the running of Ottery school, which was then in difficulties; a plan which would have had the great advantage of alleviating Coleridge's worry over the education of his children. Not only is it a letter of great biographical importance and much quoted in studies of Coleridge, but it is a particularly fine example of Coleridge as a letter-writer; as for example in its opening with its unflinching self-analysis: "The omniscience of the supreme Being has always appeared to me among the most tremendous thoughts, of which an imperfect rational Being is capable; and to the very best of men one of the most awful attributes of God is, the Searcher of Hearts. As he knows us, we are not capable of knowing ourselves — it is not impossible, that this perfect (as far as in a creature can be) Self-knowledge may be among the spiritual punishments of the abandoned, as among the Joys of the redeemed spirits".

When George made his offer, what he did not of course expect was Samuel's startling announcement that he was separating from his wife and that marriage to her was "incompatible with even an endurable Life" (a phrase much quoted by Coleridge's biographers, see for example John Beer's article for the *ODNB*). Not only could George, as a man of the cloth, not imagine himself condoning such an arrangement, described by him as "a step which in my own opinion no argument in your situation can Justify", but an outbreak of illness at Ottery, affecting not only his family but that of his guest Josiah Wedgwood, ruled out any possibility of Samuel's visit. This letter advising Samuel not to come to Ottery and disapproving of his separation was to cause great offence, as George's docket on the letter itself attests: "NB: This was the letter with which S.T. Coleridge chose to be offended, a copy of his answer may be seen among the Letters". The "copy of his answer" is dated over a year later (11 May 1808). This interval is explained by the fact that Samuel instructed George to address his reply to Bristol, which is what he did and which is where his reply lay unopened for two months. When George did get Samuel letter's of 11 May, he thought it a 'downright red hot letter' and returned it, which is why the transcript, rather than the original, survives (see STC's letter to Southey of early November 1809, E.L. Griggs, *Collected Letters of Samuel Taylor Coleridge*, 1959, iii, p. 261).

Coleridge's letter (i) of 2 April 1807 is published from our autograph original by Griggs, *Collected Letters*, 1959, iii, pp. 6-8 (Letter 642). Extracts from George's reply (ii) of 6 April 1807 are printed from our autograph manuscript by Griggs, pp. 8-9, although with some material omitted, such as the reference to Josiah Wedgwood and his family's stay at Ottery (this in the month before the birth of their daughter Emma, the future Mrs Charles Darwin), and George's admonition: "I should think that your Wife the natural mother of your children should keep them at your expence untill you can send them out from home. Coleridge's letter (iii) of 11 May 1808 is likewise printed by Griggs from our transcript, the original as returned to Coleridge not having survived. George's reply (iv) of May 1808 appears to remain unpublished, apart from a brief summary by Griggs: 'In his immediate response to this letter [STC's of 11 May] George Coleridge explained his motive for not receiving Coleridge in 1807. He considered the separation from Mrs Coleridge "an irreligious act, ...which the New Testament forbids", and one to which he "would not be an accessory"' (p. 102). A particularly significant feature of the original, passed over in silence by Griggs, is George's suggestion that "The eldest might go soon to Christ Hospital and the youngest follow him in that or some such situation to procure which your friends or ours might exert themselves". Given the fact that Christ's Hospital was a school for orphans and that Coleridge alone of his siblings went there, following his father's death, and that he was to claim his brothers refused to receive him in his Bluecoats uniform, George's suggestion must have touched a raw nerve and might a long way to explaining Coleridge's bitterness and renewed sense of isolation.

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COLERIDGE, WEDGWOOD and DARWIN

Autograph letter signed by Josiah II Wedgwood, to George Coleridge, announcing the birth of a daughter and a visit to Dr Darwin: "Mrs J Wedgwood has very lately added a daughter to my flock, making my number eight, and she is perfectly recovered. Jos is still at home, and I think his constitution is gaining greater strength by the increased exercise that he uses in the present way of life. He looks robust and Dr Darwin, to whom I took him last week, is of opinion the breast bone is regaining its natural form"; the immediate pretext of the letter being to assure George that "I immediately wrote, to your brother Samuel, to deny the accusation contained in his letter to you, in such a manner as I trust cannot leave a doubt in his mind"; much of the rest of the letter being devoted to the fortunes of the Wedgwood pottery business, of which Josiah was then manager: "Since my return to this place [Etruria] from your hospitable house I have been very little about. Our business has to struggle against the total loss of foreign trade, which formerly made a great part of it, and now we have to pay three times the old price for an essential raw material, cobalt, owing to the cessation of commercial intercourse with the continent. Buonaparte succeeds so certainly in all he undertakes that I can scarcely fix any limits to his attempts or their accomplishment, and I do not fear the less for his ultimate grand objects, from seeing that he is not in a hurry to obtain it, but patiently preparing his means without a check. For my own part I have no confidence in the men who have to direct our means of opposing him"; docketed by recipient (see note below), address panel and postmarks, wafer-seal, *3 pages, seal-tear affecting one or two words, light overall browning but still in attractive condition, 4to*, Etruria, 31 May 1808; together with George Coleridge's autograph retained draft, signed with initials, of his letter to Wedgwood which solicited this reply, in which George informs him that he has received a letter "from my Brother Samuel about a fortnight ago" [the letter of 11 May, see above] with its accusation that he has prejudiced Wedgwood against Samuel: "If you will do me the kindness to declare to my Brother (who dates from 348 Strand, London) whether his accusation be true, you will add to the favors for wch I am happy to subscribe myself", *2 pages, very light spotting, 4to*, [Ottery St Mary, 26 May 1808]

£600 - 800

€710 - 950

'MRS J WEDGWOOD HAS VERY LATELY ADDED A DAUGHTER TO MY FLOCK': Josiah II Wedgwood announces to the Coleridge family the birth of his daughter Emma – future wife of Charles Darwin – and describes a visit to Dr Robert Waring Darwin – Charles Darwin's father. Emma, the youngest of the eight children born to Josiah (Jos) Wedgwood, had been born on 2 May, soon after the family's stay at Ottery St Mary with George (see his letter to Samuel of 6 April 1807, above). She was to marry her first cousin Charles Darwin in 1839; Charles father, Robert Waring Darwin, having married Wedgwood's sister Susannah (Sukey) in 1796. Charles, their fifth child, was to be born on 9 February 1809 (having therefore been conceived a few weeks before our letter was written). The 'Jos' of our letter was Josiah III Wedgwood, later to be known as 'Joe'. He had been born in 1796 and was to marry Charles's elder sister Caroline in 1837; their daughter Margaret being mother of Ralph Vaughan Williams.

As well as being both his uncle by marriage and father-in-law, Josiah II Wedgwood was to be something of a mentor for the young Darwin: when Darwin was invited to join Fitzroy on the Beagle, his father had first demurred but then told him to seek the opinion of 'Uncle Jos'; and it was he who secured Dr Darwin's consent. One upshot of this was Darwin visited the Wedgwoods at Maer Hall, Shropshire, soon after his return from the Beagle, writing to his uncle that 'I hope in person to thank you as being my First Lord of the Admiralty' (6 October 1836); thus renewing his connection with his cousin Emma. As regards Coleridge, it was Jos together with his brother Tom who was responsible for paying the annuity of £150, granted on condition that Coleridge give up plans to earn his living as Unitarian minister and devote himself to literature and intellectual pursuits instead. Wedgwood's letter has been docketed by George: "Letter from Mr Wedgwood occasioned by that which I had sent him on the subject of an accusation made by my Brother Samuel. This encloses the said letter, as also one which I wrote to my Brother Sam" (contractions expanded). Neither letter is printed or extracted by Griggs, although Wedgwood's is alluded to in a letter by George to STC (see Griggs, p. 103).

Grasmere, Kendal. Oct. 9th 1809.

Dear Brother It would have been well if I had answered your kind letter on the day of its arrival as I meant to have done; but I was prevented by the old cause, the wish of writing to you at large, and the having so many things in my mind, all of which I equally ^{desired} ~~would~~ to communicate. I was pleased and affected by the letter, tho' the phrase of "taking the liberty" was not becoming for me to read, and out of your character of relation to me to write. I am, I was at the very first number of The Friend, sensible of ^{my} defect in facility of style, and more desirous to avoid obscurity than success in the attempt. Habits of abstract and continuous thought, and the almost exclusive perusal of the Greek Historians & Philosophers, of the German metaphysicians & Moralists, and of our English Writers from Edward VIth to James IIth, have combined to render my sentences more piled up and architectural, than is endurable in so illiquid an age as the present, in which all the cements of style are dissolved, and a popular book is only a sequence of epigrams on epigrams on one subject. Too often my readers may justly complain of involution and entortillage in my style, tristis reseris quam et impexam antiquitatem. But I flatter myself, that the humours have already become less fruitful in these respects, and that as I proceed, not only will the Essays themselves become more & more interesting and even entertaining, but the style likewise more graceful, and equally remote from the long-winded periods of our thoughtful ancestors and the asthmatic sententioles of the French School, syllabis perperis ad eundem numerum distributis, modulationi similioris quam sermoni. This is what I have to adduce in palliation of myself, and acknowledgement of the defect from excess: what I have to say in defence of myself, will appear shortly as the introduction to my ethical disquisitions. It should not have been forgotten, that I am making an experiment whether throughout the Kingdom a sufficient number of readers can be found for a periodical work, which does not appeal to Curiosity, or Personality; that it is ~~in the~~ ^{in the} ~~opportunity~~ ^{opportunity} to my plan, that I should first lay the foundations well, ~~but the~~ ^{the} ~~foundations~~ ^{foundations} ~~the~~ ^{the} ~~depth~~ ^{depth} and ~~solidity~~ ^{solidity} - the ornaments and conveniences, the pictures, and gilding, and stucco-work, the sunshade and the sunshiny prospects will come with the superstructure, if it ~~should~~ be the will of Providence that I should live I suppose the

COLERIDGE (SAMUEL TAYLOR)

Autograph letter signed ("S.T.C."), to his brother George, discussing his literary career and ambitions; with integral address, 4 pages, stamped and manuscript postal markings, wafer-seal, light spotting and some weakness at folds, small seal-tear affecting one or two words, but overall in good and attractive condition, 4to, Grasmere, Kendal, 9 October 1809

£3,000 - 4,000

€3,600 - 4,800

'THIS PRECIOUS & RIPE TIME OF MY INTELLECTUAL MANHOOD ': COLERIDGE SETS OUT HIS AIMS AS A WRITER AND THINKER, AND VOWS TO STAY TRUE TO HIS CALLING. This exceptionally fine, long, letter, written while Coleridge was living with Wordsworth at Kendal, can be fairly described as a manifesto issued at a turning point of his life, after his return from Malta and not long before his estrangement from Wordsworth, when engaged on writing and publishing *The Friend*. The letter contains a notable defence of his literary style: "I am, & was at the very first number of *The Friend*, sensible of my defect in facility of Style, and more desirous to avoid obscurity than successful in the attempt. Habits of abstruse and continuous thought, and the almost exclusive perusal of the Greek Historians & Philosophers, of the German Metaphysicians & Moralists, and of our English Writers from Edward VIth to James IInd, have combined to render my sentences more *piled up* and *architectural*, than is endurable in so illogical an age as the present, in which all the cements of Style are dismissed, and a popular Book is only a sequence of epigrams and aphorisms on one subject. Too often my Readers may justly complain of involution and *entortillage* in my style... But I flatter myself, that the Numbers [of *The Friend*] have already become less faulty in these respects, and that as I proceed, not only will the Essays themselves become more & more interesting and even entertaining, but the style likewise more graceful, and equally remote from the long-winded periods of our thoughtful ancestors and the asthmatic sententioles of the French School".

His discussion of style gives way to one upon his aims as a writer: "This is what I have to adduce in *palliation* of myself and acknowledgement of the defect from excess; what I have to say in *defence* of myself, will appear shortly as the introduction to my ethical disquisitions. It should not however be forgotten that I am making an experiment whether throughout the Kingdom a sufficient number of readers can be found for a periodical Work, which does not appeal to Curiosity, or Personality; that it is essential to my plan, that I shall first lay the *foundations* well; but the merit of a foundation is its depth and solidity – the ornaments and conveniences, the pictures, and gilding, and stucco-work, the Sunshine and the sunshiny Prospects will come with the superstructures, if it be the will of Providence that I should live & possess the means of carrying the work forward".

He then gives a long account of his travails, especially in acquiring sufficient duty-stamped paper, in producing *The Friend*; but assuring his brother, that "Not only does *The Friend* promise to succeed, and bring in a net profit... but I have a large volume of Poems, another of political Memoirs & Statistic Papers on Naples, Malta, Sicily, Egypt and the Coast of Africa, my Greek & English Accidence, Vocabulary of Terminations, & Gr. & E. philosoph. Grammar, and Introduction to Logic with the History of Logic from Zeno to the French Pseudo-logicians, Condilliac &c, which are ready for the Press as soon as I can procure the Paper". After giving a long and detailed account of his struggles to purchase type and stamped paper, including a broken undertaking made by a friend "in a letter to Mr Wordsworth", Coleridge tells his brother that what is required is for £120 to be advanced by "two or three friends" with which to supply paper for the next number, while he himself borrows £100 on interest for one year "in order to print the two Volumes of Poems & Political Essays – which however I would repay *immediately*, if I succeeded in obtaining a hundred Subscribers for the volumes, or if the Bookseller purchased the first Edition at half the Sale price, allowing me 100 copies for the Subscribers".

Nevertheless, he declares, "It is *bitter* for a man with children, & a wife likely to survive him many years, to see others reap the main harvest of his efforts". However he rejects the security offered to writers for party papers, since "My own Essays would be written in the spirit of Sincerity & Good will: but what then? I am wittingly assisting with all my powers the sale & influence of what I do not approve on the whole – and I cannot at all reconcile it to my feelings, in this precious & ripe time of my intellectual manhood to waste the powers which the Almighty entrusted to me, & the knowledge which he has permitted me to acquire by a life of Study & Meditation with all the advantages of Travel & various situations, on the events & passions of the Day"; declaring that "the *Friend* will be the outlet of my whole *reservoir* as well as of the living Fountain till it shall be dried up". He ends by hoping that he enjoyed the numbers of *The Friend* sent him and promising to write to his nephews, having heard high things of John especially, and assured him how glad he would be to see "my school-boy Poems", subscribing himself his "affectionate & obliged S.T.C.".

At the very beginning of the letter, Coleridge subjects himself to scrutiny as a letter-writer: "It would have been well if I had answered your kind letter on the day of its arrival, as I meant to have done; but I was prevented by the old cause, the wish of writing to you at large, and the having so many things in my mind, all of which I equally desired to communicate"; a theme he later develops in reference to George's complaint that he does not have time to write all those that are required of him, which prompts the exclamation: "I can scarcely conceive a man so fully employed as not to have *time* for writing a letter, which he ought to write; but I know that he may easily want the *leisure* of thought & feeling to do it".

Printed by E.L. Griggs, *Collected Letters of Samuel Taylor Coleridge*, 1959, iii, pp. 236-40 (Letter 783).

COLERIDGE (SAMUEL TAYLOR)

Autograph letter signed ("S.T. Coleridge"), to his brother George, attempting to heal the breach between them and confessing himself both astonished and distressed at George's last letter: "The state of emotion, into which the first sentences of your letter threw me, the interval of time between my perusal of them and of the remainder, the reflections -- & why should I hesitate to say what I had been a wretch indeed had I not done -- the act of prayers that intervened -- rendered it impossible for me to feel even a momentary resentment, or even any grief not mixed with tenderness"; he then rehearses all that has recently passed between them, confessing that when he last wrote he was "in much agitation and great flutter of spirits and rashly despairing when I had no grounds for despair" and owns that the letter he sent "was an unwise one & such as it as it becomes me to beg forgiveness for"; and launching an appeal for his sympathy: "Permit me to add -- and as the Son of your father, I have some claim on your sympathy in my desire of possessing your esteem when I deserve it -- that for 14 years I have passed thro' a variety of scenes, never with a spare guinea in my house, & often sorely wanting it, have never been in any instance extravagant tho' habitually careless of money -- yet never been in debt -- & that I never applied to you all this time"; autograph address panel ("Revd G. Coleridge/ Ottery St Mary/ Honiton/ Devon/ *Single sheet*"), 3 pages, wafer-seal, second leaf torn and frayed at the right-hand edge, with a small section near the seal-tear detached, affecting a few words, with the final letters of the signature creased and just touched by a tear, folio, Grasmere, Kendal, "Wednesday night" [18 October 1809]

£2,000 - 3,000

€2,400 - 3,600

'THE CHARACTER OF EXCESSIVE CARELESSNESS ABOUT WORLDLY INTERESTS' -- A SELF-PORTRAIT OF A HOPELESSLY IMPRACTICAL COLERIDGE ADRIFT IN THE WORLD, through which he attempts to heal the breach with his brother, who had accused him of grasping for money when peddling his periodical *The Friend*: "But I fully believe, that of all, who have ever been acquainted with me, even my worse enemy -- if any such I have -- would disclaim for me the congruity with my habits or dispositions of the base motive, which you assign to my have transmitted you the Prospectus of the Friend. The character of excessive carelessness about worldly interests, the difficulty of acting at all even on motives of duty when they have been cloathed in the form of pecuniary advantage for myself, is so well known to every human being who knows me at all, even to those most embittered against me for faults of indolence, neglect or self-indulgence; that from any one but yourself I should have received the charge with a smile instead of tears. Deeply wounded by very disrespectful words used concerning me, and to which, struggling as I had been thro' life and still maintaining a character & holding connections no ways unworthy of my Family, I felt more warmly than I ought -- I wrote you a letter, the contents of which I have wholly forgotten as is commonly the unfortunate case with things said or written in passion -- they are soon forgotten by the Aggressor & for ever remembered by the Receiver -- but which, I doubt not, was an unwise & in every sense improper letter".

Included in the lot is the retained autograph draft of an undated letter by his brother George to Coleridge, opening: "Polluted, as the best of us are, with selfishness, I almost shudder at the task of vindicating myself... and I therefore refer the cause of offence -- your own letter -- to you for reconsideration". E.L. Griggs, who prints the opening of the letter (only), states that it was sent in reply to the present letter (*Collected Letters of Samuel Taylor Coleridge*, 1959, iii, p. 251, fn. 1). However, it seems to us more likely that George's letter was in fact written in response to Coleridge's earlier letter of 9 October; and that the present letter of 19 October was written in response.

This interpretation seems -- to us, at least -- to be born out by the account Coleridge himself provides of the exchange in a letter to Southey of early November 1809: 'I have received a long vindicating letter from my Brother, softened by my very gentle answer to his former one, & inclosing in his defence a *downright red hot letter* which I wrote him on his disappointing poor Mrs C. and our little ones when we had got 300 miles to visit him -- I have quite forgotten it -- as is the case with works of Anger -- the memory is all on the side of the Affrontee. But the most important part of his Letter is, that my poor Mother is near her end, and dying in great torture, death eating her piecemeal, her vital stamen in so very vigorous -- & she wishes to see me before her death -- But tho' my Brother knows I am penniless, not an offer of a Bank note to en[able] me to set off' (Letter 792, pp. 260-1; the 'red hot letter' is that of 11 May 1808 which survives only in George's transcript, see above).

Crucially, in George's letter there is no mention of their mother. This alone would seem to rule it out from being the one described to Southey. It is indeed a letter of self-vindication, but raises points that Coleridge specifically address in our letter, principally that instead of addressing his own behaviour he was peddling *The Friend*. Furthermore, George refers to three letters -- "you had but one view either to abuse me as in your first letter, or to use me, as in your two last"; which would fit in with the sequence as we have it, namely the letters of 2 April 1807, and those of 11 May 1808 and 9 October 1809; with George's response being written to the last of these. Nor indeed, can George's letter be described as in any way 'softened', ending as it does: "Except these subjects of complaint against me -- all of wch I aver to be either mistated or false -- your letter contains little but declamation wch showed your talents and temper at the time, but not your Sense"; and indeed the arresting opening -- "Polluted, as the best of us are, with selfishness" -- fits in well with the opening of Coleridge's letter -- "The state of emotion, into which the first sentences of your letter threw me".

Coleridge's letter is printed by Griggs, *op. cit.*, Letter 788, pp. 249-251.

My dear Brother The state of emotion, into which the first sentences
of your letter threw me, the interval of time between my perusal of them
and of the remainder, the reflections - & why should I recitate to say
what I had been a wretch indeed had I not done - the act of penance
that intervened - rendered it impossible for me to feel even an
momentary resentment, or even any grief not mixed with remorse.
Let me first say, earnestly intreating you not to suspect the least
intention of conveying a reproach - that but for the nature of
our post I should have sent off yesterday evening a letter informing
you that I had no need of the loan, I had begged for that one
of those persons to whom I had written in my dispatch had replied
the post^{man}. I had asked - and each of the three had replied
by taking the whole on himself. - I am not willing, in the
depth of my heart, to take upon myself of attribute to my own
last errors, your present mistake - But I fully believe, that
of all who have ever been acquainted with me, even my worst
enemy - if any such I have - would disclaim for me the conspiracy with
my habits or dispositions of the base motive, which you ascribe to
my having transmitted you the prospectus of the Friend. The
character of excessive carelessness about worldly interests,
the difficulty of acting at all even on motives of duty when
they have been clothed in the form of pecuniary advantages
for myself, is so well known to every human being who knows
me at all, even to those the most embittered against me for
faults of indolence, neglect or self-indulgence; that from my
meeting yourself I should have received the charge with a
smile instead of tears. Deeply wounded by very disrespectful
words used concerning me, and which, struggling as I have
been this life and still maintaining a character of holding
connections no ways unworthy of my family, I felt
more warmly than I ought - and wrote you a letter, the
contents of which I have lately forgotten as is commonly the
unfortunate case with things said or written in haste -
they are soon forgotten by the author & for ever remembered
by the receiver - but which, I doubt not, were an
unwise & in every sense improper letter. But - and
let my present on this copy be for the avowal of
the admission - God be my witness! I never uttered
a disrespectful word concerning you to another person, nor
even for a day together ever thought much of you
at you - without gratitude and remembrance of former
times. When therefore I commenced "The Friend", not doubting



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COLERIDGE (SARA, MRS SAMUEL TAYLOR)

Portrait miniature of Sara Coleridge, née Fricker, by Mary Matilda Betham, signed ("Matilda Betham") and dated 1809, showing her quarter-length facing to her right, wearing a white dress and white lace mantilla, watercolour on ivory within an oval, in a contemporary black gilt-mounted papier mâché frame, gilt hanging-clasp (matching Betham's portrait of her daughter), image 70 x 56 mm., [Greta Hall], [summer to early autumn] 1809

£8,000 - 10,000

€9,500 - 12,000

THE ONLY KNOWN PORTRAIT OF COLERIDGE'S WIFE SARA, DRAWN IN THE SUMMER OF 1809 AT GRETA HALL, GRASMERE, where she and her daughter were living with her sister, Robert Southey's wife Edith, and their family, following her final separation from Coleridge the year before.

Matilda Betham (1776-1852), the artist, had first come to Coleridge's notice as a poet when she published a volume of *Elegies* in 1797. This prompted some lines from Coleridge, 'To Matilda Betham from a Stranger', where he holds out the hope 'That our own Britain, our dear mother Isle,/ May boast one Maid, a poetess indeed,/ Great as th'impassioned Lesbian, in sweet song,/ And O! of holier mind, and happier fate'. Although self-taught as a painter, she exhibited two pictures at the Royal Academy in 1807-8 and at least one at the British Institution in 1811. Coleridge renewed his correspondence with her and managed to sit for his portrait in 1808, despite losing his way to her studio.

In the summer and autumn of the following year she visited the Lake District, staying at Greta Hall where she painted miniatures of the entire Southey family, as well as the present miniature and one of Sara's daughter (see the following lot). Our portrait is reproduced as the frontispiece to Molly Lefebure, *The Bondage of Love: a Life of Mrs Samuel Taylor Coleridge* (1986), and in the standard biographies of Coleridge by Holmes and others; see also Morton D. Paley, *Portraits of Coleridge*, 1999, pp. 45-8.

One detail of this portrait seems to have escaped notice. Sara is wearing white lace on her head. This is not a bridal veil – which would be singularly inappropriate under the circumstances – but rather a Spanish mantilla. As such it is a reminder that her sister Edith and brother-in-law, Robert Southey, had come to stay with her at Greta Hall the year before, where they were to remain for the rest of their lives. Robert had an uncle living in Portugal and had toured the country ten years earlier, becoming proficient in both Spanish and Portuguese; he and Edith spending a further year there at the beginning of the decade. After moving in with Sara and her daughter Southey wrote *Letters from England* (1807), the supposed work of an imaginary Spanish traveller, Don Manuel Alvarez Esprilla.



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COLERIDGE (SARA)

Portrait miniature of Sara Coleridge, daughter of Samuel Taylor and Sara Coleridge, afterwards Mrs Henry Nelson Coleridge, by Mary Matilda Betham, signed ("Matilda Betham") and dated 1809, showing her full-length, down on one knee and facing to her right, attired in a white lace bonnet and white dress, with pink silk shoes, holding a doll in a blue dress, watercolour on ivory within an oval, in a contemporary black gilt-mounted papier mâché frame, gilt hanging-clasp (matching Betham's portrait of her mother), image 70 x 56 mm., [Greta Hall], [summer to early autumn] 1809

£3,000 - 4,000

€3,600 - 4,800

A PORTRAIT OF THE INFANT DAUGHTER ABANDONED BY COLERIDGE, WHO IN LATER YEARS WAS TO KEEP HER FATHER'S REPUTATION ALIVE, depicted here at the age of five-and-a-half, holding her doll and in a pose of supplication – possibly, conscious or otherwise, as an implied rebuke by the artist (a woman herself who had long known the child's father and who a few months earlier had painted his portrait in London). Coleridge had abandoned his family, leaving Sara in the care of her mother, the year before: 'Although in many ways the most Coleridgean of Coleridge's offspring, Sara was first and foremost the daughter of Greta Hall, of Southey and Wordsworth and the indefatigable Mrs Coleridge, all of whom took responsibility for young Sara's education and helped to make her the resident wunderkind. By the age of twenty-three, she had mastered five languages and published two books, the first a translation from Latin, the second from medieval French' (Bradford K. Mudge, 'Telling Her Own Story: Sara Coleridge and the 1850 *Essays on His Own Times*', *The Coleridge Bulletin* No 2, Summer 1989, pp. 32-42).

In 1829 Sara was to leave the Lake District on her marriage in the face of family opposition to her first cousin, Henry Nelson Coleridge. With her husband, she edited and published *Table Talk* in 1835 and four volumes of *Literary Remains* between 1836 and 1839. After Henry Nelson's death in 1843, 'it was her vision, her labour, and her scrupulous research that kept her father's works before the public eye. After seeing the 1843 edition of *Aids to Reflection* through the press, the second volume of which included her own long essay 'On rationalism', Sara published *Biographia literaria* (1847), *Notes and Lectures upon Shakespeare* (1849), *Essays on his Own Times* (1850), and *The Poems of Samuel Taylor Coleridge* (1852). Each new edition was accompanied by a lengthy introduction or appendix in which Coleridge's theories were explicated, defended, or qualified. Her finest achievement was her edition of the *Biographia*, which took her four years and which continues to be acknowledged by modern scholars. Her introduction to that edition itself occupies almost an entire volume' (Mudge, *ODNB*).

Like the portrait of her mother, this miniature was painted by Matilda Betham while staying at Greta Hall in the summer and early autumn of 1809 and who had painted a portrait of her father in 1808 (see note to the previous lot). Sara later wrote of it: 'I wore a cap till I was eight years old. I appear in a cap, playing with a doll in a little miniature of me at that age [sic] by the sister of Sir William Betham, who also made portraits in the same style of my Uncle and Aunt Southey, my mother, Aunt Lovell, and cousins Edith and Herbert' (quoted by Mudge, *Sara Coleridge, a Victoria Daughter: Her Life and Essays*, 1989, p. 252).



290 (slope only)

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COLERIDGE'S WRITING SLOPE

Mahogany writing slope, fitted in pine, with brass handles, with holders for ink-wells, pen-rack and two internal drawers, and green baize covered slope, 175 mm. high x 485 mm. wide x 280 mm. deep, [late eighteenth or first quarter nineteenth century]

£6,000 - 8,000

€7,100 - 9,500

FAMILY TRADITION HOLDS THAT THIS WRITING SLOPE BELONGED TO COLERIDGE, coming into possession of his grandson and editor E.H. Coleridge, son of Derwent, along with the wedding spoons and clock in the present sale. Although such artefacts are notoriously difficult to date with any precision, it certainly seems to be of too early a date to have belonged to either of Coleridge's sons.

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COLERIDGE (HARTLEY)

Bible and Prayer Book given by Sara Hutchinson to Hartley Coleridge, the Bible inscribed by her on the title-page "S. Hutchinson to Hartley Coleridge/ 13th Oc.tr 1811" and the Book of Common Prayer "S.H. to H. Coleridge/ Oc.tr 13th 1811", Hunter, Blair & Bruce, Edinburgh, 1807, and Cambridge University Press, no date, both in matching wallet-style red morocco, *Prayer Book lacking front endpaper and flyleaf, other signs of wear and use*, 8vo, [Grasmere], 13 October 1811

£400 - 600

€480 - 710

A GIFT FROM COLERIDGE'S BELOVED 'ASRA', TO HIS FAVOURITE SON, presumably marking his confirmation into the Church of England. Sara Hutchinson – the 'Asra' of Coleridge's poems – lived with her sister, Mary Wordsworth, and brother-in-law at Grasmere (at this time at the Rectory), and Hartley Coleridge spent much of his time with them, especially when at school in Ambleside (both Sara and Hartley being buried in the same churchyard).

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COLERIDGE (HARTLEY)

Three autograph letters signed ("Hartley Coleridge" and "H. Coleridge"), to his uncle George, the first and longest letter written while an undergraduate at Merton and before Hartley had met his uncle or set foot in Ottery, describing himself as "when I came down from the north, a perfect child in respect of all practical things", giving news of his family ("...Mr Southey is, or has been in Flanders, seeing Brussels Jenappe, Waterloo &c. Mrs Southey, and her eldest daughter accompany him; I have heard lately from my mother, she is well; little Sara is not so strong as could be wished but is improving in her health. Derwent is still at Ambleside, and studies Euclid very diligently..."), and outlining his course of study ("...Herodotus, Aristotle's Ethics, and Poetics in Greek; Tully and Horace in Latin, and I intend to devote an hour every day to Mathematics, and an hour and a half to Latin composition, in which last I feel my self principally deficient..."); the second letter, written when a junior fellow at Oriel, giving news of his brother Derwent and cousins (especially George's son and namesake, then at Oxford); the third, opening with characteristic self-denigration: "The passion of shame, which ought to induce us to correct our faults, too often makes us persevere in them, as for instance I am ashamed to write to you, when I ought to be ashamed of not having written before – but the truth is, your last kind favour found me just setting off for town, and while there I was so much taken up with seeing present friends, that I am afraid the absent slipt my memory", and giving news of his family ("...I found my father on the whole pretty well, and left Derwent with him..."); autograph address leaves ("The Rev.d George Coleridge/ Ottery St Mary/ Devon"), postmarks and seals, 7 pages, *light spotting but overall in fresh and attractive condition*, 4to, Merton College and Oriel College, Oxford, 4 November 1815, 31 March and 20 April 1820

£1,000 - 1,500

€1,200 - 1,800

'A WORK, WHICH IS NOW FINISHED AND IN THE PRESS, CALLED, AUTO-BIOGRAPHIA LITERARIA' – EARLY LETTERS BY COLERIDGE'S ELDEST CHILD, and subject of his experiments in education: 'He was a remarkably precocious child, but Coleridge actively encouraged his inherent strangeness and powerful imagination. He watched and questioned him, trying to find in the behaviour of his child confirmation of his own theories of language and the imagination. Such overwhelming attention alternating with the bleakness of his father's frequent departures began to damage Hartley's ability to function in the real world' (Cherry Durrant, *ODNB*).

The first of these letters is of note not only for the vivid picture it provides of Hartley's social isolation, never even having visited his father's family in Ottery St Mary (a result of course of the row between the brothers, see their respective letters above); but also of the ties that existed with his father at the time of writing his *Biographia Literaria*: "You probably know, that I spent the vacation with my father in Wiltshire. He was busily employed during the whole of it, in a work, which is now finished and in the press, called, Auto-biographia Literaria, being a history of his own literary life and opinions, with remarks on some living writers, particularly Southey and Wordsworth, Afterwards he intends to bring out a Tragedy, and then he will devote his principal attention to the great, philosophical work he has been collecting materials for so long, a treatise on the Logos, human and divine, in which he purposes to confute the Socinians, and to defend the Doctrine of the Trinity and of Redemption. I have received a letter from him, since my return to Oxford, which took place on the 20th ult" (no corresponding letter is known to E.L. Griggs, *Letters of Samuel Taylor Coleridge*, iv).

None of these letters is published by G.E. and E.L. Griggs, *Letters of Hartley Coleridge*, 1937 (although Griggs presumably later had access), where only three letters predating that of 1815 and ten predating the others of 1820 are printed.

COLERIDGE (SAMUEL TAYLOR)

Pencil portrait of Coleridge, drawn from the life at Highgate by J. Kayser in 1833, showing the poet seated half-length with a cushion behind him, signed and dated by the artist below the image; with a note of provenance on the reverse, in the hand of E.H. Coleridge: "Pencil Sketch of S.T. Coleridge by J. Kayser of Kaserwerth – see S.T.C.'s Sonnet written in 1833 'To Kayser of Kaserswerth'/ Bequeathed to Derwent Coleridge by Mrs Joseph Henry Green in 1879"; in a contemporary gilt rococo revival frame, *very slight time-staining towards the edges but overall in fine and attractive condition, a few chips to the frame, wooden backing (unexamined out of frame), size of image 200 x 155 mm., overall 325 x 282 mm., Highgate, autumn 1833*

£15,000 - 20,000

€18,000 - 24,000

'WELL HAST THOU GIVEN THE THOUGHTFUL POET'S FACE!' – KAYSER'S PORTRAIT OF COLERIDGE, DRAWN FROM THE LIFE AT HIGHGATE IN 1833, and celebrated by Coleridge in his sonnet 'To the Young Artist Kayser of Kayserwerth':

Kayser! to whom, as to a second self,
Nature, or Nature's next-of-kin, the Elf,
Hight Genius, hath dispensed the happy skill
To cheer or soothe the parting friend's 'Alas!'
Turning the blank scroll to a magic glass,
That makes the absent present at our will;
And to the shadowing of thy pencil gives
Such seeming substance, that it almost lives.

Well hast thou given the thoughtful Poet's face!
Yet hast thou on the tablet of his mind
A more delightful portrait left behind—
Even thy own youthful beauty, and artless grace,
Thy natural gladness and eyes bright with glee!
Kayser! farewell!
Be wise! be happy! and forget not me.

The artist was identified by J.C.C. Mays as the J. Kayser (1813-53) who is listed by Thieme-Becker as coming from the then fledgling state of Belgium rather than Germany, although to judge by the script of the signature he was clearly a German-speaker. He was an itinerant artist and drew portraits of contemporaries in pencil and chalk, with a view to publishing a portfolio of pictures of renowned contemporaries, which however was never realized. For a full discussion, see Morton D. Paley, *Portraits of Coleridge*, 2001: 'Christian Kramm, the nineteenth-century compiler of a biographical dictionary of Dutch and Flemish artists, records that Kayser "was always travelling from place to place in order to draw portraits in crayon, but mostly in pencil and chalk, which were often well received and were fashionable". However, as Kramm represents him, Kayser was undone by his feelings of superiority and contempt for his clients... Yet we can imagine him at the age of 19 or so impressing Coleridge with his jaunty self-confidence. Coleridge evidently liked his young visitor and addressed a poem to him... [that] invokes the ideal of the portrait – making the absent present for the benefit of the parting friend, and suggests that Kayser has been successful in giving an illusory substance to his artistic image... Much as he liked the artist, Coleridge did not really like the portrait, or he allowed his friends to persuade him that he didn't. He wrote to E.F. Finden [the engraver] on 6 November 1833 that it had been "done very recently", and he described it as "a Likeness, certainly, but with such unhappy Density of the Nose & idiotic Drooping of the Lip, with a certain pervading *Wooden*[ness] of the whole Countenance, that it has not been thought Guilty of any great Flattery by Mr Coleridge's Friends". The problem, as so often with Coleridge's portraits, lay at least partly in the lower part of the face, and perhaps especially in the slightly opened mouth. Also, Kayser had not attempted to idealize his subject and had given his sitter no "poetic" attributes. The picture shows Coleridge as a tired, wan, even frightened-looking old man; it may simply have been too accurate' (No. 25 and pp. 100-4). This is the last known drawing of Coleridge. One was drawn a month or so later by Abraham Wivell for a published engraving, but the original has not been traced. Coleridge was to die the following August.

In his letter to Finden, Coleridge refers to this portrait as being with him 'at Highgate'. However at his death it did not pass, with his other pictures, to Anne Gilman, his landlady, but was bequeathed in 1879 by the widow of Coleridge's joint executor J.H. Green to Coleridge's son Derwent, implying either that Green paid for it or that it was given by Coleridge to him (Paley, p. 104). Since then it has remained in the possession of the poet's direct descendants, E.H. Coleridge, the Rev G.H.B. Coleridge, A.H.B. Coleridge, and the present owner. E.H. Coleridge reproduced it in his edition of his grandfather's letters (1895), and it has since been reproduced in many places, including the second volume of Holmes' life and the last volume of Griggs's edition of the letters.

This is one of only three original portraits of Coleridge remaining in private hands – leaving aside those whose whereabouts are unknown – the others being the watercolour by Matilda Betham (Paley No. 11) and the oil by Thomas Phillips (Paley No. 18); two others, listed by Paley as in private hands, have since been acquired by the Wordsworth Museum at Dove Cottage, namely the drawing by C.R. Leslie in the Roy Davids collection, sold at Bonhams in 2005 (£31,200) and that by George Dawe from the Chanter's House, sold at Sotheby's in 2006 (£40,680).





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COLERIDGE (SAMUEL TAYLOR)

Posthumous portrait of Coleridge seated in his attic bed-and-book room at No. 3 the Grove, Highgate, showing him seated at his table with a book in his hand and another lying on the floor, with portraits and other pictures on the walls, a standing bookcase to the right and a window beyond, through which the landscape visible from the Grove can be seen, *in watercolour with touches of varnish discernable, contemporary gilt frame, glazed, unexamined out of frame, size of image 230 x 300 mm., overall 400 x 475 mm., [?mid 1830s]*

£1,000 - 1,500

€1,200 - 1,800

COLERIDGE IMAGINED IN HIS 'SKY PARLOUR' AT HIGHGATE, an image acquired by his son Derwent Coleridge. On the reverse is a label in the hand of Derwent's son, Ernest Henry: "Water-colour drawing of the bedroom 'sky parlour' of S.T.C. at Highgate purchased by Derwent Coleridge for 30/- circa 1862-3. It differs from the drawing of Scharff lithographed for the Table Talk, which is now at Cheyne, Torquay"; with a label in another hand: "Coleridge the Poet in his Room...". The original watercolour by Sir George Scharff is now at the Coleridge Cottage, Nether Stowey. In our version, the figure of the poet has been added, corresponding to a woodcut in S.C. Hall's *A Book of Memories of Great Men and Women of the Age* (1871). Hall states that he 'submitted proofs of Coleridge to his son, the Rev. Derwent Coleridge', so it seems likely that Derwent allowed him to use this watercolour for the woodcut (Hall also corresponded with the first Lord Coleridge, sending him 'the poet's myrtle'; see the Coleridge Papers recently acquired by the British Library). The woodcut of Coleridge appears on the cover of Alan D. Vardy's *Constructing Coleridge: The Posthumous Life of the Author* (2010); see also Morton D. Paley, *Portraits of Coleridge*, 1999, pp. 123-4.

295•

COLERIDGE (SAMUEL TAYLOR)

GILMAN (JAMES) *The Life of Samuel Taylor Coleridge*, vol. 1 only [all published], *contemporary green morocco gilt, some slight rubbing and foxing etc.*, 8vo, William Pickering, 1838

£600 - 800

€710 - 950

SARA COLERIDGE'S COPY OF HER FATHER'S *LIFE*, inscribed by her on the title-page: "Sara Coleridge May 18th 1847", the front-end paper also bearing the ownership inscriptions of her daughter (and S.T.C.'s granddaughter), "Ellen Coleridge/ 1861", and her great-nephew (and S.T.C.'s great-grandson), "A.H.B. Coleridge/ Nov: 1945". This is the only volume of the biography to be published. Its author, James Gillman, was the doctor in whose household at Highgate Coleridge lived from 1816 until his death in 1834. See illustration at p120.

296•

COLERIDGE (SAMUEL TAYLOR)

The Poems of S.T. Coleridge, *contemporary calf, lacking spine label, joints repaired, some wear and signs of use*, 8vo, William Pickering, 1844

£1,000 - 1,500

€1,200 - 1,800

FAMILY COPY OF COLERIDGE'S POEMS, THE GIFT OF HIS WIDOW AND BELONGING TO ALL THREE OF HIS CHILDREN, in succession. The title-page is inscribed by Sara, Coleridge's daughter and editor, stating that it was bequeathed to her by Hartley: "Sara Coleridge Feby 1849. From Hartley" (he died on 6 January). It has then been inscribed on the facing page by Sarah and Hartley's nephew, E.H. Coleridge, son of Derwent: "This copy was acknowledged by Hartley to his mother, August 19. 1844: – 'I thank you...for the Poems, which are very nice and neatly printed, and contains some things I had not had before' – / It has long, the better part of my life, been in my possession./ Ernest Hartley Coleridge. Dec. 1. 1916". Sara has annotated page 317, with a note of first printing, and Ernest Hartley page 151, with a note describing a visit to Coleridge's honeymoon cottage at Clevedon in 1906. The contents page has been marked up in indelible pencil, evidently by Derwent, with sundry letters, numbers and dates in the 1850s (post-dating Sara's death); while a few corrections, to capitalization and the like, have been made to the text in pencil. Derwent edited his brother Hartley's works and, on the death of his sister Sara, took over her editorship of their father's works, a task continued by his son Herbert Nelson. The volume has remained in his family of the poet's direct descendants. See illustration overleaf.

297

COLERIDGE (HERBERT)

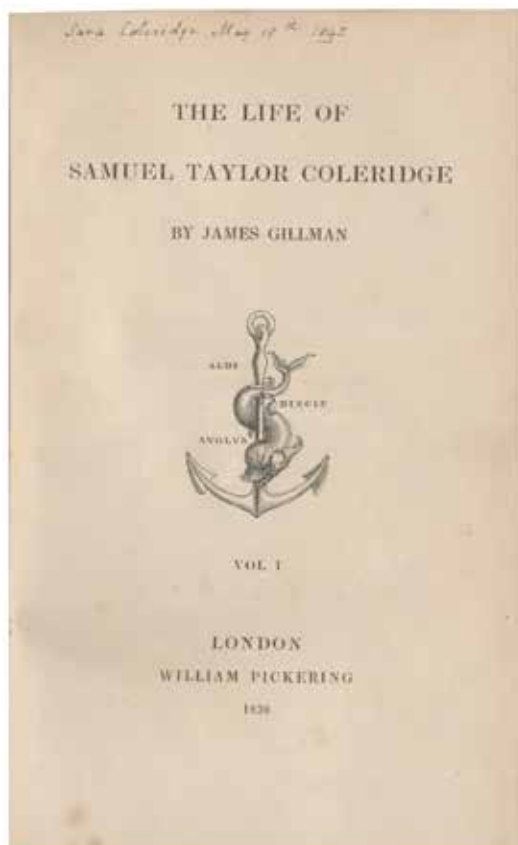
Portrait of Herbert Coleridge, son of Henry Nelson and Sara Coleridge, and grandson of Samuel Taylor Coleridge, by George Richmond, showing him half-length, elegantly attired in a brown frock-coat, holding a letter in his right hand, his left resting on the arm of a chair, looking slightly upwards to his left, with a blue sky and outline of a tree beyond, *watercolour over pencil with highlights in white body colour, on original mount and in original gilt wood-and-gesso frame, glazed, unexamined out of frame, some light discoloration where pasted down, wooden backing, note by E.H. Coleridge on reverse (see note below), size of image 372 x 285 mm., overall 768 x 675 mm., [c. 1848]*

£600 - 800

€710 - 950

A FINE PORTRAIT BY GEORGE RICHMOND OF HERBERT COLERIDGE, ONE OF THE PRICIPAL FOUNDERS OF THE *OXFORD ENGLISH DICTIONARY*. Herbert Coleridge was Henry Nelson and Sara Coleridge's only son. After distinguishing himself at Eton (under his uncle, Edward Coleridge) and Oxford (where he gained a double first in classics and mathematics), he followed in his father's footsteps and became a chancery barrister: 'As his private means were adequate to his needs he was free to devote his leisure hours to philology— Sanskrit, the northern tongues, and particularly the language and literature of Iceland. In February 1857 he was elected a member of the Philological Society... The society was then engaged, following a paper by Chenevix Trench, 'On the deficiencies in our English dictionaries', on a proposal for supplementing the two standard dictionaries of Johnson and Richardson, but in late 1857 Trench made proposals for a complete new English dictionary. Coleridge threw himself into this project with his characteristic enthusiasm, became its chief workman, and was appointed honorary secretary of a special committee 'formed for the purpose of collecting words and idioms hitherto unregistered', a post for which he was well fitted by his learning, literary facility, and methodical habits. His new duties, amounting to a general editorship of the work, involved a large correspondence with the numerous volunteer helpers. The results of his researches are embodied in his *Glossarial Index to the Printed English Literature of the Thirteenth Century* (1859), which he describes as 'the foundation-stone' of the proposed English dictionary. The scheme developed into the momentous *New English Dictionary* (later the *Oxford English Dictionary*)' (memoir by his sister, Edith Coleridge, revised by John D. Haigh, *ODNB*). According to the note on the reverse by his first cousin Ernest Hartley Coleridge, this portrait was drawn in about 1848, the year he went up to Oxford. He was to die in 1861, still only thirty, of consumption and is buried in the same grave in Highgate Cemetery as his father and mother, and his maternal grandparents, Sara and Samuel Taylor Coleridge. This portrait was presumably inherited by Ernest on the death of the Herbert's widow, there being no children of the marriage.

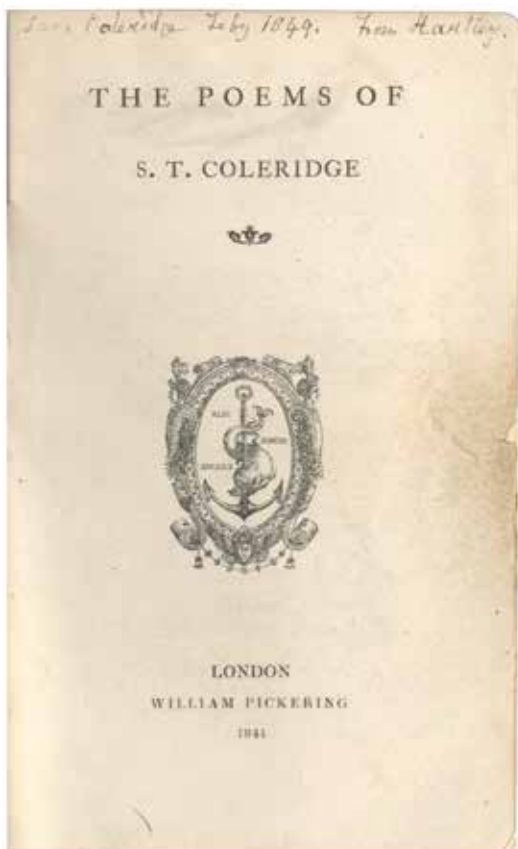
A variant of this portrait, among Herbert's mother Sara's papers at the Harry Ransom Humanities Research Center, Texas, is illustrated by Bradford Keyes Mudge, *Sara Coleridge, a Victorian Daughter: Her Life and Essays*, 1989 (medium unspecified – it appears to be an engraving); the same image is reproduced by Eleanor A. Towle, *A Poet's Children: Hartley and Sara Coleridge*, 1912, facing p. 208; the Harry Ransom Center also holds a letter by Richmond to his mother of 15 April 1848. See illustration overleaf.



295



297



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299

298

COLERIDGE FAMILY

Collection of four family silhouettes, comprising portraits of S.T.C.'s brothers Colonel James Coleridge (of Heath Court, later renamed the Chanter's House) and the Rev George Coleridge, wearing parson's bands (S.T.C.'s correspondent), of Francis George Coleridge, son of Colonel James (bearing the label of Miers & Field, the Strand), and Sarah Elizabeth Coleridge, *née* Rennell, wife of William Hart Coleridge, Bishop of Barbados (also by Miers & Field), *in the original black papier mâché frames with gilt suspending hooks, that of Colonel James lacking glass and slightly time-stained*

£400 - 600

€480 - 710

The silhouette of Colonel James Coleridge accords with the full-face portrait illustrated by Bernard, Lord Coleridge, *The Story of a Devonshire House*, 1905, facing p. 62; see also the Sotheby's sale of the contents of the Chanter's House, 24 October 2006, lots 6 and 216. Thirteen years older than the poet, the Colonel (as he was known in the family) was father of the dynasty of judges and other luminaries, whose papers were recently acquired by the British Library.

299

COLERIDGE FAMILY, INCLUDING HARTLEY and DERWENT

Collection of manuscripts, ephemera and photographs, including autograph verses by Hartley Coleridge "On the death of the new-born Twins" (written on the death of his sister Sara's twins, Florence and Berkeley, in 1834), in a later wrapper addressed to her; papers signed by Derwent Coleridge relating to his brother Hartley's estate, including a list of his debts and the official residuary account (including among his assets "The Value of one third part of the Copyright of the works of Samuel Taylor Coleridge Esq. re the Father of the intestate who died in 1834 having bequeathed his personal estate to his three children equally [at £100]/ D[itt]o of the Copyright of the intestate's literary works [at £30]"; and the certificate of administration, 1849; an autograph letter by Southey's daughter Katharine, writing from Lainbeck near Keswick, to her first cousin, Coleridge's daughter Sara, commiserating with her on the death of her brother Hartley in 1849 ("...as Herbert says very beautifully 'All seem so sorry as if he was the Child of the Whole Vale.' Dearest Sara I will say no more – dear Hartley's will be a 'living name' among those hills & Dales – the World has lost I think without comparison the first Poet of his generation..."); correspondence of William Rennell Coleridge, including letters to him by his father, W.H. Coleridge, Bishop of Barbados, his mother, Sarah Elizabeth, sister, Sarah Anne, John Duke, Lord Coleridge, and Edward Coleridge, letters by him when a child to his parents in Barbados and aunt Elizabeth, plus two Eton reports by Edward Coleridge; ecclesiastical certificates of George May Coleridge, son of STC's brother George; letters by Charlotte M. Yonge, seemingly to Sir John Taylor Coleridge; an off-print of STC's *Notes on Stillingfleet* (1875), one of thirty copies; unused scenic Lake District writing paper; E.H. Coleridge's retained draft of a letter to Gordon Wordsworth of 1908 ("...I received this morning a packet of most interesting Malta & other papers, which were I suppose left behind at Allan Bank 100 yr. ago..."), with a note of its (separate) provenance; an autograph note by Robert Southey to Henry Nelson Coleridge, and the memorial printing of Wordsworth's lines on Southey's monument ('Ye torrents, foaming down the rocky steeps...')

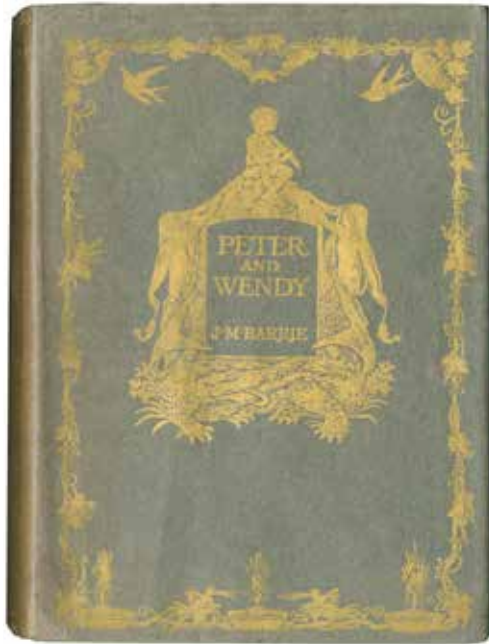
£1,000 - 1,500

€1,200 - 1,800

THE COLLECTON INCLUDES WHAT APPEARS TO BE A HITHERTO UNKNOWN DAGUERREOTYPE OF HARTLEY COLERIDGE: this shows an elderly white haired, and bewhiskered, gentleman, seated half-length, wearing a white upturned collar, broad black cravat, white shirt and dark frock-coat, facing to his left and bearing a stern expression (contained in the original velvet-lined fitted and clasped roan case, 53 x 43 mm). Family tradition holds that this shows Hartley, who died in 1849. Although this daguerreotype is not easy to read, the sitter certainly resembles Hartley, as shown in the only image of him as an adult of c.1845, reproduced in his *ODNB* entry, which was published as both an engraving and lithograph (and which might possibly itself derive from a daguerreotype).

The collection also includes an albumen carte-de-visite photograph of a smiling man looking down at an open book which family tradition also holds to be of Hartley. Once again this conforms with the 1845 engraving. It has however been heavily retouched in the negative, which suggests that it may be a re-photograph of a daguerreotype: the albumen print itself dates from the last quarter of the nineteenth-century and bears the studio stamp of the Grasmere schoolmaster and photographer, W. Baldry. The same retouched image is illustrated by Herbert Hartman, *Hartley Coleridge: Poet's Son and Poet*, 1931, facing p. 146, where it is captioned: 'Hartley Coleridge. From a daguerreotype furnished by Herbert Bell, Esq'.

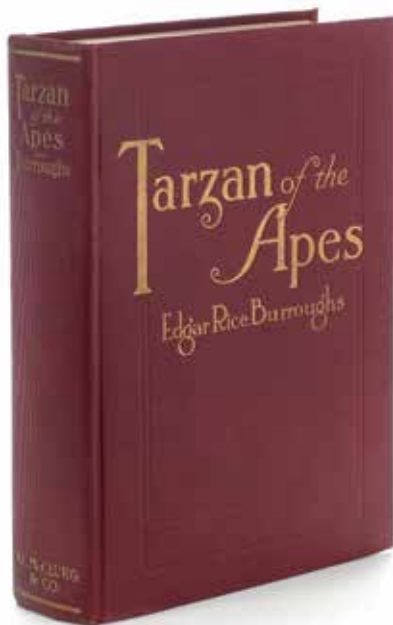
Also included in the lot is a gilt-highlighted silhouette of Derwent as a young man, with the label of J.H. Gillespie, in a black papier mâché frame (identification in a modern hand); an albumen cabinet photograph of Derwent in clerical dress by Maull of London; and an ambrotype of a bewhiskered gentleman, dating from the third quarter of the nineteenth century and possibly Coleridge's grandson and editor, E.H. Coleridge.



300



301



303



302

Other Properties

MODERN LITERATURE and SCIENCE

300•

BARRIE (J.M.)

Peter and Wendy, FIRST EDITION, *illustrations by F.D. Bedford (including frontispiece, pictorial title and 11 plates), text leaves with some foxing, publisher's pictorial cloth gilt, gilt stamped dust-jacket, spine dulled and frayed at edges with repair on verso at head, 4to*, Hodder and Stoughton, [1911]

£2,000 - 3,000

€2,400 - 3,600

THE FIRST FULL-LENGTH PETER PAN STORY, IN THE SCARCE DUST-JACKET.

301•

BILIBIN (IVAN YAKOVLOVICH, illustrator)

PUSHKIN (ALEXANDER) Skazka o Tsare Saltane [The Tale of Tsar Saltan], *chromolithographed illustrations (5 full-page) and decorations after Bilibin, publisher's chromolithographed pictorial wrappers, spine rubbed, oblong folio*, St. Petersburg, Expeditsii Zagotovleniya Gosudarstvennykh Bumag, 1905

£600 - 800

€710 - 950

The first edition illustrated by Bilibin, the illustrations relating to the set and costumes he designed for the Rimsky-Korsakov opera based on the same Pushkin poem.

302•

BILIBIN (IVAN YAKOVLOVICH, illustrator)

PUSHKIN (ALEXANDER) Skazka o zolotom petushke [The Tale of the Golden Cockerel], *chromolithographed illustrations (5 full-page) and decorations by Bilibin, publisher's pictorial wrappers, spine rubbed with slight loss, oblong folio*, St. Petersburg, Expeditsii Zagotovleniya Gosudarstvennykh Bumag, 1907

£600 - 800

€710 - 950

303•

BURROUGHS (EDGAR RICE)

Tarzan of the Apes, FIRST EDITION, FIRST ISSUE, *half-title, pictorial title, publisher's cloth gilt, facsimile dust-jacket, preserved in cloth case, 8vo*, Chicago, A.C. McClurg and Co, 1914

£1,000 - 1,500

€1,200 - 1,800

AN EXCEPTIONAL COPY OF THE FIRST EDITION OF THE FIRST TARZAN STORY. This is the first printing with "W.F. Hall Printing Co./Chicago" on title verso and without the acorn motif at the foot of the spine.

304•

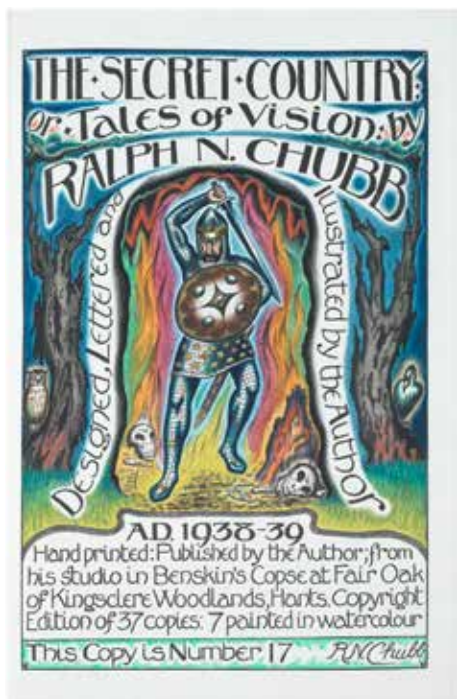
BURROUGHS (EDGAR RICE)

Tarzan of the Apes, AUTHOR'S PRESENTATION COPY, *inscribed on front free endpaper "To C Engelmann/ with best wishes/ Edgar Rice Burroughs/ Tarzana Ranch/ March 7 1922", WITH A TYPED LETTER SIGNED loosely inserted, frontispiece, publisher's green cloth, upper cover and spine lettered in black, dust-jacket with some repairs and slight loss at head of spine, 8vo*, New York, A.L. Burt, [c.1918]

£800 - 1,200

€950 - 1,400

EDGAR RICE BURROUGHS SEEKING TO ORDER 'TARZAN' CARNATIONS FOR TARZANA. Burroughs inscribed the book to Engelmann, horticulturist and carnation grower of Saffron Walden, some five weeks after writing to him on the recommendation of the Royal Horticultural Society: "...I was sent a clipping from the London Times in which was mentioned a variety of carnation exhibited by you that you called Tarzan... Thinking that I might be able to grow some of this on Tarzana... Is it possible to ship plants so great a distance? If so I wonder if you would be so good as to quote me a price". Loosely inserted with the one-page letter (on Tarzana Ranch headed notepaper and dated 31 January 1922) is a slim printed brochure, *British Horticultural Traders. American Trip 1911*, with portraits and brief biographies of eleven flower growers, including Englemann, "one of the originators of the British Carnation Society".



306

305

CHRISTIE (AGATHA)

Four autograph letters, three of which signed (as "Agatha Christie Mallowan" and "Agatha Mallowan"), to Basil L. Thompson, Chairman of Cheadle Council, and his colleague Mr Nuttall, discussing his pamphlet on Cheadle Town Hall, formerly Abney Hall ("...Abney was a landmark in my life, and though I am now 78 years of age I still remember it, and my visits there, quite distinctly...") and allowing him to quote from *The Adventure of the Christmas Pudding*, in one letter remarking that "*The Mousetrap* is really doing remarkably, and I never can get used to the fact" (this in 1968); the autograph letter declining a dinner invitation, as Sir Max has been unwell since getting back from Persia, 4 pages, engraved address, receipt-stamps and filing-holes, 8vo, Wallingford, 1968-1972

£500 - 700

€600 - 830

'ABNEY WAS A LANDMARK IN MY LIFE' – AGATHA CHRISTIE ON THE COUNTRY HOUSE THAT INSPIRED HER MURDER MYSTERY SETTINGS. Abney Hall was a large Victorian house near Stockport dating from 1842 and extended by Pugin, Armitage and others. It had been sold to Cheadle and Gatley Urban District Council in 1958 and converted into a town hall. The last private owner had been Agatha Christie's brother-in-law James Watts and she was a frequent visitor. As Vanessa Wagstaffe and Stephen Poole observe: 'Abney became Agatha's greatest inspiration for country-house life, with all the servants and grandeur which have been woven into her plots.

The descriptions of the fictional Styles, Chimneys, Stoneygates and the other houses in her stories are mostly Abney in various forms' (*Agatha Christie: A Reader's Companion*, 2004, p. 14). The first and second, expanded, editions of Thompson's illustrated pamphlet are included in the lot.

306*

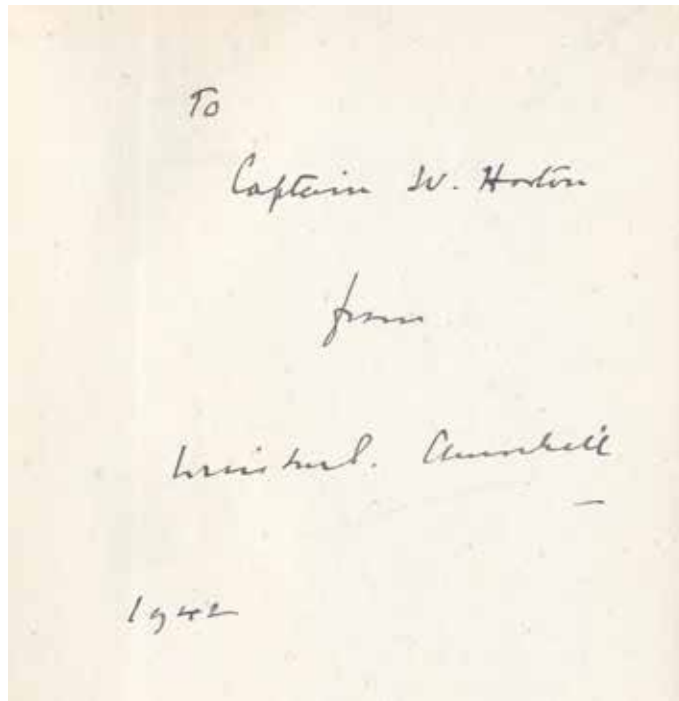
CHUBB (RALPH NICHOLAS)

The Secret Country. Tales of Vision... Designed, Lettered and Illustrated by the Author, FIRST AND ONLY EDITION, NUMBER 17 OF 37 COPIES, THIS HAND-COLOURED, additional notice on front free paper in red and blue ink "Caution. The coloured pages in this book are watercolours. This is Painted Copy No: 7B (1945)", lithographed throughout, hand-coloured pictorial title and frontispiece, 51 illustrations (2 hand-coloured), light spotting on 2 leaves, untrimmed, contemporary green half morocco, gilt lettered spine with raised bands, one compartment scuffed, folio (388 x 280mm.), Kingsclere Woodlands, Hants., by the Author, 1939

£1,000 - 2,000

€1,200 - 2,400

HAND-COLOURED COPY ONE OF CHUBB'S SCARCE, SELF-PUBLISHED URANIAN VISIONARY POEMS, "... & so come at last to a secret countrie... where at sunrise though shalt see the naked children playing upon the seashore". Published in an edition of 37 copies, of which 7 were hand-coloured, this copy is numbered "7B" and was coloured by the author in 1945.



309

307

CHURCHILL (WINSTON)

Autograph letter signed ("Winston S. Churchill"), to [R.A.] Saunders, apologising for not having answered his kind letter earlier ("...My plans are still uncertain, but I hope to be able to let you have a definite answer very soon..."); headed with a forwarding note by the recipient, signed "RAS", 1 page, blindstamped heading, light spotting and creasing, 8vo, Treasury Chambers, 9 November 1927

£600 - 800

€710 - 950

WRITTEN ON TREASURY BUSINESS, Churchill then being Chancellor of the Exchequer, and R.A. Saunders one of the Lords Commissioners of H.M. Treasury.

308•

CHURCHILL (WINSTON)

My Early Life, *later impression*, AUTHOR'S PRESENTATION COPY, "Inscribed by Winston S. Churchill, 1943" on front free endpaper, publisher's cloth, rubbed, 8vo, Macmillan, 1941

£600 - 800

€710 - 950

Provenance: Winston Churchill; Marjory, Lady Allen of Hurtwood (1897-1976, landscape architect and promoter of child welfare), inscription below Churchill's on front free endpaper (in 1943 she was President of the Nursery Schools Association of Great Britain).

309•

CHURCHILL (WINSTON)

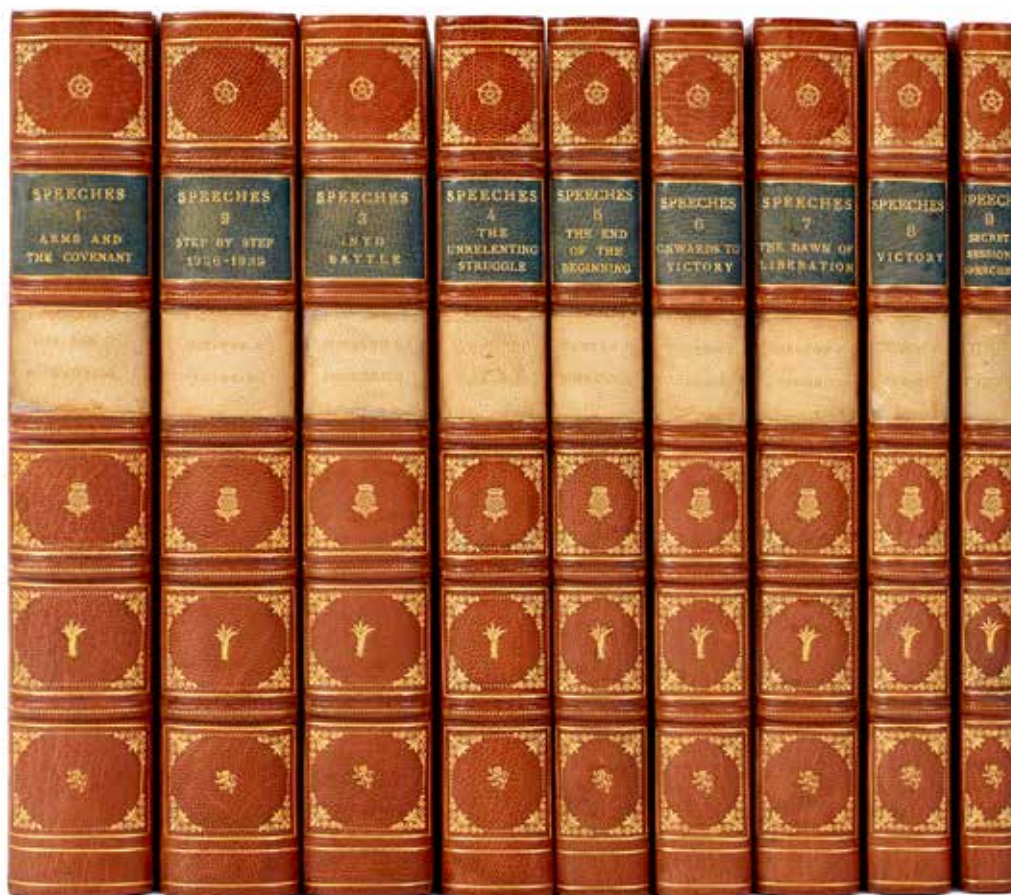
The Unrelenting Struggle. War Speeches, FIRST EDITION, AUTHOR'S PRESENTATION COPY, inscribed "To Captain W. Horton from Winston S. Churchill, 1942" on front free endpaper, photographic frontispiece, typed note on 10 Downing Street headed paper ("With the Prime Minister's best wishes for Christmas and the New Year, December 1942") loosely inserted, publisher's cloth, dust-jacket (defective) [Wood A89], 8vo, Cassell, 1942

£1,000 - 1,500

€1,200 - 1,800

Presentation copy from Churchill to William G. Horton, a staff photographer at "The Times" for thirty years. During the war he became the official photographer to Churchill, travelling with him on all visits, including his momentous meeting with President Roosevelt at the Atlantic Conference in 1941 (see Bonhams sale 19 June 2013, lot 159). Further images by Horton of Churchill can be seen on the Imperial War Museum's website.

Provenance: gifted to William G. Horton, the War Office's official photographer, and thence by descent.



311

310•

CHURCHILL (WINSTON)

Into Battle. Speeches, *tenth edition*, AUTHOR'S PRESENTATION COPY, *inscribed on front free endpaper "Winston S. Churchill. To Major W.G. Horton. With best wishes", frontispiece, publisher's cloth, dust-jacket (worn)*, 8vo, Cassell, 1943; together with another title by Churchill (2)

£1,000 - 1,500

€1,200 - 1,800

Provenance: gifted to William G. Horton, the War Office's official photographer, and thence by descent. For note on Horton's close connection to Churchill see previous lot.

311•

CHURCHILL (WINSTON)

[Speeches], 9 vol., FIRST EDITIONS, *uniformly bound in crushed red half morocco gilt by Sangorski & Sutcliffe, gilt panelled spines with blue and cream morocco labels, t.e.g.*, 8vo, Cassell, 1938-1946

£600 - 800

€710 - 950

An attractively bound set comprising: Arms and the Covenant; Step by Step 1936-1938; Into Battle; The Unrelenting Struggle; The End of the Beginning; Onwards to Victory; The Dawn of Liberation; Victory; and Secret Session Speeches.

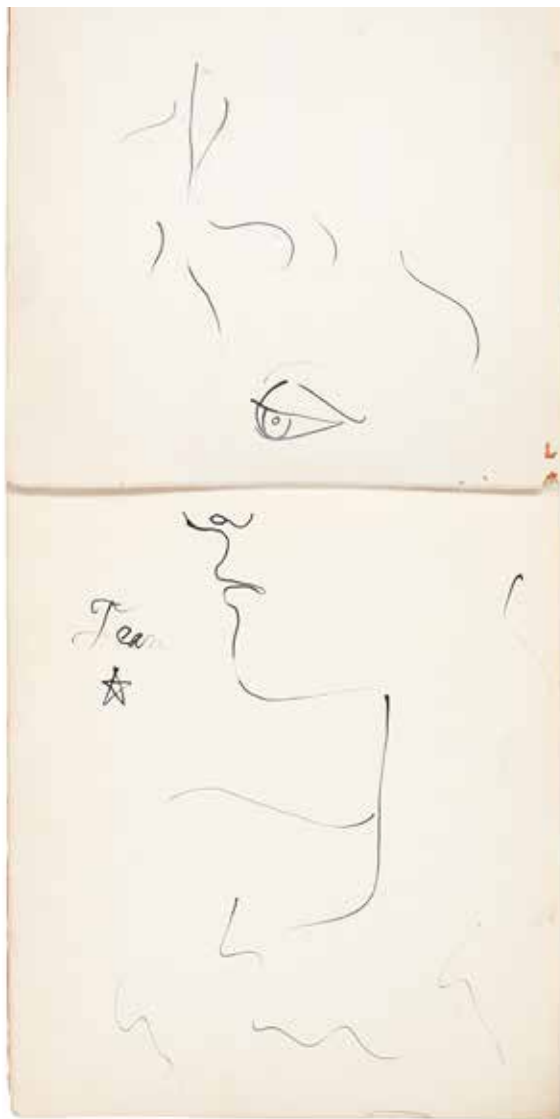
312•

COCTEAU (JEAN)

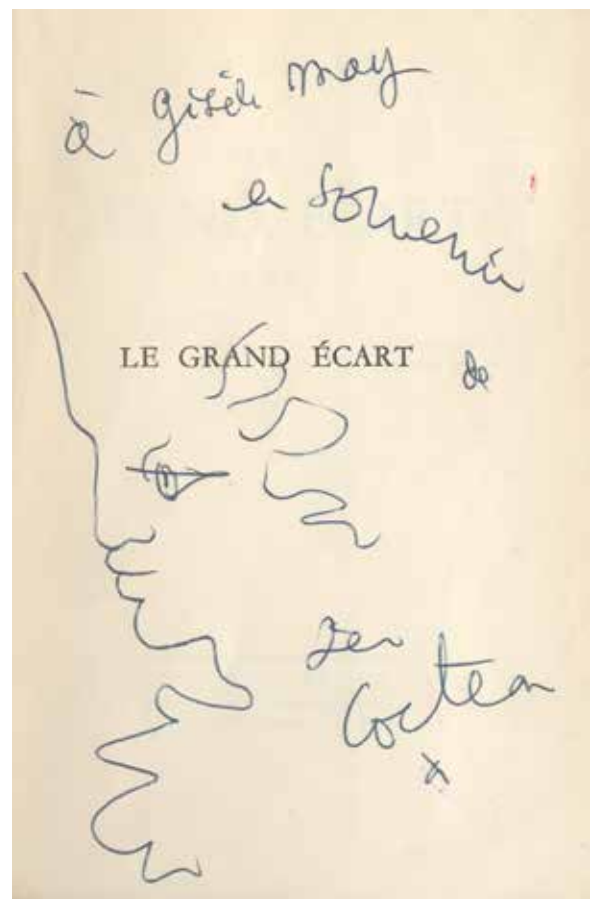
Autograph illustrated draft of and notes for a *causerie*, opening: "Mesdames, Mesdemoiselles, Messieurs, Cher amis./ Au fond c'est chers amis que je voudrais dire et rien d'autre, car j'ai toujours détesté l'admiration. Amitié. Excuse d'écrire, excuse de parler. Vous ne me voyez pas faisant une conférence, lisant un texte mort, hélas je me jette à l'eau. Je ne sais improviser. J'essaye..."; the first full opening featuring a drawing in black ink of an idealised male profile [? Jean Marais] signed "Jean"; written in a 'Selka' carnet croquis, the upper cover inscribed by Cocteau "Causerie", *nearly 40 pages, some light discoloration and minor worming to outer leaves, oblong 4to*, [? Vevey, Switzerland, 1938]

£2,000 - 3,000

€2,400 - 3,600



312



313

This attractive manuscript constitutes the draft of Cocteau's discursive lecture or talk and mixes notes to himself (as for example: "MOT DE PICASSO (lettre Anonyme)") with more fully realised text, attaining its own slightly hallucinogenic rhythm, as in: "Je ne parle presque jamais en public, depuis Collège de France. Belles Lettres. Refusé Oxford, Amérique, Espagne, Grèce, Russie etc. Pas signe de morgue. TRAC. Le Trac: citer Byron (Don Juan). Mal de mer. Ameur, mal de mer, trac. Pas les yeux, les visages, les vagues, un mélange, c'est le public...". It touches on many of his favourite themes such as surrealism, scandal, Max Ernst, Picasso, jazz, Louis Armstrong ("Hot! Horreur!"), "Histoire d'Orphée", Christ, Napoleon, "St Jean contre St Paul", cubism, Ramuz, etc.

The manuscript was acquired by Bill Chapman in 1954, during the course of writing a doctoral thesis on 'The Aesthetic of Jean Cocteau'. Included in the lot are three autograph letters by Cocteau to Chapman (1953), a transcript of and notes upon the *causerie*, and printed books including editions of *Escales* (1920, copy 2 of 440), *Le sang d'une poète* (1948), *Le chiffre sept* (1952), *Démarche d'un poète/ Der Lebensweg eines Dichters* (1953), *Appogiatures* (1953), and *La rose de François*.

313•

COCTEAU (JEAN)

Le grand écart, WITH AN AUTOGRAPH DRAWING OF A HEAD IN PROFILE, in post-war ballpoint pen, inscribed "À Gisèle May en souvenir de Jean Cocteau" on the half-title, with on the facing page an inscription in another hand to "la ravissante Gisèle", publisher's wrappers, spine defective, 8vo, Paris, Éditions Stock, 1923

£400 - 600

€480 - 710



314



315



316



317

314

DANCE - MARGARET MORRIS

An album of photographs illustrating Margaret Morris and her dance movement, *approximately 170 albumen and gelatin silver prints by Fred Daniels, H.S. Hare, Harold E. Barlow, W.H. Mears, D. Lynam, Bertram Park and others, various sizes (111 x 160mm., and smaller), most captioned in ink providing details of sitters, photographers etc., mounted up to 8 per page, a watercolour entitled "Moonlight", advertising, cuttings and other ephemera relating to Morris, half morocco, worn with some loss to spine and upper cover near detached, folio, [1922-1927]*

£600 - 800

€710 - 950

Margaret Morris (1891-1980) was a dance teacher who pioneered a dancing style focusing on free, expressive movement. She sought to emphasise natural bodily formations in opposition to the formal physical demands of ballet, many of the poses evolving from poses she found on Classical Greek pottery. "Many of the avant-garde ideas which she put forward in the 1920s and 1930s have become part of the vocabulary of modern dance" (Pam Hirst, *ODNB*).

In the early 1920s Morris established "Educational Schools" combining regular educational subjects and professional training in dancing, and emphasising the health-giving application of dance exercises. In 1928 she published *The Notation of Movement*, detailing her system. The present album was obviously compiled by a close companion of Morris, the majority of the photographs depicting Morris and her students striking their stylised poses (in elegant dress) at summer schools and performances between 1922 and 1927. Includes Harlech Summer School (1922), images in the photographer Fred Daniels' studio, Somerville in Taunton (1923), performances of "Gypsy Dance", "Sailors Hornpipe", and "The Girls", and summer at Pas de Calais (1927).

315•

DURET (THEODORE)

Manet and the French Impressionists, *4 original etchings by Renoir (2), Manet, and Morisot, illustrations, publisher's cloth gilt, t.e.g., 4to, Grant Richards, 1910*

£800 - 1,200

€950 - 1,400

316

EDISON (THOMAS ALVA)

Photograph signed ("Thomas A Edison") and inscribed to Dr [Walther] Bruck, showing him half-length, directly facing the camera and wearing a frock coat, the photograph by J.M. White & Co of Port Huron, Michigan, *albumen cabinet card, with decorative studio address on the reverse, mounted (just covering the edges), but overall in fine, fresh and attractive condition, size of image within mount 135 x 95mm., [c.1893]*

£600 - 800

€710 - 950

EDISON AT THE TIME HE OPENED THE WORLD'S FIRST FILM PRODUCTION STUDIO. The Library of Congress dates this portrait of Edison to c. 1893 – this being the year that saw, on 9 May, the first public demonstration of the first truly practical movie camera, W.K.L. Dickson's Kinetoscope which had been built under Edison's supervision, and the opening of the world's first film production studio in the grounds of Edison's West Orange laboratory, which went into commercial production the following year. The recipient of this fine print was an eminent dentist and pioneer of the use of porcelain tooth fillings.

317

EINSTEIN (ALBERT)

Typed letter signed ("A. Einstein"), in German, to Dr R.L. Worrall, agreeing with him that: "All physics is *realistic* in so far as it starts from the hypothesis of a reality which is independent of perception and thought. It is *no longer materialistic* in as much as it does not acknowledge matter as the irreducible conceptual basis of the physical theoretical system" [translation], *1 page, on headed paper ('Albert Einstein'), small tape-stain at foot and minor tear along fold, further tape-stains to the reverse, 4to, Berlin, 18 March 1930*

£2,000 - 4,000

€2,400 - 4,800

'ALL PHYSICS IS *REALISTIC* IN SO FAR AS IT STARTS FROM THE HYPOTHESIS OF A REALITY WHICH IS INDEPENDENT OF PERCEPTION AND THOUGHT' – Einstein on physics and the its basis in the perception of reality. This striking letter is addressed to Ralph Lyndal Worrall of the Royal Society of Medicine, who in 1933 was to publish *The Outlook of Science: Modern Materialism* for which he was at this time canvassing opinion among the scientific and philosophical community. The *Nature* reviewer was to describe the book as a 'useful and provocative work' in which 'the author denounces the idealistic tendencies of modern science and pleads for a revival of philosophical materialism'; noting that Worrall includes in it a 'series of well-chosen quotations from leading physicists and biologists', which he takes as a basis 'for a searching criticism of their idealistic point of view' (133, 48-48, 13 January 1934). A photocopy of this letter is held by the Meitar Collection and the text quoted on their website.

A translation and other correspondence are included in the lot.

For other letters to Worrall, by Freud, Planck and Wells, see below.



320

318

EINSTEIN (ALBERT)

Typed letter signed ("A. Einstein"), in English, to Mrs Margaret Brackenbury, of St Perrins, Amherst Gardens, Hastings: "I thank you very much for your kind letter and for the Holy Book you sent me. Doubting that I am as good as you believe I am/ I am returning cordially your kind wishes", 1 page, blindstamped address, 4to, Princeton, 8 May 1954

£1,000 - 1,500

€1,200 - 1,800

'DOUBTING THAT I AM AS GOOD AS YOU BELIEVE I AM' – EINSTEIN SENDS THANKS FOR A BIBLE. He was to die just under a year later, on 18 April 1955. Four months earlier, on 3 January 1954, HE had written in what has become a famous letter to the philosopher Erik Gutkind, after reading his book *Choose Life: The Biblical Call to Revolt*: 'The word God is for me nothing more than the expression and product of human weakness, the Bible a collection of honorable, but still purely primitive, legends which are nevertheless pretty childish'. But his views were nuanced, and it might be said that it was more religion as made explicit in the Bible that he rejected rather than religion itself. For he wrote in another letter in that last year of his life: 'It was, of course, a lie what you read about my religious convictions, a lie which is being systematically repeated. I do not believe in a personal God and I have never denied this but have expressed it clearly. If something is in me which can be called religious then it is the unbounded admiration for the structure of the world so far as our science can reveal it' (24 March 1954, *Albert Einstein the Human Side*, edited by Helen Dukas and Banesh Hoffman, 1981, p. 43). When asked if he believed in the God of Spinoza, he replied: 'I can't answer with a simple yes or no. I'm not an atheist and I don't think I call myself a pantheist. We are in the position of a little child entering a huge library filled with books in many different languages. It does not know how. It does not understand the languages in which they are written. The child dimly suspects a mysterious order in the arrangement of the books but doesn't know what it is. That, it seems to me, is the attitude of even the most intelligent human being toward God. We see a universe marvelously arranged and obeying certain laws, but only dimly understand these laws. Our limited minds cannot grasp the mysterious force that moves the constellations' (Denis Brian, *Einstein: A Life*, 1996, p. 186).

A Bible inscribed by him and his wife, Elsa, was sold in our New York rooms on 25 June this year, lot 3179 (\$68,500).

319

EINSTEIN (ALBERT)

Typed letter signed ("Albert Einstein"), to Messrs Allen & Hanbury of Bethnal Green, sending "My kind thanks for your sweet gift which is being enjoyed by the whole household", 1 page, *blindstamped address, some worming paper losses, not affecting text, 4to*, Princeton, 15 July 1954

£600 - 800

€710 - 950

The "sweet gift" referred to was a tin of Allen & Hanbury's 'Allenburys' Glycerine and Black Currant Pastilles. Sold on behalf of a descendant of an employee of the firm.

320

EISENHOWER (DWIGHT D.)

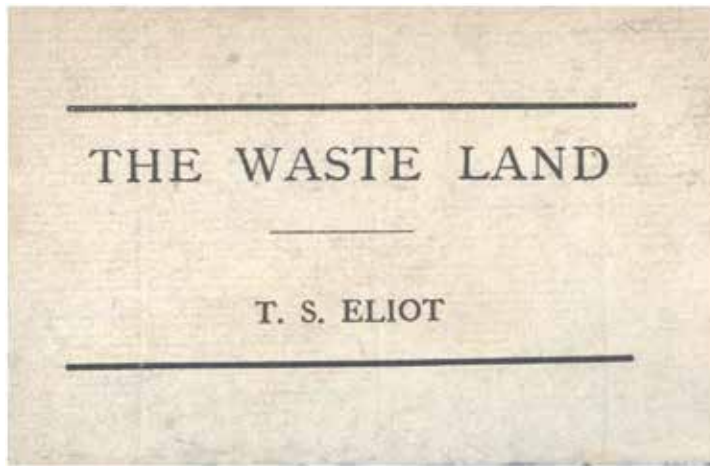
Typed letter signed, as Commander-in-Chief of the Allied Armies, to General Alexander, Commanding 18th Army Group, sending congratulations to the Eighth Army; framed with other messages to Alexander (see note below), 1 page, *unexamined out of frame, some very slight fading of ink to the Eisenhower letter, more so in the others, folio*, Allied Force Headquarters, 1 April 1943

£1,500 - 2,000

€1,800 - 2,400

EISENHOWER AS COMMANDER-IN-CHIEF CONGRATULATES MONTGOMERY AND THE EIGHTH ARMY FOR THEIR RECORD OF VICTORY SINCE THE BATTLE OF EL ALAMEIN, through the intermediary of his deputy and Montgomery's commanding officer, General Alexander, Commander-in-Chief Middle East, who has docketed the letter "Gen Monty to see/ H.R.A.": "I have just returned from a very brief visit to the Eighth Army Headquarters. While I had very little opportunity for observing any portion of the Ground Forces, other than through contact with the Senior Commanders, it was obvious on all sides that a high degree of discipline, morale and battle efficiency characterized the whole force./ I congratulate you and, through you, the Eighth Army Commander and all his officers and men on the magnificent fighting machine that has been produced, and whose excellence is proved by its long record of victory since last October". The previous October had of course seen the opening stages of Montgomery's great victory at El Alamein, fought between 23 October and 11 November 1942. The letter has also been marked in red crayon that a copy should go to the Eighth Army and in pencil that this has been done on 7 April. Eisenhower's praise of Montgomery's achievement was not mere rhetoric. Even before El Alamein the transformation that he wrought on the Eighth Army astonished the allied command: '[when Churchill] returned to the desert on 19 August 1942, the "complete change in atmosphere" was so marked that Churchill could hardly credit the transformation. Brooke was equally surprised. "I knew my Monty pretty well by then", he wrote later, "but I must confess I was dumbfounded by the situation facing him, the rapidity with which he had grasped the essentials, the clarity of his plans, and above all, his unbounded self-confidence—a self-confidence with which he inspired all those that he came into contact with" ... Montgomery's achievement, then, was to refashion a dispirited and defeated Eighth Army, and make it the most victorious allied army of the war in north Africa, legendary in its morale to the point that there was virtually no sickness or absenteeism; everyone wanted to fight' (Nigel Hamilton, *ODNB*).

Included in the lot, and in the same frame, is the 'secret' teleprinted message from the King of 4 November 1942, congratulating Alexander and his fellow officers, Tedder, Montgomery and Coningham on the Battle of El Alamein ("...the EIGHTH ARMY magnificently supported by The Royal Air Force and units of The Royal Navy, has dealt the Axis a blow of which the importance cannot be exaggerated..."); Alexander's initialled draft of his typed special order of the day for 13 May 1943, the day the North African Campaign came to an end and the Axis forces surrendered, congratulating Allied forces in the Middle East, the 18th Army Group, on their victory; a letter signed by Harold Macmillan, as Resident Minister at Allied HQ, to Alexander, thanking him for his hospitality in his camp in 1943 ("...the atmosphere so different from the heated and chaotic conditions of the town where we strive to do our work amidst so many conflicting ambitions and intrigues..."); and a letter signed by Lieut-General Sir Oliver Lease from the advance TAC HQ, to Lieut-Colonel Cunningham, asking him to convey thanks to Alexander, 1944. Also in the frame is a printed note of provenance, stating that this group of documents was given to Vivian Esch (ex. 11th Hussars) by Lieut-Colonel W.M. (Bill) Cunningham, formerly Military Assistant to Field Marshal Alexander.



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321•
ELIOT (T.S.)

The Waste Land, first English edition, occasional spotting, last leaf unopened (leaving list of "previous publications" and rear pastedown conjoint), publisher's blue marbled paper boards, printed label on upper cover (Gallup's state 2 of 3, with single line rules; no priority), lacks spine, rubbed [Gallup A6c], 8vo, Richmond, Printed and Published by Leonard and Virginia Woolf at the Hogarth Press, 1923

£1,000 - 1,500

€1,200 - 1,800

One of approximately 460 copies printed by Leonard and Virginia Woolf at The Hogarth Press.

Provenance: James Wood (1889-1975, artist), pencil name on front free endpaper, with several manuscript notes loosely inserted.

322
FLEMING (IAN)

Typed letter signed ("Ian Fleming"), to Terry Wing, replying to a fan letter from a twelve-year-old schoolboy and answering some of his questions ("...you are right in thinking that Dr. No is the sequel to From Russia With Love..."): confirming that he does indeed do a lot of travelling ("...one can't really write truthfully about places one hasn't seen for one's self, having been in Naval Intelligence during the war, I do know something about spies and spying..."), telling him about his car ("...I am at present driving a Ford Thunderbird which I have had for two years, but I am in the process of changing to a very new model, the Studebaker Avanti, with a top speed of 174 and acceleration from 0 to 60 in 6.5 seconds..."), complimenting him on his pluck ("...So far as your future is concerned I shouldn't bother to try and emulate James Bond. You are already an adventurous chap with plenty of guts or you wouldn't be writing to authors out of the blue at the age of 12 and a bit!..."), and "As a prize for your enterprise (bad English that!)" sending a signed copy of his last but one book, *1 page, engraved heading, light coffee-staining on the reverse just showing through, but overall in sound and attractive condition, 4to, 4 Old Mitre Court, Fleet Street, 21 June 1962*

£1,000 - 1,500

€1,200 - 1,800

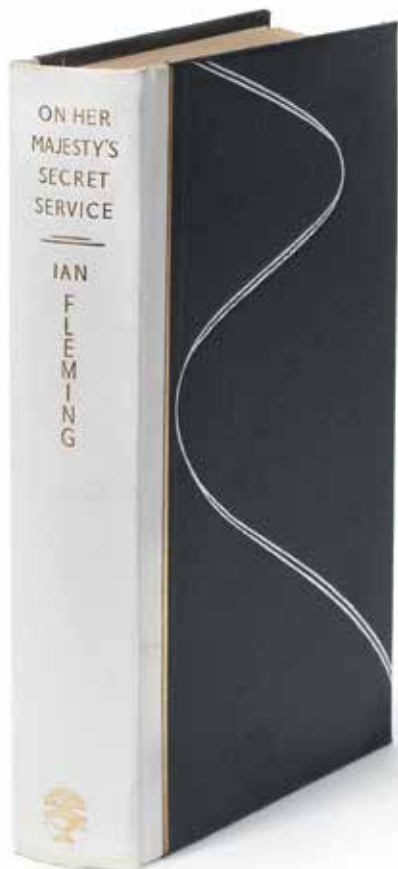
'I SHOULDN'T BOTHER TO TRY AND EMULATE JAMES BOND. YOU ARE ALREADY AN ADVENTUROUS CHAP' – a delightfully revealing letter in which Ian Fleming compliments a schoolboy admirer and gives him details of his own glamorous lifestyle of travel and fast cars, letting slip the admission that he does "know something about spies and spying". The first of the Bond films, *Dr No*, was to appear that autumn.

323•
FLEMING (IAN)

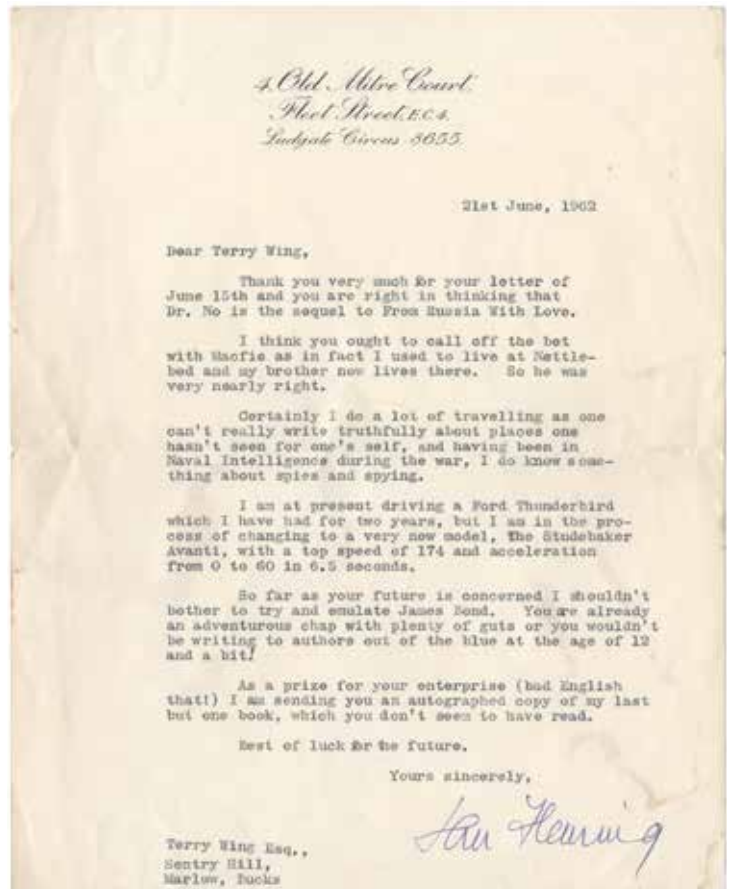
On Her Majesty's Secret Service, FIRST EDITION, NUMBER 11 OF 250 SPECIAL COPIES, SIGNED BY THE AUTHOR, colour frontispiece portrait of the author, publisher's quarter vellum gilt, t.e.g., acetate wrappers (loss at head of spine), 8vo, Jonathan Cape, 1963

£3,000 - 4,000

€3,600 - 4,800



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324

FREUD (SIGMUND)

Autograph letter signed ("Freud"), in German, to Dr R.L. Worrall, thanking him for his interesting letter, from which he has learned much, and answering some of the points raised: "I know that my comments on Marxism are no evidence either of a thorough knowledge or a correct understanding of the writings of Marx and Engels. I have learnt since – very much to my satisfaction – that both in no way denied the influence of ideas and superego-structures. That invalidates the main contrast between Marxism and psycho-analysis which I had believed to exist. As to the 'dialectic', I am no clearer, even after your letter./ For the evidence of the hypothesis of the human primal horde I must refer you to my sources, Darwin and Atkinson. I have no other arguments than theirs. Naturally I accepted from psycho-analytical experience and what it would have led one to expect"; adding that "I do not quite grasp the bearing of your question about the nature of Id. As far as I understand it I should answer in the affirmative" [translation by Ernest Jones], 2 pages, on headed paper ('Prof. Dr. Freud'), smudge to ink, tape-stains at edges especially overleaf, weak at fold, folio, Vienna, 10 September 1937

£2,000 - 4,000

€2,400 - 4,800

FREUD ON MARX AND ENGELS, DARWIN, PSYCHOANALYSIS, THE PRIMAL HORDE, THE SUPER-EGO AND THE ID: Worrall had written to Freud querying his statement in *New Introductory Lectures* that Marxism attributes social change solely to economic forces, whereas he believed Marx and Engels took full account of social history and psychological factors; he also raised the subject of Hegel's Absolute Ideal, and enquired whether Freud's concept of an 'old man of the tribe' relationship in prehistory, as giving rise to the Oedipus Complex, derived from Atkinson's interpretation of Darwin – and specifically if the mental qualities characteristic of the Id are of prehuman rather than of human origin (see the copy of Worrall's letter to Ernest Jones, included in the lot, along with Jones's translation; also included in the lot is correspondence between Worrall and K.R. Eissler of the Sigmund Freud Archives, New York).

When he wrote this letter, Freud was already suffering from the cancer that was to kill him: he tells Worrall that his letter "deserve[s] a comprehensive answer" but explains that "to do that by hand would be too great an effort for my eighty-one years" and that "a personal discussion would be a pleasure for me". Six months later, Austria was absorbed into the German Reich, and three months after that Freud escaped to England, where he was to die in September 1939. See illustration overleaf.

PROF. DR. FREUD

11. Sept. 1921

Sehr geehrter Herr

Ich habe Ihnen für einen interessanten Brief zu danken aus dem ich manches interessant habe. Er würde eine eingehende Betrachtung verdienen aber auf schriftlichem Weg wäre es mir indessen für meine Blätter eine persönliche Arbeit. Bitte ich Sie, die persönlichen kurzen Bemerkungen nachfolgenden Aufzeichnungen. Ich weiß meine Aussagen werden für die geistliche Welt noch für die geistliche Welt der Schriften von Hegel und Engels. Ich habe Sie freudig im Grunde zu meiner Befriedigung erfahren, dass beide den Einfluss von Ideen und Leben haben. Ich bin sehr dankbar für das Hauptstück des Gegensatzes zwischen Hegel und Engels. In Bezug auf die geistliche Welt habe ich auch nach Ihrem Brief sehr klarer. Ich würde der Annahme über die menschliche Natur muss ich auf meine Beweismittel von Darwin und Altkirchen verweisen.

1324

POONA- I used to make regular trips to catch Pruss in the Irrawaddy! You must try the same when the Saps clear out.

Life in England is much the same with everyone very optimistic. The Rubik certainly is getting the biggest looking of its life. How anyone can think it - I don't doubt.

Well Peter give any of the boys you may see my love and All the best to you.

Yours truly,
P. P. P.

1325

Capel-y-ffin, St. Augustine's Bay 1932



My dear Peter. I hope you are quite well. Thank you and Michael & Susan very much indeed for your letters on my birthday. Love from uncle Eric. I am having a rest here - as you see.

1326

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GIBSON (GUY, VC, DSO, DFC)

Autograph letter signed ("Guy P Gibson"), to Flight-Lieutenant Cecil Wilfred 'Ginger' Parkins ("My Dear Ginger"), at RAF Indian Command, telling how nice it is to hear from him again and gossiping about old times ("...I'm afraid Cranfield is not the same gay place it used to be. I must say G/c F.G. was a wizard for parties. So old Pauline is out Eh? I hope some-one married her!..."), and reminiscing about his Indian boyhood ("...I'm sure you must love India! It's not a bad place – Now when I was in POONA – I used to make regular trips to catch Prawns in the Irriwaddy! You must try the same when the Japs clear out..."); he then passes on war news ("...Life in England is much the same with everyone very optimistic. The Ruhr certainly is getting the biggest bashing of its life. How anyone can stick it – I just don't know..."), and ends: "Well Ginger give any of the boys you may see my love/ and all the best to you"; with autograph stamped envelope, marked by Gibson: "Sender. W/c G.P. Gibson, V.C.", 2 pages, very light dust-staining and spotting, 4to, "Royal Air Force/ Bomber Command/ 26. 6. 43"

£2,000 - 3,000

€2,400 - 3,600

'THE RUHR CERTAINLY IS GETTING THE BIGGEST BASHING OF ITS LIFE. HOW ANYONE CAN STICK IT – I JUST DON'T KNOW' – GUY GIBSON WRITES TO AN R.A.F. CHUM AFTER THE DAMBUSTERS RAID. This had taken place five weeks earlier, on 16 May; Gibson being awarded the Victoria Cross on 28 May. At the time he wrote this letter he was still in command of 617 Squadron, which had been formed that March with the specific aim of attacking the dams in the Ruhr. But he had to relinquish his command on 3 August as by then his fame had made him too valuable an asset to risk. Having accompanied Churchill to Canada and subsequently served as a staff officer, he eventually persuaded a reluctant 'Bomber' Harris to allow him to return to active service, only to be killed coming back from his initial mission in September 1944. His celebrated memoir, *Enemy Coast Ahead*, was to be posthumously published in 1946 and filmed as *The Dam Busters* in 1955. Since when he has, as David Gunby puts it, 'achieved near-legendary status' (ODNB). This is the only autograph letter by him of which we can find record that has appeared for sale (ABPC listing only two dictated letters).

The recipient of this letter, Cecil 'Ginger' Parkins (1911-1958), had written to congratulate his friend from India, where he was then stationed. He is recorded as having been gazetted Aircraftman, 2nd Class, in 1940, and Pilot Officer in 1941. He is known to have been stationed at RAF Cranfield for some time, the family holding letters from the officers mess there dating from 1941; and he appeared that year in a photograph printed in the *Tatler* captioned 'Headquarters Staff at an RAF Station – Somewhere in England'. Other family letters show him to have still been there in January 1943. Soon afterwards he was posted to India, and was in command of No 35 PTC RAF Peshawar in 1944-1945. He subsequently took command of the Calcutta RAF Transit Camp, and was Squadron Leader at No 35 PTC RAF, Calcutta, in 1945 (further details, supplied by the family, are included with the lot). It is uncertain when he and Gibson first met; but as this letter makes clear they overlapped at Cranfield, where Gibson was stationed as Chief Flying Instructor from December 1941 till April 1942. Family tradition holds that he served as Gibson's best man in 1940, but neither we, nor they, have been able to verify this. He is, however, mentioned, in *Enemy Coast Ahead*, as having flown Gibson 'to the north of England', in March 1942.

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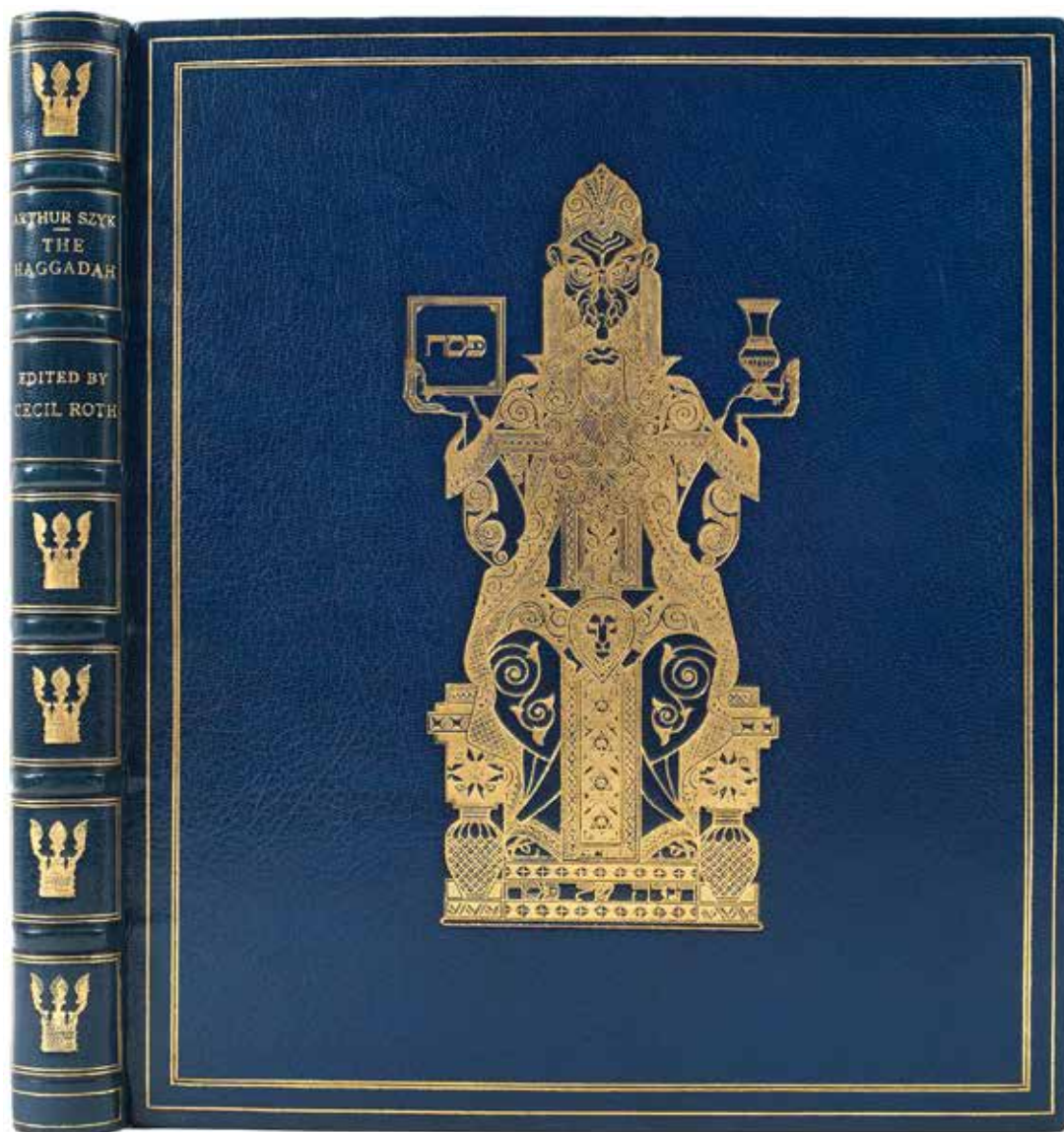
GILL (ERIC)

Illustrated autograph letter signed and subscribed "Love from uncle Eric", to his nephew Peter, thanking him and Michael and Susan for their letters on his birthday; with the postscript "I am having a rest here – as you see"; with autograph address overleaf ("Messrs. Peter & Co. Ltd."), and neatly folded for delivery, 1 page, tipped onto a leaf, 230 x 180 mm., Capel-y-ffin, St Augustine's Day [28 August] 1932"

£600 - 800

€710 - 950

A FINE SELF-PORTRAIT OF ERIC GILL AT CAPEL-Y-FFIN, showing him sprawled on his back, in his customary belted tunic and leggings, his spectacles on the grass beside him and a gravestone marked "R.I.P." at his feet, beyond him trees and the old monastery buildings, with the distinctively-shaped hill of Y Twmpa behind. Gill and his followers had lived, in considerable discomfort, at the former monastery from 1924 to 1928 before decamping to his final home at Piggotts. The years at Capel-y-ffin had been among his most productive. In 1935 his daughter Betty Pepler opened a girls school there. This charming letter is illustrated by Walter Shewring, *Letters of Eric Gill* (1947), facing p.274.



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HAGGADAH - ARTHUR SZYK

The Hagadah. Executed by Arthur Szyk, edited with an introduction by Cecil Roth, text in Hebrew and English (printed in Plantin type), the Hebrew text on 48 leaves printed in colours with pictorial decorations after Szyk, decorative initials, printed on one side of leaf and uncut throughout, original blue picorial morocco gilt by Sangorski & Sutcliffe, covers gilt-blocked with figure of Jehovah, full-page illustration of Moses supporting the Ten Commandments on paste-downs, t.e.g., FINE COPY, 4to, [The Sun Engraving Company for] Beaconsfield Press, [1939]

£8,000 - 12,000

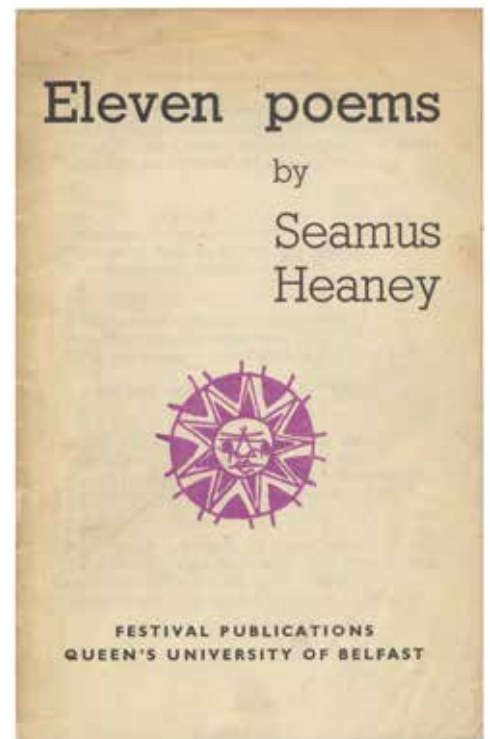
€9,500 - 14,000

FINE COPY OF *THE HAGGADAH*, illustrated by Arthur Szyk (1894-1941), a Polish Jewish artist resident in England. It was issued in an edition of 125 copies printed on vellum. This copy is is one of "a further (very small) number of copies... produced, as a run-on, on conventional art paper. These copies, distributed amongst the Sun's directors, their families and others involved in the project, were printed on one side of double leaves... just as the vellum version had been printed" (Peter Greenhill and Brian Reynolds, *The Way of the Sun*, 2010, pp.67-68). The binding, made by Sangorski & Sutcliffe to a design by Szyk, is the same as that used on the vellum edition.

Provenance: David Greenhill, managing director of the Sun Engraving Company, Watford; and thence by descent.



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HAYWARD PAPERS – JAMES BOND and T.S. ELIOT

Collection of letters addressed to John Hayward, the bibliophile and flatmate of T.S. Eliot, including an autograph letter by "John", written on the headed writing-paper of Ian Fleming's Jamaican estate Goldeneye, describing life there in February 1955 ("...The Commander... has built himself a delightful refuge here. A romantic coral beach, with a shallow blue lagoon... an extensive garden, full of exotic bargain-basement flowers... a pleasant one-storied house, with a huge & comfortable sitting-room. Life is simple; and spirits only flow between ½ past 6 & 8 – I mean, of course, *distilled* spirits... The air & sea are always deliciously warm -- -- Captain E. Waugh was here for a couple of day; in unusually benevolent mood... Otherwise we have seen little company, apart from brief glimpses of Noel Coward & his entourage and Sir John Gielgud & his Oberon's court..."), the rest of the letter thanking Hayward for editorial advice on his book; other correspondents include Helen Gardner (a letter and card of 1948-9, announcing the completion of her book and sending Hayward a copy: "The book is finished & revised up to last chapter, which is a rewriting of the old article & needs another shake-up... I wanted you to read this, & didn't think it would come to your notice unless I sent it, as this kind of volume doesn't get reviewed or noticed except in mausoleums such as *M.L.R.* & *R.E.S.*, which no sensible person reads", with jovial references to Eliot's spartan dining habits and a radio spoof); Sibyl Colefax, William B. Ewald (sending Hayward *The Masks of Jonathan Swift*), Roger Senhouse (about Swift), and the Thackeray editor Gordon N. Ray

£500 - 600

€600 - 710

Helen Gardner's card and letter are about her seminal study, *The Art of T.S. Eliot* which had been written at Hayward's prompting and was published in 1949. A further group of her letters is in the Hayward Collection at King's College, Cambridge. We have not, as yet, identified the author of the letter from Goldeneye: although written in an elegant Italic and concerning a literary endeavour, it is not as might be supposed by Hayward's friend John Carter. It dates from the time Fleming was at Goldeneye finishing *Diamonds Are Forever*, the manuscript of which he took back to England with him that March and which was published the following year.

329•

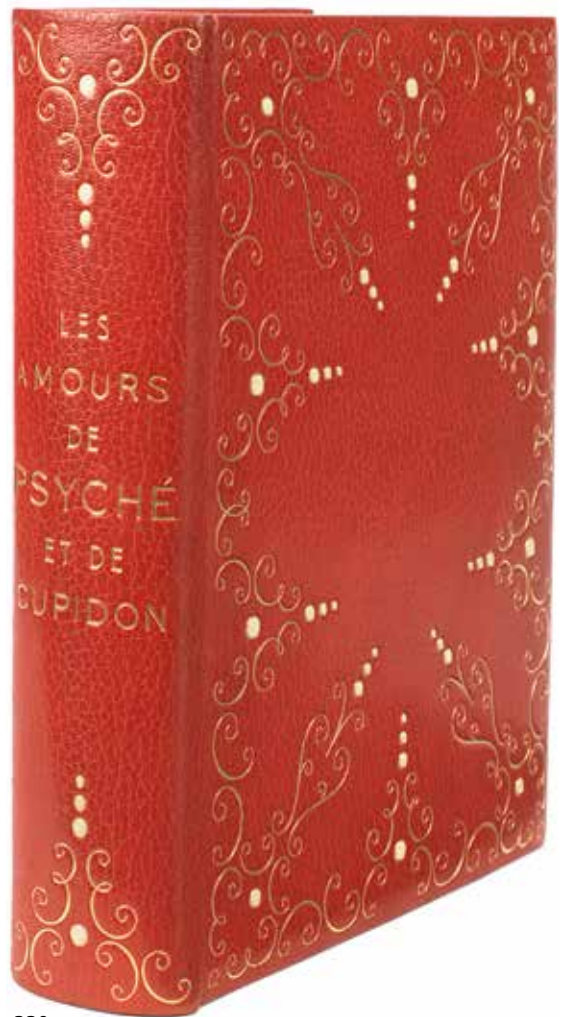
HEANEY (SEAMUS)

Eleven Poems, FIRST EDITION, FIRST ISSUE OF THE AUTHOR'S FIRST BOOK, *first page with printed text "For Michael Longley" neatly crossed through in ink, stapled as issued in wrappers, age toned, 8vo, Belfast, Festival Publications Queen's University, [1965]*

£2,000 - 3,000

€2,400 - 3,600

SCARCE FIRST EDITION, FIRST ISSUE OF HEANEY'S FIRST PUBLISHED BOOK OF POEMS. The first issue is printed on laid paper, and has the sun device with nine "points" printed on the upper cover in purple.



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**330•
ICART (LOUIS)**

LA FONTAINE (JEAN DE) *Les Amours de Psyché et de Cupidon*. Pointes sèches de Louis Icart, NUMBER 3 OF 20 COPIES, WITH THREE ORIGINAL SIGNED DRAWINGS BY ICART, ARTIST'S PRESENTATION COPY, inscribed "À Madame et à Monsieur Léon Michel avec les compliments et les hommages de Louis Icart" on illustrated half-title, the 24 etchings in three states (coloured, uncoloured with 'remarques', and sepia without 'remarques'), and an additional signed etching at end, bookplate of Léon Michel, STRAWBERRY MOROCCO GILT BY GEORGES CRETTE (signed on front turn-in), sides with wide gilt floral borders incorporating white morocco inlays, gilt lettered spine, morocco turn ins, soft silk doublures and free endpapers, original wrappers bound in, g.e., burgundy morocco-backed and edged chemise, matching slipcase with morocco edges, large 4to, [Paris], Éditions de la Cité, 1949

£2,000 - 3,000
€2,400 - 3,600

FINELY BOUND BY GEORGES CRETTE, AND WITH THREE ORIGINAL ICART DRAWINGS. This was to be the last book illustrated by Icart, who supplied 22 full-page coloured etchings and two etched illustrations as chapter headings. The overall edition was limited to 165 copies, and the first 20 contained an original drawing with its original copper plate, the uncoloured extra suites of etchings, and the additional etching. The present copy was bound without the copper plate, but has three original drawings rather than one, and the additional etching is present in two further states, one coloured (signed and numbered 47/70), the other uncoloured (signed and inscribed "1er état"). This copy was presented to Léon Michel, noted chef, book collector and publisher.

Georges Crette (1893–1969) was one of the great French twentieth century binders. He worked until 1925 as lead finisher for Henri Marius Michel, widely considered the founder of modern French bookbinding, often signing his bindings "G. Crette successeur de Marius Michel". Crette's bindings were influenced over the years by Art Nouveau and Art Deco aesthetics, and his faultless use of gold fillets earned him the nickname "maître des filets".

018
 SINN FEIN REBELLION. { Headquarters, Irish Command
 { P. 56
 { 24. 5. 16.
 Correspondence as to serving Internment Orders.
 22/5/16. General Childs (War Office) to Gen Byrne (Dublin).
 Home Sec says Prime Minister wishes process of
 combing out innocents prosecuted with vigour.
 Home Sec wants those who are to be interned got out of
 prisons and into camps as soon as possible.
 Home Sec will make Orders under Reg 14b; and will require
 your recommendations as Competent Military Authority.
 A general recommendation followed by names of those to be
 interned will suffice. We should have to be in possession of
 positive information in each case of internment.
 I have arranged with D.P.W. for accommodation up to 1800.
 23/5/16 Reply from Gen Byrne.
 Hope to get through the combing out of the
 innocents at rate of 150 a day.
 As to internment under 14b, think Govt will have trouble
 over the elaborate procedure required. Sir J. Maxwell thinks
 he ought to have official intimation of Govt proposals.
 I propose each day to make out an order for Maxwell's
 signature as C.M.A. containing names of all men marked for
 detention, and send it over for transmission to Home Sec
 24/5/16. Byrne sends draft form of recommendation.
 24/5/16. Troup to Army Council
 Govt have now approved proposals for internment under 14b
 An Irish Judge will be added to the Committee which will

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IRELAND – THE EASTER RISING

File of papers of Sir John Sankey (afterwards Lord Chancellor), principally as Chairman of the 'Advisory Committee to Try Sinn Feiners', established after the Easter Rising of April 1916; with further papers as presiding judge of the tribunal established for the same purpose in June 1918, in a folder marked "The Hon Mr Justice Sankey/ Sinn Fein", comprising:

(i) Typed abstract of correspondence between the army command and Home Office, headed "Sinn Fein Rebellion./ Headquarters, Irish Command" ("...Home Sec says Prime Minister wishes process of combing out innocents prosecuted with vigour. Home Sec wants those who are to be interned got out of prisons and into camps as soon as possible... June 6 Troup to Byrne. Undesirable to send ladies to Aylesbury to consort with German brothel-keepers..."), 3 pages, 4to, 22 May to 6 June 1916

(ii) Correspondence between Sankey, the Home Secretary, Herbert Samuel, and Mr Justice Pirn, comprising Sankey's office copy of the letter to him from the Home Secretary of 8 June 1916, suggesting that Pirn join the committee ("...it would be advisable to add to the Committee an Irish Judge, so that it should not be said that Irishmen were being tried by an almost wholly English tribunal...") and raising another question, namely: "a certain number of Civil Servants in Ireland are suspected, presumably on good ground, of connection with the Sinn Fein movement... It is felt that these men ought not to be left as Officers of the various Departments if they are in fact actively disloyal; and, on the other hand, it would not be right to dismiss them... without careful investigation..."); Sankey's retained signed draft of his reply, agreeing to look into civil servants as well; and Sankey's signed retained draft of a long letter to Pirn ("...The persons retained are at present at many centres... but there is an idea of transferring them to an Internment Camp at Bala in North Wales, and it may be necessary for us to sit there, as well as in London and Dublin..."), 10 pages, folio, on official blindstamped paper, folio, 8 and 10 June 1916

(iii) Manuscript note of the powers of the Committee under Defence of the Realm Regulation 14B with a Carbon typescript, headed "*Sinn Fein Rebellion*. Points to be discussed", 5 pages, 4to, undated [c. June 1916]

(iv) Four typed letters signed to Sankey by his committee secretary, W.J.H. Brodrick ("...The War Office suggest making 'omnibus' orders, viz one order for the whole population of a camp, leaving us to sort out the people afterwards... I have asked [Ball] to classify the cases by centres of revolt; that is to say all the people connected with the Cork outbreak together, and similarly for Kerry, Dublin and other places... Baldwin appears to be very keen to serve on the Sinn Fein Committee, if it is in any way possible. He talks of chucking all his private engagements... It appears from what [Mooney] says that there is still a faint possibility of an amnesty, but he doubts himself whether the Ulster Nationalists are going to consent to a settlement, in which case of course there can be no amnesty..."), 9 pages, 4to, 3 June to 26 July 1916

(v) Autograph retained drafts of two letters by Sankey to the Home Secretary, informing him that "The Advisory Committee considering the Sinn Fein cases met for the last time on Monday. There were only 5 cases left which were deposed of & the final figures are now as follows..."; and drawing his attention to the cases of Edward and James Rooney [both of whom had taken part in the Battle of Ashbourne as part of the Easter Rising]; the second thanking him for his kind remarks on the work of the committee, 4 pages, 4to, 30 August 1916 and undated

(vi) Letter signed to Sankey by Clause Schuster, Permanent Secretary to the Lord Chancellor's Office, giving the Chancellor's assent to Sankey and Younger "trying Sinn Fein prisoners", 1 page, 8vo, 5 June 1918

(vii) Two typed charge-sheets of appeals to be heard before Sankey and Mr Justice Younger of the 1918 Tribunal, addressed to "A.B." and "C.D.", each giving the history of the accused (the first possibly relating to Sean MacEntee), with pencil and ink annotations, on Irish Office blindstamped paper; plus a carbon of the charges against James and Richard Cotter, 6 pages, folio, undated [c. June 1918]

(viii) One autograph and four typed letters signed, by Edward Shortt, Chief Secretary for Ireland, the first enclosing the two preceding forms ("...And how would it do to hear evidence in public with power to the Tribunal to hear any case or part of a case in camera?..."); the others discussing the case of Thomas M. Russell and another interned prisoner, and adding "As the Irish Members have not gone over to London, I have been giving my whole attention to matters in Ireland. I find I can do more in a day in Dublin than I can do in a week in London..."; all but the first from Dublin Castle, 6 pages, folio, 4to and 8vo, 5 June to 19 July 1918

(ix) Carbon typescript "Note of the more important papers found in house of Thomas M. Russell, Tullamore, arrested 18-5-18", stamped "Secret"; plus a carbon issued under his name as President of the Standing Committee of the Sinn Fein, Tullamore, 3 pages, the first on flimsy paper, folio, [1918]

£2,000 - 3,000

€2,400 - 3,600

PAPERS RELATING TO THE TRIAL OF IRISH PRISONERS BY THE BRITISH AUTHORITIES AFTER THE EASTER RISING OF 1916, by the 'Advisory Committee to Try Sinn Feiners' established in June 1916 (after the trial and execution of the principal leaders by courts martial in May), and to the trial of interned prisoners by Sankey and Younger in 1918. The collection is held in an envelope addressed to Lord Sankey and marked by his executors "John Sankey Decd/ Irish Sinn Fein". The Sinn Fein was not in point of fact directly involved in the Rising itself, although of course as a political party it benefitted enormously from it and from the imposition of martial law which alienated moderate opinion and stayed in force until November 1916. By the time the second Tribunal was established in 1918 they had, indeed, become the principal focus of Irish nationalism. This important file of papers belonged to Sir John, later Viscount, Sankey, afterwards 'one of the most important and innovative lord chancellors of the twentieth century' (Robert Stevens, *ODNB*). As Chancellor, he was to preside in the Judicial Committee of the Privy Council, when it upheld the right of the Irish Free State to abolish appeals to the Committee.

332•

JOYCE (JAMES)

Ulysses, NUMBER 544 OF 900 COPIES, publisher's cloth gilt, t.e.g., dust-jacket "with design of bow on wrapper and binding... by Eric Gill", FINE COPY [Slocum & Cahoon A23], 4to, John Lane The Bodley Head, 1936

£600 - 800

€710 - 950

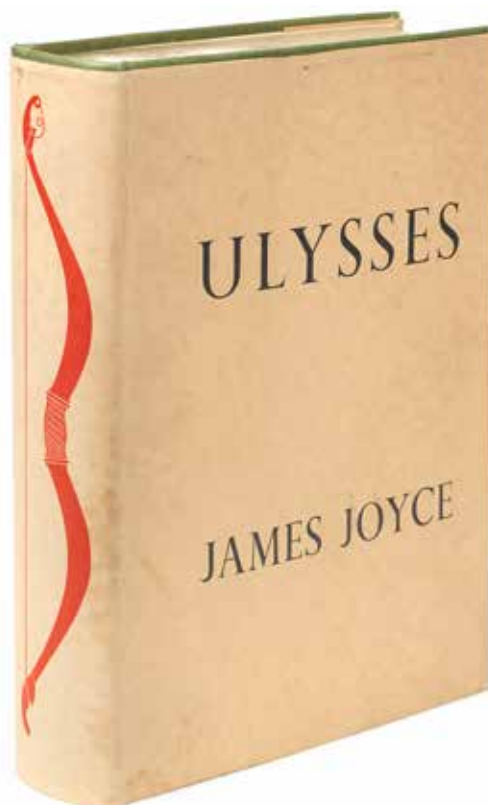
333•

KELMSCOTT PRESS

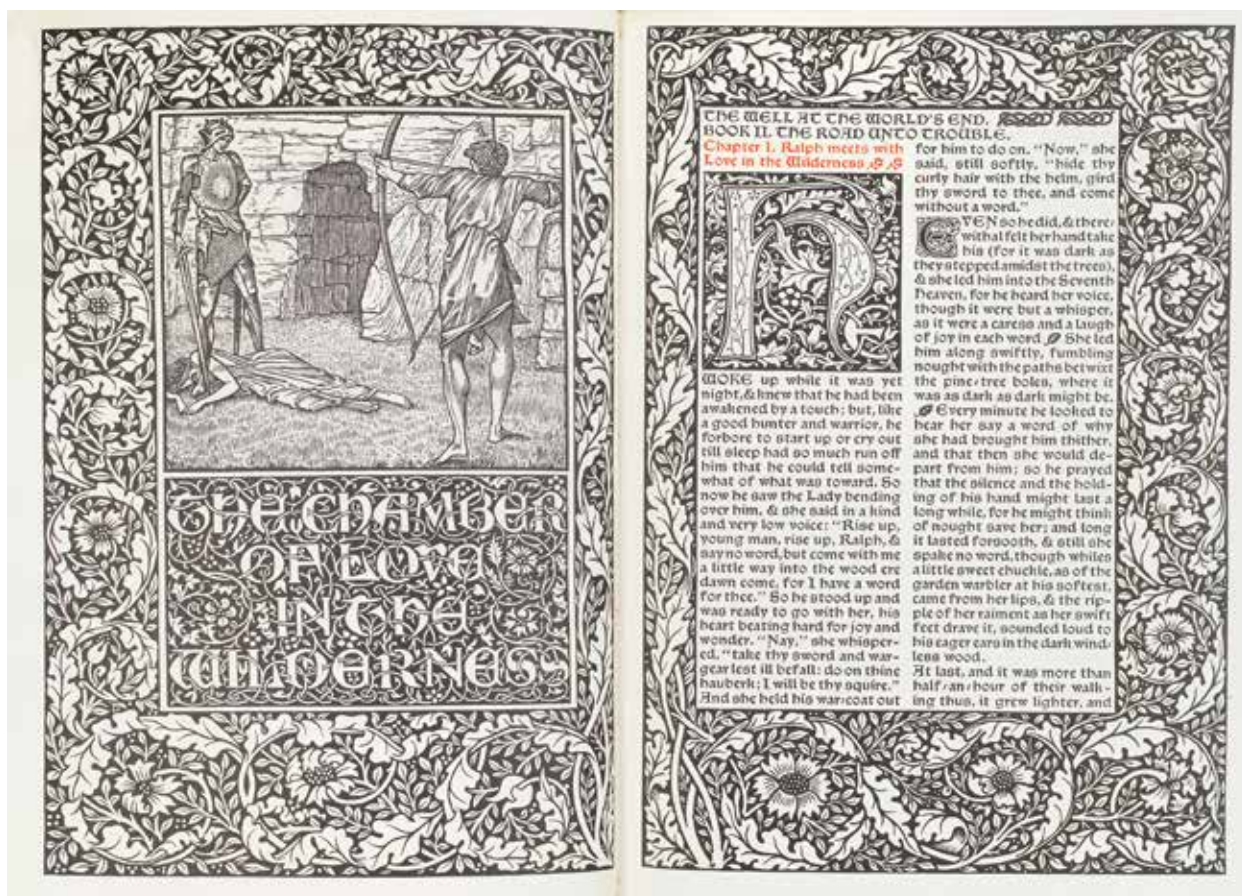
MORRIS (WILLIAM) *The Well at the World's End*, LIMITED TO 350 COPIES, printed in Chaucer type, chapter and shoulder titles in red, 4 large woodcut illustrations after Edward Burne-Jones, decorative initials and borders, publisher's limp vellum, original green ties, spine slightly dulled but a FINE COPY [Petersen A39], small folio, Kelmscott Press, 1896

£1,500 - 2,000

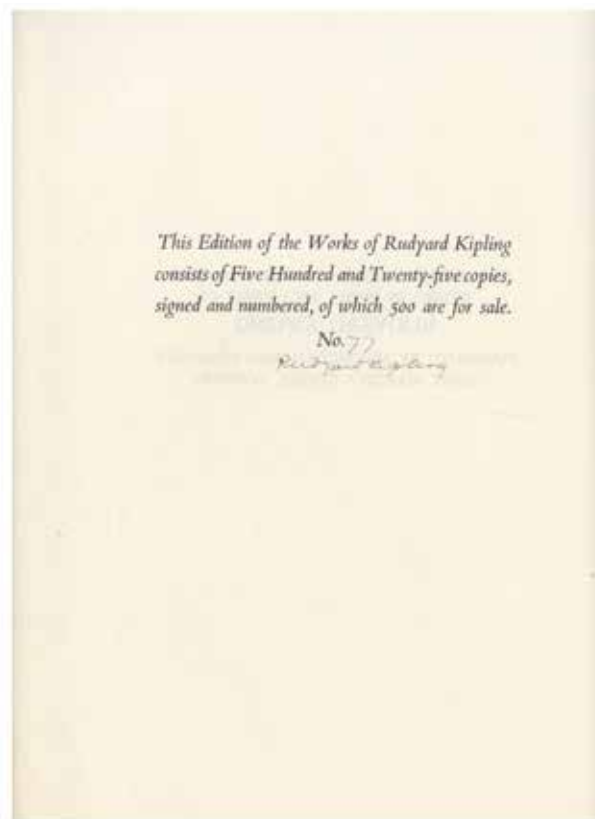
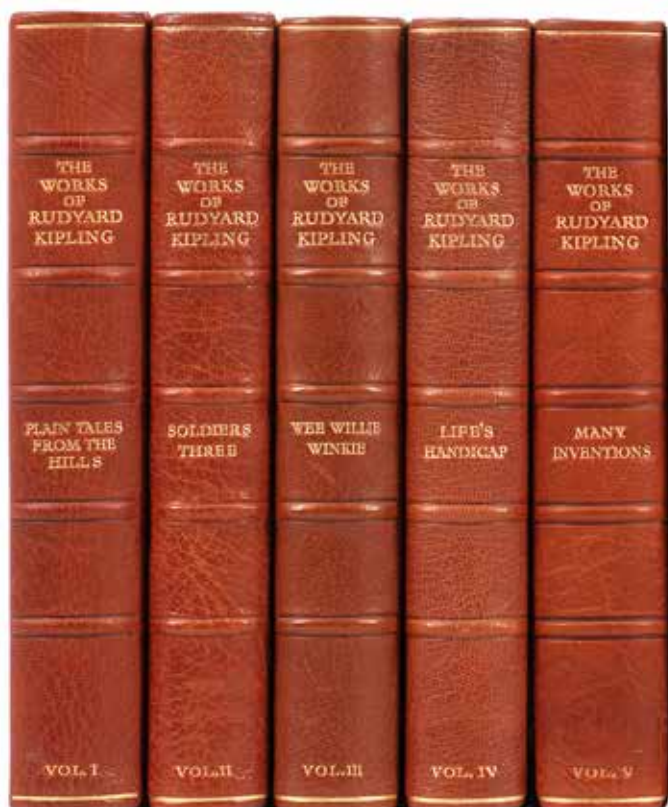
€1,800 - 2,400



332



333



334

334•

KIPLING (RUDYARD)

The Complete Works in Prose and Verse, 35 vol., "SUSSEX EDITION", NUMBER 77 OF 525 COPIES SIGNED BY THE AUTHOR, *on hand-made paper, original red morocco gilt by James Burns, t.e.g., light fading to some spines*, 8vo, Macmillan, 1937-1938

£8,000 - 12,000

€9,500 - 14,000

335•

LABORDE (CHARLES)

ERASMUS (DESIDERIUS) *Elogé de la folie*, 44 etched plates and illustrations by Charles Laborde, with an extra suite of the plates and illustrations bound in at end, leaves with watermark figure of Erasmus, bookplate of Hermann Marx, untrimmed in full morocco gilt by Zaehnsdorf, t.e.g., 4to, Paris, J. Terquem, 1927

£600 - 800

€710 - 950

336•

LEWIS (C.S.)

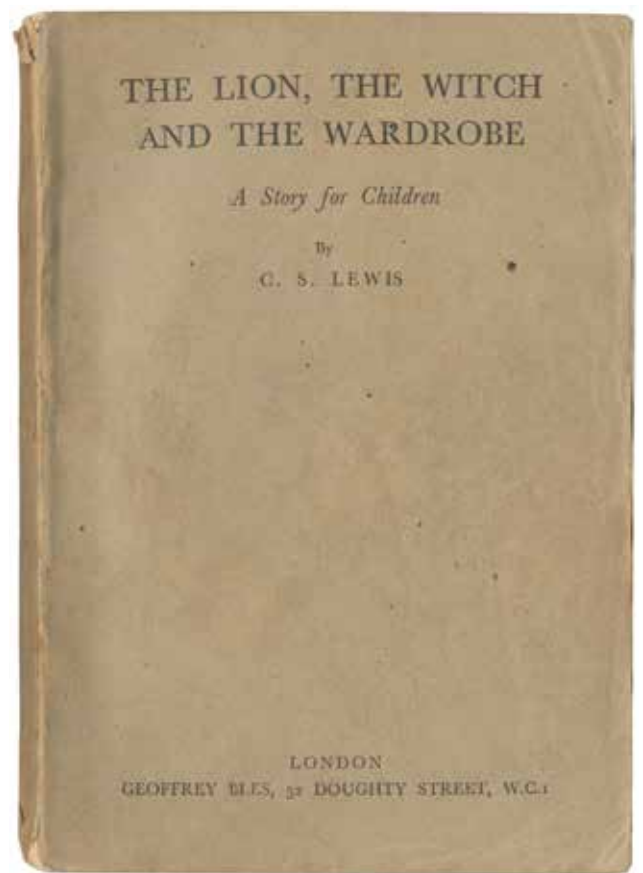
The Lion, the Witch and the Wardrobe. A Story for Children, PROOF COPY OF THE FIRST EDITION, *half-title, illustrations by Pauline Baynes, publisher's drab grey wrappers (slight loss to extremities of spine)*, 8vo, Geoffrey Bles, [1950]

£1,000 - 2,000

€1,200 - 2,400



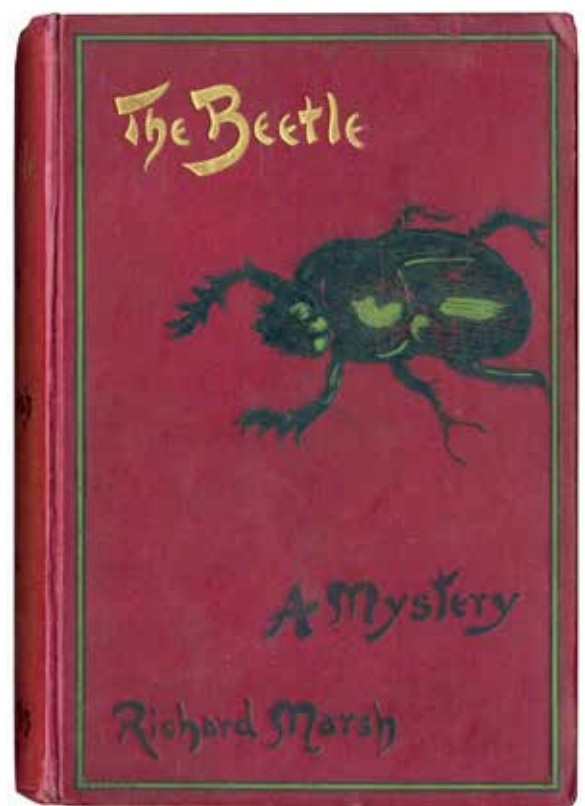
335



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LITERATURE AND THEATRE – C.S. LEWIS and CHESTERTON

Collection including a typed letter of thanks, signed, by C.S. Lewis (1944); a signed self-caricature by G.K. Chesterton; letters by Stephen Spender (declining to do educational work for Labour), W.S. Lewis (about books from Walpole's library), E.L. Griggs (to Hine, the Hitchin antiquary, about a Coleridge letter), Laurence Binyon, Walter Oakeshott (on the Earthly Paradise), et al.; signatures, presentation inscriptions etc., by Siegfried Sassoon, Betjeman, and others.; printed ephemera, including theatrical bills, libretti, a ballad and portraits, *Crystal Palace Penny Guide* (1862), etc.

£500 - 600

€600 - 710

338•

MAINDRON (ERNEST)

Les affiches illustrées (1886-1895), NUMBER 35 OF 1,000 COPIES *“sur papier vélin”, from an overall edition of 1,025 copies, 72 chromolithographed plates by Cheret (37), Toulouse Lautrec, Grasset, Mucha and others, illustrations (some full-page), slight spotting to initial text leaves*, Paris, G. Boudet, 1896; Les affiches illustrées, NUMBER 129 OF 500 COPIES *“sur papier vélin”, from an overall edition of 525, 28 chromolithographed plates (20 by Jules Cheret), Paris, H. Launette, 1886, FIRST EDITIONS, publisher's pictorial wrappers bound in, uniform contemporary half morocco gilt, t.e.g., rebacked preserving original spines, 4to (2)*

£1,500 - 2,500

€1,800 - 3,000

See illustration on preceding page.

339•

MARSH (RICHARD)

The Beetle. A Mystery. FIRST EDITION, *half-title, 4 plates by John Williamson (including frontispiece), light scattered foxing, ownership signature of “Beatrice Griffith, Feb 1898” on half-title, publisher's pictorial cloth gilt, spine very slightly faded with small neat repairs to ends, 8vo, Skeffington and Son, 1897*

£600 - 800

€710 - 950

This scarce mystery novel was so popular when first published that it outsold many of its more famous contemporaries, including Bram Stoker's *Dracula*. See illustration on preceding page.

340•

NIELSEN (KAY)

ANDERSON (HANS CHRISTIAN) Fairy Tales, NUMBER 235 OF 500 EDITION DE LUXE COPIES, *signed by the illustrator, 12 tipped-in colour plates (with captioned tissue guards) and illustrations by Kay Nielsen, red half morocco gilt by Birdsall, t.e.g. others untrimmed, 4to, Hodder and Stoughton, [1924]*

£1,000 - 1,500

€1,200 - 1,800

341

O'CASEY (SEAN)

Series of some sixty autograph and typed letters signed (“Sean”), the majority autograph, to MacDonald Ebenezer Cornelius, formerly McElroy (“Dear Conn”), the great majority written from Totnes during the Second World War, while his correspondent endured the Blitz in London, providing a running commentary on news coming in from the front, and a lively account of his own life and tribulations especially during the air raids to which Totnes was prone, with lively pen-and-ink sketches in some of the letters; together with: attached carbons of Cornelius's letters to O'Casey; about thirty letters by Eileen O'Casey, 1934-1949; copies with warm inscriptions (for example “With warm regards & remembrance of many a laughing hour”) of *Within the Gates* (1933), *The Flying Wasp* (1937), *Cock-A-Doodle Dandy* (1949), *Rose and Crown* (1952), and others unscrubbed; a file of letters by Augustus and Dorelia John, including four autograph letters by Augustus, charting a tale of two drawings sent by Cornelius to John to be signed but which got lost, with the ensuing entanglements, *O'Casey's letters over 150 pages, some creasing and dust-staining but overall in good condition, the John file however damp-stained, O'Casey's letters largely 4to, Tingrith, Totnes, Devon, 1933-1952*

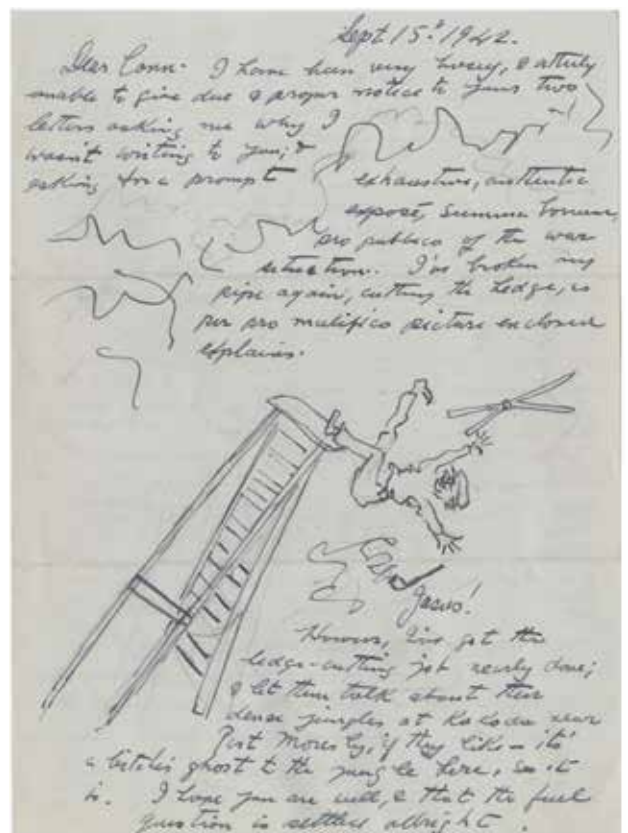
£3,000 - 6,000

€3,600 - 7,100

A SUBSTANTIAL SERIES OF LETTERS BY SEAN O'CASEY, DESCRIBING HIS EXPERIENCES ON THE HOME FRONT DURING THE SECOND WORLD WAR. The recipient of these letters was a son of Billy McElroy ('Mac'), the unnamed business man evoked by O'Casey at the beginning of the 'Silver Tassie' chapter in *Rose and Crown*, and described by Christopher Murray as 'the redoubtable McElroy, that deus ex-machina of the O'Casey drama' (*Rose and Crown*, 1952, pp. 27-9; *Sean O'Casey: Writer at Work*, 2004, p. 217). 'Mac' was a coal merchant who had invested money in the 1926 London runs of both *Juno and the Paycock* and *The Plough and the Stars*; and it was hearing him sing the Burns song 'Go fetch me a pint o' wine/ And fill it in a silver tassie' that so obsessed O'Casey and inspired the eponymous play. During these early London years, McElroy took over from J.B. Fagan of the Fortune Theatre as O'Casey's minder and general business manager, and acted as best man when he married Eileen Carey in 1927. Included in our collection, is an autograph draft of a letter



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by O'Casey that clearly belongs to this early London period, written as it is from Trafalgar Square, Chelsea, where he lodged between April and July 1926. In it he sends £5 in support of the women and children of the striking miners, and promises if he can manage (which in the event he did) to secure for them a benefit performance of *Juno*: "My sympathies are, of course, with the miners, and with all workers in their efforts to make life a little worth living. I myself in my infamy have been a daily Communicant in the Devil's church of hunger, misery and pain, & bear upon my body the marks of his unholy benediction. The cry of the half-starved children of the workers is the Chorus in the play of our social life, and the sooner it is silenced the better... May one venture to appeal even to those who hate the workers, to show the gentle humanity that must be in most of them, & stretch out a hand to help the poor little devils of children and the poor devils of mothers that bore them, even though the husbands and the fathers hold the ridiculous opinion that there is one God and Father of us all".

The rest of the letters in this archive are to the son who, it appears, changed his surname to Cornelius after falling out with his brother; while his father disappears from the scene after running off with Hugh MacDiarmid's wife Peggy (Cornelius meanwhile following his father into the coal trade). Both O'Casey and the son share the same socialist leanings as MacDiarmid, and O'Casey clearly holds figures such as Chamberlain ("...He had better go back to his Birmingham spoons. Comrade Hitler has given him a left-hander fair in the snout. Gentleman Neville is a bit surprised. Easily since Hitler didn't come from Oxford. It isn't cricket...") and "halibut Halifax" ("our Hambassador to the hew Ess Ay") in contempt. However, O'Casey does not let his sympathies cloud his judgement, and has short shrift with doctrinaire communism: "The dissolution of the 3 International has no significance just now. A hell of a lot of things have dissolved since this war began, & one thing more doesn't count a lot. This war is a big enough thing with which to grapple, without having to bother about an International. Should Shitler win, it would mean the dissolution of everything, including the International". Nor is he afraid to change his mind, not least in his opinion of Churchill: "I was terribly mistaken in this man. I thought he wasn't what he is. He is undoubtedly a great man". The letters also contain ripe commentary on matters other than the war, a particularly pungent letter being devoted to G.K. Chesterton: "What a charlatanic shit he was to be sure. What a gay goboy he was! The Bell Branch of the Roman Catholic Church; the Bell Boy in the porch of heaven. God hid nothing from Chesterton... He was ably encouraged by Belloc. The greatest genius that ever lived, who carried about with him a penny catechism in one pocket and a fourpenny thriller in another"; and another castigating Munnings after his notorious RA speech on Picasso: "Munnings? I didn't read about him. He is, is he not, as Joyce would ask, the painter of white & black and brown hares? Anyway, he thought aloud, and said his say. That was something to his credit, though he said it in a rage. It was the rage, though, of mediocrity against genius. Whether we like or dislike the forms Picasso's genius takes, the fellow is a stratospheric height above Munnings as an imaginative, daring, and prophetic artist".

At their best, these letters provide an inimitable self-portrait of an ordinary householder's experience of the home front, such as in O'Casey's description of an air raid on Totnes, written in October 1942, while news of the breakout at El Alamein was coming in ("Heaven grant that this may go on for a break through"): "Last Wednesday, the sun shone cheerily here. I was helping Eileen to wash up a collection of crockery, when with a whizz and whizz, that made the house shake, an airoplane [sic] swept about over the house. Aha, says I, looking out of the scullery window, & catching a squint of the boyo going over the garage roof, aha, ses I, your engines outa order; & went back to the washing again, when a whizz & a whiz & whiz-bang went over us again, & this time where we were rocked like a cradle in the deep. We rushed into the front part of the house for safety, but that was rocking worse than the back, so back with us again, holding hands, to the back, but that was rocking more than the front; so off with us again – asking each other where'd we better go? quick like – to the front, but this part seemed to be splitting over our heads, before our faces, and behind our backs. 'The window'! ses I 'The window's dangerous' ses she. 'Then where'll we go?' ses I. 'Dunno' ses she, while by this time, the world as well as the house seemed to be splitting asunder. 'Aw, be God' says I, 'I'll die in the open air', & tugged & tugged at the window, forgettin to shove back the blasted catch, & near breakin' me arms trying to open what couldn't be opened. But I tore open a side window, & out we tore over the garden & on to the road to come to rest beside a military wagon with some soldiers behind it, to discover that what I thought was an engine outa order was an air-raid on Totnes. Part of the station is down, some houses down, & almost all Totnes distitute of ceiling & window. Focke Wulfes they were, & wait till I tell you: half an hour later, we found out that the wagon we stood beside was packed with explosives. Eileen pelted off to do some bandaging, while I pulled me trousers up, & adopted the merry nonchalant look of the bugger that has come safe, after being terrified to shaking hands with death. I met quite a lot of people looking at the damage, all of them wearing the air of the bull-dog breed. And it's the only way to take it, for it is but the hors d'oeuvres to the big meal to come when the Germans are able to release their machines from the Volga".

The originals of Cornelius's letters to O'Casey, 1943-1951, are held among the O'Casey Papers in the National Library of Ireland, MS 37,948 (where he is cited as Con McElroy).

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PLANCK (MAX)

Autograph letter signed ("M. Planck"), in German, to Dr R.L. Worrall, discussing the paper he has sent and which he returns, which he has read with great interest; nevertheless querying his usage of some terms which differ from those used in Germany which leads him to state that he considers himself not as a materialist but rather a realist; and then expounding one point on which he believes they differ: "The real universe, while it certainly exists, is something metaphysical, and cannot in principle be realised. All science can do is to form an image of this universe. And I believe that the many controversies which take place in natural philosophy only exist because the 'real universe' and the 'physical image of the universe' are not sufficiently clearly distinguished. When, for example, Eddington says, 'Something unknown is doing we don't know what', he obviously means the real universe. The progress of science rests in my opinion on a continual approach of the physical image of the universe towards the real universe. But a complete realisation of this object is fundamentally impossible", 2 pages, on headed paper, central crease splitting and strengthened, small 4to, Berlin, 30 April 1930

£1,000 - 1,500

€1,200 - 1,800

'THE REAL UNIVERSE, WHILE IT CERTAINLY EXISTS, IS SOMETHING METAPHYSICAL, AND CANNOT IN PRINCIPLE BE REALISED. ALL SCIENCE CAN DO IS TO FORM AN IMAGE OF THIS UNIVERSE' – the originator of the Quantum Theory discusses the role of science and nature of the universe. This important letter touches on themes that Planck was to address in *The Universe in the Light of Modern Physics*, published the following year, where he insists that 'besides the world of sense and the real world, there is also a third world which must be carefully distinguished from these: – this is the world of Physics' (p. 10). His correspondent, Dr R.L. Worrall of the Royal Society of Medicine, was at this time soliciting opinions among the scientific community in preparation for his own study *The Outlook of Science: Modern Materialism* (1933). Included in the lot are a translation of the letter and copies of two letters to Planck from Worrall. For another letter written in response to Worrall's paper, see the letter by Planck's close friend Albert Einstein, above.

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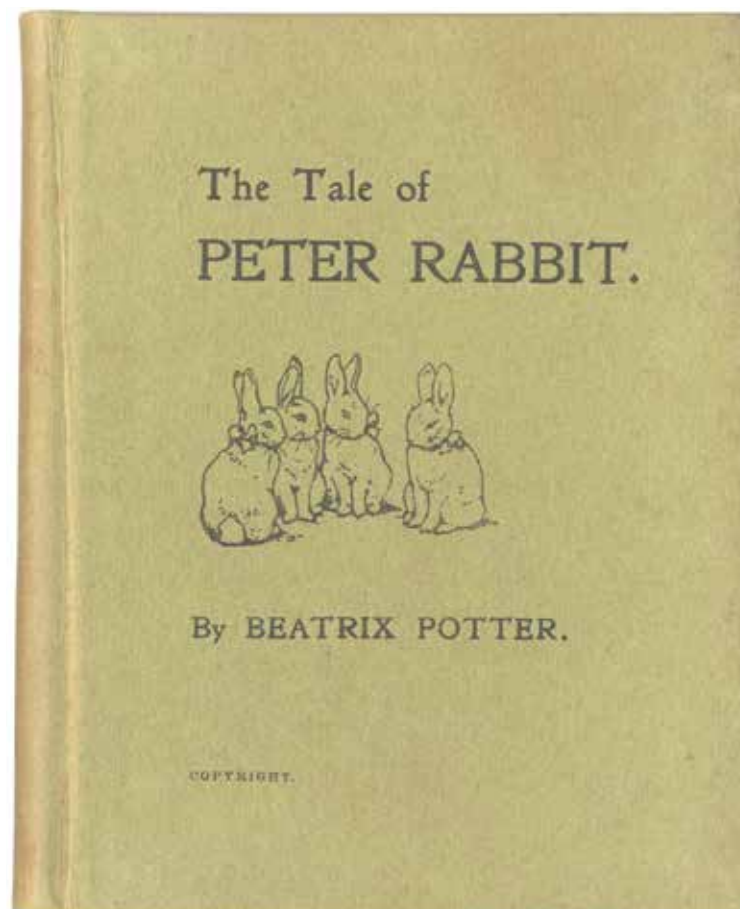
POTTER (BEATRIX)

The Tale of Peter Rabbit, FIRST EDITION, SECOND PRINTING, [ONE OF 200 COPIES], colour frontispiece (duplicated), 41 line illustrations, foxing mainly confined to title-page, publisher's pictorial olive green boards with rounded spine (very slightly faded), preserved in green morocco pictorial gilt solander box [Quinby 1A; Osborne II.102], 16mo, [Privately Printed], February 1902

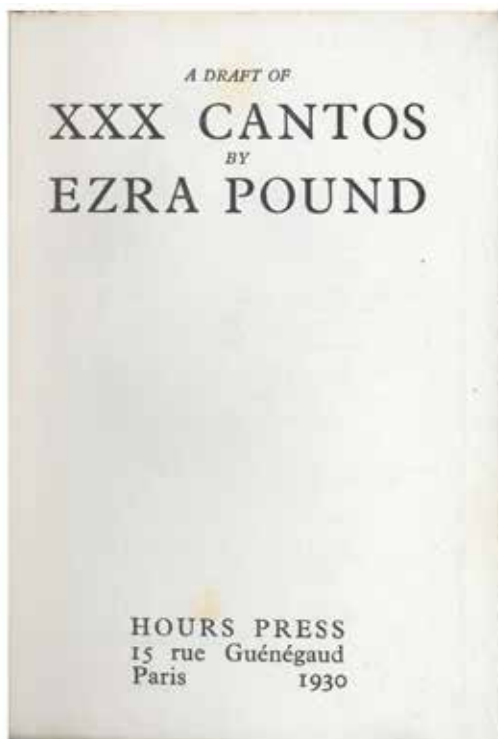
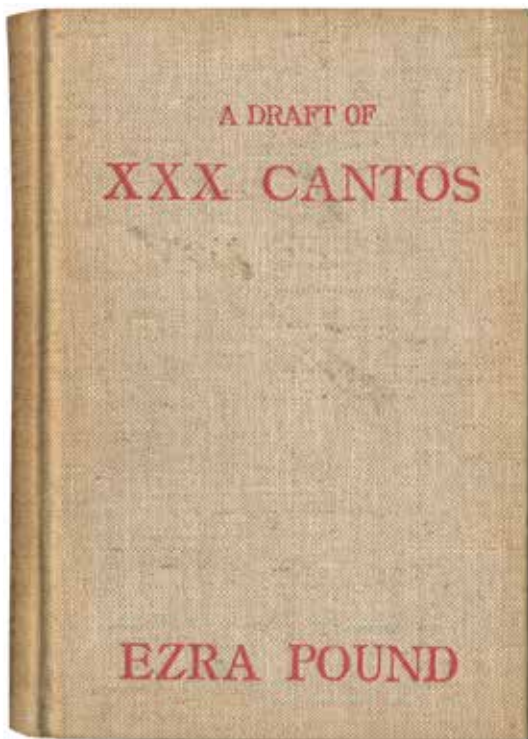
£10,000 - 15,000

€12,000 - 18,000

A REMARKABLY FINE COPY: following the success of the first printing in December 1901, Beatrix Potter was prompted to order a further 200 copies from the printers Strangeways, who inserted into this copy a duplicate of the colour frontispiece in error.



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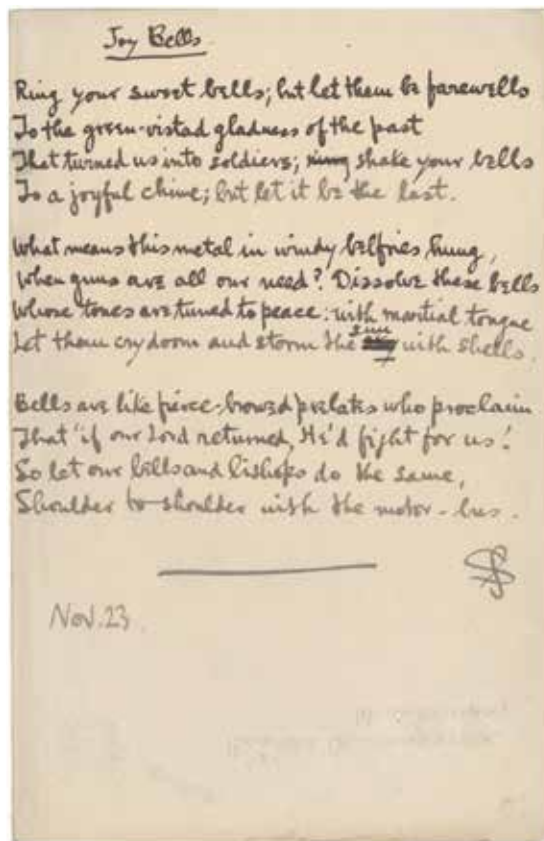
347

344•
POUND (EZRA)

A Draft of XXX Cantos, FIRST EDITION, NUMBER 1 OF 200 COPIES, on Canson-Mongolfier paper, decorative initials by D[orothy] S[hakespeare], occasional very light foxing, publisher's hessian cloth, lettered in red, slight browning to spine and at edges [Connolly 66; Gallup A31(a)], 8vo, Paris, Hours Press, 1930

£800 - 1,200

€950 - 1,400



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345•

RACKHAM (ARTHUR)

DODGSON (CHARLES LUTWIDGE) 'Lewis Carroll'. Alice's Adventures in Wonderland, LIMITED TO 1130 COPIES, 13 tipped-in colour plates, and illustrations by Rackham, occasional light spotting, some offsetting and browning to endpapers, publisher's pictorial buckram gilt, t.e.g., others uncut, a little light soiling, 4to, William Heinemann, [1907]

£800 - 1,200

€950 - 1,400

346•

RACKHAM (ARTHUR)

GRAHAME (KENNETH) The Wind in the Willows... Illustrations by Arthur Rackham. Introduction by A. A. Milne, LIMITED TO 500 COPIES, 12 tipped-in colour plates, and illustrations by Rackham, publisher's full white calf, gilt lettered spine, t.e.g., others untrimmed, covers with some very light staining, spine with slight creasing, preserved in original slipcase with printed label, 4to, Methuen & Co., 1951

£700 - 900

€830 - 1,100

347•

RACKHAM (ARTHUR)

STEPHENS (JAMES) Irish Fairy Tales, LIMITED TO 520 COPIES SIGNED BY THE ARTIST, 16 tipped-in colour plates by Rackham, some foxing to endpapers, publisher's vellum-backed pictorial boards gilt, t.e.g., others uncut, covers slightly browned, 4to, Macmillan, 1920

£1,000 - 1,500

€1,200 - 1,800

348•

RACKHAM (ARTHUR)

The Arthur Rackham Fairy Book, NUMBER 15 OF 460 COPIES SIGNED BY THE ARTIST, 8 tipped-in colour plates, illustrations, publisher's vellum gilt, t.e.g., others untrimmed, spine slightly soiled, 8vo, George G. Harrap, 1933; Arthur Rackham's Book of Pictures. With an Introduction by Sir Arthur Quiller-Couch, LIMITED TO 1030 COPIES SIGNED BY THE ARTIST, 44 tipped-in colour plates, illustrations, occasional light spotting, publisher's pictorial buckram gilt, some soiling and rubbing at edges, 4to, William Heinemann, 1913 (2)

£1,000 - 1,500

€1,200 - 1,800

349

SASSOON (SIEGFRIED)

Autograph draft of his Great War poem "Joy Bells", written at Craiglockhart, comprising twelve lines in three quatrains, beginning "Ring your sweet bells; but let them be farewells", signed with his "SS" monogram and dated at the foot "Nov. 23" [1917], on the reverse of writing paper with the engraved heading of Easter Duddingston, Midlothian; loosely inserted into a first edition of *Counter-Attack and Other Poems*, 1918; in a folding buckram case with the bookplate of Oliver Brett, 1 page, guard on reverse, binding of book coming loose, 8vo, Midlothian, 23 November 1917

£1,500 - 2,000

€1,800 - 2,400

SASSOON DRAFTS A POEM FOR *COUNTER-ATTACK* DURING HIS LAST DAYS AT CRAIGLOCKHART HOSPITAL, where he had recently formed his famous friendship with Wilfred Owen. 'Joy-Bells' has been described by Max Egremont as 'another attack on bellicose bishops, through a metaphor of church bells of peace melted down into material for guns' (*Siegfried Sassoon: A Biography*, 2005, pp. 204-5). Our manuscript clearly began life as a fair copy, but at line 3 Sassoon has altered "ring" to "shake" ("That turned us into soldier; shake you bells"), this line being altered again on publication; and at line 8 he has altered "sky" to "sun" ("Let them cry doom and storm the sun with shells"). No other manuscript for the poem appears to be recorded; the Oxford University *First World War Digital Archive* listing a page proof only, from the Siegfried Sassoon Literary Estate at the Harry Ransome Center.

It is drafted on the writing paper of Lady Margaret Sackville who lived at Easter Duddingston, Midlothian. She was a member of the anti-war Union of Democratic Control and author of a series of spare and angry poems that are attracting increasing critical regard, in one of which she denounces women who condoned the war as betrayers of their sons – 'We spoke not, so men died .../ We mothers and we murderers of mankind' ('Nostra culpa' in *The Pageant of War*, 1916). Sassoon had taken Wilfred Owen to see her on at least one occasion, and her name, along with those of Sassoon and Graves, was on the list found after his death of those to whom he wished his published poems to be sent.

Sassoon had been sent to Craiglockhart Military Hospital outside Edinburgh after contriving to have his famous protest against the war read out in the House of Commons. It was there that he met Wilfred Owen that August. Unlike the majority of the patients at Craiglockhart, Sassoon spent much of his time playing golf and reading. Having no neurasthenic disorder himself and having been sent to the hospital for political rather than medical reasons, he was growing increasingly frustrated and ill at ease with himself as 'a healthy young officer, dumped down among nurses and nervous wrecks' (*Dream Voices: Siegfried Sassoon, Memory and War*, exhibition at the Cambridge University Library, letter to Edward Dent, 24 November 1917). By the time he was drafting 'Joy-Bells', Owen had already been discharged, the two men parting company on 3 November. Passed fit for general service, with orders to report to the 3rd Battalion, Royal Welch Fusiliers, Sassoon in turn left Craiglockhart on 26 November.

Counter-Attack was to be published the following year and cemented Sassoon's reputation. In one of his last letters, Owen wrote to his friend from the trenches: 'my nerves are in perfect order. It is a strange truth: that your *Counter-Attack* frightened me much more than the real one: though the boy by my side, shot through the head, lay on top of me, soaking my shoulder, for half an hour' (10 October 1918).

Provenance: Oliver Brett, bookplate; private collection. See illustration on preceding page.

350•

SCHWERDT (CHARLES FRANCIS GEORGE RICHARD)

Hunting, Hawking, Shooting Illustrated in a Catalogue of Books, Manuscripts, Prints and Drawings, 4 vol., FIRST EDITION, NUMBER 122 OF 300 COPIES, *numerous plates (some coloured or folding) and illustrations in text, green half morocco gilt by Kelly & Sons, t.e.g., others uncut, spines slightly faded, a few small scuff marks*, 4to, Privately Printed for the Author by Waterlow & Sons, 1928-1937

£1,000 - 1,500

€1,200 - 1,800

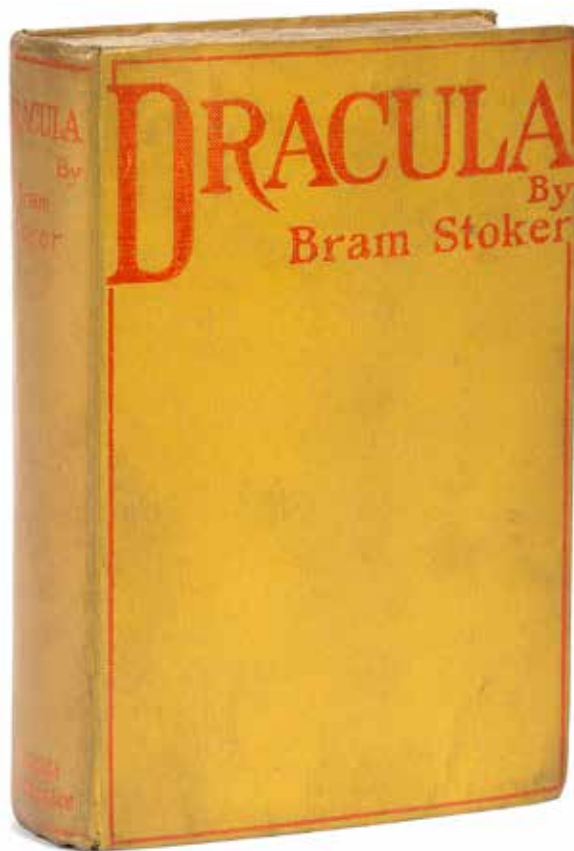
351•

STEVENSON (ROBERT LOUIS)

Kidnapped, Being Memoirs of the Adventures of David Balfour in the Year 1751, FIRST EDITION, FIRST ISSUE, *with the word 'business' in line 11 on page 40, half-title, folding map frontispiece printed in colours (very short tear to edge), advertisements dated "4.86" at end, first few leaves slightly foxed, publisher's cloth, gilt-lettered spine [Prideaux 18]*, 8vo, Cassell, 1886

£600 - 800

€710 - 950



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352•

STOKER (BRAM)

Dracula, FIRST EDITION, presumed later issue but on thicker paper, with 'The Shoulder of Shasta' advertisement on verso of 2C4 and 16-page publisher's catalogue, half-title, occasional mainly marginal spotting, bookplate of John Birkbeck Jr. (1842–1892, Yorkshireman and mountaineer), uncut in publisher's yellow cloth, bordered and lettered in red, covers with the common light bubbling, slight stain to lower corner of lower cover, spine very slightly faded [Dalby 10 (a)], 8vo, Archibald Constable, 1897

£2,000 - 3,000

€2,400 - 3,600

An unusually clean and tight copy of the first edition, seemingly an unusual combination of a later issue with the edges untrimmed and printed on thicker paper ("bulking out" at just over an inch). Such copies are traditionally associated with the first issue, whilst the presence of the 'Shoulder of Shasta' advertisement and the 16-page publisher's catalogue (which includes reviews of *Dracula*) usually denote a third issue.

Provenance: from the private collection of Tony Hattersley of Whitby, this being one of a small group of books from the estate gifted to the present owner. Tony Hattersley's books were sold in a series of sales at Bonhams in 2007-8.

353•

STRAUSS (RICHARD)

Autograph musical quotation, signed ("Richard Strauss") comprising two bars [from *Till Eulenspiegel*], dated Frankfurt, 21 February 1896; written in an album also signed by Pietro Mascagni and Englebert Humperdinck, with musical quotations by Joseph Joachim, Joseph Wieniawski, Raoul von Koczalski, Gustav F. Kogel, Maurice Moszkowski and Philip Moore; other signatories include Eugene Ysaye, John McCormack, Heinrich Vogl, Jenő Hubay, Pablo de Sarasate, Elisabeth Schumann, Myra Hess, Alfred Cortot, Albert Sammons, Frederic Lamond, Alexander Siloti, Erika Wedekind, Arthur de Greef, Max Wolfsthal, Solomon, Edward Elgar (clipped), Gerald Moore, Emanuel Feuermann, Benno Moisevitch, Adrian Boult, Hamilton Harty, Henry J. Wood, Beatrice Harrison, Yehudi Menuhin, Eileen Joyce, Claudio Arrau, and Moura Lympny, red calf, cover loose and worn, small 4to

£500 - 600

€600 - 710



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354• TIPPETT (MICHAEL)

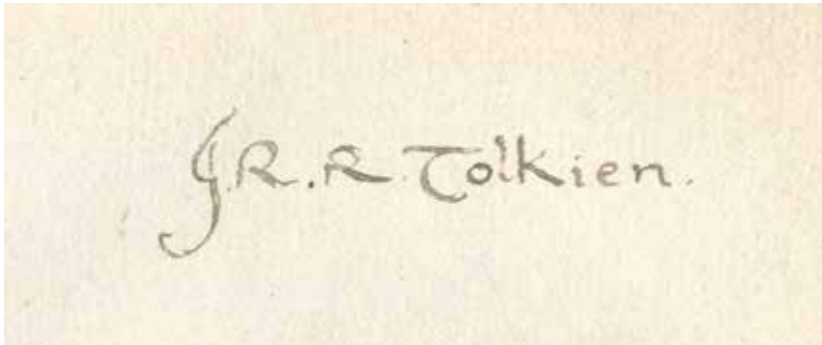
Colin Davis's conducting score used for rehearsing the first performance of Tippett's *The Knot Garden*, signed by Michael Tippett on the first page above the title, and on the front flyleaf by Colin Davis (subscribing himself "Midwife"), and by all members of the cast, namely Raimund Herinx (Faber), Yvonne Minton (Thea), Jill Gomez (Flora), Josephine Barstow (Denise), Thomas Carey (Mel), Robert Tear (Dov) and Thomas Hemsley (Mangus), marked up throughout by Davis, in three volumes, *lithographed from the manuscript full score*, slight yellowed through ageing, black faux-leather binding, large 4to, [October 1970]

£1,000 - 2,000

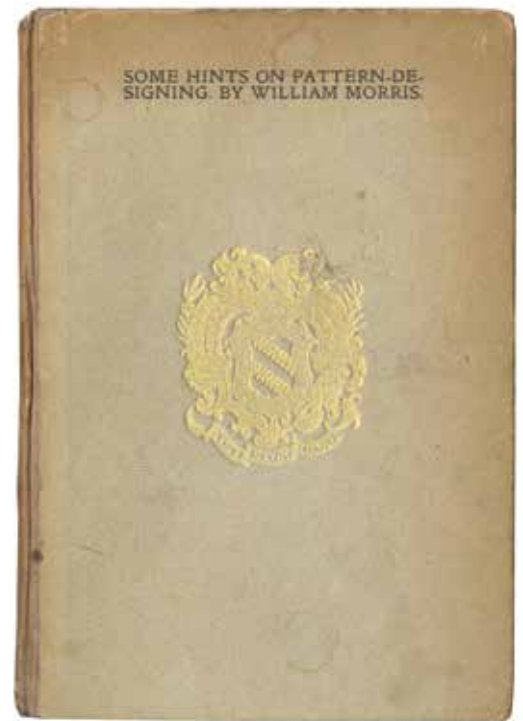
€1,200 - 2,400

COLIN DAVIS'S PERFORMING SCORE FOR TIPPETT'S OPERA *THE KNOT GARDEN*, signed by composer, conductor and all members of the cast. The opera received its first performance at the Royal Opera House, Covent Garden, on 2 December 1970. Our score appears to have been used by the late Sir Colin Davis during rehearsals before the opera went into production, each volume bearing the pencilled ownership inscription of Lois Wilson and dated as received on 26 October 1970. Lois Wilson (1936-2010) was a keen supporter of the LSO and ROH, as well as Secretary of the Berlioz Society which in its early days would often hold meetings in her flat. The black faux-leather binding of our score is typical of those remaining in Sir Colin's library at his death.

Tippett remarked that 'Colin has an instinctive understanding of what I want without our ever having discussed it. I just feel that as far as interpreting my music is concerned, he's the tops'. The present score tracing as it does Davis's early engagement with Tippett's score (and, indeed, libretto) is of unusual interest: he was after all, as he drolly remarks of himself here, the midwife; and while all performances are of course collaborations between composer and performer, that of an untried work performed in close collaboration with the composer must hold a special place. Davis's annotations in the present score are numerous and revealing (and sometimes amusing); such as where, at 135, he tersely notes "Orchestra too big", adding "where its Piano play piano" and "Pos Vln & Bass, etc, play slow here & lighten"; or other notes such as 203 ("Represents psychological chaos' wind – do accents – watch rhythm/ very dry/not too loud"); at 216 ("This impossible"); at 488 ("What metronome here? Why desert us after all this time?"); or at 503 ("2 ideas for this: 1) Solo Vlns for 3 bars then Tutti/ 2) Tutti for 1st bar, stop for 2 bars (solo-sub piano for 2) then tutti again"). Comparison between ours and the score used by Sir Colin for the first performance should tell us much.



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TOLKIEN, WILLIAM MORRIS and EXETER COLLEGE

MORRIS (WILLIAM) *Some Hints on Pattern Designing*. A Lecture Delivered at the Working Men's College, London, on December 10, 1881, J.R.R. TOLKIEN'S COPY, with his neat signature in ink on front free endpaper, publisher's linen-backed boards, unopened (conjoined blank leaf at end torn without loss), upper cover with gilt-stamped coat-of-arms of Exeter College Oxford, a little worn and stained, slight gouge to lower cover [PMM 576], 8vo, Printed at the Chiswick Press with the Golden Type designed for the Kelmscott Press, for Longmans & Co., 1899

£1,000 - 1,500

€1,200 - 1,800

A BOOK FROM TOLKIEN'S LIBRARY - AN EXETER COLLEGE PRIZE COPY LINKING TWO OF ITS BEST-KNOWN GRADUATES.

William Morris died when Tolkien was just four years old, but Tolkien considered much of his literary work to have been inspired by an early reading of Morris. Both shared a passion for Old English, Norse and Germanic mythology, and Morris' reconstructions of early Germanic life in *The House of the Wolfings* and *The Roots of the Mountains* greatly influenced the young Tolkien, who attempted to retell the Finnish tale of Kullervo in the style of *The House of the Wolfings*. In his later fiction, Tolkien directly borrowed character and place names from Morris, including 'Gandolf' and the horse 'Silverfax' (who appear in *The Well at the World's End*), the 'Dead Marshes' and 'Mirkwood'.

Tolkien was at Exeter College from 1911 to 1915, changing course from Classics to English Language and Literature half way through. In 1914 he was awarded the Skeat Prize for English and it is well recorded that he used his £5 prize money to buy J. Morris Jones' *A Welsh Grammar, Historical and Comparative*, 1913, together with Morris's *The House of the Wolfings*, *The Life and Death of Jason* and the *Volsunga Saga*. Tolkien later observed that he never won another prize, and if this is the case, the Exeter College gilt stamp would seem to indicate that this book represented part of the same Skeat prize, or was an unofficial presentation at some other date.

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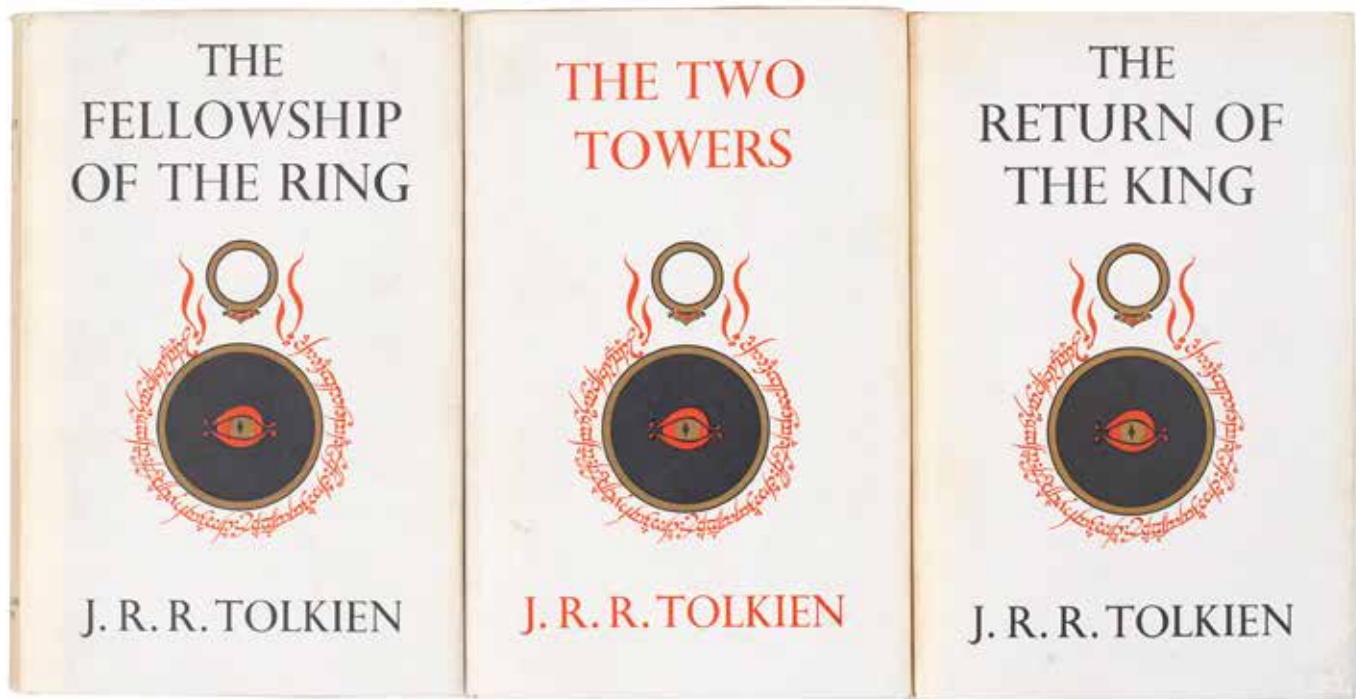
TOLKIEN (J.R.R.)

The Lord of the Rings, 3 vol., FIRST EDITION, FIRST IMPRESSIONS, each with folding map, publisher's cloth, dust-jackets (*The Fellowship of the Ring* and *The Return of the King* price-clipped), spines very slightly browned and rubbed, 8vo, George Allen and Unwin, 1954-1955

£4,000 - 6,000

€4,800 - 7,100

A VERY GOOD SET OF THE FIRST IMPRESSIONS IN DUST-JACKETS. See illustration overleaf.



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WELLS (H.G.)

Autograph letter signed ("H.G. Wells"), to [Dr R.L.] Worrall, telling him that he has now had a couple of hours free to read his book and that although he agrees with the general shape of his ideas, he thinks he is a little old-fashioned in his diagnosis of the new forces that have come into operation in human affairs in the twentieth century ("...I have a book coming out this week, *The Outlook of Homo Sapiens* which gives you my conception of what these force are..."), 1 page, engraved address heading, 8vo, Hanover Terrace, 12 February 1942

£400 - 600

€480 - 710

The book Worrall sent Wells was presumably *The Outlook of Science: Modern Materialism* published in 1933, of which a second edition was to be published in 1946. For letters to Worrall by Einstein, Freud and Planck, see the above lots in the present sale.

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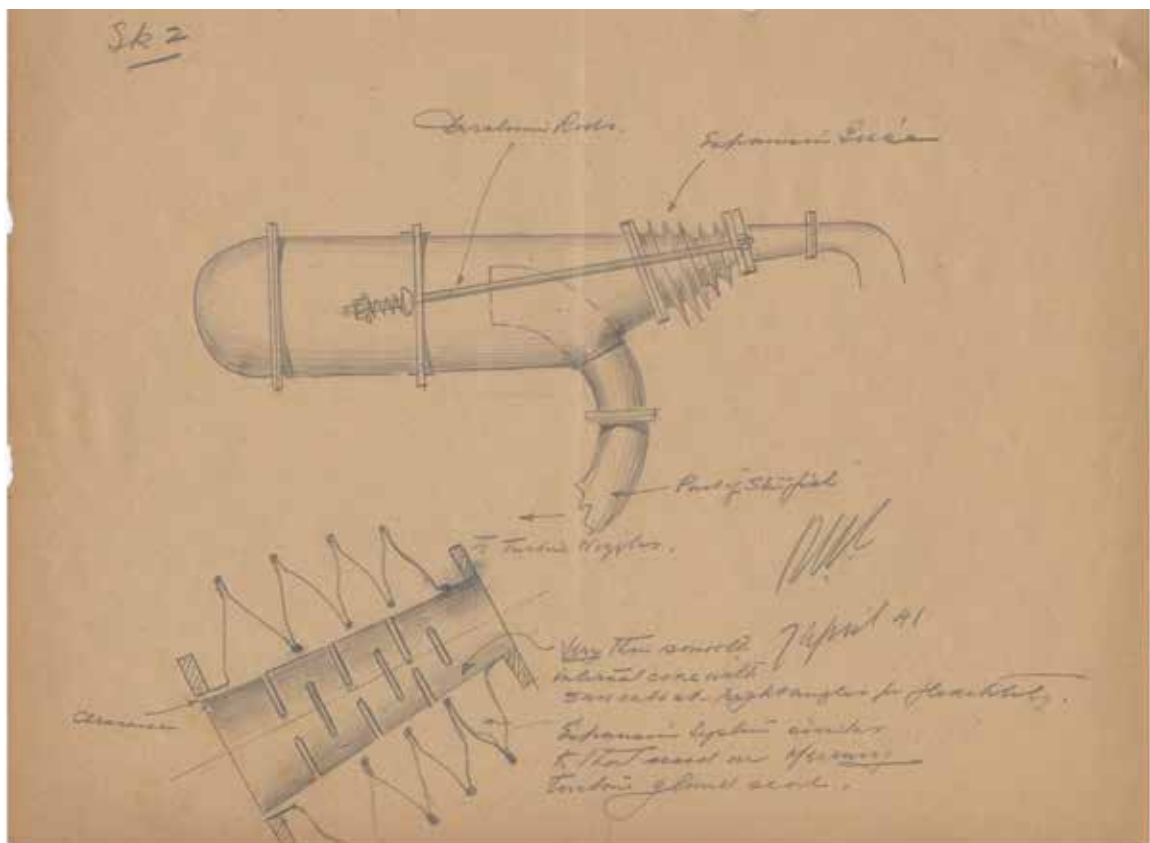
WHITTLE JET ENGINE and THE SECOND WORLD WAR

'Special File' comprising approximately 220 drawings, blueprints, specifications, memoranda and letters relating to the production of the Whittle Jet Engine, kept by Henry Nathan Sporborg, senior Director and Chief Engineer of British Thomson-Houston, manufacturers of the engine for Frank Whittle and Power Jets Ltd, under contract from the Air Ministry, between January 1940 and June 1941; the file also containing the draft contract of March 1938 between the Air Ministry and Power Jets, as contractor, and British Thomson-Houston, as manufacturer; the papers contained in the original manilla file bearing a typed label bearing the company's 'B T-H' emblem: "Mr. H.N. Sporborg./ Special File./ Power Jets Ltd./ Quantity Production" and numbered in brown ink "14750"; the spine likewise inscribed "Power Jets./ Quantity Production/ 14750", c. 250 pages, attached with two metal fasteners through filing-holes, some dust-staining and slight time-staining, the outer sheets coming loose, but overall in fine original condition, various sizes, mostly 4to, Rugby, Harrogate and elsewhere, 15 March 1938, and 26 January 1940 to 4 June 1941

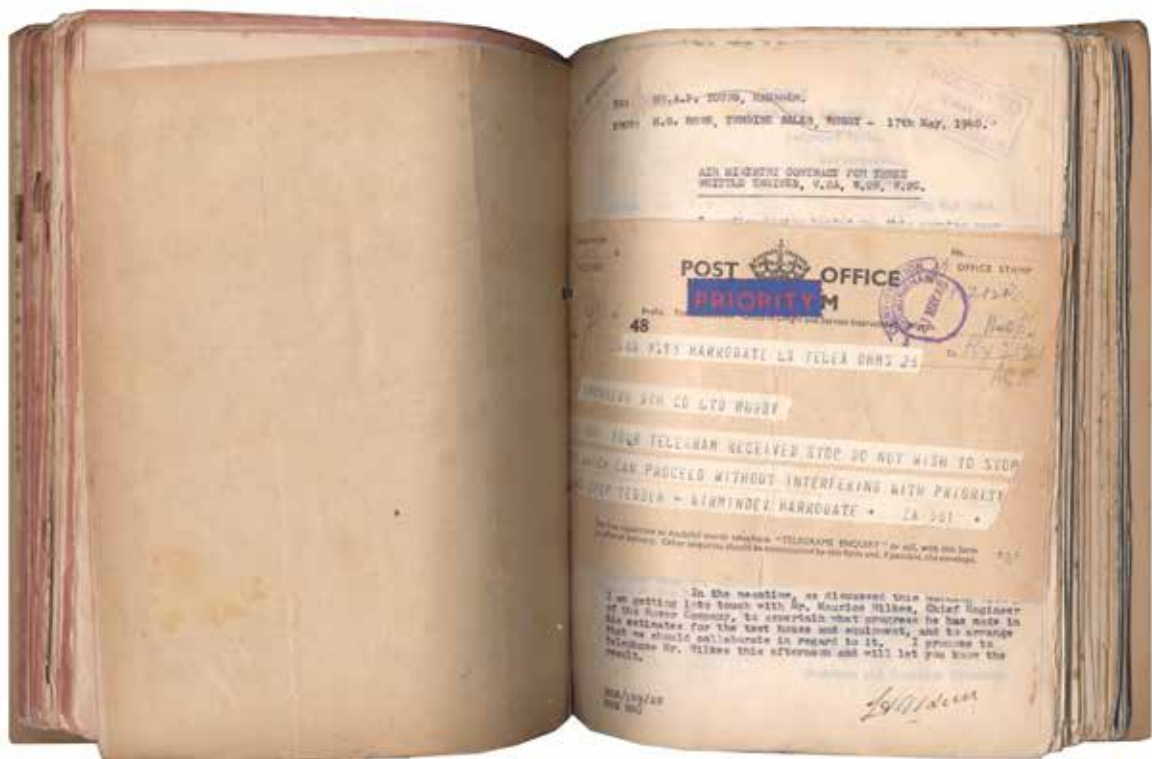
£20,000 - 30,000

€24,000 - 36,000

'I hope that if you are fully aware of the great importance that the Air Ministry attach to the development of this Whittle engine you will take all steps in your power to ensure that no unnecessary delay occurs in the completion of these engines' – Britain enters the race to build the jet engine during the Second World War. This 'Special File' comprises the papers relating to the development and production of the Whittle Engine belonging to the senior Director and Chief Engineer of British Thomson-Houston, the company responsible for its development and initial manufacture. Few, if any, archives of comparable importance relating to one of the major technological developments of the twentieth century – the jet engine – have we believe been offered for sale.



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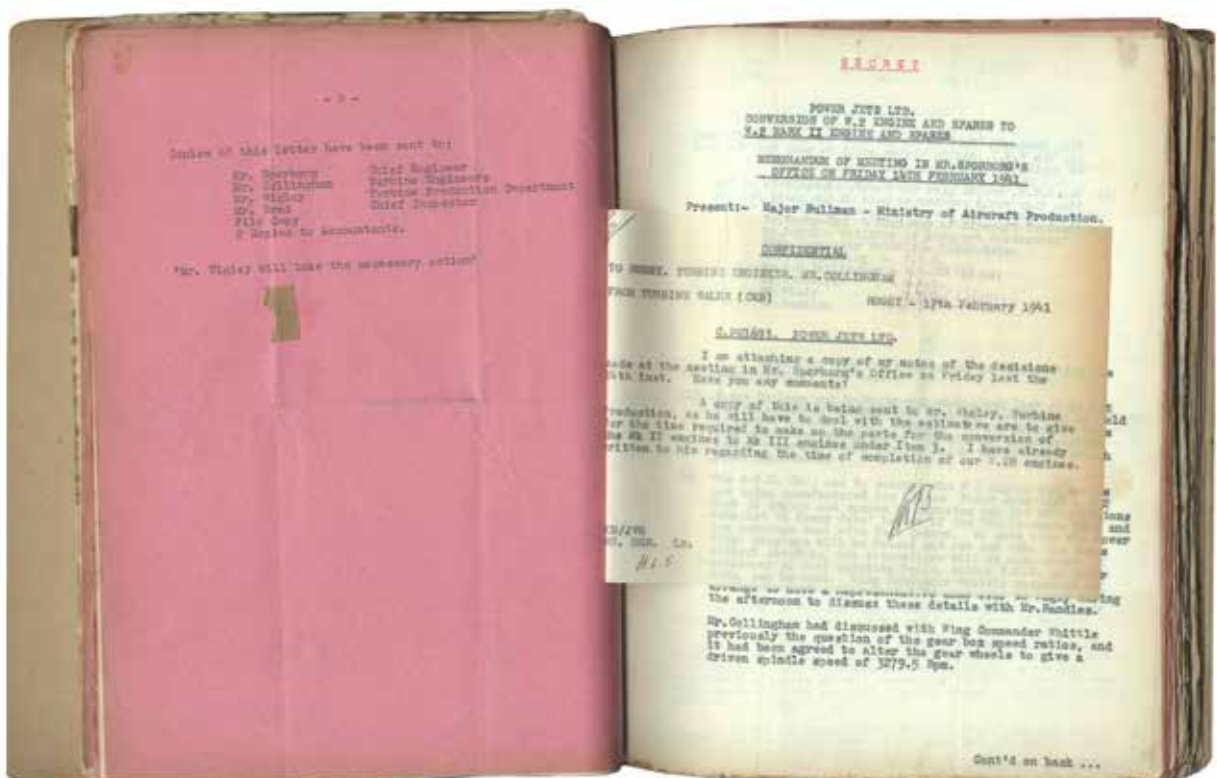
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Flying Officer Frank Whittle had submitted his first patent for a jet engine as far back as 16 January 1930 but the Air Ministry had shown no interest in his idea. He had also taken his design to the turbine factory of British Thomson-Houston (BT-H) at Rugby and although their chief engineer approved of the idea in principle, it was deemed too expensive to warrant development. It was not until 1935 that Whittle, with the financial backing of Lancelot Law Whyte and others, formed Power Jet Engines Ltd, which was incorporated in January 1936. The Air Ministry still saw no point in the enterprise, so Power Jets entered instead into an agreement with BT-H for them to build an experimental engine facility at Rugby, work on the prototype being well under way by the end of the year. Despite official indifference and a cash crisis, the first 'Whittle Unit' (WU) was produced in 1937. In 1938 BT-H opened testing facilities to Lutterworth and in March that year the project at last received official funding. Meanwhile in Germany, Hans von Ohain's engine, begun in 1935, had passed the prototype stage and was on its way to production (although this was to prove, in technological terms, a dead-end). In June 1939, the BT-H factory was visited by D.R. Pye, the Air Ministry's Director of Scientific Research, who, convinced of the feasibility and importance of the project, gave it his backing. The Ministry agreed to buy the WU and placed an order for a flyable version of the aeroplane. With the new contract, Whittle began work on the Whittle Supercharger Type W1 and in January the Ministry placed an order for a larger engine, the W2.

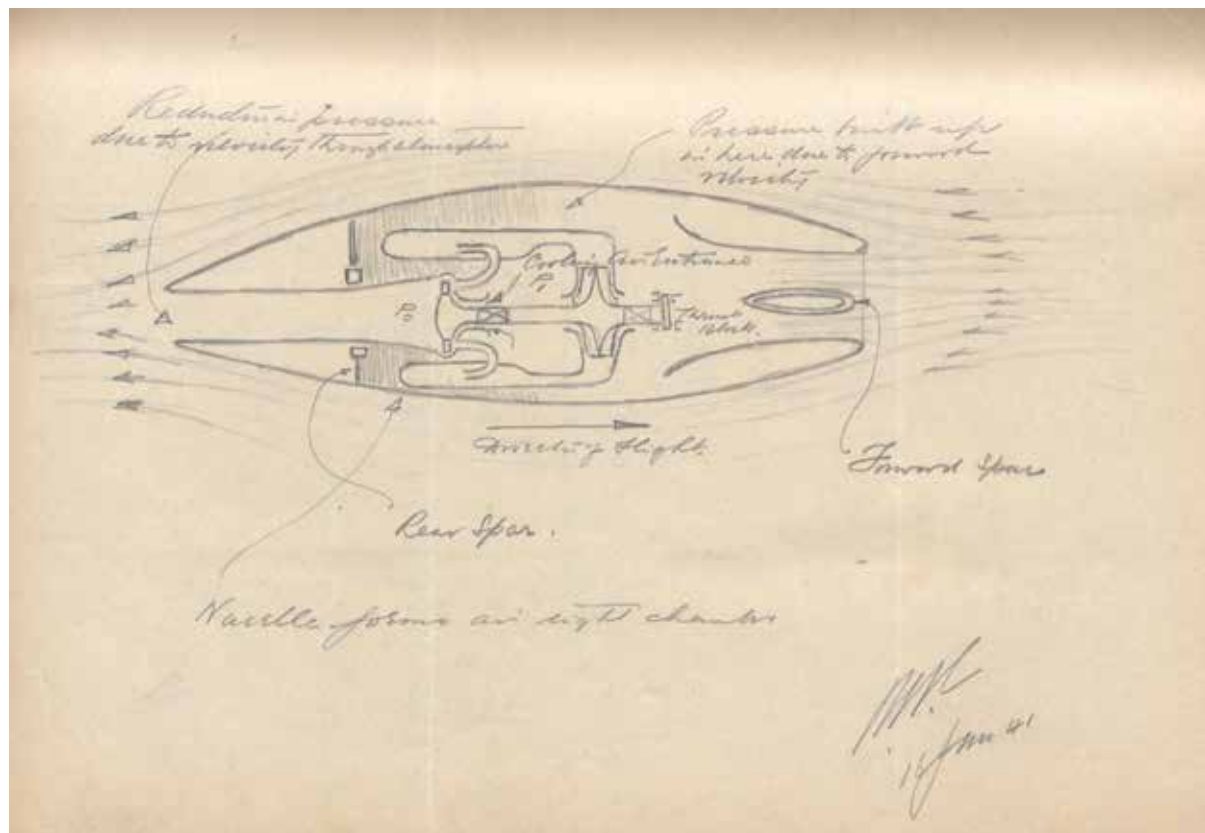
One document at least has been marked in pencil "Power Jets Sp[ecial] file 1475", and clearly the documents contained in this 'Special File' – belonging as they do to the man who was both senior Director and Chief Engineer at BT-H – were deemed of especial importance by the company. Bound among papers of March 1940 and no doubt removed from any putative earlier volume, is the original draft costed contract schedule between the Air Ministry and Power Jets, as contractor, and BT-H, as manufacturer; the covering letter to BT-H being signed by L.L. Whyte, Chairman of Power Jets, and dated 15 March 1938 – this therefore being the fruit of the first offer of official funding. In his letter, Whyte states that "We confirm that we have already received from you, through Squadron-Leader Whittle, copies of the negatives and positives of the photographs which are to accompany Squadron-Leader's report, constituting Item 1 under the Research Contract" and stating that this contract will be ready for signature in a few days. The schedule, which extends to eight pages of carbon foolscap, with one typed passage added, is headed "*Schedule./ Carrying out of research running on a Whittle Jet Propulsion Unit in accordance with the details, terms and conditions stated below*", and opens: "*Description./ Supplying all information relating to a Whittle Jet Propulsion Unit (the property of the contractor) obtained from all work undertaken by the Contractor up to and including the 31st July, 1937, including the construction, preliminary investigations and research running of the said unit. The information to be supplied by report in writing to the Secretary (R.D.E.1) Air Ministry immediately. Carrying out research running on the above-mentioned unit at speeds up to 14,000 r.p.m. including 10 hours research running under conditions to be specified by the Director of Scientific Research...*"; the penultimate penalty clause reading: "Nothing in these rules shall prejudice the rights which the Secretary of State has otherwise in regard to inventions by Flight Lieutenant Whittle or any undertakings given herein or elsewhere regarding the right of the Secretary of State to control the disclosures of information or to share in the proceeds of commercial exploitation".

To do justice to this archive a book-length study would need to be written. Rather than attempt a summary of the whole, we instead provide a skeleton outline of the first sixty or so items. These take the story up to late April 1940, when difficulties that had arisen between BT-H and Power Jets were resolved (partially at any rate), with Sporborg submitting proposals for their manufacturing the jet on 20 April to Air Vice-Marshal Tedder, then Director-General of Research and Development at the Air Ministry; while their Turbine Engineer, R.H. Collingham, submitted a list of "*Information required from Squadron Leader Whittle*" regarding drawings on 22 April; and on 27 April A.P. Young issued a memo which, in effect, launched production: "*Manufacture of 'W' Units/* In view of the extreme importance of completing the experimental 'W' units at the earliest possible moment, a special organisation within the Turbine Factory will be set up to handle this work, as shown in the attached organization chart" (for details of Young, well-known as both a management advisor and electrical engineer, see Richard A. Storey, *ODNB*: 'With some reluctance, in 1928 Young accepted the post of works manager at BT-H Rugby. Hopes he might have had of succeeding H. N. Sporborg, the senior director, were not realized, perhaps because Young acquired too high a profile in public affairs for a company man').

The file opens with a memo by H.N. Sporborg to his colleagues, dated 26 January 1940: "Mr Whyte of Power Jets was here today and emphasised [*sic*] the fact that their work is now looked upon as of the greatest importance by the Air Minister, and in other Air Ministry development work... He also asked whether we did not consider that the time had come to put a co-ordinating engineer on the work, and I immediately said that I thought Mr Cheshire would be an ideal man... Mr Whyte smiled and said that he did not think that would be agreed to by Mr Whittle". This is followed by the original incoming letter to Sporborg and his colleague signed by D.R. Pye, Director of Scientific Research at the Air Ministry, dated 27 January 1940. This is headed "*Whittle Jet Propulsion Engines*", and opens: "You have for some considerable time been associated with the research being carried out by Power Jets Limited on the Whittle engine the position being, I believe, that all the design work and manufacturing processes are carried out in your Rugby drawing offices and workshops. During the last few months of this research the results obtained have been extremely promising, and the Air Ministry have now decided that further engines should be built on a high priority... I hope that if you are fully aware of the great importance that the Air Ministry attach to the development of this Whittle engine you will take all steps in your power to ensure that no unnecessary delay occurs in the completion of these engines and that you will do all you can to assist Power Jets Limited in their work", and suggesting that engineers be transferred to Ladywood "where the design could then be concentrated under Squadron-Leader Whittle's personal attention". By 21 February, Sporborg is addressing a memo to his colleague, notifying them that Tedder had taken over supervision of the project from Pye and that "As a result of this change they expect that orders will be placed very soon for anything from 4 to 12 new engines based on the design of the W2 engine" and that



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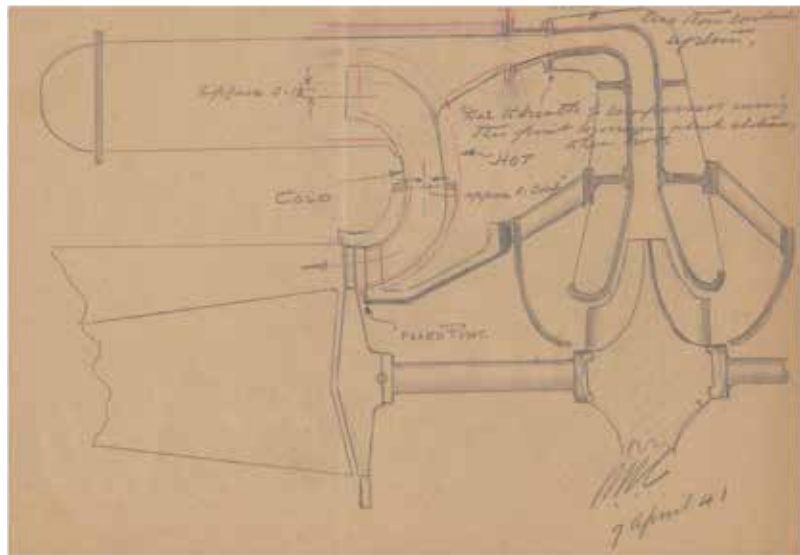
"it was the Air Ministry's view that the firm who will be engaged on quantity production later on of these engines should be the firm that would carry out the development work, and, therefore, the firm with whom the orders for developing engines shortly to be ordered will be placed". This is followed a terse memo, initialled by R.H. Collingham, the turbine engineer: "*Power Jets./ Whittle Engine W.1. S.H.P. to compressor 3000./ If plane at 500 miles/ hour at ground level, H.P. = 1383.5./ Thrust at ground level at standstill = 1260.5 lbs./ R.H.C.*".

Thereafter, we have: a duplicate memo from A.P. Young to Collingham, opening: "Confirming our conversation of this afternoon, I understand that an order is likely to be placed in the immediate future for 8 – W.2. Engines to be completed by the end of this year", 22 February 1940; a memo signed by W.A. Randles, 23 February, opening: "This memo covers work done on the re-design and conversion of the Experimental Engine and the new engine known as W.1. This work is so interwoven that it is not possible to separate the two engines"; blueprint graphs and accompanying memo of 23 February: "The attached graphs show the actual position to date and our programme for completing outstanding work in connection with the Experimental Unit and Whittle Engine No: 1... Dealing with Graph No.1 the actual manufacturing position is as follows:-/ *K. 802117 Spare Rotor/ Stub Shaft and Blading complete./ Quill Shaft machined complete, and now at Messrs Herberts or mating with Stub Shaft. Delivery promised for 8th March, 1940. This Rotor will be assembled complete, and balanced by the 29th March, 1940./ K. 802218 Modification to Existing Unit./ Blower Casings, joints planed, drilled and bedded./ Air Discharge Pipes, Die Castings received 25% ground*"; a memo signed from Collingham to Sporborg, 23 February 1940 headed "*Power Jets Limited*" discussing "the redesign and conversion of the experimental engine, and of engine W.1." and "engine W.2." of which "we have ordered the main forgings for the turbine & compressor"; another signed by Collingham, on their agreement with Power Jets and their understanding "that it is proposed to make each of the engines slightly different, but the differences will only be of minor modifications, such as modifications to blade angles, etc", with the coda added – "the promise given by Squadron Leader Whittle at the meeting on the 24th inst., that complete information on vapouriser, main & pilot jets, flame tube holes, and fuel connections, will be supplied by the 30th April"; further letters concerning the dispute between Power Jets and B.T.H over the eight trial engines; a letter signed by L.L. Whyte to Sporborg: "You have confirmed that your Company has no existing facilities for quantity production. The placing of military orders is not within our control, and in any case we share the view, which we understand to be that of the Air Ministry, that your Company is not suitably placed for war-time aero-engine manufacture"; a memo initialled by Whyte, stating that the name 'Whittle Gyron' has been registered as a trademark ("...An obvious element in the novelty of the Whittle Engine lies in the fact that it is not the equivalent of an Aero Engine, but of an Aero Engine *plus* Aircrow..."), 1 March 1940; a letter signed by Air Vice Marshal Tedder, to Sporborg, headed "*Whittle Engine* and discussing problems between Power Jets and B.T.H ("...My discussions with Mr Whyte of that Company have reached the stage when it is desirable for the position to be put on more formal lines..."), 6 March 1940.

Tedder's letter leads to a memo by Sporborg on his discussion with Mr Pickles of the Air Ministry held at Tedder's behest ("...I told him that we had been working with them, helping their development, for the last four years, that we had done all that we could to help them, and without expressing any opinion as to whether the work could have been done in less time or not we nevertheless found that they were not practical manufacturing people, and therefore had had to be as patient as we could with them... I told him that there was no one in the Power Jets Company who had any practical experience in this class of work, that Mr Whittle came to it as a young man from College, that we had done all that we could to help him, that Mr Whyte himself had stated that he was an amateur and had no engineering or manufacturing experience, and that therefore I did not think the Air Ministry ought to form any view as to what the B.T.H. Company could do from statements made to them by Power Jets... He laughed at this and said that he had been handling contracts with the B.T.H. Company in the Contracts Department for a good many years, and it was not necessary for him to make a visit..."), 7 March 1940.

(The schedule and covering letter of 15 March 1938 – see above – are bound in at this point; they come with a memo to Sporborg by the Manager of Turbine Sales of 2 April 1940: "It was agreed... that the original of Power Jets Limited letter of the 15th March, 1938... together with the Schedule setting out the terms and conditions of the proposed Air Ministry Research Contract, should be filed by you).

The narrative resumes with a memo initialled by Collingham of a conversation with Whittle ("...Squadron Leader Whittle called in at office to discuss details on Engine W.1 and afterwards in general talk on Power Jets future ideas on development... They were proposing to develop a gas turbine driven blower, the turbine being single stage and blower two stage... The proposed to build what they termed a W2X engine, leaving out considerations of light weight except as regards impeller... 6000 S.H.P. gas turbine for driving compressors for full scale test on compressor performance... 4000 S.H.P. gas turbine driven generating set for emergency use for Air Force to compete with Brown Boveri design... Whittle stated that he would feel forced to advise Air Ministry that limits of accuracy obtained in manufacture in Turbine Factory not close enough for work of this nature..."), 18 March 1940; a letter signed by Whyte of Power Jets to Sporborg, opening: "At one of our recent meetings you explained that the B.T.H. Company would not be prepared to continue the manufacture of Engine W.2 unless the remainder of the Development Engines (required by the Air Ministry for possible military use) which are planned for this year were also to be manufactured by them", 18 March 1940; a retained carbon initialled by Collingham of his letter to Whittle, refusing to let him have a list of the W.1. drawings ("...this engine will not be completed for test before the middle of June... and in fact the assembly drawings, as you are aware, are not yet completed..."), 20 March 1940; a letter signed by Whyte of Power Jets, to Sporborg, giving details of two experimental Gyrons that they might manufacture, 21 March 1940;



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a memo by Sporborg, opening: "I called on Captain Wilkes, Managing Director of the Rover Company [who were to be manufactures of the W2B engine], at their Meteor Works in Coventry to-day by arrangement to discuss the Whittle Engine... He has discussed the matter in a general way with Air Vice-Marsh Tedder and was present at the conference in Harrogate on the 16th. He understands that the Ministry want him to build the engine... They expect to be given an order by the Air Ministry for a good number of engines... Rover Company have never done any turbine work of any sort, but assume they will be able to build the engine from the drawings. They would like to have our help", 28 March 1940; a memo by Collingham to Sporborg, discussing the two experimental Gyrones ("...If we are going to get out the drawings for the W.2. engine before we go ahead with the drawings for this experimental Unit, we could not start the drafting work before 27th May..."), 3 April 1940; a memo signed by A.P. Young, to Sporborg, headed "*Power Jets Limited – Manufacture of Whittle No. 2 Engine*", with attached schedule and blueprint graph, the memo opening: "In accordance with your request we have examined in some detail the proposal to manufacture the Whittle No. 2 Engine at the rate of one per week. We are unable to finally determine this problem at this stage because as you know the final design of this new engine have not yet been completed", 4 April 1940; a letter signed by Whyte of Power Jets, to Sporborg: "you stated that the B.T.H. Company were prepared to proceed immediately with the manufacturing drawings on W.2, but that your Company maintained the position that if the next batch of engines were not coming to them, they would not be prepared to undertake the manufacture of W.2. You also said that if you did not complete the manufacture of W.2 you would not be prepared to hand over your manufacturing drawings to another Company. In view of the importance of these matters I have notified the Air Ministry regarding these points"; with Sporborg's draft reply pencilled in, 4 April 1940; a typescript of Sporborg's telegram to Whyte ("...I do not accept your letter fourth as correct record...") and a letter signed by Whyte, in response to Sporborg's telegram, 5 April 1945.

There follows a receipted list of engineering drawings received from BT-H by Power Jets, 5 April 1940; a memo signed by J.L. Wilson to Sporborg, headed "*Whittle Engine*" ("...Air Vice-Marsh Tedder telephoned me... He asked me if it was possible to have a short meeting during lunch time, as the Whittle Engine was one of the subjects of conferences today... I stated that our recommendation would be that the bulk order for engines be split between the B.T.H. Company and the Rover Company... Air Vice-Marsh Tedder agreed whole-heartedly with these views and stated that the chief anxiety of the meetings being held to-day was to see how soon trials for this engine could be made in the air..."), 8 April 1940; a carbon of Sporborg's letter to Tedder ("...We have fully considered the matters discussed with you at our previous meeting with regard to the Whittle Engine... and we are in a position to make definite proposals..."), 8 April 1940; a carbon of Sporborg's letter to Whyte ("...I am at a loss to understand why you considered you had any authority to tell the Air Ministry anything as the result of our conversation..."), 8 April 1940; a letter signed by Whyte to Sporborg, in answer to the above, 10 April 1940; a memo by Sporborg headed "*The 'Whittle Engine'*", opening: "A meeting took place at Rugby today between Mr Tweedy and Mr Tobin of the Air Ministry, Sqd Leader Whittle of the Air Ministry who is on loan to the Power Jets Company, and Mr Wilson, Mr Collingham and myself, to discuss details of the arrangements proposed under which we are to more actively assist the Air Ministry in the development of the Whittle engine" ("...We pointed out that the Whittle design is entirely untried and would involve a good deal of draughting work and pattern making... We said we feared that if the WX. design were proceeded with it would have to follow the completion of the W.2 engine, whereas our design could be carried on in parallel... The Air Ministry representatives made it clear that they wanted to enlist the assistance of the B.T.H. Company to bring to bear on this problem our accumulated knowledge and experience of the subject, and they pointed out in a private conversation after the meeting that if we had any difficulties with Mr Whyte or Sqd Leader Whittle in doing this, we were to enlist their help if we required removing any such difficulties..."), 15 April 1940.

That same day a meeting was held at BT-H, chaired by Spurborg and attended by Whittle, of which we have the minutes ("...the Air Ministry was proceeding under the assumption that the work might be got through in time for the this war and it was only on that assumption that they were justified in putting extreme pressure on the work... After a brief description of W2.X. had been given by Squadron Leader Whittle, Mr Tweadie wanted to know whether the W.2,X, and W.X. would be manufactured in parallel... Squadron Leader Whittle explained that the drawings for W.2 were nearly completed and that the patterns, with one exception, have been made..."), 15 April 1940. There was clearly a good deal of bad blood by this time between Whittle and BT-H, as a memo by Collingham to Spurborg shows: "Mr Randles took the opportunity to ask S/L Whittle when he could discuss various discrepancies which he had found in the layouts, and S/L Whittle... stated that we were wasting our time as the layouts were not up-to-date... I rang S/L Whittle up to-day and asked him what he meant exactly by saying that we were wasting time, and he stated that he had not put it as bluntly as this... It was his understanding that the drawings for engine W.2. would be made at Lutterworth as he was responsible for design to the Air Ministry, and that prints of these drawings would be sent to Rugby for our comments... He also stated that he felt unless this question of drawings and design was dealt with on these lines that he would not be prepared to accept responsibility to the Air Ministry. I told him that he was raising questions which it was not within my province to decide, and that all such matters would have to be taken up with Mr Spurborg", 17 April 1940. Nevertheless, this is followed in the file by a copy of a letter by Whittle to BT-H, sending prints of drawings ("...The layout drawings shewn are preliminary proposals for the single chamber pressure combustion test unit which we refer to as W.X..."), 17 April 1940; a copy of a letter by Whyte to BT-H, concerning orders and spares for the W1, 17 April 1940; a memo headed "Proposition to Manufacture the W.2 Engine on a Production Basis", with covering letter signed by A.P. Young, opening: "The proposition has been studied in detail on the basis of our receiving an order for at least 125 engines to be manufactured at the rate of 2½ engines per week"; with three attached schedules, blueprint of the workshop and graph, 18 April 1940. Clearly some sort of rapprochement had been arrived at, as a copy of a letter by Whittle to BT-H, headed "W.X. Engine", shows: "We desire to reproduce the combination chamber conditions of the Power Jet engines at all the usual running speed, and hence the set to do this must be variable in speed over about a 10-1 range", 19 April 1940. Subsequent papers testify that a working relationship had been re-established, such as a quotation signed by H.G. Rowe, Manager Turbine Sales, submitted to the Ministry for the Whittle Engine W2 (three for £14,480), 20 April 1940; two letters signed by W.L. Tweadie of the Ministry, to Spurborg, concerning the contracts, 20 April 1940; a carbon of Spurborg to Tedder, headed "Whittle Engine", outlining the building work, etc., required, coming to £200,000, 20 April 1940; and a memo to Spurborg signed by Collingham, headed "Whittle Engine W.2./ Information required from Squadron Leader Whittle", 22 April 1940.

This concludes our survey of the first sixty or so items. The remaining papers are no less interesting, concerned as they are with the minutiae of development and production, and include at least five pencil engine-designs by Collingham, the turbine engineer, as well as a run of requisition orders submitted to Spurborg, and often lengthy production reports. The 'Special File' ends on 4 June 1941. By then aircraft production had been transferred from Tedder's control at the Air Ministry and made part of a new Ministry of Aircraft Production under the control of Lord Beaverbrook, and the Gloster E.28/39, powered by a single Whittle W1, had had its maiden flight on the 15 May 1941. The volume concludes with three letters or memos. The first is from Whittle (a carbon copy) to BT-H, Turbine Sales, dated 30 May 1941, headed "Whittle Superchargers – Turbine Design", opening: "In recent work on the test bench it has been found that the turbine of the W1A is much less efficient than that of the W1 and that the W1 No.2 design of blading is also less efficient than the first design. The Ministry of Aircraft Production has been informed of this and of our view that an intensive programme of experimental work is required on the turbine component of the supercharger within the next few weeks, if the W2B (Rover) is to be launched into production in time to keep up with the aircraft production. We are of the opinion that you could give very considerable help in this matter: (1) by making alternative blading and alternative wheels for the W2 Mk III and W.2.B. (Power Jets); (2) Wind tunnel tests". This request gives rise to the penultimate document, a memo to Spurborg signed by Collingham of 3 June 1941 in the course of which he states: "I feel we should not carry out any of Wing-Commander Whittle's suggestions or proposals which we feel that our experience in design of turbine blading will not assist the development". The final letter is the retained carbon of Spurborg's reply of 4 June 1941: "We cannot refuse to help them, but as you say it must be clearly understood that nothing whatever should be undertaken that will cause any delay of any sort to the completion of our W2B machine, no matter what pressure may be brought to bear on us by the Ministry, or anyone else".

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WILDE, RUSKIN and MILL

Collection comprising a presentation signature of Wilde ("Oscar Wilde"), on a piece of paper with engraved heading of 25 Charlotte Street, Bedford Square [*chez* the actor Johnston Forbes-Robertson]; an autograph letter signed by John Ruskin, to [John Joseph] Laing, his illuminator, discussing payment and asking him to send "your next illumination as soon as it is due"; an autograph letter signed by John Stuart Mill, to his close friend D. M. Masson, the biographer of Milton, asking him to dinner "to meet Bain & Dr Carpenter of Bristol – the physiologist"; plus the signature and conclusion of an autograph letter by Tennyson, and similar clipped signatures by Holman Hunt, Carlyle, Liebig, Matthew Arnold, and other eminent Victorians, *in an attractive red morocco wallet letter-holder, 4to*

£600 - 800

€710 - 950



360

360 WORLD WAR I

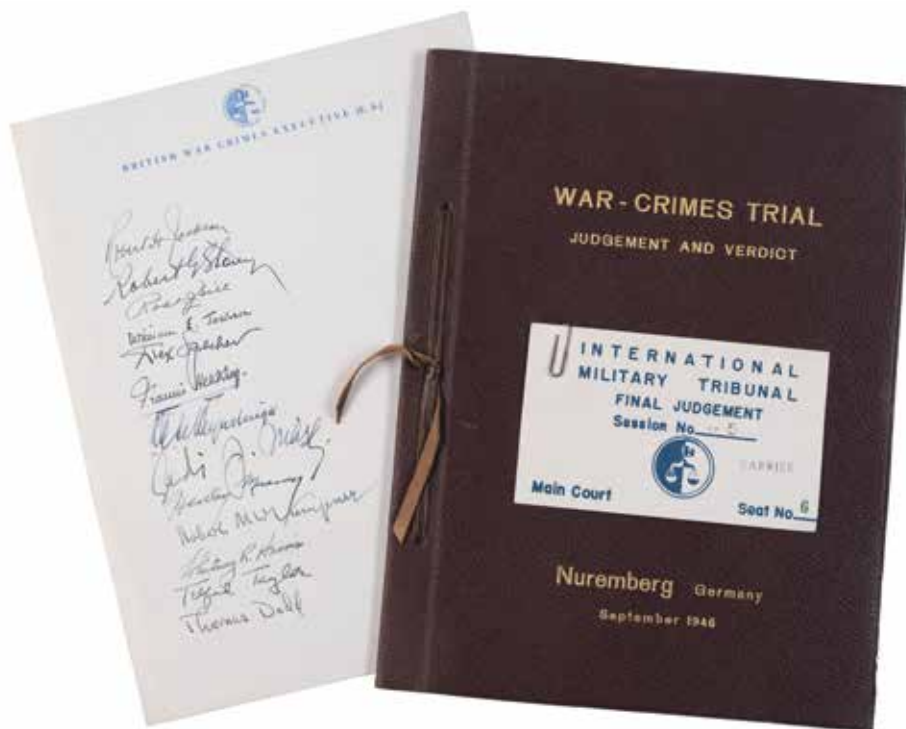
Album, compiled by nurse Ada F. Orrock, containing a very large collection of ephemera relating to fund-raising "Flag Days" for the British Red Cross and other organisations relating to helping injured soldiers, *overall 116 pages (with additional inserts), with upwards of 600 buttons, flags, badges, etc (mostly pinned in on 50 pages), 11 albumen photographs, several autograph letters, pictorial postcards (several of hospitals), printed correspondence to Orrock thanking her for her help, newspaper cuttings, etc., contemporary cloth, stamped "News and Views from My Friends with the Forces", rubbed, 4to, [1916-1922]*

£1,000 - 1,500

£1,200 - 1,800

A most unusual, and poignant album of ephemera compiled by London nurse Ada Orrock, relating to her hospital career with injured soldiers, and activities as a volunteer raising funds for different soldier's charities during, and just after the war. She joined the 1st London General Hospital in South-east London on 7 January 1916, transferring later to the West End Hospital in Welbeck Street. There are 11 photographs of patients and staff, including Ada with three orderlies, and 3 from May 1917 in which a Private Cowlishaw is depicted. Next to these is a handwritten letter, dated May 28th, in which he writes "My dear Nurse... I am trying to write a few lines to you. Because really it doesn't need many for me to give my opinion about you. I might say I have been in a few hospitals but never yet have I found a nurse so kind & true as yourself... I sincerely hope that I shall always remain one of your soldier boys...", and one from his mother (in Shardlow, Derbyshire) telling Mrs Orrock that "he has given his life for his country. All the intimation I have received is from a sergeant who says he found his body on Saturday Aug. 25th and buried it... I must thank you for all your loving care of my dear boy ["an only son"]... He told me of your great kindness to him and very very often talked of you. I little thought when bidding him good-bye that never again on earth should I see him".

The album includes upwards of 500 flags, badges, pins, labels etc., samples of items sold by nurse Orrock to raise money for special charity days, or specific hospitals: British Red Cross Society "Our Day" (October 21, 1915, and subsequent); Crutch Day; Italian Flag Day [also Russia, French, Armenian, Australian...]; Blue Cross Fund to Help Horses in War Time; Irish Women's Association (to Aid Irish Regiments and Prisoners of War); St. Patrick's Flag Day [on the 2-page spread of Irish items is including a Sinn Fein badge and button]; Y.M.C.A. Hut Day; Mesopotamia Day; Poppy Day (1921), and many many others. There is extraordinary variety of shapes and materials used; felted cats, metal boomerang, wooden jigsaw soldiers and kangaroo, coins, medals, miniature swords, a 3-dimensional bomb, fabric flowers. Other related items include a "genuine Zeppelin wire... [from one shot down] at Cuffley, Sept. 3rd 1916", vendor's arm ribbons, a soldier's train ticket from Amiens to Arras, a fragment of thick cloth with note attached "a little of Flanders mud from Albert", a French franc "found in no man's land", a large circular sign "A Man from this House Not at Home Now Serving in His Majesty's Forces" [with note "shown in the windows in Devon when men were away fighting"], an envelope and metal canister used by the Government Pigeon Service; an actual lock of hair "of a horse that carried its rider to safety after being mortally wounded - Second Battle of Ypres. 1915". The final page of material relates to the Grave of the Unknown Warrior. See illustration on preceding page.



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WORLD WAR II - NUREMBERG TRIAL

War-Crimes Trial. Judgement and Verdict, 12 pages, comprising signatures of 7 (of 8) Judges, 2 mounted photographs (defendants, and Judges), floor plan, and other details, with 4 additional leaves on "British War Crimes Executive" headed paper with upwards of 50 signatures of the chief prosecutors (including Robert H. Jackson, Hartley Shawcross, Auguste Champetier de Rives, other delegates; the French and Polish groups), publisher's morocco, Nuremberg, September 1946--German Crimes in Poland [Central Commission for Investigation of German Crimes in Poland], vol. 1, presentation inscription to Major A. Wurmser from "the Polish Delegation" at Nuremberg, photographic illustrations, maps, publisher's wrappers, 4to, Warsaw, 1946; and a collection of related material, including 2 tickets to the "International Military Tribunal. Final Judgement. Session No. 5" (seat nos. 6 and 7); a pencil sketch of a defendant; several cut signatures including Joachim von Ribbentrop (Nuremberg, 28 August, 1946), 2 letters written (one from von Hindenburg) to Krupp von Bohlen und Halbach, and other ephemera (small quantity)

£800 - 1,200

€950 - 1,400

An archive of material, including signatures of the main Judges and chief prosecutors from all the participating countries (America, Britain, Russia, etc.), relating to the Nuremberg Trial. It was seemingly formed by Captain A.G. Wurmser, a staff member of the British War Crimes Executive.

End of Sale

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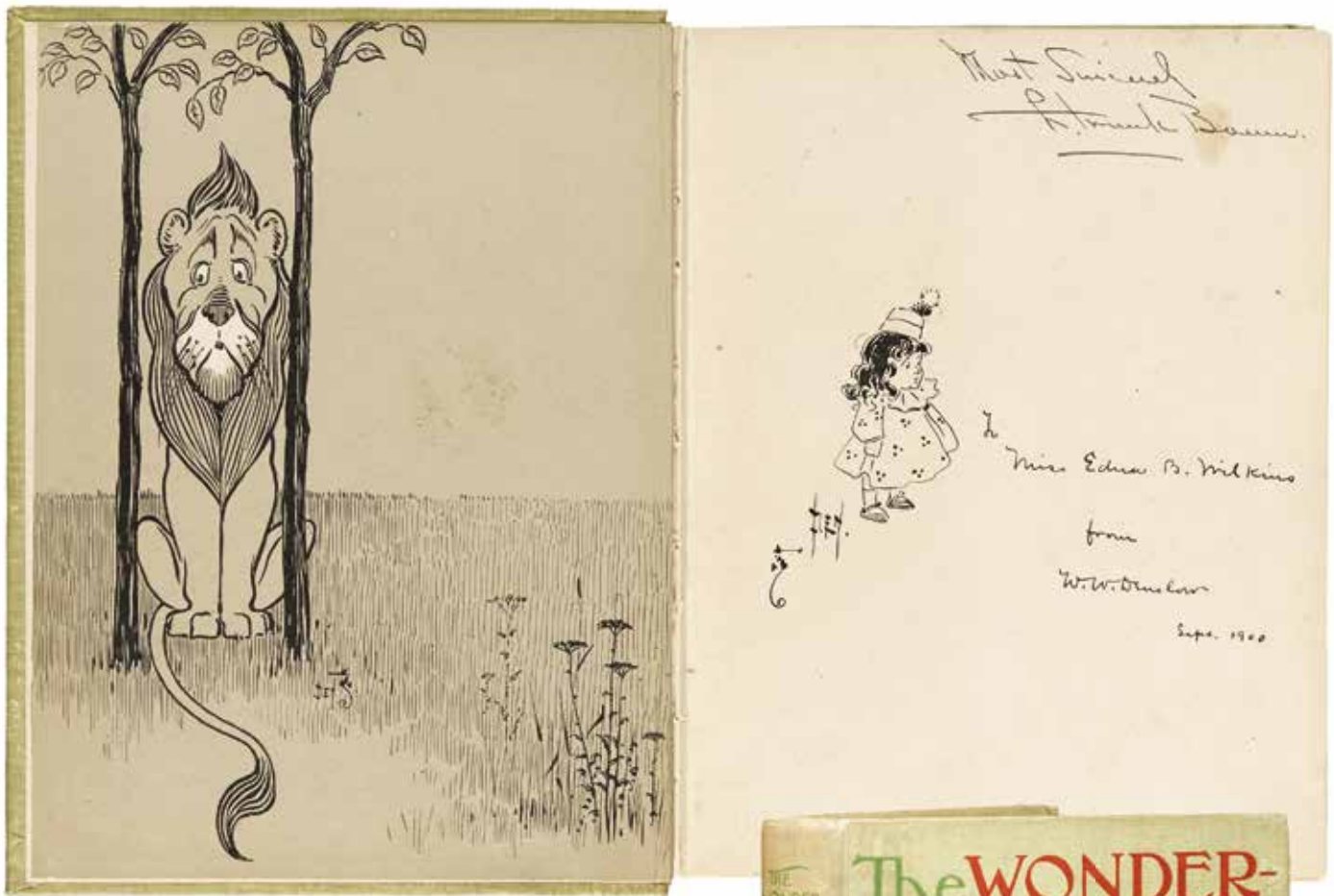


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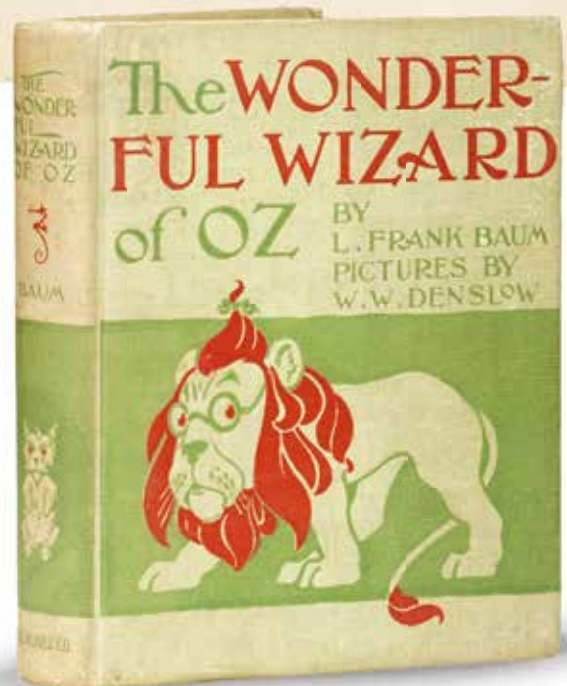
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The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

Estimates

In most cases, an *Estimate* is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any VAT or *Buyer's Premium* payable. *Lots* can in fact sell for *Hammer Prices* below and above the *Estimate*. Any *Estimate* should not be relied on as an indication of the actual selling price or value of a *Lot*. *Estimates* are in the currency of the *Sale*.

Condition Reports

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from *Bonhams*. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. *Bonhams* is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the *Seller* owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

The Seller's responsibility to you

The *Seller* does not make or agree to make any representation of fact or contractual promise, *Guarantee* or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any *Estimate* is incorporated into any *Contract for Sale* between a *Seller* and a *Buyer*.

Bonhams' responsibility to you

You have the opportunity of examining the *Lot* if you want to and the *Contract for Sale* for a *Lot* is with the *Seller* and not with *Bonhams*; *Bonhams* acts as the *Seller's* agent only (unless *Bonhams* sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any *Descriptions* or opinions given by *Bonhams*, or by any person on *Bonhams'* behalf, whether in the *Catalogue* or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by *Bonhams* or on

Bonhams' behalf which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. No statement or representation by *Bonhams* or on its behalf in any way descriptive of any *Lot* or any *Estimate* is incorporated into our *Buyer's Agreement*.

Alterations

Descriptions and *Estimates* may be amended at *Bonhams'* discretion from time to time by notice given orally or in writing before or during a *Sale*.

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 £50,000 of the <i>Hammer Price</i> |
| 20% from £50,001 to £1,000,000 of the <i>Hammer Price</i> |
| 12% from £1,000,001 of the <i>Hammer Price</i> |

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 £3,000, 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 £3,000. 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 2% 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 2% surcharge.

Credit cards: Visa and Mastercard only. Please note there is a 2% 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 8963 2850/2852 Fax: +44 (0)20 8963 2805
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 licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. 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://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

Animal Health and Veterinary Laboratories Agency (AHVLA)
Wildlife Licencing
Floor 1, Zone 17, Temple Quay House
2 The Square, Temple Quay
BRISTOL BS1 6EB
Tel: +44 (0) 117 372 8774

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 11 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 "o" 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 | 9 | THE SELLER'S LIABILITY | 10.3 | If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> 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 6. |
| 8.1 | If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise): | 9.1 | The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> . | | |
| 8.1.1 | to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract; | 9.2 | Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise. | 10.4 | Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (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. |
| 8.1.2 | to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell; | 9.3 | Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> , | | |
| 8.1.3 | to retain possession of the <i>Lot</i> ; | 9.3.1 | the <i>Seller</i> 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 any lack of conformity with, or 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 relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>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> ; | 10.5 | If any term or any part of any term of the <i>Contract for Sale</i> 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. |
| 8.1.4 | to remove and store the <i>Lot</i> at your expense; | | | 10.6 | References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents. |
| 8.1.5 | to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract; | 9.3.2 | the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, 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, restitutionary claim or otherwise; | 10.7 | The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation. |
| 8.1.6 | to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base 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; | | | 10.8 | In the <i>Contract for Sale</i> "including" means "including, without limitation". |
| 8.1.7 | to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof; | 9.3.3 | in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or 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, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> 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, statutory duty, bailee's duty, restitutionary claim or otherwise. | 10.9 | 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. |
| 8.1.8 | to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds; | | | 10.10 | Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> . |
| 8.1.9 | to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and | | | 10.11 | Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> . |
| 8.1.10 | so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you. | 9.4 | Nothing set out in paragraphs 9.1 to 9.3 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 the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is 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. | 10.12 | Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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. |
| 8.2 | You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you. | 10 | MISCELLANEOUS | 11 | GOVERNING LAW |
| 8.3 | On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf. | 10.1 | You may not assign either the benefit or burden of the <i>Contract for Sale</i> . | | All transactions to which the <i>Contract for Sale</i> 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 <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place. |
| | | 10.2 | The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> . | | |

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 *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

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| 7 | FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS | | |
| 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 |
| 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. | 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 |
| | | 9.2.2 | 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 |
| | | 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> . |
| | | 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 <i>Lot</i> 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. |

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| 10.3.1 | We will not be liable to you for any loss of <i>Business</i> , <i>Business</i> profits, revenue or income or for loss of <i>Business</i> reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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. | the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or | 12.7 | The headings used in this agreement are for convenience only and will not affect its interpretation. |
| 10.3.2 | Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</i>) 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. | it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or | 12.8 | In this agreement "including" means "including, without limitation". |
| | You may wish to protect yourself against loss by obtaining insurance. | the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or | 12.9 | 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. |
| 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. | the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements. | 12.10 | Reference to a numbered paragraph is to a paragraph of this agreement. |
| 11 | BOOKS MISSING TEXT OR ILLUSTRATIONS Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if: the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and 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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> . but not if: the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or | If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> . The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease. | 12.11 | Save as expressly provided in paragraph 12.12 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. |
| | | | 12.12 | Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> 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 MISCELLANEOUS | 13 | GOVERNING LAW |
| | | 12.1 You may not assign either the benefit or burden of this agreement. | | 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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place. |
| | | 12.2 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. | | DATA PROTECTION – USE OF YOUR INFORMATION |
| | | 12.3 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. | | 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 <i>Website</i> 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 . |
| | | 12.4 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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract Form</i> (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. | | APPENDIX 3 |
| | | 12.5 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. | | DEFINITIONS AND GLOSSARY |
| | | 12.6 References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents. | | 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 <i>Notice to Bidders</i> , to cover <i>Bonhams' Expenses</i> relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a <i>Hammer Price</i> which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i>). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> . |

"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 of 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* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"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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20th Century British Art

Matthew Bradbury
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Aboriginal Art

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African and Oceanic Art

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Philip Keith
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U.S.A
Fred Baklar
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American Paintings

Alan Fausel
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Antiquities

Madeleine Perridge
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Antique Arms & Armour

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U.S.A
Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A
Frank Maraschiello
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Australian Art

Alex Clark
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Australian Colonial Furniture and Australiana

James Hendy
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Books, Maps & Manuscripts

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British & European Glass

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Suzy Pai
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British & European Porcelain & Pottery

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John Sandon
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Peter Scott
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California & American Paintings

Scot Levitt
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Carpets

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Chinese & Asian Art

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Clocks

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Coins & Medals

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Contemporary Art

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Costume & Textiles

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Entertainment Memorabilia

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Ethnographic Art

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Football Sporting Memorabilia

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Furniture & Works of Art

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Greek Art

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Golf Sporting Memorabilia

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Irish Art

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Impressionist & Modern Art

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Islamic & Indian Art

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Japanese Art

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Jewellery

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Modern, Contemporary & Latin American Art

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Motorcycles

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Toys, Dolls & Chess

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UK/04/13

Bonhams

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The Rawlin Pollack. or Cole fish.
 called in Anglesey Lohitling Glas, Chwithlyn Glas.
 where they are in great plenty about Holyhead
 & Sherry Island. They must be used immediately or
 they are very apt to Stink.

The Difference between this & a Whiting Pollack
 called in Wales Morlas, is, that the line on the
 side of this is straight, on the Whiting pollack is
 crooked. This is of a darker colour, and its eye
 is less than the Whiting pollack; and is not so
 firm a fish.

Upon the first of Flood in Spring Tides & good
 weather. These play & leap out of y. water near
 some point of a Rock where the Tide runs fast,
 and they are so bold that people have taken
 them up with Baskets.

Sometimes they bring a Boat to an anchor
 in the stream of y. Tide and then with
 short Rods with a line about two
 fathom long with a Feathered hook
 they take them & draw them into y. Boat.



The Feathers are, the two first
 in the tailing of a Goose. Sometimes dyed blue.
 and the above is the shape & bigness of y. Hook
 when Feathered. They are also taken with Ground bait.

In Anglesey, they call the large ones in English
 Graylings, then Greyford, then a Blacking.
 which is the common Cole fish of about a foot long.

The young of these are
 called Billards, and in some
 Pollards & Rock whiting.
 p. 119.

In Wales Cooding Brill.



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