

**Bonhams**

Ye banks & braes o' bonie Doon,  
How can ye bloom sae fresh & fair;  
How can ye chant, ye little birds,  
And I sae weary fu' o' care.

Thou'lt break my heart, thou warbling bird,  
That wanton's thro' the flowering thorn.

**Books, Maps,  
Manuscripts and  
Historical Photographs**

Wednesday 18 June 2014  
Knightsbridge, London

It hae I lov'd by bonie Doon,  
To see the rose & woodbine twine;  
And ilka bird sang o' its love,  
And fondly sae did I o' mine.

Hi' lightsome heart I pu'd a rose,  
O'er sweet upon its thorny tree;  
And my fause lover staw my rose,  
But Ah, he left the thorn wi' me!



# **Books, Maps, Manuscripts and Historical Photographs**

## **Including Frederick Rolfe 'Baron Corvo' from the Collection of Dr. Rocco Verrilli**

**Wednesday 18 June 2014 at 1pm**  
**Knightsbridge, London**

### **Bonhams**

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Bidding by telephone will only be  
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**Sale Number:** 21763

**Catalogue:** £18

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Please see page 2 for bidder  
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### **Illustrations**

Front cover: Lot 81  
Back cover: Lot 187  
Inside front cover: Lot 73 & 296  
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# Sale Information

## Important Notices

For explanation of any asterisked symbols that may appear in catalogues, please see the notice entitled 'VAT' at the end of the catalogue.

Please note that lots comprising printed books, unframed maps and bound manuscripts are not liable to VAT on the Buyer's Premium.

Lots are sold with all faults, imperfections and errors of description, but if on collation any described printed book in this catalogue is found to lack text or illustrations, the same may be returned to Bonhams within 20 days of the sale; the unstated defect to be detailed in writing.

This shall not apply in the case of un-named items, blanks, half-titles or advertisements, nor to damage to bindings, stains, tears or other defects unless these result in loss to text or illustration. Atlases, maps and prints are sold not subject to return, as are periodicals and items sold as collections, association and extra-illustrated copies, or as bindings.

## Photographs and Prints

Unlike Books, Manuscripts and Maps, but following the general convention, descriptions of photographs, related albums and prints do not contain any particular indicators of condition or faults. A subjective opinion on such matters can be sought from the Book Department. The names of photographers given at the head of lots represent our opinion at the time of going to press. These may, or may not, be supported by factual information elsewhere in the description. For further important notices relating to lots offered in this sale see notices at the end of this catalogue.

Illustrations in the catalogue are for the purpose of identification only. Bidders should be wary of using illustrations as indicators of tone or contrast. In some cases (for example mounted and framed items) catalogue illustrations may not include full margins.

Items indicated in the catalogue as 'framed and glazed' have not been examined out-of-frame, unless specifically stated. The measurements given for framed items are those of the image-to-view, although the actual image may be larger.

## Collection and Storage

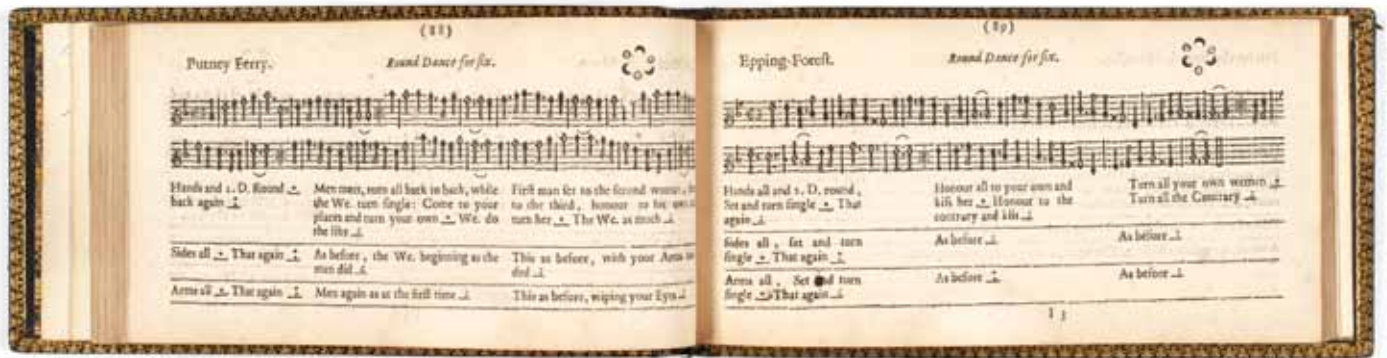
Buyers' accounts are due for settlement at the end of each sale and it is our hope that clients will collect at the same time or certainly within 48 hours of the sale finishing.

All sold lots will remain in Bonhams Knightsbridge Book Department for a period of 21 days. Any items not collected by then may be removed to our warehouse at Park Royal where storage charges will apply at the rate of £2 per day per lot, attracting a removal charge estimated at £5 + VAT.

Buyers are encouraged to make contact with the Book Department's Stock Manager, Lydia Wilkinson to discuss any collection, storage or shipping concerns.

Lydia Wilkinson  
Tel: +44 (0) 20 7393 3841  
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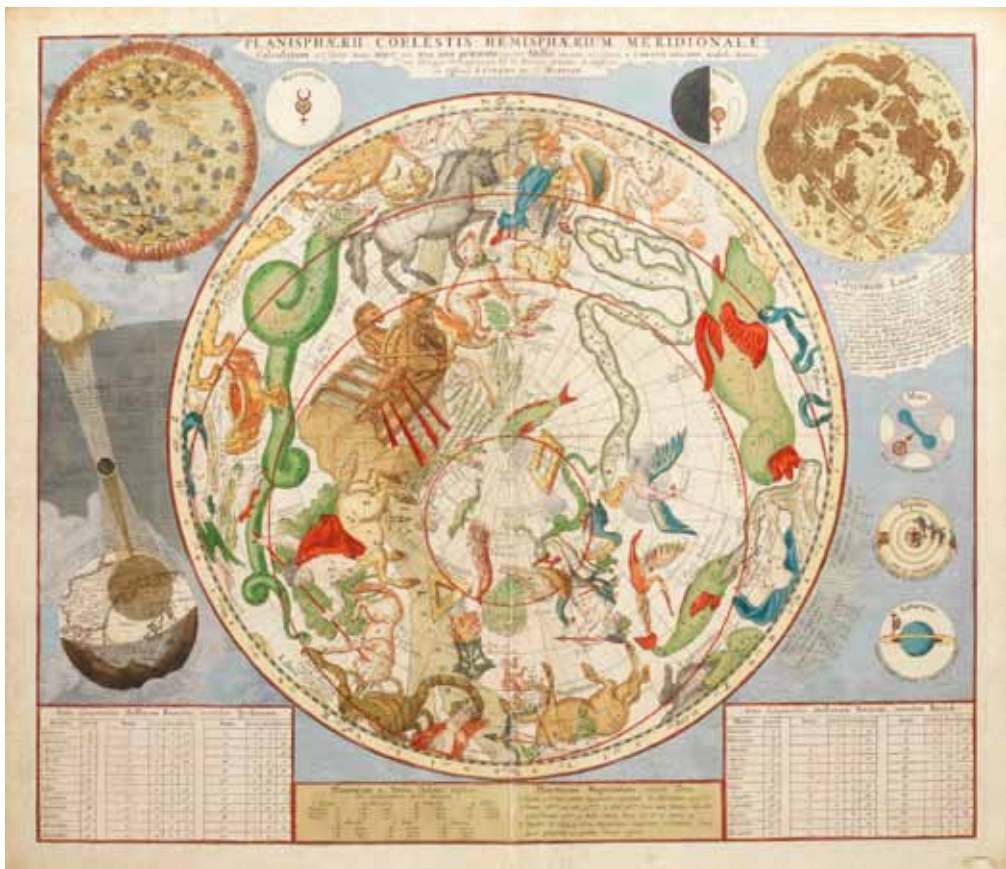


156

## Contents

## Lots

Atlases and Maps	1-12
Architecture, Art and Antiquities	13-38
Early Printing and Illuminated Manuscripts	39-55
General Books, Manuscripts and Photographs	56-179
<i>The Property of a Collector</i>	180-188
Joseph Conrad <i>Sold on behalf of the heirs of Robert Bontine Cunninghame Graham</i>	189-199
Second World War <i>Papers of General Sir Miles Dempsey, GBE, KCB, DSO, MC</i>	200-231
Dylan Thomas <i>Sold on behalf of the Trustees for the Copyrights of Dylan Thomas</i>	232-242
Modern Books and Manuscripts	243-286
Frederick Rolfe, 'Baron Corvo' <i>From the Collection of Dr. Rocco Verrilli</i>	287-327



1



2

# Books, Maps, Manuscripts and Historical Photographs

## Wednesday 18 June 2014 at 1pm

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.

### ATLASES AND MAPS

1•

**ALLARD (CAROLUS)**

*Planisphaerii Coelestis Hemisphaerium Meridionale [-Septentrionale], 2 hand-coloured double-page engraved celestial maps, 510 x 590mm., Amsterdam, Covens and Mortier, [c.1730] (2)*

£1,500 - 2,000

€1,800 - 2,500

2•

**ARROWSMITH (AARON)**

*Asia, large engraved map on 4 separate sheets, hand-coloured in outline, all sections repaired on verso, each section 654 x 816mm., A. Arrowsmith, 1801*

£1,000 - 1,500

€1,200 - 1,800

A FINE WALL MAP, dedicated to Major James Rennell (1742-1830), surveyor-general for the East India Company. Rennell had produced his own maps of India and Bengal in the 1780s and 1790s, and Arrowsmith incorporated these in this wider map of Asia. It also shows the track of the *Lion*, the ship in which Lord Macartney voyaged to China in his embassy of 1793-1794.

3•

**BOWEN (EMANUEL) and THOMAS KITCHIN**

*[The Large English Atlas: or, a New Set of Maps of all the Countries in England and Wales], 45 double-page engraved maps, hand-coloured in outline, lacking title, map of Shropshire torn at fold and right-hand margin, dampstaining and worming to map of North Wales, torn at fold, a few maps creased, contemporary marbled boards, rubbed [Chubb CXCVI], large folio (613 x 410mm.), T. Bowles, John Bowles, John Tinney, and Robert Sayer, [c.1760]*

£2,500 - 3,500

€3,100 - 4,300

Includes: a general map of England and Wales (Kitchin), a map of North Wales (printed for Bowles, Tinney and Sayer) and 43 county maps by Bowen and Kitchin (the majority by Bowen), printed by or for various publishers between 1749 and 1760 and including: Cornwall with inset map of the Isles of Scilly (J. Hinton, 1750); Cambridgeshire with inset view 'Prospect of Ely' (J. Tinney, 1753); Devon with inset plan of Plymouth (Bowles and Sayer, n.d.); Gloucestershire and Monmouthshire (T. and J. Bowles, Tinney and Sayer, 1760); Middlesex flanked by coats of arms (n.d.); Sussex with inset views and plans of Chichester and Lewes (J. Hinton 1749); Somerset with inset plan of Bath (J. Hinton, 1750); Warwickshire with inset views of Tamworth, Warwick and Kenilworth castles and Guy's Cliff (J. Tinney, 1753); Pembrokeshire and Cardiganshire with inset view of Haverfordwest (J. Tinney, 1754); Carmarthanshire and Glamorgan with inset views of Carmarthan and Cardiff (J. Tinney, 1754); North Riding with inset view of York (J. Hinton, 1750); East Riding with inset view of Hull (J. Hinton, 1750); West Riding with inset view of Leeds (J. Hinton, 1750). See illustration overleaf.

4•

**BOWLES (CARINGTON)**

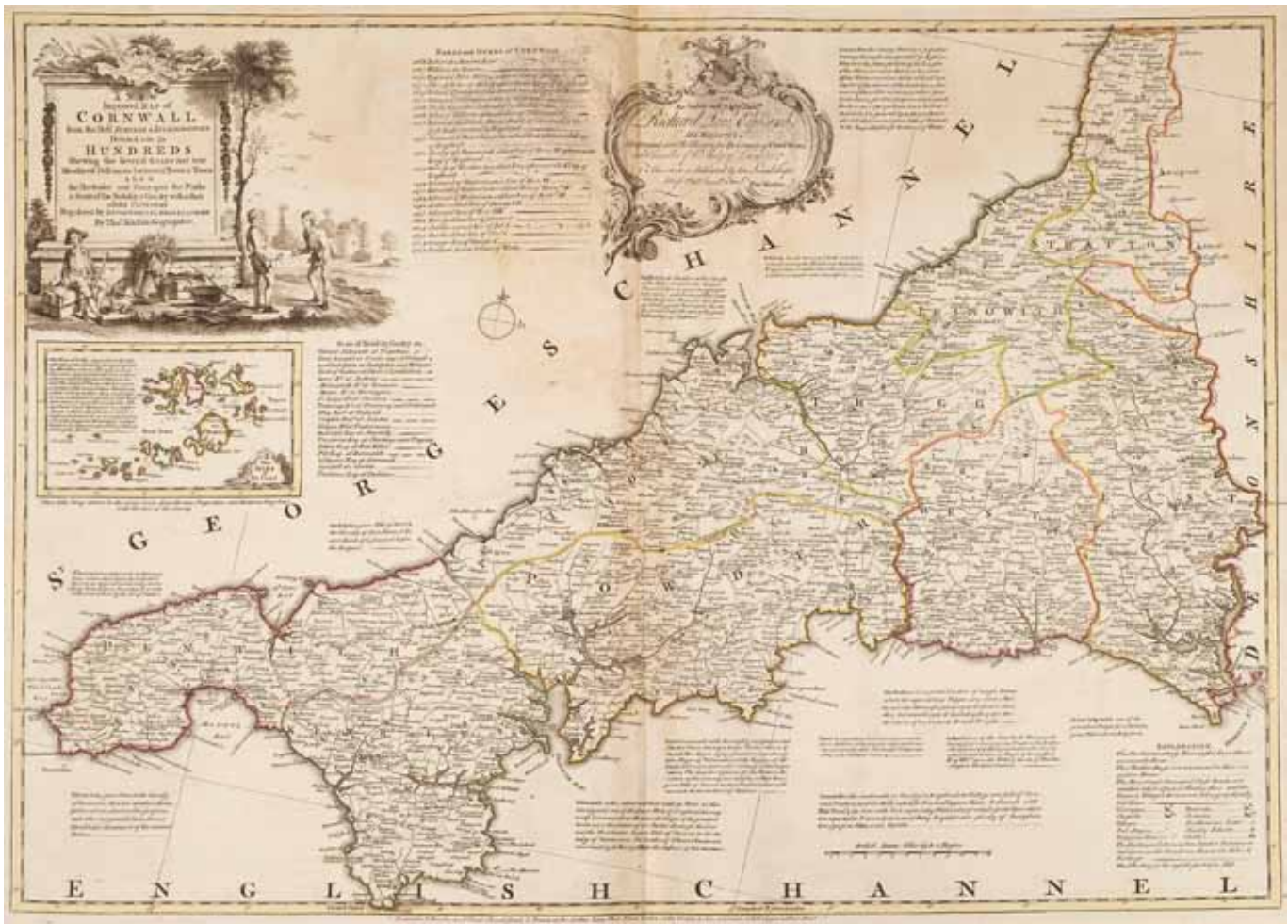
*Bowles's New Medium English Atlas; or, Complete Set of Maps of the Counties of England and Wales, 44 double-page engraved maps, hand-coloured in outline with yellow wash borders, contemporary sheep, covers detached [Chubb CCLV], 4to (260 x 205mm.), Carington Bowles, 1785*

£2,000 - 3,000

€2,500 - 3,700

See illustration overleaf.





3



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5•

**CHAPMAN (JOHN) and PETER ANDRE**

A Map of the County of Essex From an Actual Survey made in MDCCLXXII, MDCCLXXIII and MDCCLXXIV, 26 double-page hand-coloured map sheets, including index map, list of the 240 subscribers, and fine large title illustration of an Essex fulling mill, with two cloth beaters and Harwich and Dovercourt churches in the background, some light dampstaining, mainly in margins, one or two maps with some light staining or offsetting, later half calf preserving original boards, red leather spine label [Rodger 120], folio, Chapman and Andre, 1777; sold by W. Keymer, Colchester, June 1785

£1,000 - 1,500

€1,200 - 1,800

Chapman and André's meticulously detailed and accurate survey of Essex resulted in the finest large-scale map of the county. It was the first to depict minor roads, and included every country house and cottage (usually named), milestone, bridge, turnpike, creek, ferry, cliff and even duck decoy. In addition to the main maps, the sheets include an outline of Harwich Harbour and a plan of Colchester.

6

**HOMANN'S HEIRS**

Urbium Londini et West-Monasterii nec non surburbii Southwark, engraved map on 3 sheets (joined), title in German and Latin, inset views of St. James's Square and Custom House, elevations of St. Paul's and the Royal Exchange, partially hand-coloured, several short tears repaired, mounted, framed and glazed [Howgego 81], 515 x 1685mm., Nuremberg, 1736

£1,000 - 1,500

€1,200 - 1,800

7•

**MONTANUS (ARNOLDUS)**

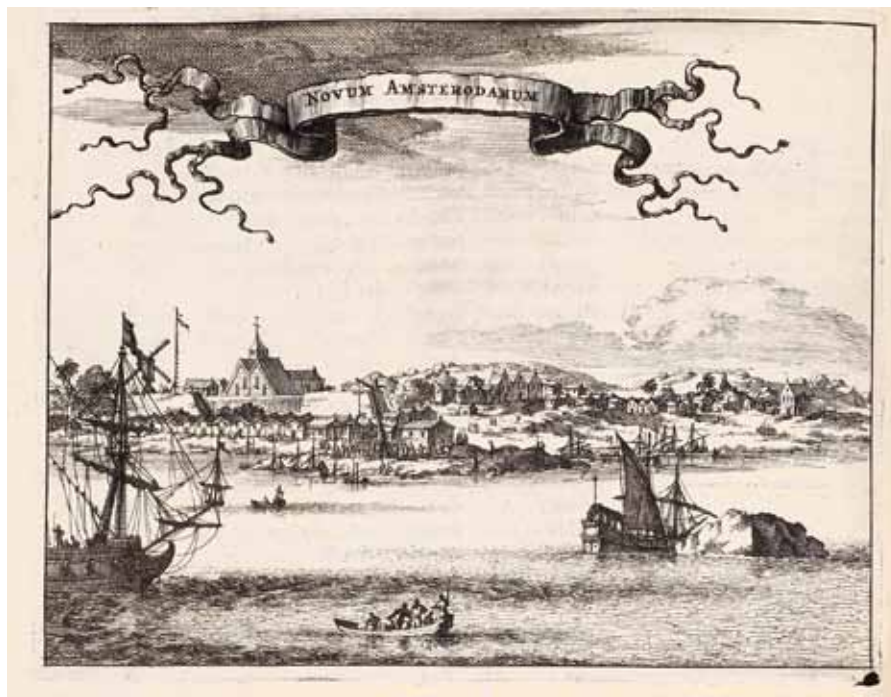
De Nieuwe en Onbekende Weereld: of Beschryving van America en 't Zuid-Land, FIRST EDITION, engraved allegorical frontispiece (short tear, slight losses to blank margin), letterpress title printed in red and black with engraved vignette, folding engraved map of America by Gerard van Schagen (shaved to rule border, one small hole at fold in sea area), 47 double-page or folding engraved maps and plates (some shaved to border, one view of Mauritius with tear at fold resulting in small area of loss), 7 engraved portraits, 69 engraved illustrations in the text, some light dampstaining (mostly towards end) and occasional spotting, contemporary calf, worn with some loss to spine [Borba de Moraes, p.586; Nordenskiöld Collection 3, 594; Sabin 50086], folio (315 x 200mm.), Amsterdam, Jacob Meurs, 1671

£5,000 - 7,000

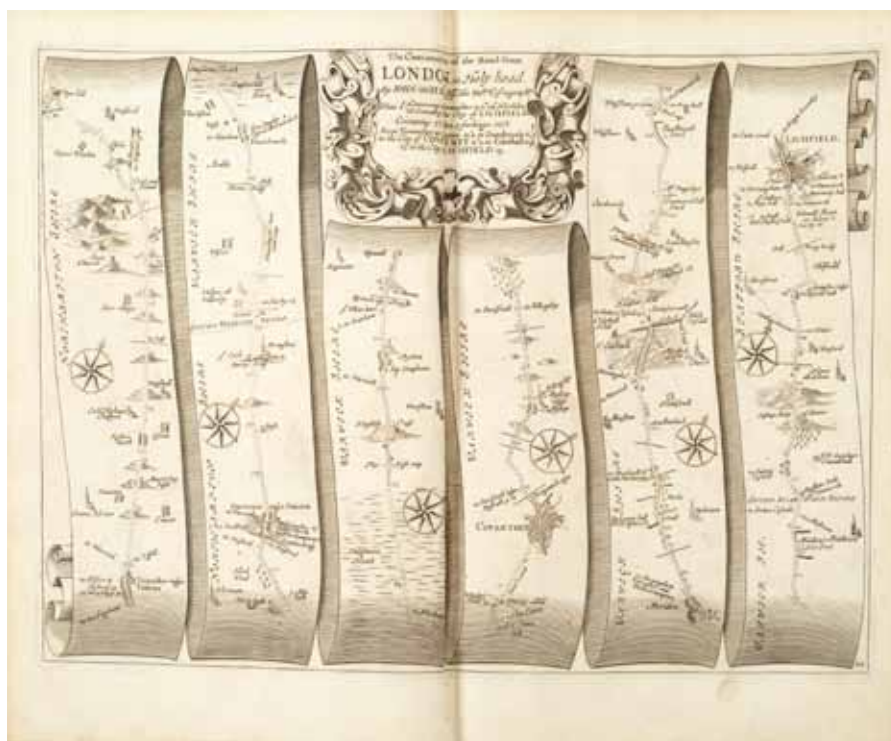
€6,100 - 8,600

FIRST EDITION OF A "CLASSIC BOOK ON AMERICA" (Borba de Moraes), subsequently translated into English as "America: being the latest, and most accurate description of the New World". The fine illustrations include maps of America, New England, Virginia and Florida after Blaeu and others, and one of the earliest engraved views of New York.

Provenance: Allan Edward Bellingham (1822), ownership inscription and bookplate. See illustration overleaf.



7



8

8\*

OGILBY (JOHN)

Britannia: Or, The Kingdom of England and Dominion of Wales, Actually Survey'd: with a Geographical and Historical Description of the Principal Roads, second edition, 100 double-page engraved road maps (a few partially hand-coloured, number 97 with small area of loss at right edge), title and 'To the Reader' leaf detached, text leaves slightly browned and softened, early twentieth century half calf, upper cover detached [Chubb C11a; Wing O169], folio (375 x 260mm.), Abel Swall and Robert Morden, 1698

£1,500 - 2,500

€1,800 - 3,100



9



9



9



9

9•

#### ORTELIUS (ABRAHAM)

*Theatrum orbis terrarum*, Latin text, engraved allegorical title with epigram on verso, 53 double-page maps engraved by Franz Hogenberg (3 defective: Arabia, Geldria and Brabant, British Isles split at fold), 6 additional maps bound in, dampstaining (not touching World or America), contents loose, contemporary calf gilt, worn, covers detached [Phillips 374; cf. PMM 91; Sabin 57693; Shirley, *World* 122], folio (460 x 305mm.), [colophon:] Antwerp, A.C. Diesth, 1571

£10,000 - 15,000

€12,000 - 18,000

Early issue of the first modern atlas, the first edition having appeared in 1570. "For the first time ... all the elements of the modern atlas were brought to publication in Abraham Ortelius' *Theatrum Orbis Terrarum*. This substantial undertaking assembled ... the best available maps of the world by the most renowned and up-to-date geographers. Unlike earlier compositions ... each of Ortelius' maps was engraved specifically for his atlas according to uniform format. Through its launching, pre-eminence in map publishing was transferred from Italy to the Netherlands leading to over a hundred years of Dutch supremacy in all facets of cartographical production" (Shirley). Includes the 'Catalogus Auctorum', listing 94 reference sources used by Ortelius in the making of this atlas.





12



11





10

10•

**POWNALL (THOMAS)**

The Provinces of New York, and New Jersey; with Part of Pensilvania, and the Province of Quebec, *engraved map on 4 sheets joined, inset plans of the City of New York, "Amboy with its environs", and "A Chart of the Mouth of Hudson's River, from Sandy Hook to New York", large pictorial cartouche, partly hand-coloured, laid on linen with wooden rollers, slightly frayed at margin, small hole with minor loss to plan of New York, approximately 1330 x 548mm.*, Robert Sayer and John Bennett, 17 August 1776

£1,500 - 2,000

€1,800 - 2,500

11•

**SAXTON (CHRISTOPHER)**

Cestriae comitatus (romanis legionibus et colonys olim insignis) vera et absoluta effigies, *hand-coloured double-page engraved map by Francis Scatter, decorated with large ornamental cartouche, coat-of-arms, ships, sea monsters and compass with dividers, 382 x 506mm.*, 1577 [but 1579, or later]

£2,000 - 3,000

€2,500 - 3,700

The first printed map of Cheshire.

12•

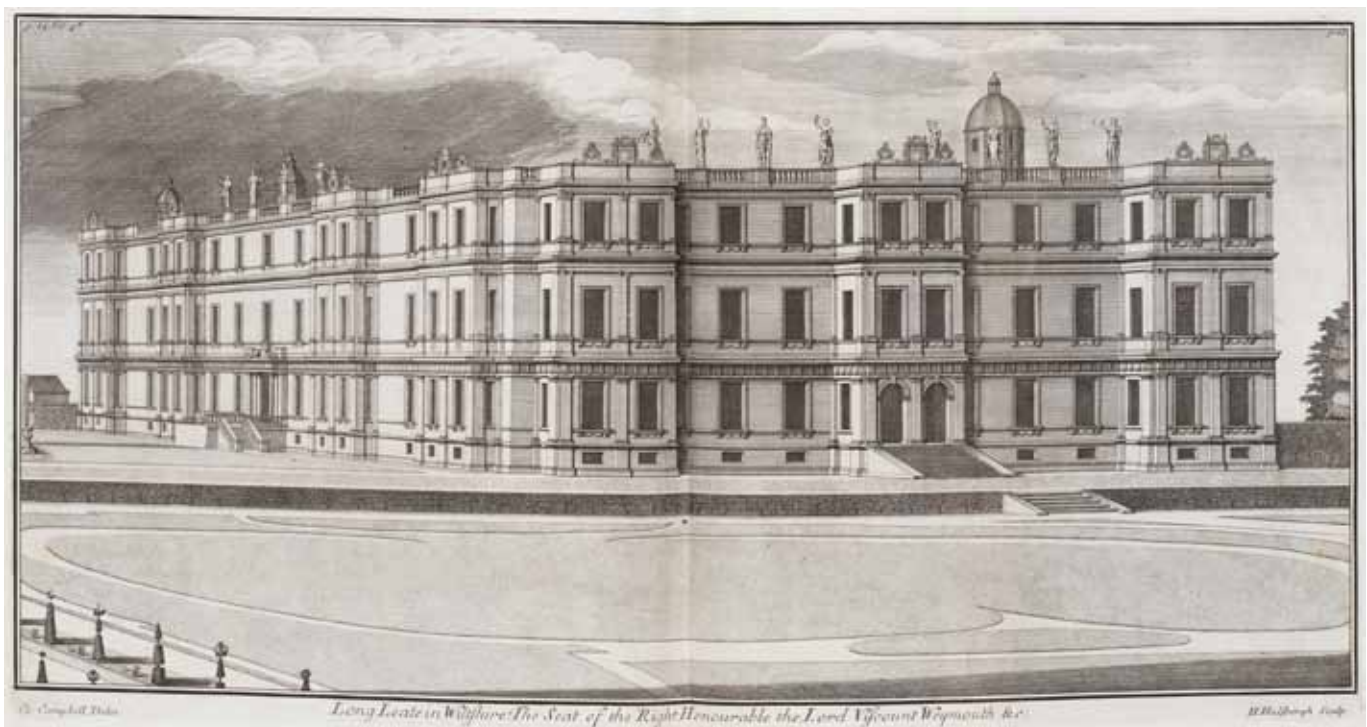
**VRIENTS (JAN BAPTIST)**

Orbis terrae compendiosa descriptio, *double-page hand-coloured twin-hemisphere world map, engraved by Arnold and Hendrik Florent van Langren after Pieter Plancius, two smaller celestial hemispheres and allegorical vignettes, restored at fold and upper left corner [Shirley 192], 395 x 575mm.*, [Amsterdam], [1596]

£6,000 - 8,000

€7,400 - 9,800

FINELY ENGRAVED AND VERY RARE twin-hemisphere world map. A close copy of Petrus Plancius' new world map of 1594, engraved by Jan van Doetecum, updated with geographical detail based upon recent English voyages, and Portuguese cartographer Luiz Teixeira. The map was prepared for the first edition of Linschoten's *Itinerario* (1596), with several differences affecting the northern seas, and the pictorial scenes forming the outer border regrouped "with even greater stylistic effect" (Shirley). Below the double hemispheres Mexicana and Peruvana have been combined to form a single America, and with a full-panel Africa replacing the fictional Magellanica. Shirley states that the engraving of this map, by the brothers Arnold and Hendrik van Langren is "even finer than the earlier map".



13

## ARCHITECTURE, ART AND ANTIQUITIES

13•

### CAMPBELL (COLEN) and others

*Vitruvius Britannicus, or The British Architect*, vol. 1-3, FIRST EDITION, FIRST ISSUES, engraved titles to volumes 1 and 2, printed title to volume 3 in red and black, engraved dedication in volume 1, 2 lists of subscribers, 300 engraved plates on 221 sheets (some folding or with sheets joined, a few shaved just within platemark), caption naming the dedicatee supplied in manuscript on 5 plates in volume 1, occasional annotations to text, modern cloth [Fowler 76; Harris 97 & 99], folio (440 x 270mm.), for the Author, 1715-1725

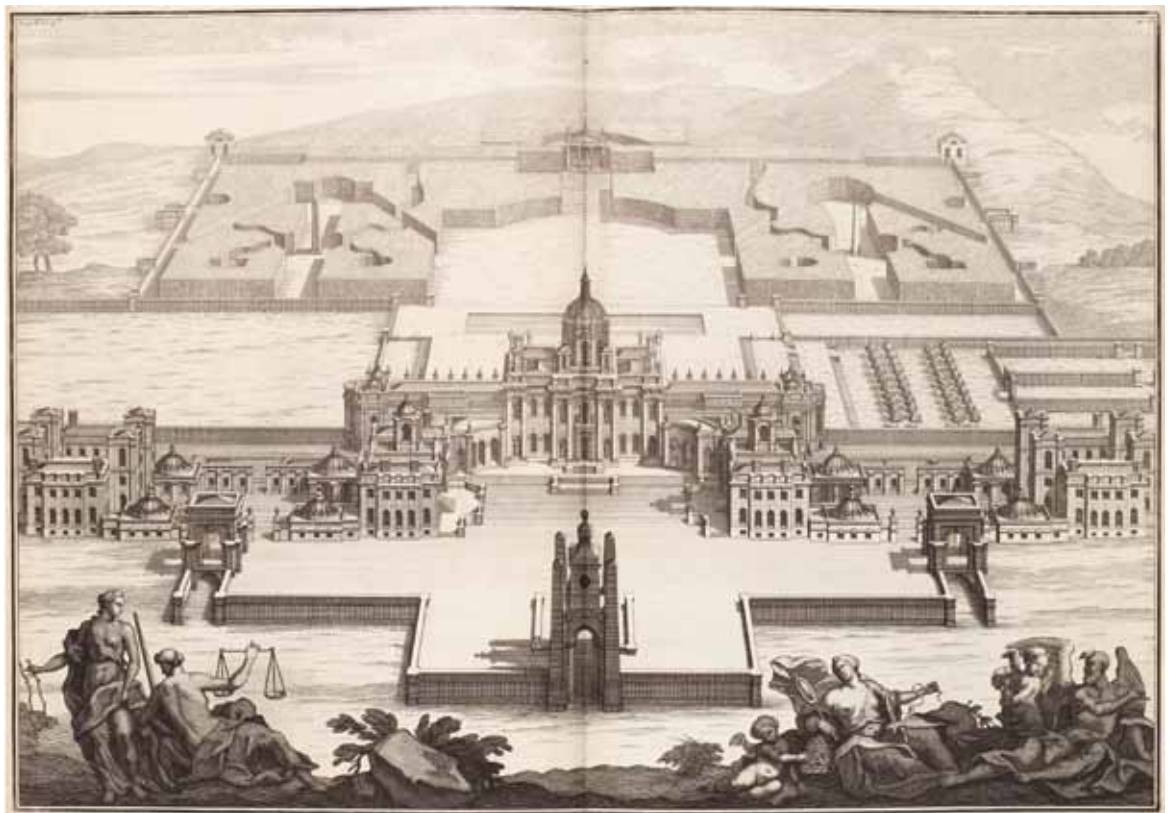
£1,500 - 2,000

€1,800 - 2,500

CAMPBELL'S CLASSIC SURVEY OF BRITISH ARCHITECTURE, WITH A DISTINGUISHED ARCHITECTURAL PROVENANCE.

"*Vitruvius Britannicus*, with its 200 large folio plates, was the most ambitious publication of engraved material attempted up to that time in Britain" (Harris).

Provenance: Thomas Mylne (d.1763, Scottish master mason, building contractor, and freemason), inscribed in volume 1 ("Leith Octr 15th 1715, Balmerino") above several lines of text, further inscribed on front free endpaper of volume 2, and signed ("Thomas Mylne, mason 1748") above an 8-line verse ("Content I am com fortune good or bad/ Nothing can make me merry nothing sad..."); further annotations appearing in the margins of the text leaves, and at the beginning of volume 1 ("Compare the author's design for the E. of Halifax... with Blenheim and with Castle Howard... Chatsworth is magnificent, but irregular"); William Chadwell Mylne (1781-1863, architect), bookplate, the volume presumably inherited via his grandfather Thomas, and father Robert.



14

14•

**CAMPBELL (COLEN) and others**

Vitruvius Britannicus, or the British Architect, 5 vol. in 4, 4 engraved titles, printed title to volume 3 in red, 3 engraved dedications, 385 engraved plates (many folding with double or quadruple numeration), as usual without the very rare plate of Umberslade Hall, bound without the subscriber's lists to the last 2 volumes, title of volume 2 remargined, that of volume 4 with slight loss to blank margin, some spotting, small circular stamp on verso of titles and most leaves, minor foxing but a sound set, late nineteenth century quarter morocco, worn [Fowler 76; Harris 97, 100 & 945], folio (480 x 350mm., volume 3 455 x 285mm.), 1717-1726-1767-1771

£3,500 - 4,500

€4,300 - 5,500

Provenance: R.I.B.A., small oval stamp (1836) on verso of titles and plates; from the collection of Prunella Fraser, late librarian of the RIBA (a leaving present).

15•

**CARACCI (ANNIBALE)**

Galeria nel palazzo Farnese in Roma... dipinta da Annibale Caracci intagliata da Carlo Cesio, double-page engraved title-page, 40 engraved plates (numbered 1-30, many double-page or folding, a few 2 to a page), short repair to title, contemporary calf, worn, folio (406 x 273mm.), [Rome, c.1660]

£600 - 800

€740 - 980

16•

**DESGODETZ (ANTOINE)**

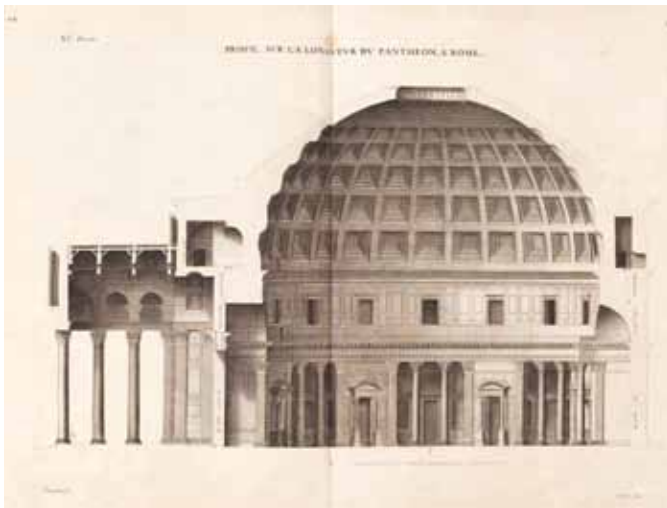
Les edifices antiques de Rome dessinés et mesurés tres exactement, second edition, engraved title, 137 engraved plates (21 double-page), eighteenth century calf gilt, joints partially cracked [Berlin Kat. 1863; Cicognara 3700; Fowler 102], folio (430 x 290mm.), Paris, Jean Anisson, 1695

£1,500 - 2,500

€1,800 - 3,100

Second edition of this important work, which proved inaccuracies in earlier studies of Rome by Palladio, Serlio and Freart. "This work gives the first really accurate representation of ancient Roman architecture and is the beginning of that long series of measured drawings which are one of the great traditions of French architecture" (Fowler).

Provenance: John Fiott (1783-1866, astronomer), bookplate and ink signature on title. See illustration overleaf.



16



17

17•

**[FELIBIEN (ANDRE)]**

*Description de la grotte de Versailles, engraved printer's device with Royal Coat of Arms on title, 20 engraved plates (3 double-page), contemporary vellum (soiled), red morocco label on spine [Berlin Kat. 3447; Millard, French 69], large folio (510 x 370mm.), Paris, The Royal Printers: Sebastien Mabre-Cramoisy, 1679*

£1,000 - 2,000

€1,200 - 2,500

Andre Felibien was the Royal historiographer of buildings, arts and manufacture. "The Grotte representing the dwelling of the sea goddess Thetis, was designed by Charles Perrault and constructed in the north parterre of the chateau of Versailles... It was designed to represent the climax of the astrological myth of the entire garden - the completion of Apollo's solar course and his return to rest in this underwater cave" (Millard).

Provenance: Joseph Neeld (1789–1856, politician), bookplate.

18•

**GIBBS (JAMES)**

*A Book of Architecture, Containing Designs of Buildings and Ornaments, FIRST EDITION, 150 engraved plates (a few double-page), list of subscribers, spotting to title and final leaf, light marginal dampstaining to final 5 leaves but otherwise clean, modern morocco, gilt lettered spine, rubbed [Berlin Kat 2270; Fowler 138; Harris 257], folio (500 x 355mm.), London, [no publisher], 1728*

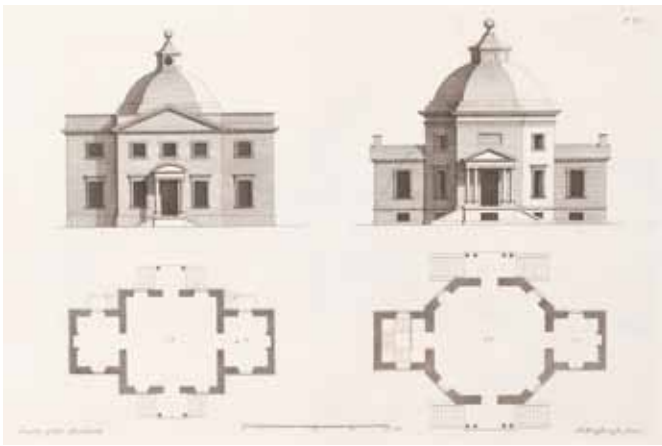
£1,500 - 2,000

€1,800 - 2,500

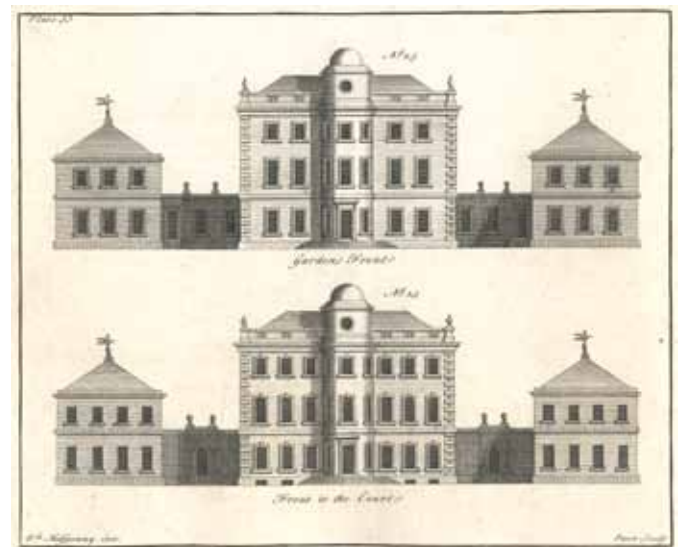
"The influence of the *Book of Architecture* was enormous and long lasting, extending beyond the remote parts of this country to the West Indies and America" (Harris). In this work, "of use to such gentlemen as might be concerned in Building, especially in the remote parts of the Country, where little or no assistance for Designs can be procured", Gibbs was the first British architect to publish a book devoted entirely to his own designs.

Provenance: Duke of Montrose (one of the subscribers), bookplate.





18



19

19•

#### HALFPENNY (WILLIAM)

*A New and Compleat System of Architecture Delineated, In a Variety of Plans and Elevations of Designs for Convenient and Decorated Houses, FIRST EDITION, 47 engraved plates (2 folding), a few plates with slight soiling but generally clean, contemporary calf, covers with gilt ruled border, rubbed [Harris 294], oblong 4to, John Brindley, 1749*

£800 - 1,200

€980 - 1,500

"Drawing mainly upon his experience of moderate-sized houses in Ireland by architects like Edward Lovett Pearce and Richard Cassels... [Halfpenny's] first intention, he said in his preface, was to publish only fifteen designs for small edifices; but the approbation that these received from friends, such as Robert Morris, encouraged him to add sixteen more designs for progressively larger houses" (Harris).

20•

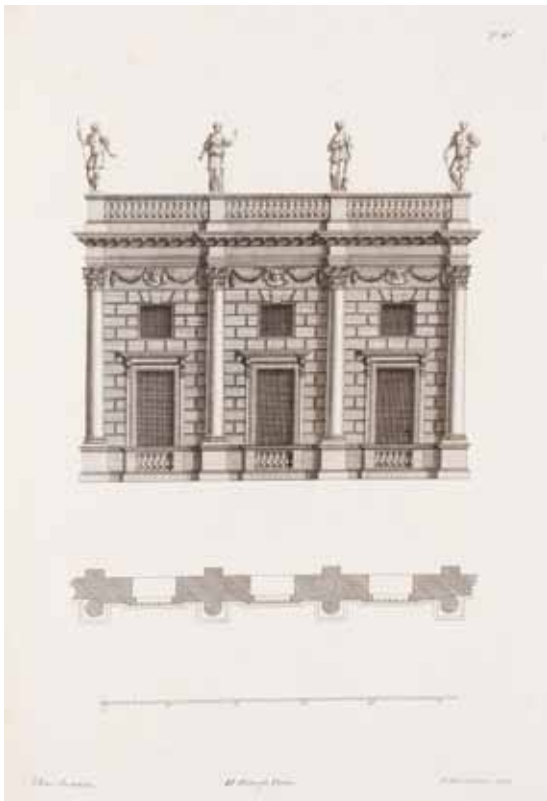
#### JONES (INIGO)

*The Designs of Inigo Jones, Consisting of Plans and Elevations for Publick and Private Buildings, 2 vol., FIRST EDITION, engraved allegorical frontispiece incorporating a portrait of Jones by B. Barton after William Kent (cut to size and laid down), titles with engraved portrait vignettes, 136 plates on 97 engraved plates by Hulsbergh, Foudrinier and Cole (24 double-page, 5 folding), engraved head and tail-pieces after William Kent, list of subscribers, dampstaining (confined mostly to upper margin and inner gutter of volume one, more extensive in volume 2), later half calf, worn, one cover detached [Fowler 162; Harris 385], folio (505 x 348mm.), William Kent, 1727*

£1,000 - 2,000

€1,200 - 2,500

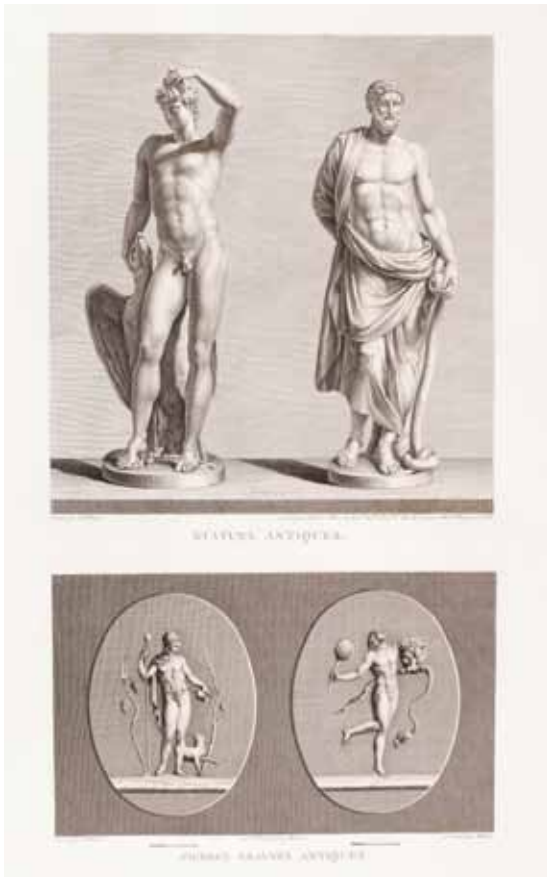
Lord Burlington commissioned William Kent to edit this work, which includes designs by Kent and Burlington as well as those by Inigo Jones. "The *Designs* of Inigo Jones is an impressive and important book. Yet oddly enough more influential than any single building depicted in it were its plates of doors, windows, niches, etc. These plates seem to have had a formative effect upon Gibbs's *Book of Architecture* (1728) and from that point on became a standard feature of eighteenth-century pattern books" (Harris). See illustration overleaf.



20



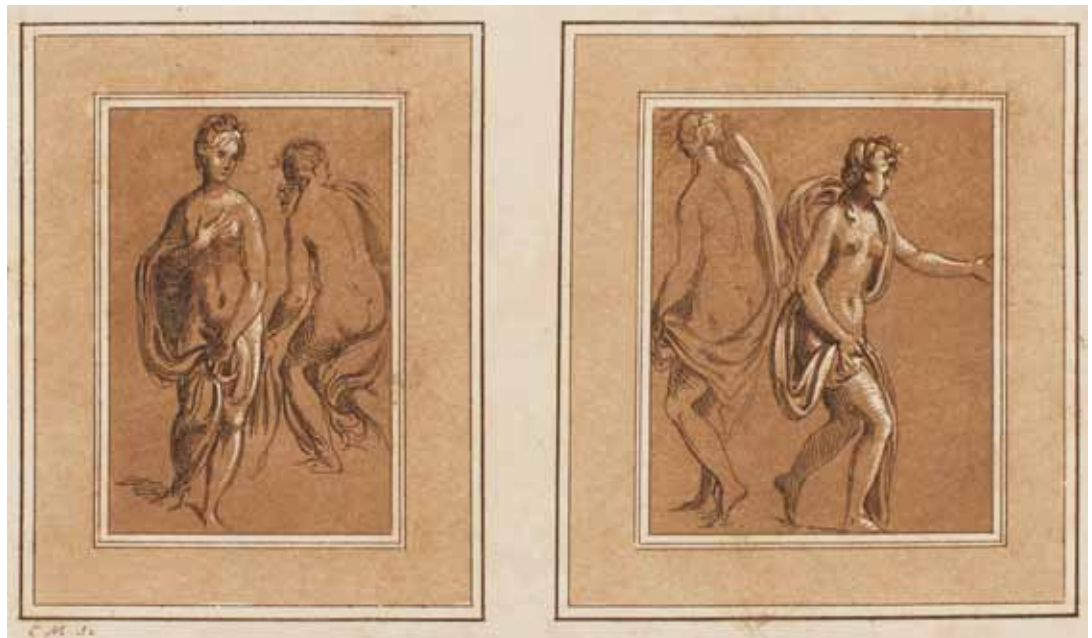
22



23



24



21

21°

**METZ (CONRAD MARTIN)**

Imitations of Drawings by Parmegiano [sic]. In the Collection of His Majesty, *engraved decorative title and 36 plates (some with 2 images per page), all printed in bistre, occasional spotting (mostly marginal), repair to blank margin of final leaf, nineteenth century half calf, oblong folio (260 x 417mm.)*, C.M. Metz, 1790

£1,000 - 1,500

€1,200 - 1,800

SCARCE collection of engravings after drawings by Parmigianino, COPAC listing just the Bodleian copy with only 17 plates. A trade card advertising the work is held in the British Museum Heal collection (Heal 59.108).

22°

**METZ (CONRAD MARTIN)**

Imitations of Ancient and Modern Drawings, from the Restoration of the Arts in Italy to the Present Time, *FIRST EDITION, letterpress title and dedication leaf to Benjamin West, 114 tinted aquatint or engraved plates (2 at end loose and frayed, small loss in fore-margin of 10 others), disbound, folio (582 x 420mm.)*, for the Author, [1798?]

£600 - 800

€740 - 980

Scarce issue of German born Conrad Metz's collection of "imitations", after Italian Renaissance drawings. The title-page of this copy, issued with a dedication leaf, bears no date, but the same Thayer-Street address for the author as that given on the first edition of 1798. It has 114 plates (some of which include more than one image), which is more than in other copies we have traced.

23°

**MONGEZ (ANTOINE)**

Tableaux, statues, bas-reliefs et camées de la Galerie de Florence et du Palais Pitti, 4 vol., *engraved frontispiece by Marais after Moitte in volume one, 387 engraved illustrations on 200 sheets, tissue guards, contemporary brown straight-grained morocco gilt, g.e., rubbed, some scuffmarks [Brunet II, 1455], folio (525 x 340mm.)*, Paris, J.P. Aillaud, 1819

£800 - 1,200

€980 - 1,500

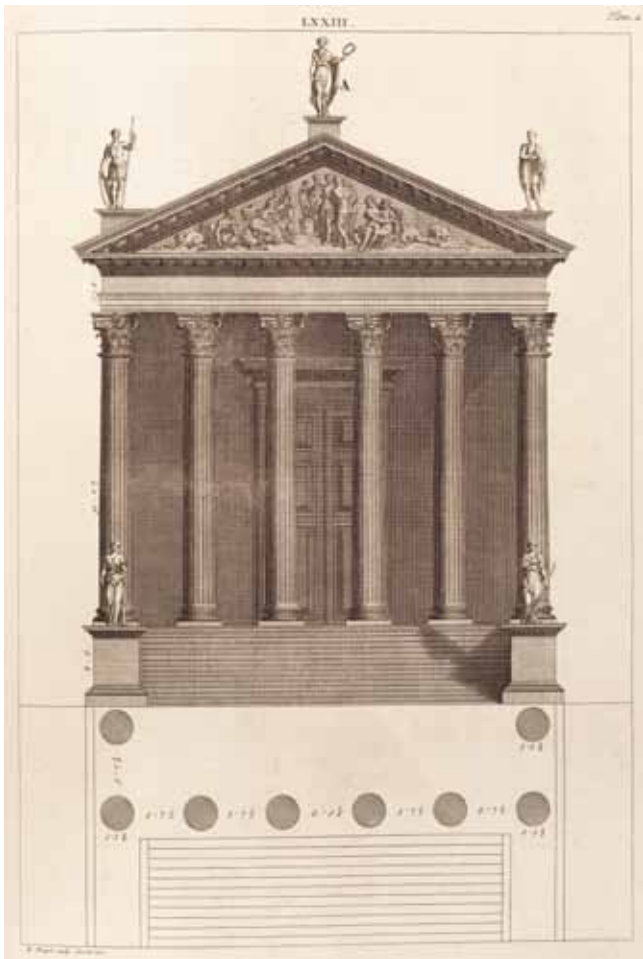
24°

**MUSÉE FRANÇAIS**

DUCHESNE (JEAN) Musée Français, recueil des plus beaux tableaux, statues et bas reliefs qui existent au Louvre avant 1815, 4 vol., comprising: Statues; École italienne; École française; École allemande, *text in French and English, engraved vignette on titles, 343 engraved plates, engraved vignettes, some spotting (mostly to text), contemporary green half morocco gilt, t.e.g., scuffed, folio (587 x 445mm.)*, Paris, W. and W. Galignani, [1829-1830]

£2,000 - 3,000

€2,500 - 3,700



25



26

## 25° PALLADIO (ANDREA)

The Architecture... in Four Books... Third Edition, Corrected. With Notes and Remarks of Inigo Jones, 2 vol., edited by Giacomo Leoni, title of volume 1 printed in red and black, engraved portrait and allegorical frontispiece by Bernard Picart, 230 plates on 207 sheets (several double-page), contemporary calf, red morocco spine labels, rubbed with a few scuffmarks [Harris 685], folio (458 x 290mm.), A. Ward [and others], 1742  
£1,000 - 1,500  
€1,200 - 1,800

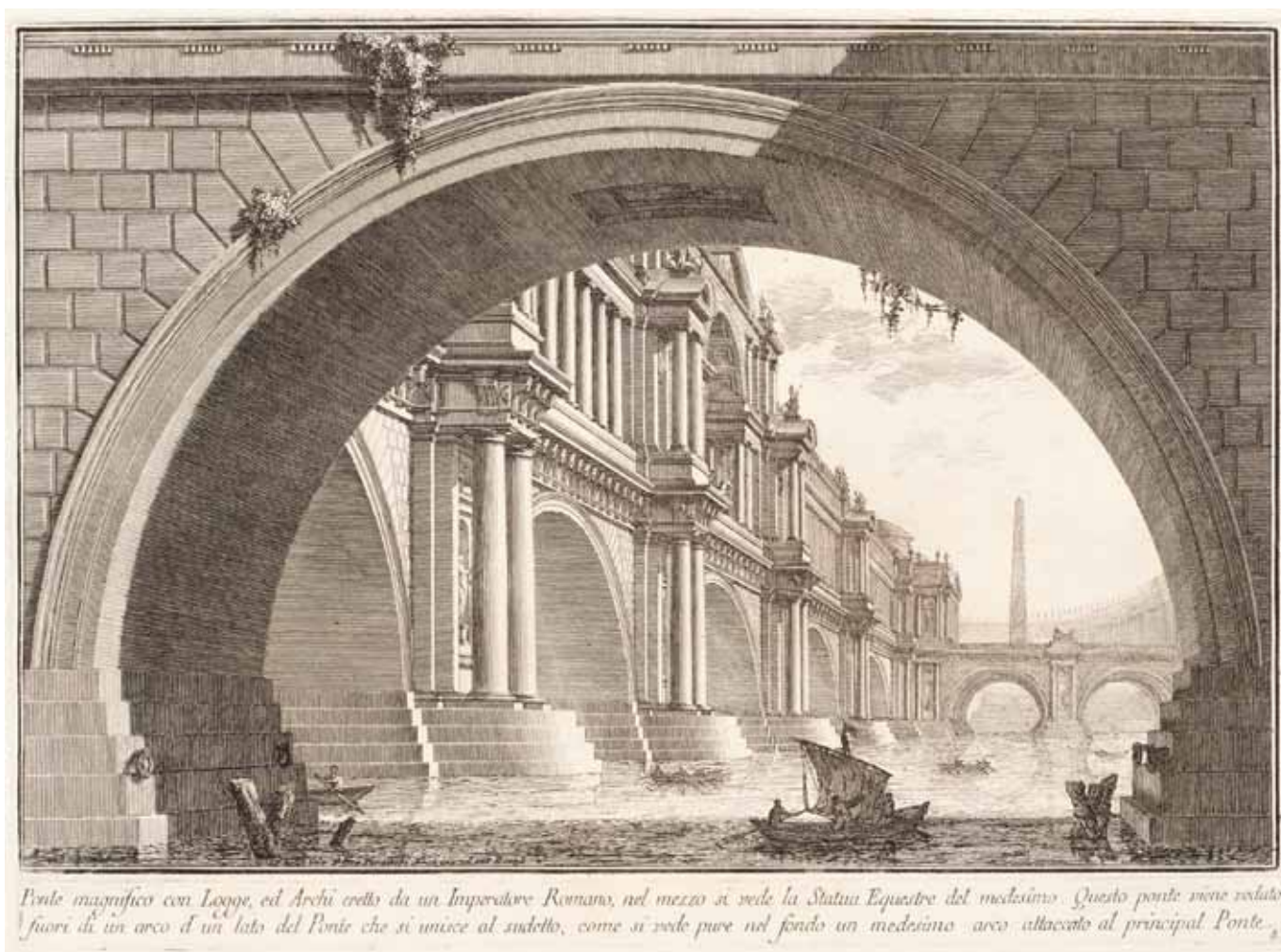
The third edition of Giacomo Leoni's influential English translation of Palladio's *I Quattro Libri*, including for the first time notes by Inigo Jones, thus satisfying "Leoni's long-standing desire to present Jones and Palladio as the models of perfection for English and all other architects" (Harris).

## 26° PICART (BERNARD)

Le temple des muses orné de LX. tableaux ou sont représentés les evenemens les plus remarquables de l'antiquité fabuleuse, half-title, additional engraved title, letterpress title printed in red and black with engraved vignette, 60 engraved plates within wide decorative borders by Picart, all captioned in French, English, German and Dutch, some spotting (mostly to text), contemporary calf gilt, g.e., joints and corners neatly refurbished, preserved in modern slipcase [cf. Cohen de-Ricci 531], folio (447 x 305mm.), Amsterdam, Zacharie Chatelain, 1749  
£800 - 1,200  
€980 - 1,500

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





27

27•

**PIRANESI (GIOVANNI BATTISTA)**

Opere varie di architettura, prospettiva, grotteschi, antichità: Prima parte di architetture e prospettive, *second edition* (Hind's 'Later edition A'), title printed in red and black with engraved vignette after Claude Lorrain, additional etched title and 16 etched and engraved plates by Piranesi, plate [15] marked up in pencil with numbered grid lines, and with pencil annotation in lower margin, contemporary half sheep, spine and corners worn [Hind, p.79; Robison, p.65], folio (488 x 340mm.), Rome, 1750 [or later]

£4,000 - 6,000

€4,900 - 7,400

A very clean set of the second edition of the *Prima Parte*, mostly in Robison's State IV. The 17 plates comprise the additional etched title, 14 plates numbered 1-14, and two unnumbered plates (*Tempio antico* and *Camera sepolcrale*). In order of appearance, they correspond to Robison numbers 1-3, 5, 15-18, 18, 6-12, and 19-20. Further plates were added to subsequent editions.

Provenance: bookplate of 'Bibl. Hamme. Stockholm'.



28

28\*

# PIRANESI (GIOVANNI BATTISTA)

*Antichità d'Albano e di Castel Gandolfo descritte ed incise da Giovambattista Piranesi, etched title, letterpress half-title, dedication with etched initial 'S', double-page etched dedication to Clement XIII, one large head-piece, and 26 etched and engraved plates (12 double-page), Rome, 1764; Osservazioni di Gio. Battista Piranesi sopra la lettere de M. Mariette... e parere su l'architettura... della introduzione e del progresso delle belle arti..., etched general title and 9 plates (6 double-page), 6 head- and tail-pieces [Hind, p.86], Rome, 1765; Trofei di Ottaviano Augusto, etched title above second vignette (Frammento di uno scudo) and 15 plates (11 double-page, 5 by Francesco Piranesi, all before numbers added), Rome, [1780], 3 works in 1 vol., occasional light spotting or soiling, mostly in margins but affecting a few plates in Trofei (some also with slight crease), contemporary russia, sides with gilt Greek key pattern borders, spine worn and cracked, covers near detached [Hind, pp.86 & 83], folio (535mm. x 400mm.)*

£6,000 - 8,000

€7,400 - 9,800

Three of Piranesi's works featuring fine architectural ruins and details, vases, candelabras and friezes, with clean strong impressions of the 40 plates (29 of which are double-page). The *Antichità d'Albano* was the result of Piranesi's archaeological studies in the area around Lake Albano, where he was encouraged and supported by its dedicatee Pope Clement XIII, whose Castel Gandolfo overlooked the lake. This 'particularly handsome treatise' (Wilton-Ely, p.94) is usually bound with its companion *Descrizione... del Lago Albano*, but this volume instead contains the *Osservazioni*, normally bound as a supplement to *Della magnificenza ed architettura de' Romani*, and the *Trofei di Ottaviano Augusto*.





29

29\*

**PIRANESI (GIOVANNI BATTISTA)**

Vasi, candelabri, cippi, sarcofagi, tripodi, lucerne, ed ornamenti antichi disegnati ed incisi dal Cav. Gio. Batt. Piranesi, 70 etchings only (of 114) on 58 sheets, occasional minor spots and soiling, one plate lightly browned, untrimmed in publisher's limp boards, printed vellum spine label ('Piranesi vasi e candel'), worn at edges, lower cover with paper partially torn away [Hind, p.87], large oblong folio (590 x 790mm.), Rome, [1778]

£7,000 - 9,000

€8,600 - 11,000

AN EXCEPTIONALLY LARGE UNTRIMMED COPY IN THE ORIGINAL LIMP BOARDS, BOUND AS ISSUED WITH THE FULL-PAGE OBLONG SHEETS. As Wilton-Ely states, the sheets were issued unnumbered and the sequence varies from one copy to another. This copy mostly comprises plates of vases and candelabras, with a few sarcophagi and other ornaments. The Fabriano watermark on the endpapers matches Robison 56, "frequently found on end papers of 1770s printings bound in publisher's grey cardboard".





30

30•

**PIRANESI (GIOVANNI BATTISTA)**

[Tre Colonne] Trofeo o sia magnifica colonna coclide di marmo, *etched title and dedication leaf, engraved portrait of Pope Clement XIV by Cunego after Porta, and 19 etched plates by G.B. Piranesi (2 folding, 5 double-page, numbers XX and XXI by Francesco Piranesi); Colonna eretta in memoria dell' apoteosi di Antonio Pio e Faustina sua moglie, 6 etched plates on 5 sheets (2 folding, one with tear in margin); [Colonna Antonina], 2 etchings on one sheet and large folding elevation of the column on 6 joined sheets (creased, several tears and repairs, one hole with slight loss), occasional light marginal spotting and soiling, 3 parts in 1 vol., publisher's half vellum over limp boards, worn and soiled, foot of spine chipped [Hind, p.86-87; John Wilton-Ely, Piranesi. Catalogue, 1978], large folio (770 x 540mm.), [Rome, c.1790]*

£8,000 - 12,000

€9,800 - 15,000

AN EXCEPTIONALLY LARGE COPY, IN THE ORIGINAL LIMP BOARDS.

This fine composite publication records in detail the three great relief columns in Rome, those of Trajan, Antoninus & Faustina, and Marcus Aurelius. The etchings were executed between 1774 and 1779, during Piranesi's late period and with help from his studio and son Francesco. In this volume the plates are mostly numbered in roman numerals, the second two parts as one consecutive series in reverse to their usual order (*Trofeo*: III-XIII, XV-XVI, XVIII-XXI; *Colonna eretta*: I, IV-V; *Colona Traiana*: VI-VII). This numbering, along with the presence of watermarks similar to Robison's 59/60 ('Bracciano') and 64, indicate that the volume dates from the 1790s.

Provenance: J.G. Barclay, bookplate.



31



32

### 31•

#### ROGERS (CHARLES)

A Collection of Prints in Imitation of Drawings to Which are Annexed Lives of their Authors, 2 vol., FIRST EDITION, mezzotint portrait of the author by William Wynne Ryland after Joshua Reynolds, 2 engraved allegorical titles by Bartolozzi after Giovanni Battista Cipriani, engraved dedication, 103 plates (of 112) on 98 sheets (2 folding), mostly engraved or etched, in grey, sepia, bistre by Bartolozzi, Cipriani, Ryland, Watts and others (a few toned, 3 loose), 2 engraved illustrations, woodcut medallion portraits in the text, 3 additional plates loosely inserted, untrimmed in contemporary morocco-backed blue boards, worn, one cover detached, folio (580 x 385mm.), J. Nichols, Successor to Mr. Bowyer, 1778

£1,500 - 2,000

€1,800 - 2,500

Fine collection of engravings after works by Leonardo, Michelangelo, Raphael, Corregio, the Carracci, Reni, Rembrandt, Poussin, Rosa and others, in the collections of Samuel Rogers, Joshua Reynolds, Thomas Hudson and others.

### 32•

#### RUBENS (PETER PAUL)

La Galerie du Palais du Luxembourg, FIRST EDITION, engraved throughout comprising title, advertisement leaf and 24 plates after Rubens (3 double-page), by Nattier, Picart and others, tissue guards, title trimmed to plate mark and mounted, occasional marginal dampstains, contemporary half calf, worn [Berlin Kat. 4319; Cohen-de Ricci 915], large folio (570 x 450mm.), Paris, Duchange, 1710

£800 - 1,200

€980 - 1,500

33•

**TORO (BERNARD)**

Masks, and Other Ornaments, Design'd by B. Toro... for the Use of Coach-Painters, Watch-Engravers, Chasers, and Carvers in Wood, *letterpress title, 9 engraved plates [Scarce, ESTC citing only Columbia University copy (defective), only 2 copies on COPAC]*, F. Noble, 1745; LE PAUTRE (JEAN) Vases ou burettes a la romaine, *engraved pictorial title and 7 plates of vases*, Paris, Pierre Mariette, 1661; Porte cochene, *6 engraved plates (including pictorial title)*, Paris, N. Langlois, [c.1690]; CHARMETON (GEORGES) Ornaments de plusieurs sortes, *engraved decorative title and 5 plates by N. Robert after Charmeton [cf. Berlin Kat. 325]*, Paris, 1676; an original brown ink design of an ornamental frame composed of musical instruments, birds and floral decorations by an unidentified artist, *on paper, 210 x 185mm.*; and approximately 64 other engraved plates, mostly vases by Le Pautre, *some laid down, most on stubs, together in nineteenth century half calf, upper cover detached, small folio (350 x 230mm.)*, sold as a collection of plates

£800 - 1,200

€980 - 1,500

Provenance: George Dance, eighteenth century inscription on one leaf of work by Charmeton; Sir Charles Dance, bookplate.

34•

**URSINI (FULVIO)**

Imagines et elogia virorum illustrium, FIRST EDITION, *title within engraved architectural border, full-page engraved illustrations, woodcut illustrations, light dampstaining to fore-margins, modern vellum-backed boards [Adams U72; Cicognara 2120], folio (300 x 215mm.)*, Venice, Pietro Dechuchino for Antoine Lafrery at Rome, 1570

£700 - 900

€860 - 1,100

35•

**VASARI (GIORGIO)**

Le vite de' piu eccellenti pittori, scultori, e architettori... di nuovo... riviste et ampliate con i ritratti loro, 3 parts in 4 vol., *second edition, titles within architectural woodcut borders, full-page woodcut on verso of first title-page, woodcut portrait of the author, 141 medallion woodcut portraits (of 144, a few with frames left blank), lacking leaves S2-3, 3B2-3, r3, 2N3, 3A1 and all after 4R2 in part 3, titles trimmed at edges, light dampstaining, worm-trails in margins of volume 3, eighteenth century calf gilt, worn [Adams V296; Censimento 16 CNCE 48229; Mortimer, Harvard Italian 515; PMM 88], 8vo (230 x 160mm.)*, Florence, Bernardo I Giunta, 1568

£2,000 - 4,000

€2,500 - 4,900

THE FIRST ILLUSTRATED EDITION OF 'THE FIRST MODERN HISTORY OF ART'. "Vasari's excellent sense of narrative, and lively style combined with his wide personal acquaintance makes his 'Lives' a vital contribution to our understanding of the character and psychology of the great artists of the Renaissance" (PMM).

This second edition of *The Lives of the Most Excellent Painters, Sculptors and Architects* was much enlarged, and the first to be illustrated with woodcut portraits. It was much improved through the work of the experienced scholar and editor Vincenzo Borghini over the eighteen years between the first and second editions; he suggested corrections and changes of emphasis for Vasari's original text, so that more focus was given to the works of art and their settings rather than to the biographical details of the artists' lives.

36•

**VASI (GIUSEPPE)**

Raccolta delle piu belle vedute antiche, e moderne di Roma, 2 vol., *engraved title vignettes and 210 fine engraved plates (numbered 1-100, [5], 102-200, 187bis, [4]), contemporary half morocco, gilt morocco lettering labels, worn with some loss to one spine, oblong folio (276 x 380mm.)*, Rome, 1786 [but later]

£3,000 - 5,000

€3,700 - 6,100

THE PLATES IN FINE CONDITION. This work is a reissue, with a new title and no text, by Mariano Vasi of his father's *Delle magnificenze di Roma antica e moderna*, which had originally appeared in ten books between 1747 and 1761. RIBA notes that it was the intention that, as here, copies should include a total of 210 plates "although this total appears to have been made up with whatever prints were to hand, in addition to the numbered core of the work (which was itself somewhat fluid)". This copy has a printed label "Si trova dall'autore nella casa nova di Barazzi, presso la Strada della Croce..." pasted over the imprint on the title of volume 2, and a blank paste-over in volume 1.





33



36



34



37



35



38

37•

**ZANETTI (ANTONIO-MARIA)**

*Gemmae Antiquae, Dactyliotheca*, 2 vol. in 1, FIRST EDITION, edited by Antonio Francesco Gori, double column text in Latin and Italian, half-title, titles printed in red and black, additional engraved title to volume 2, 80 engraved plates, contemporary speckled calf, worn [Brunet V 29588; Cicognara 3076], folio (375 x 245mm.), Venice, Giambattista Albrizzi, 1750

£800 - 1,200

€980 - 1,500

See illustration on preceding page.

38•

**ZANOTTI (GIAMPIETRO)**

Le pitture di Pellegrino Tibaldi e di Niccolo Abbati esistenti nell'instituto di Bologna, FIRST EDITION, engraved allegorical frontispiece, engraved vignette incorporating a view of Bologna on title, engraved portraits of Pope Benedict XIV and Pellegrino Tibaldi, 41 engraved plates, several engraved head- and tail-pieces and decorative initials, light dampstain in blank lower fore-margin of opening few leaves, contemporary half calf, worn, upper joint cracked [Cicognara 3464. Berlin Kat. 4080], folio (560 x 410mm.), Venice, [no publisher], 1756

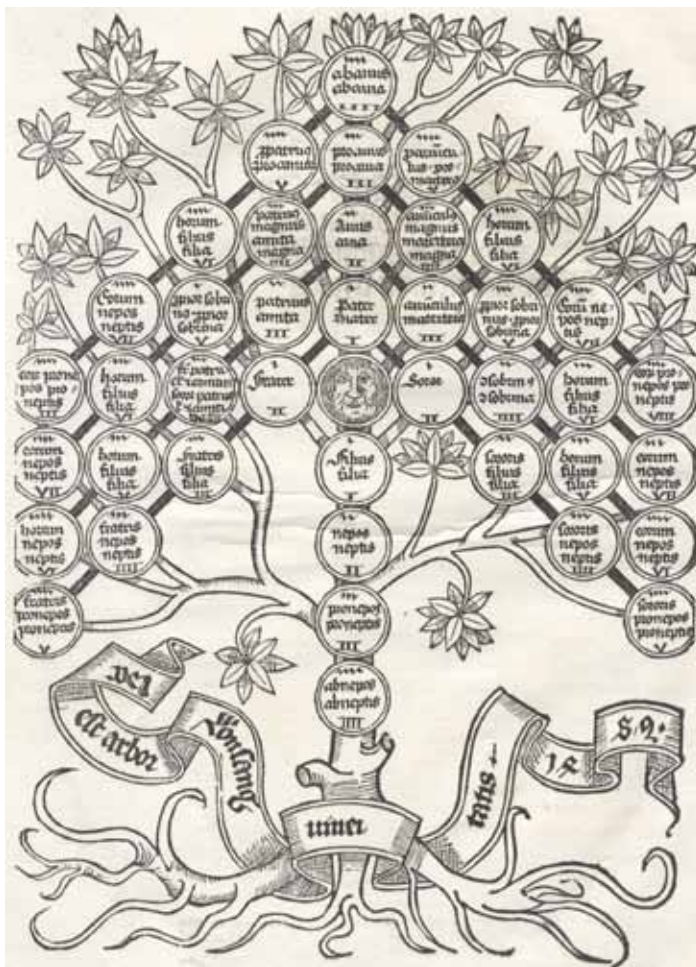
£800 - 1,200

€980 - 1,500

A record of the frescoes made by Pellegrino Tibaldi and Nicolo Abbati in several buildings in Bologna.

Provenance: Emo Park Library, nineteenth century bookplate.





39



40

## EARLY PRINTING AND ILLUMINATED MANUSCRIPTS

39•

ANDREAE (JOHANNES)

Super arboribus consanguinitatis, affinitatis et cognationis spiritualis necnon legalis, 12 leaves, 48 lines, gothic letter, 10 full-page woodcut illustrations, some early marginalia, small paper label pasted to foot of title, 1-inch tear at head of fol. 11, early twentieth century vellum, WIDE MARGINS [ISTC ia00619000; Goff A619; GW 1705], folio (305 x 205 mm.), [Leipzig, Conrad Kachelofen, not before 1489]

£2,000 - 4,000

€2,500 - 4,900

The printer, Kachelofen, is famous for his block-book printing; the titles and captions in the woodcut illustrations in the present work are engraved in the woodblock rather than being printed from movable type. "In canon law, tree motifs, such as arbor consanguinitatis (tree of consanguinity or blood relationship) and the arbor affinitatis (tree of affinity), have appeared regularly since the eleventh and twelfth centuries.... The best-known treatise on consanguinity and affinity, always accompanied by artistic renderings of such arbores, was [that of] the canonist Giovanni d'Andrea" (Goldberg and Gawdiak, *Library of Congress Law Library: An Illustrated Guide*, p.22).

Provenance: LA Law Library.



40•

**BAVARIAN LAW**

Reformacion der bayrischen Landrecht, *gothic letter in red and black, woodcut title with large woodcut by Caspar Clofigl of the Dukes Wilhelm and Ludwig of Bavaria, double-page woodcut tree of the Degrees of Affinity, lacking final blank Dd8, repaired tear in d2 [Fairfax Murray 50], Munich, [Johann Schobsser, not before 23 April 1518]--ZASIUS (ULRICH, compiler) Nuwe Stattechten und Statuten der loblichen Statt Fryburg im Pryszygow gelegen, gothic letter in black, title with woodcut coat-of-arms of Freiburg and full-page illustration of the patron saints of Freiburg verso by HANS HOLBEIN THE YOUNGER, (repeated on B1), vellum tab (torn) on fore-margin of title just touching image verso, double-page plate of genealogical tree, historiated initials, Basel, Adam Petri, 1520, 2 works in one vol., FIRST EDITIONS, old worming, light dampstaining, contemporary blindstamped pigskin over bevelled wooden boards with fore-edge clasps, spine extremities refurbished, folio (330 x 215mm.)*

£3,000 - 4,000

€3,700 - 4,900

Provenance: LA Law Library, purchased from William H. Schab, New York, 15 June 1942, catalogue *German Woodcut Books of the XVth Century*, p.16, number 37, pencil note. See illustration on preceding page.

41•

**BOHEMIA**

Práva a Zr iizenij Zemská Kraalowstwij Cz eskecho [edited by O. Humpolec z Prostibor e], *text in Czech, gothic letter, with final 2 blank leaves, decorative woodcut title with large central arms, device on final leaf, softened at lower margin, single wormhole extending to thin thread on approximately 30 leaves, near contemporary Czech blindstamped calf, lettered "Prawa a Zrijzenii Zemska. 1557" on the upper cover, rebacked and remargined, later metal clasps and catches, folio (305 x 185mm.), [colophon:] Prague, Jan Koso ský z Koso , 1550*

£800 - 1,200

€980 - 1,500

Provenance: Mojmira Helceleta (1879-1959), bookplate and label (dated 1907); LA Law Library.

42•

**BRACON (HENRICUS DE)**

De legibus & consuetudinibus Angliae libri quinq[ue], FIRST EDITION, *large woodcut historiated initial, other woodcut initials, early ink notes in Greek on title and a few notes in margins, first and final leaves slightly soiled otherwise a clean copy with good margins, nineteenth century morocco gilt by Stevens & Haynes, Temple Bar, g.e. [STC 3475; Beale T323; PMM 89], folio (292 x 190mm.), Richard Tottell, 1569*

£4,000 - 6,000

€4,900 - 7,400

*On the Laws and Customs of England*, written in the thirteenth century, is the "most ambitious English legal work of the middle ages (ODNB), a "classical exposition of the common law... cited in the courts down to the eighteenth century, and has remained a model for legal literature until the present day" (PMM).

Provenance: LA Law Library.

43•

**DODOENS (REMBERT)**

A Nieve Herball, or Historie of Plantes, *first edition in English, translated by Henry Lyte, title within wide historiated woodcut border, arms on verso, woodcut portrait of the author, woodcut illustrations throughout, lacks one final leaf of index, title with area of loss to fore-margin and strengthened on all margins of verso, preliminaries \*i-ii with a few small holes affecting letters, tear to 3Riii, 2 headlines shaved, index leaves soiled and shaved and with some losses, nineteenth century half calf, worn [Henrey 110; Hunt 132; Nissen BBI 516; STC 6984], small folio (275 x 175mm.), London [Antwerp, printed by Henry Loë, sold] by me Gerard Dewes, dwelling in Pawles Churchyarde at the signe of the Swanne, 1578*

£800 - 1,200

€980 - 1,500

Provenance: Richard Drafgate, 4-line early ownership inscription in verse form added beneath the verse of commendation by Clowes: "This Herball which you heare doe see/ doth wholly appertaine to mee/ for why my monny bought the same/ and Richard Drafgate is my name"; "Wm. Booth 1780", inscription on title.



41



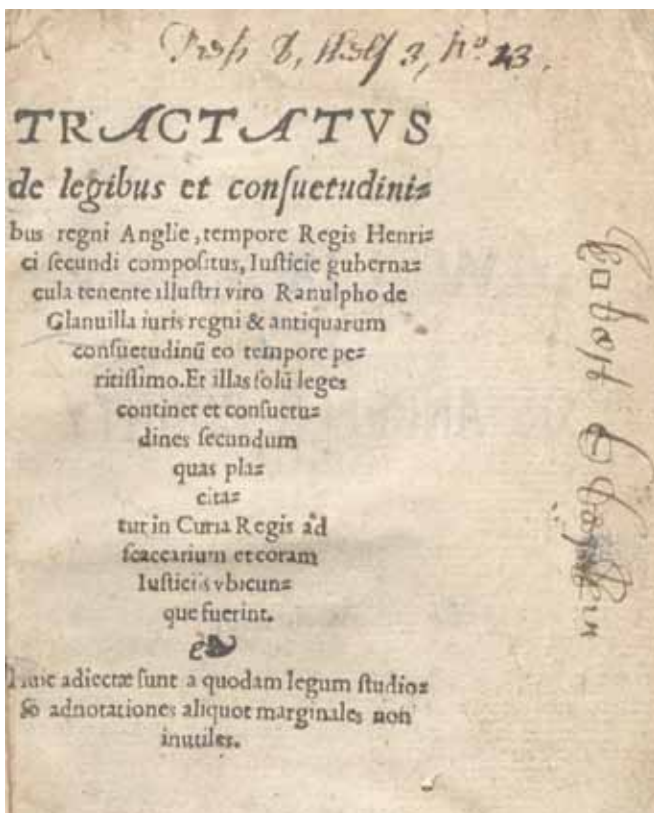
42



43



44



45

44\*  
FITZHERBERT (ANTHONY)

La Graunde Abridgement, 2 parts in 1 vol., *third edition, black letter, titles within architectural woodcut border, good margins, perforated library stamp on first title, lacks final leaf (blank), contemporary blind-stamped calf, rebaked, lacking clasps, ink stamp on covers and edges* [STC 10957; Beale R466, R467 & R468; Cowley 71], folio (265 x 190mm.), Richard Tottell, 20 August 1577

£1,000 - 1,500  
£1,200 - 1,800

First published, in differing form, between 1514 and 1517, Fitzherbert's most important work "was an enormous enterprise for its day, a massive digest of 13,845 cases from the year-books arranged under alphabetical headings" (ODNB), remaining of great importance to lawyers throughout the sixteenth century. The table printed at the end of part two is a reprint of John Rastell's *Tabula prime partis magni abbreviamenti libroru legu angloru*, printed as a separate work in 1517.

Provenance: LA Law Library. See illustration on preceding page.

45\*  
GLANVILLE (RANULF DE)

Tractatus de legibus et consuetudinibus regni Angliae, FIRST EDITION, *edited by William Staunford, several decorative or historiated woodcut initials, single wormhole up to fol. 30 (touching one letter on a very few pages), one letter of title rubbed, small oil mark touching headline of C4, a few later side-notes in a neat hand, perforated library stamp on H8, ink stamp on verso of title and final leaf (not touching letters), contemporary calf, rebaked and refurbished, spine varnished* [STC 11095; Beale T365], 8vo, [Richard Tottell, ?1554]

£1,500 - 2,000  
£1,800 - 2,500

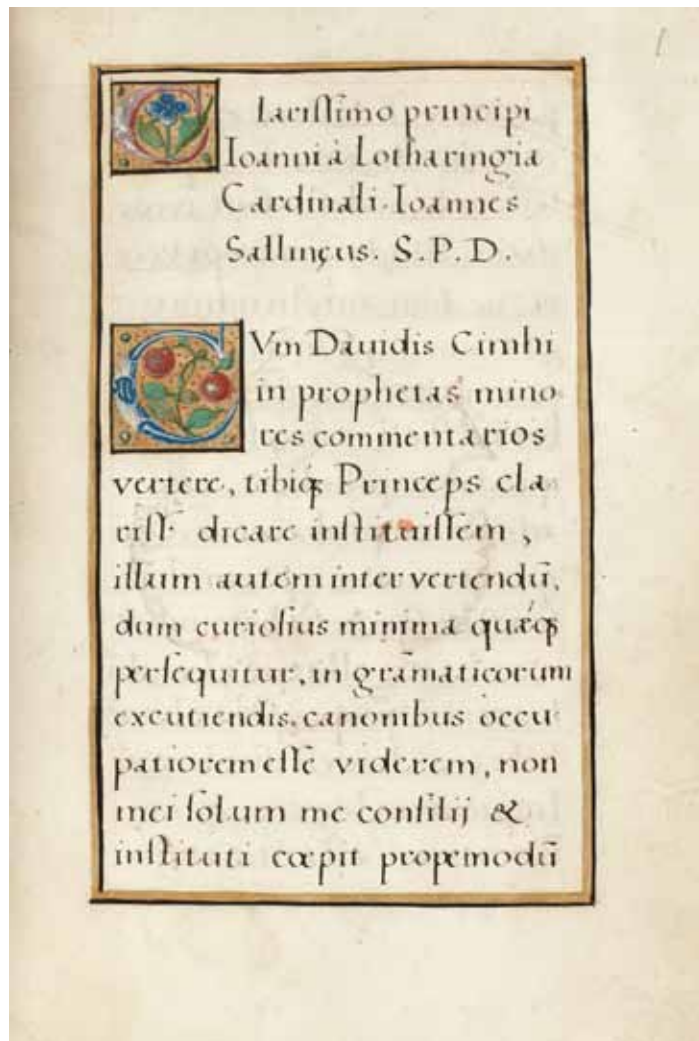
FIRST EDITION OF THE OLDEST ENGLISH LEGAL CLASSIC. "The Treatise on the Laws and Customs of England" was written in the latter part of Henry II's reign, "its purpose is to describe the procedure of the King's courts. There is much information about litigation, and some 80 writs are included in the text.... it became a venerated authority among English lawyers, and later writers acknowledged their debt to it" (David Walker, *The Oxford Companion to Law*).

Provenance: ?Robert Dorkin, and (to verso) Robert Waringe, early ownership inscriptions on title; LA Law Library, "Prop B., shelf 3, no.43", on title.



46





47

46•

#### GRATIANUS

Decretum... Glossis domini Joannis theutonici prepositi alberstatensis, et annotationibus Bartholomei brixienensis, printed in red and black throughout, woodcut printer's device on title, numerous woodcut illustrations (3 full-page), a handful of leaves lightly toned or spotted, rear endpaper a fragment of a leaf from an Aeneid printed on vellum recto only, contemporary blindstamped calf, covers with intricate borders enclosing IES device, rubbed, lacking clasps, cloth chemise and slipcase [not in Adams], 4to, Venice, Lucantonio Giunta, 20 May 1514

£1,000 - 1,500

€1,200 - 1,800

Provenance: LA Law Library.

47•

#### ILLUMINATED MANUSCRIPT- BOOK OF ZEPHANIAH

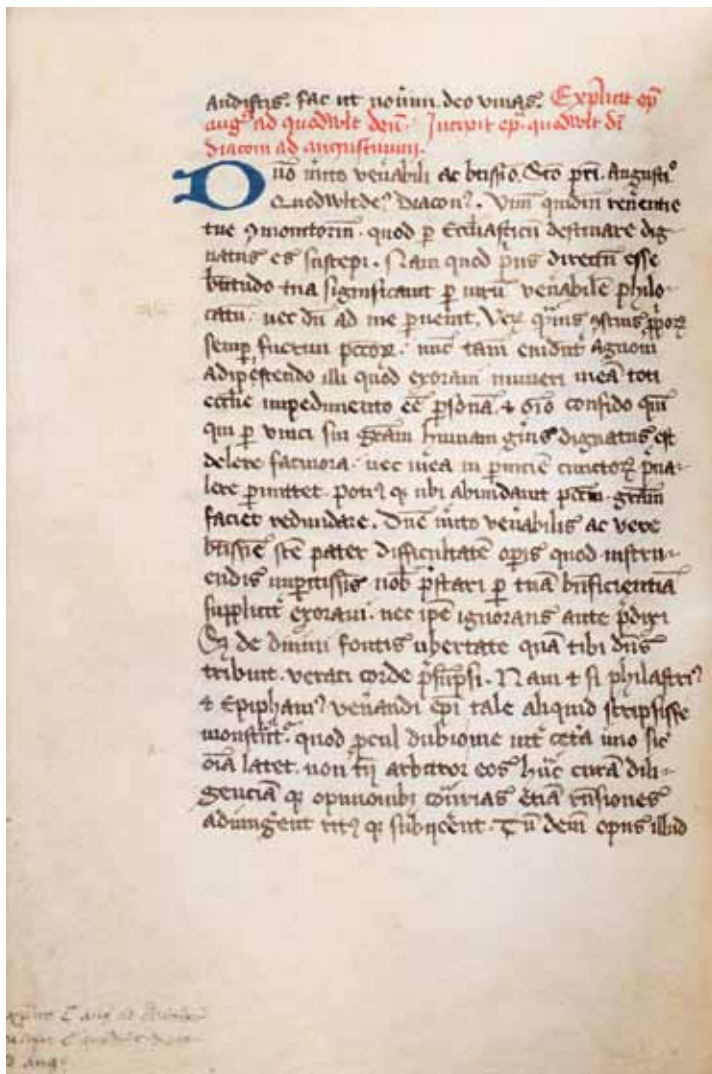
[Commentary on the Book of Zephaniah], manuscript on vellum, 48 leaves (the last blank), 17 lines per page in a humanistic script of various sizes, 6 illuminated initials on gold grounds, portion cut from head of front free endpaper, seventeenth-century mottled calf, 151 x 98mm., [France, sixteenth century]

£3,000 - 5,000

€3,700 - 6,100

Written in a French humanist hand, and preceded with an introduction, 'Clarissimo principia Ioanni a Lotharingia [1498-1550] Cardinali Ioannes Sallineus S.P.D'. See Ker, *Medieval Manuscripts in British Libraries*, Perth. St John's Kirk, 4.

Provenance: Thomas Phillipps, with Middle Hill stamp and manuscript number 795; Perth, St John's Kirk.



48

48°

#### ILLUMINATED MANUSCRIPT - AUGUSTINE, Saint, Bishop of Hippo

[10 sermons and other texts], manuscript on vellum, in Latin, 122 leaves, plus 2 coarse leaves at opening blank except for a contemporary table of contents to the verso of the second, gathered in 8s throughout, except the first and last 2 leaves, justification c. 108 × 69mm., 23-30 lines, in a single textura hand throughout, except for final text possibly in another contemporary hand, notes for the rubricator, rubrics duly added, numerous short marginal notes and references (also of the fifteenth century), sometimes trimmed, wanting 2 or more leaves at end with final text ending imperfectly, eighteenth century shelf marks on front pastedown, eighteenth century mottled calf, upper joint cracked but secure, 163 × 118mm., [England, c.1450]

£10,000 - 15,000

€12,000 - 18,000

AN EXTENSIVE ENGLISH MEDIEVAL COLLECTION OF AUGUSTINE'S SERMONS, which were a fundamental source for contemporary preachers, theologians and writers. See Ker, *Medieval Manuscripts in British Libraries*, Perth. St John's Kirk, 1.

Contents: f. 1 Epistola prima beati Aug' ad inquisitiones Januarii presbiteri; 18 Sermo beati Augustini de decem cordis; 33 Admonitio beati Aug' pro quam ostenditur. quantum bonum sit lectiones divas legere; 35v De vita christiana. ad quidam vidua...; 52 Epistola quodwildei diaconi ad augustinum; 82 De cathachlismo; 90v De vera et falsa p[enitencia]; 110v De excidio urbis Rome; 117v Qualiter homo factus est ad ymaginem et silitudinem dei; 119v De X precept et decem plagis egipti (ending imperfectly, wanting final chapter and half).

Provenance: numerous fifteenth century annotations and eighteenth- entury shelf marks; Rev. John Stirton, the Manse, Crathie?, August 1919, inscriptions and note at the end recording his donation of the book to St. John's Kirk, Perth.



49

49°

**ILLUMINATED MANUSCRIPT - BREVIARY [Cistercian]**

*Pars aestivalis*, manuscript on vellum, in Latin, 281 leaves of various dates, rendering collation impracticable, justification c. 125 x 90mm., in Latin throughout, fifteenth century German blindstamped calf over wooden boards, 170 x 125mm., [Germany or Eastern France, thirteenth century to 1491]

£10,000 - 15,000

€12,000 - 18,000

A breviary for the middle-portion of the church's year (from Easter), 'written for Cistercian use, probably near the border between France and Germany' (Ker), begun in the thirteenth century but with many leaves discarded, altered or added in the fifteenth century. See Ker, *Medieval Manuscripts in British Libraries*, Perth. St John's Kirk, 3.

Text: f. 1 Exorcisms of salt and water; 1v Per ocatavam assumptionis. Directions for services; 3 Calendar (much altered); 9 Collects; 12v Temporal, running from Easter to the 25th Sunday after Pentecost; 111 Sanctoral, Benedict to Eligius; 226 Comm.on of Saints; 263 Monastic canticles; 267 Hymns for feasts from Easter to St Andrew (30 November).

Provenance: Perth, St John's Kirk.



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#### ILLUMINATED MANUSCRIPT - BOOK OF HOURS

Book of Hours, Use of Rouen, manuscript on vellum, 89 leaves, 12 FULL-PAGE MINIATURES (c.155 x 90mm.) with gold borders, 1 small miniature (*The Visitation*, c.60 x 24mm.) to f. 29v, the calendar with 24 small miniatures (i.e. 2 for each month: an occupation and a zodiacal sign, c.30 x 30mm.), bar borders to right-hand margins throughout with scrolling leaves on a gold ground, numerous 3- 2- and 1-line initials and line fillers, 23 lines of text per page, a few lines of prayers in an early hand to verso of last leaf, wanting one leaf (with miniature) after f. 41 and 2 leaves (?blanks) at rear, front and rear endpapers excised, calendar leaves and verso of final leaf slightly rubbed and soiled, miniatures slightly faded, the first (*John the Baptist*) with some smudging, sixteenth or seventeenth century pale calf, gilt, central leafy cartouche and cornerpieces, repeated oriflammme tools, a little faded and rubbed, corners repaired, 180 x 118mm., [Rouen, c.1500]

£30,000 - 40,000

€37,000 - 49,000

A FINE ROUEN BOOK OF HOURS, with miniature paintings in typical Rouen style, including a calendar sequence with monthly occupations and zodiacal signs. See Ker, *Medieval Manuscripts in British Libraries*, Perth, St John's Kirk, 2.

Text: ff. 1-12 Calendar; 13v Gospel readings; 17 Oratio de beate maria; 19 Devota oratio de beata virgine maria; 23 Hours of the Virgin (use of Rouen) (23 Matins; 29v Lauds; 37v Prime; 41 Terce; 44 Sext; 48 Vespers; 51 Compline); 51; Hours of the Cross; 53v Hours of the Holy; 56 Penitential Psalms; 68 Office of the Dead; 87v Litany.

Illumination: large miniatures: f. 13 St John; 23 The Annunciation 29v The Visitation; 37 The Nativity; 40v The Shepherds; 43v The Presentation in the Temple; 45v The Flight into Egypt; 47v The Coronation of the Virgin; 50v The Crucifixion; 53 The Holy Spirit. The Virgin at prayer; 56 King David; 68 Death surprising three horsemen; 87 The Virgin enthroned; the miniature for Sext, which would have appeared after f. 41, wanting.

Provenance: '...parochia Sancti Martini super renellam Rotomagensis', early inscription at foot of f. 21; 'Patriarca Saldanca', inscription at foot of first calendar page; Marques d'Angeja, sixteenth or seventeenth century bookplate; Perth, St. John's Kirk.



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## 51° INTRATIONES

Intrationum liber omnibus legum Anglie studiosis apprimè necessarius in se complectens diversas formas placitorum, *black letter*, *title within architectural woodcut border*, *a few wormholes and trails*, *e3 with paper flaw reaching into text*, *title soiled*, *contemporary calf*, *rebacked*, *inkstamp on upper cover*, *varnish* [STC 14117; Beale T284], folio (325 x 200mm.), H. Smythe, 1546 [colophon: 1 November 1545]

£1,000 - 1,500

€1,200 - 1,800

Important legal treatise on English court writs and pleadings, preceded only by the edition of 1510.

Provenance: LA Law Library.

## 52° MAINO (GIASONE DE)

In prima[m] Infortiati partem: In titulis Solu. matri. Delibe. & posthu. Et de vulg. & pupil [-Secundum Infortiati], 2 vol. in 1, 162 and 128 leaves, 75 lines, *double column*, *titles printed in red*, *decorative initials*, *WIDE MARGINS*, *later paper over wooden boards*, *gilt vellum lettering label*, *varnish*, folio (418 x 280mm.), Lyon, Johann Clein, 3 November 1508 and 3 March 1509

£1,500 - 2,000

€1,800 - 2,500

Giasone del Maino (1435–1519) was an important Italian jurist who taught for many years at the University of Pavia.

Provenance: LA Law Library.

## 53° [RASTELL (JOHN)]

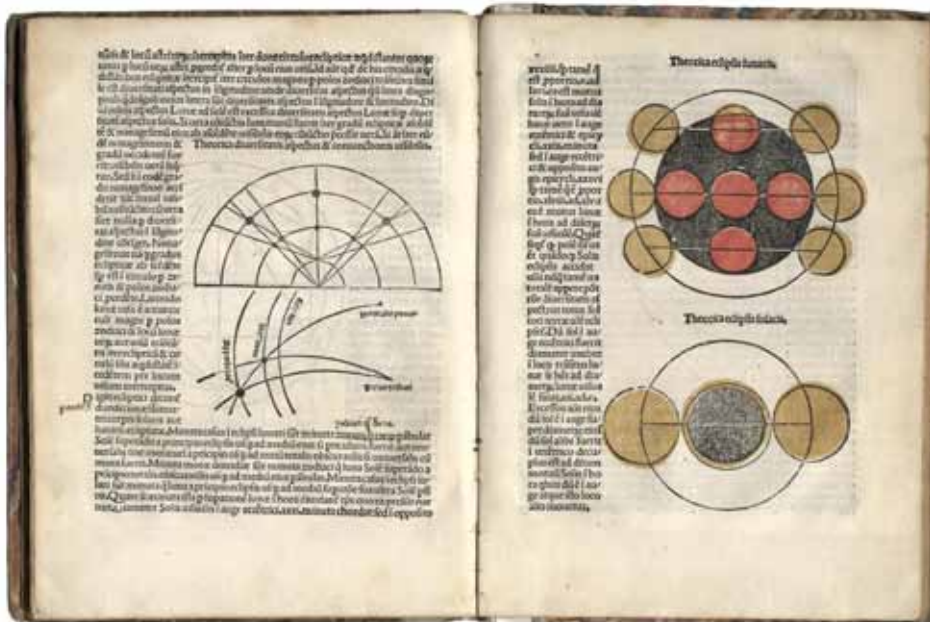
La table col[n]teynant en sommaire les choses notables en la graunde Abridgement, composee par le judge... Anthony Fytzherbert, *black letter*, *title within wide woodcut border* [McKerrow 110], *with index leaf after title and final blank*, *thin worm trail in fore-margin of final few leaves*, *later reversed calf*, *rebacked*, *loss to head of spine* [STC 10956.5; Cowley 56], folio (280 x 180mm.), Richard Tottell, 10 November 1565

£1,000 - 2,000

€1,200 - 2,500

Provenance: James Banks Stanhope (1821–1904), bookplate and signature in upper margin of title; John Burns (1858–1943, labour leader and politician), ownership inscription, dated 13 August 1918; LA Law Library.





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#### SACRO BOSCO (JOHANNES DE)

*Sphaera mundi*, 48 leaves, 41 lines, roman letter, full-page allegorical woodcut, numerous woodcut illustrations (6 printed in colours), printers device in red at end, margins slightly foxed or dampstained, later boards, hinges cracked [BMC V 438; Goff J409; HC 14113; ISTC ij00409000], 8vo (215 x 160mm.), Venice, [printed by Bonetus Locatellus] for Octavianus Scotus, 4 October 1490

£2,000 - 3,000

€2,500 - 3,700

Fifth collected edition of astronomical works by Sacro Bosco, attractively printed in red and black. The first part deals with the treatise on the sphere by the thirteenth-century astronomer Sacro Bosco. Also included are tracts by Johannes Müller of Königsberg *Disputationes contra cremonensia deliramenta* and Georg von Peurbach *Theoricae novae planetarum*. The woodcuts echo those in the Erhard Ratdolt edition of 1485 and are identical to the Venetian edition of 1488, published by De Sanctis.

Provenance; Michael Tomkinson (1841-1921, Royal Axminster carpet manufacturer and Japanese art collector), armorial bookplate.

55\*

#### STANFORD (WILLIAM)

*Les Plees del Coron*: divisees in plusiours titles & common lieux, black letter, title within woodcut border [McKerrow 49], 3 early ink annotations on title (one in lower margin, "Ffeare the Lorde, and thou shall prosper. Tho. Lev. 1565"), a few annotations and underlinings in text and on blank verso of title, several early signatures and notes on endpapers, contemporary calf, old manuscript vellum strips as binding material, endpapers from earlier printed text, rebaked, lower cover detached, varnish [STC 23220; Beale T487], 4to, Richard Tottell, 1560

£1,000 - 1,500

€1,200 - 1,800

*Les Plees del Coron* "has a high reputation, [it] was the first attempt to give a connected account of the criminal law, and influenced later writers on this branch of the law" (Walker, *Oxford Companion to Law*).

Provenance: Tho. Leventhorp, inscriptions on front free endpaper and title dated 1565; other early signatures including those of Anne Leventhorp, Edward Waterhous[e], and George Hammerton; LA Law Library, purchased from H.A. Levinson, 19 February 1954, pencil note.



57



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## GENERAL BOOKS, MANUSCRIPTS AND PHOTOGRAPHS

56\*

ACKERMANN (RUDOLPH)

A History of the University of Oxford, its Colleges, Halls, and Public Buildings, 2 vol., *half-titles, engraved portrait frontispiece of Lord Grenville, 87 hand-coloured engraved and aquatint plates, without the 33 founders plates but EXTRA-ILLUSTRATED with 13 plates from Ackermann's Cambridge, fore-edges very slightly trimmed, later morocco-backed boards, slightly worn* [Abbey, Scenery 280; Tooley 5], 4to (355 x 300mm.), R. Ackermann, 1814

£800 - 1,200

€980 - 1,500

57\*

ACKERMANN (RUDOLPH)

A History of the University of Cambridge, its Colleges, Halls, and Public Buildings, 2 vol., *half-titles, engraved frontispiece and 95 hand-coloured engraved or aquatint plates after Pugin, Westall, Mackenzie, Unwins and Pyne, EXTRA-ILLUSTRATED with some 18 engraved portraits relating to the university, offsetting onto text, later half morocco gilt* [Abbey, Scenery 80; Tooley 4], 4to (360 x 300mm.), R. Ackermann, 1815

£1,500 - 2,000

€1,800 - 2,500

58\*

ACKERMANN (RUDOLPH)

The Microcosm of London, 3 vol., *half-titles, wood-engraved pictorial titles, 104 hand-coloured aquatint plates after Rowlandson and Pugin (some watermarked "J. Whatman 1807"), tissue guards, slight offsetting of plates onto text, title of volume 2 becoming loose, full red crushed morocco gilt by Sangorski & Sutcliffe, g.e.* [Abbey, Scenery 212; Adams 99; Tooley 7], 4to (320 x 270mm.), R. Ackermann, [1808-1810]

£3,000 - 4,000

€3,700 - 4,900

"One of the great colour-plate books... [which] should form the corner stone of any collection of books on this subject" (Tooley).



**ALBANIA – THE LEGACY OF AUBREY HERBERT**

Papers of the Herbert Fund for Albania, comprising a substantial quantity of letters, namely: (i) series of nearly ninety largely autograph letters signed by Elizabeth, Countess of Carnarvon, mother of Aubrey Herbert, to her daughter-in-law Mary, his widow, concerning the state of Albania and the work of the Herbert Fund (“...*Private/* Things are going v. badly I think British prestige completely gone – It[aly]: predominant & the atmosphere quite changed – while the As have resort to every shift & turn & twist to escape from toils. The Northern business is v. bad, & the worst part is that that bit of country has been laid waste & unless the Gov.t provides seed corn at once it will be too late to sow & the women & children may be starved – I am doing what I can... Dr Dawkins doing well but troubled by the dirt of the dispensary... The Gov.t which is bent on destruction talks of pulling down dispensary & gouter de lait to widen the street. I managed some scout affairs, have chosen the place for the school at Herbert, & arranged for a plan & the Director of Ed: promised to budget for a new school...”), England, Vienna, Egypt, Italy and Albania, 1924-28; (ii) file of numerous carbon reports on Albania for the Herbert Fund, with some forty typed covering letters signed by Lady Carnarvon to Mary, 1924-1928; (iii) extensive series of carbon or typed letters signed, seemingly both incoming and outgoing, between Stroud Read, stationed in Tirana, and Lady Carnarvon and Mary Herbert, 1928-1930; (iv) a file of some ten typed letters signed by Lady Carnarvon to Ruth Pennington of English Relief, Kavaja, 1924-1925, about refugee aid distributed by the Herbert Fund (“...I saw Dr Haigh yesterday, who while wishing that the Refugees were hung!!! spoke with approval of you, and is willing to give enough of the L. of N. Quinine, for the needs of Kovaja. So will you give him an estimate of what you want, and keep back our quinine, for the needs of the Hospital at Valona, which at this moment has none, a pleasant position for a hospital full of malaria! I wonder if you have the six oxen, and the two cows, or whether you have only lost three refugees. Have the interned gone? those at Valona had left the day before yesterday...”), 1924-1925; (iv) and a file of some twenty typed letters signed by Harry T. Fulta of the American Red Cross at Tirania, to Ruth Pennington, 1924-1925

£2,000 - 4,000

€2,500 - 4,900

AUBREY HERBERT’S MOTHER AND WIDOW DEVOTE THEMSELVES TO THE CAUSE OF ALBANIA, AFTER THE DEATH OF ‘THE MAN WHO WAS GREENMANTLE’. Aubrey Herbert, who had died in 1923 and in whose memory his mother, Elizabeth, Countess of Carnarvon, and widow, the Hon Mary Herbert, set up the Herbert Fund was, although suffering from a serious condition of the eyes that rendered him practically blind, an intrepid traveller and adventurer who was devoted, above all, to the cause of Albania – and it was upon him that John Buchan drew his character Greenmantle (see his granddaughter Margaret FitzHerbert’s biography, *The Man who was Greenmantle*, 1983). Another grandchild, Auberon Waugh, was also to sketch his extraordinary: ‘Membership of the House of Commons did not interrupt Herbert’s extensive travelling in the Middle East. Throughout 1911 his attention was focused almost exclusively on the Balkans, to which he travelled frequently, having many friends among remote inland brigands as well as among the cream of Kemal Atatürk’s reformist movement in Constantinople. His tireless work for the cause of Albanian nationalism was rewarded in 1913 with the first of two enquiries on the point of whether he would be prepared to accept the throne of Albania, if it was formally offered to him. On this occasion Herbert was quite keen to accept, but H. H. Asquith (a close family friend) was not encouraging and Sir Edward Grey, the foreign secretary, was against any British involvement in the Balkan tangle. The prize this time went to Prince William of Wied, representing the Austrian faction. He did not last six months. Herbert was largely responsible for the creation of the modern, independent state of Albania after the First World War, championing the rights of the Albanians against the other Balkan states’ (*ODNB*).

**ALKEN (HENRY)**

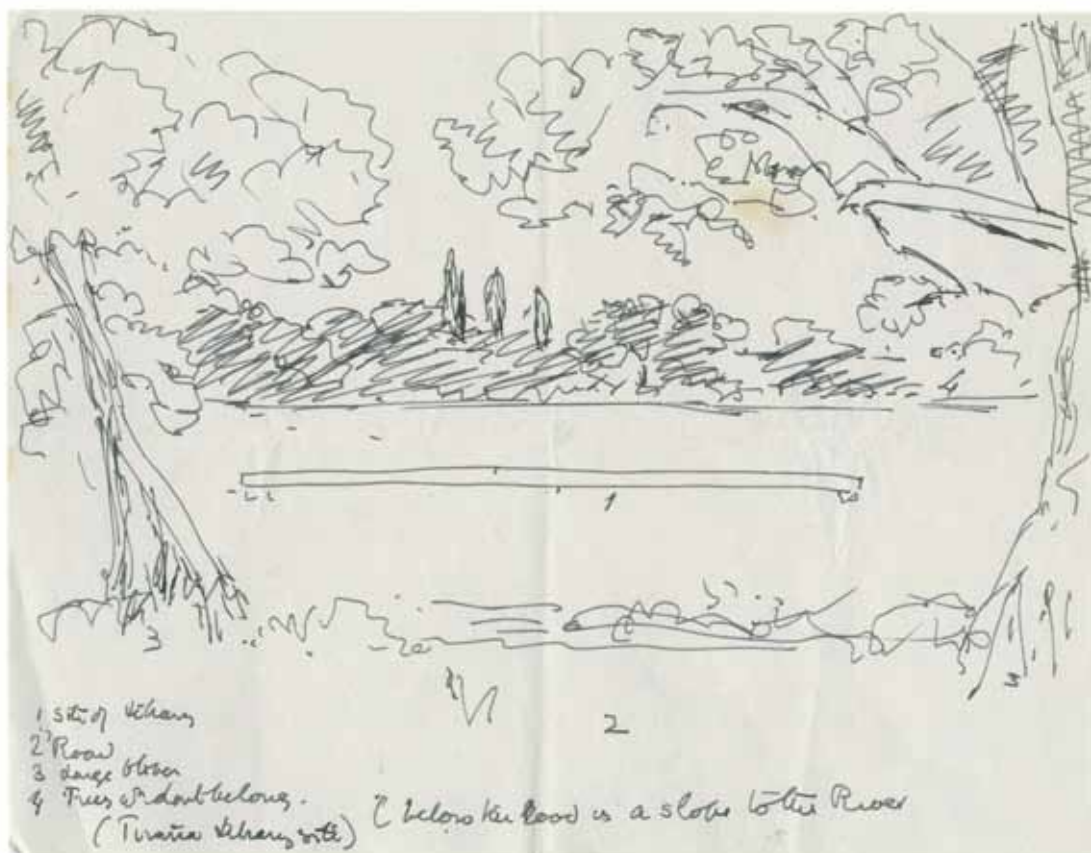
The National Sports of Great Britain, *50 hand-coloured aquatint plates, full crushed red morocco by Bumpus, t.e.g., spine in six compartments with gilt hunting motifs, inner gilt dentelles, spine slightly dulled [Tooley 43; Schwerdt I.19; Podeschi 121], large 8vo (255 x 170mm.), for Thomas M’Lean, 1825*

£2,000 - 4,000

€2,500 - 4,900

“This book differs from the folio edition... Alken himself seems to have drawn in colours and engraved the plates, which... are peculiarly pleasing on account of their small size” (Schwerdt).

Provenance: Sir David Lionel Salomons, bookplate.



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## AMERICA – SOCIETY FOR THE PROPAGATION OF THE GOSPEL

Collection of autograph letters etc., mostly to the Bishop of London, by ministers of the Province of New York, including: William Vesey, first Rector of Trinity Church, Manhattan (New York, 1720: "The inclos'd will informe your Lordship, what vigorous efforts the Dissenters are still making to establish themselves by an Incorporation in this City... If something is not done & they should gain their Point, it would be a fatal blow to our Infant Church in this City..."); the former Huguenot Peter Stoupe of New Rochelle, later teacher of Founding Father John Jay (New Rochelle, 1725: "who are these that always hindred & still hinder its Increase, in supporting by very unlawful means the yet dissenting French Inhabitants among us, in their Separation from the Church..."); James Ogilvie of New York (New York, 1725: "My Lord may it please your Lordship they are very poor, in this new Settlement, where I inhabit adjasint to many of the Heathins which are Strangers to us, and we ar not able to purchase nor are the able to advance any bread towards my Subsistance for two or three yeares..."); another by the same, New York, with a forwarding letter (New York, 1727: "Before the Great Lord of Heaven, the Law givers in new york Government, the give me no right that adress Myself unto, neither will the take no wrong, but Keeps what the have got..."); the educational benefactor St George Talbot of Bedford, New York (New York, 1732: "Mr Vesey has lately impos'd on your Lordship and the Honourable Society, by not representing the true matter of fact, that Mr Noxen is a person qualified to teach the Society's school, that there are many grown boys in that school which makes it very improper to commit the care of it to a Woman, on the contrary... Mr Noxen is not qualified ether to read or write English far less to teach it... tis true also that Mrs Huddleston tho a Woman is qualified to teach this School... tis notorious to every one here, that there are not any grown boys, but on the contrary that they are of the most tender Age..."); William Harrison of Staten Island (Staten Island, 1733: "My Lord I stll continue my most humble prayer that you would Forgive my acceptance of my present cure in staten island... My Lord the venerable Society will be this conveyance receive the concurrent testimonys of the Reverend and worthy Mr Commissary Vesey..."); John Barlow of Westchester, New York ("Borough of Westchester in the province of New York", 1765, full report opening: "I am sorry to acquaint yoour Lordship of the Decline of the Church England..."); John Ogilvie of New York, to Joseph Mico, merchant in London and agent for Harvard College (New York, 1768: "It is with great Pleasure I am informed of the Appointment of the Revd Mr Henry Munro to the Mission of Albany..."); Rev Dr Edward Cooper of King's College, New York, predecessor of Columbia (King's College, New York, 1768: "The province is unhappily ruled by a Set of Lawyers of that [Presbyterian] persuasion, who take every opportunity... of vilifying and traducing ev[ery] one who shews an hearty attachment to the English Government. At this time our provincial Assembly... is carrying on a most virulent prosecution against our Lt Governor, the Honble Cadwallader Colden Esq..."); and Myles Cooper, President of King's College (King's College, 1774: describing the burning down of Governor Tryon's residence); most of the letters with address panels, postmarks, etc., c. 17 pages, two professionally repaired, some tape-stains especially to the penultimate letter, foxing etc., but generally in good condition, folio and small 4to, Province of New York, 1720-1774

£2,000 - 4,000

€2,500 - 4,900

'VERY POOR, IN THIS NEW SETTLEMENT, HERE I INHABIT ADJASINT TO MANY OF THE HEATHINS' – THE EARLY CHURCH IN NEW YORK. The Society for the Propagation of the Gospel in Foreign Parts had been established as a result of the report commissioned by Henry Compton, Bishop of London, and undertaken by Thomas Bray, into the condition of the Church of England in the American Colonies. It was established by royal charter in 1701, and the Society's first missionaries began work in America the following year. As our letters reveal, they worked extensively in the educational field, and faced stiff competition from non-conformist elements.

## AMERICAN WAR OF INDEPENDENCE

Collection of autograph letters, largely to William Eden, later Lord Auckland, by Lord North, written as Prime Minister, a year before Cornwallis's surrender at Yorktown ([to Eden], discussing Irish matters, 21 October 1780); Lord George Germain, sometime Secretary of State for the American Colonies (arranging to meet [Eden]); Lord Cornwallis, sometime commander of the army that surrendered at Yorktown (promising to call on the Edens); Admiral Earl Howe, sometime Commander-in-Chief, North America (stating that he will wait at home to receive Eden's commands); Lord Shelburne, written when Prime Minister and engaged in negotiating the independence of the United States (promising Eden to intervene with Lord Temple [Viceroy of Ireland], 25 October 1782); and the fourth Earl of Sandwich, written when First Lord of the Admiralty (inviting Eden to dinner at 3.00pm sharp: "we are to have a set of musicians here on that day, & shall be fiddling & singing from morning to night", Blackheath, 1 January [?] 1780), many with paper strengthening or guards at left edge, integral leaves removed, 4to and 8vo, 1780-1782 where dated

£1,000 - 1,500

€1,200 - 1,800





Queen Street, Westminster  
Jan<sup>y</sup> 14, 1797

My Lord

I think it necessary to state to you, that the Report of the late Debate in the Lords will appear in my next Week's Number, and as you will doubtless wish it to appear correctly, as well for the sake of rescuing it from the forced construction put upon it by the Duke of Bedford, as to let the Publick hear distinctly your sentiments, which, though I believe to be congenial to those of many others both in and out of Parliament, have not been, <sup>(before)</sup> that I recollect, publicly avowed in either House, I shall be much obliged to your Lordship for a Minute of your argument to assist me.

I was myself particularly <sup>pleased</sup> with your Lordship's fair and open declaration, that you never had entertained any sanguine ~~expectation~~ <sup>expectation</sup> of the success ~~of~~ <sup>of</sup> the negotiation, but that the State of the Nation required, that such an experiment should be <sup>tried</sup> ~~made~~ <sup>by</sup> ~~my~~ <sup>my</sup> own private opinion in uniformity has been, that the wretched Lord Malinesbury to negotiate with

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63

## ART

Collection including autograph letters etc., by Augustus John (printed invitation to his first exhibition, at the Carfax in March [1903], signed and made out by him to the painter Charles and Mrs [Katharine] Furse), John Singer Sargent (to Mrs Furse), Will Rothenstein (to Mrs Furse, praising Charles, 1903), Elizabeth Lady Butler (about servant problems and expressing disgust at bull fighting), Benjamin West (letter in a calligraphic secretarial hand sending Bartolozzi's print of his *St Paul*), Edwin Landseer, Francis Chantry, Richard Westmacott, William Wetmore Storey (verses), Lord Leighton, and others, *minor dust-staining, guards, etc., various sizes*

£400 - 600

€490 - 740

64

## AUCKLAND PAPERS

Collection of autograph letters etc., addressed to, or thought to be addressed to, William Eden, first Lord Auckland, by James 'Ossian' Macpherson, Prince Talleyrand, the roué and devotee of executions George Selwyn (a friend of Eden's patron Lord Carlisle), Lord Chancellor Thurlow, Lord Chancellor Bathurst, the journalist William Woodfall ("...Mr Burke's Letters, which your Lordship had doubtless read, among a heap of extravagant speculations and unwarrantable conclusions, contained a great deal of sound, irrefragable argument, in my conception, on the subject of suing for Peace..."), the Prime Ministers Spencer Perceval and Lord Portland, the Clerk of the House John Hatsell ("...He, in my opinion will be the best Minister, that will be able the soonest to bring Peace to this miserable Country..."), the French minister de Lamoignon de Malesherbes, William IV (as prince), Admiral John Borlase Warren, the mathematician and geologist John Playfair, the judge John Clerk (Lord Eldin), the politician Lord Holland, the Lord Chancellor of Ireland John FitzGibbon, the judge R.P. Arden, Chief Justice Lord Mansfield (unsigned note: "You could not possibly understand the Whisper to be for Lord N[orth]"), Pitt and Auckland's political ally and Nelson's friend George Rose, the politicians William Windham and Henry Dundas, and Charles James Fox (a possibly incomplete memorandum discussing the wording of a bill); together with a group of letters to his descendants, *many with guards, etc., generally 4to, late eighteenth and nineteenth century*

£600 - 800

€740 - 980



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**AUSTEN (JANE)**

Signature ("Jane Austen"), dated below in her hand "Jan.y 1811. --" (with superscript 'y'), written on a rectangular piece of sized paper clipped from a larger sheet, c.60 x 70mm., January 1811

£2,000 - 3,000

€2,500 - 3,700

AUTOGRAPH SIGNATURE OF JANE AUSTEN, WRITTEN DURING THE WEEKS THAT SAW HER FIRST NOVEL, *SENSE AND SENSIBILITY*, GO TO PRESS, so setting her onto the path of becoming a published author; even though she had to wait until the end of the year to see the printed book itself: 'though the novel duly went to press in January 1811, the printers proceeded slowly for much of the year. *Sense and Sensibility* was eventually advertised from 30 October 1811 in *The Star*, and on 31 October in the *Morning Chronicle*. Published in three volumes and priced at 15s., it probably had a print run of 1000 or fewer. It was also anonymous, with the attribution on the title-page "By a Lady". Still the first edition sold out, and brought Austen "140 beside the copyright". It was reviewed favourably in the *Critical Review* in February 1812 and in the *British Critic* in May' (Marilyn Butler, *ODNB*). Deirdre Le Faye opts for the early months of the year for the time of the book's going to press rather than specifying January itself (*A Chronology of Jane Austen and Her Family*, 2006, p. 395).

This signature is also roughly contemporary with Cassandra's sketch of her sister Jane, the only likeness known (apart from a back view drawn earlier in Wales): 'Jane is believed to have sat for Cassandra about 1810 or 1811, and around June 1811 there was evidently talk of portraits in her home... [Her brother] James's wife had just had *her* portrait taken and shown to the Chawtonians... Cassandra in drawing may have risen to the challenge this June. Her sketch, at any rate, shows a woman of about thirty-five' (Park Hogan, *Jane Austen: Her Life*, 1989 edition, p. 291).

Nevertheless, very little information survives from this period of Jane Austen's life; there being no known letters between 26 July 1809 and 18-20 April 1811 (see *Jane Austen's Letters*, edited by Deirdre Le Faye, fourth edition, 2011). In the second letter to survive after this interval, dated 25 April 1811, she was to assure Cassandra: 'No indeed, I am never too busy to think of S&S. I can no more forget it, then a mother can forget her sucking child; & I am much obliged to you for your enquiries. I have had to sheets to correct, but the last only brings us to W.s first appearance... Henry does not neglect it, he *has* hurried the Printer, & says he will see him again today' (Letter 71, p. 190).

From the paper, and the manner of signing and dating, it seems pretty clear that our signature was clipped from the flyleaf of a book, of which about twenty once in her possession are known to have survived (see David Gilson, *Jane Austen: A Bibliography*, 1997). While there can be no doubting from the handwriting that it is her signature – at least one book originally thought to have been hers can in fact be identified as belonging to *another* Jane Austen – it can be confirmed that the manner in which she has contracted the month 'January' is consistent with her writing habits. This can be checked against the full facsimile record of her letters provided by Jo Modert, *Jane Austen's Manuscript Letters in Facsimile* (1990). Up until 1805 she used the 'Jan.ry' contraction. For examples of this see her letters of 8 Jan.ry 1799; 3 Jan.ry 1801; 8 Jan.ry 1801; 14 Jan.ry [1801]; 21 Jan.ry 1801; 21 Jan.ry 1805; 22 Jan.ry [1805]; and 29 Jan.ry [1805]. From at least 1809 she favoured the 'Jan.y' form, as used here; see her letters of 10 Jan.y [1809]; 17 Jan.y 1809; 24 Jan.y 1809; 30 Jan.y 1809; 24 Jan.y [1813]; 24 Jan.y [1813]; and 29 Jan.y 1813. She was later to favour the 'Jan:' contraction; see her letter of 23 Jan: 1817.



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**BANKS (JOSEPH)**

Autograph letter signed ("Jos: Banks"), to "My dear Lord" [Auckland], encouraging him in his efforts to secure Merino sheep from the Spanish royal flock for George III after the signing of the first Nootka Convention ("... The King remains as much interested in his spanish sheep as ever I trust that in due time after the Convention has been considered by both parties & the mutual advantages it contains fully understood that real peace & amity will be re-established you will know best when to urge the request to his Catholic Majesty & his minister the Confidence which our Early Friendship has imprinted on my mind renders it impossible for me to doubt that you will do it when that proper time arrives..."), and congratulating him upon the Convention ("...it is a Fair manly honest & open transaction, which I have no doubt Europe will receive with satisfaction, how few ministers are there who having armd such a Fleet have been contented with so little & yet I am confident that what we have got is worth our whole expence which no European power has hitherto allowd..."), 3 pages, paper with Britannia and GR royal cypher watermark, second leaf laid down with some consequent minor cockling but otherwise in good and attractive condition, 4to, Soho Square, 12 November 1790

£500 - 600

€610 - 740

JOSEPH BANKS ON EFFORTS TO SECURE MERINO SHEEP FROM SPAIN FOR GEORGE III, following the Nootka Convention that averted war between Britain and Spain over the latter's claim of sovereignty over the Pacific Northwest region of America.

George III had a keen interest in the scientific approach to animal husbandry, his chief advisor being the President of the Royal Society, Sir Joseph Banks. This approach, as exemplified by both men, was of course to be of major significance in the development of Australia, in which both men had a keen interest.

The best known source for Merino sheep at the time was the cabaña merina del Escorial (the reason they were often known as Spanish sheep). Banks had procured six Merinos in 1787 by way of Portugal, and in 1792 was to purchase 40 of the Negretti strain for King George III to found the royal flock at Kew. Merinos were to be introduced into Australia in 1797, with samples being sent home for appraisal by Banks, whose ambition it was to establish a viable export commodity for the colony (those sheep that had accompanied the First Fleet being suitable for mutton only). These first Merinos did indeed derive from the King of Spain's flock, albeit via the Cape, having been acquired by the Dutch Governor of the garrison in 1787 and falling into British hands when the Cape was captured in 1795. Other sheep from this source were secured by Banks for George III's flock; while the pioneering Australian breeder John Macarthur was to acquire further Merinos from the same flock in 1804 (see Ian Parsonson, *The Australian Ark: A History of Domesticated Animals in Australia*, pp. 14-15; also H. B. Carter, *His Majesty's Spanish Flock: Sir Joseph Banks and the Merinos of George III of England*, 1964). Within four decades, thanks to the Merino and its various strains, as augmented over the years, Australia was to become the world's leading producer of wool.

The first Nootka Convention, upon which Banks congratulates Auckland, had averted war after both Britain and Spain had put powerful fleets to sea in defence of their claims over the Pacific Northwest region of Canada; the outcome being regarded in England as a triumph for Pitt. Auckland, who was particularly close to Pitt, had served as Ambassador to Madrid in 1788-9.

67\*

**BEAUMONT (FRANCIS) and JOHN FLETCHER**

Fifty Comedies and Tragedies, second collected edition, engraved frontispiece portrait by William Marshall, woodcut ornaments on title, with final blank, contemporary speckled calf, marbled edges, rebaked preserving original spine, later morocco label gilt, upper joint slightly weakened [Wing B1582; Pforzheimer 54], folio (368 x 228mm.), J. Macock, for John Martyn, Henry Herringman, and Richard Marriot, 1679

£1,000 - 1,500

€1,200 - 1,800

Fine copy of the second collected edition, containing eighteen plays more than the first edition of 1647.

Provenance: Anthony Grey, 11th Earl of Kent, bookplate (1702); Maurice Baring (author, 1874-1945), bookplate; Dr. John Grant, author under his pseudonym Jonathan Gash of the "Lovejoy" novels, purchased from Sotheby's, The Collection of the late H.W. Pratley, 1988, lot 395, for £395.

are more upon the subject, and the proposal (grounded on the  
 principle laid down in the book) which I have written  
 to make to Mr Pitt in consequence. You will find  
 the only objection, viz: the expense, and in particular the  
 great Disburse appears to be necessary for the building in  
 greatly done away.

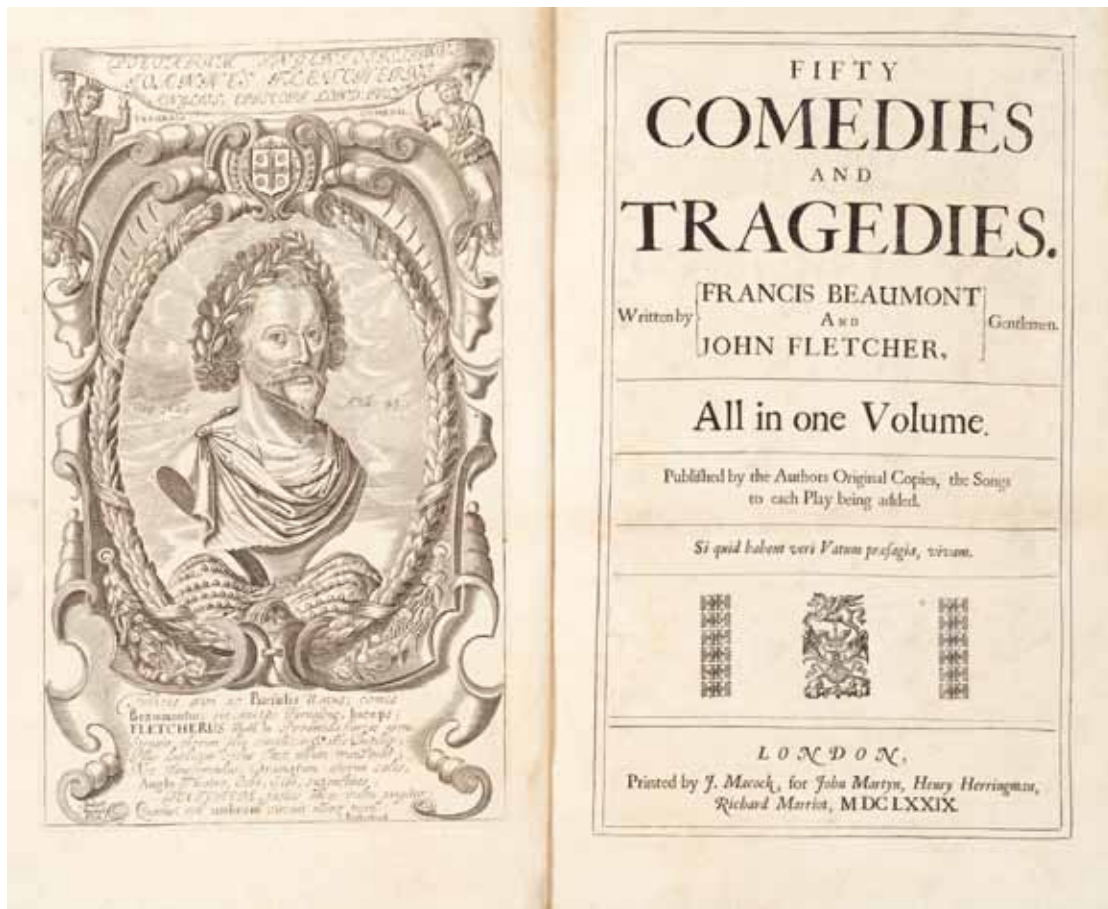
As to the book, it was completed and printed at the  
 desire of Administration in Ireland: it has never gone to any  
 publication: any number of copies are at your Lordship's  
 command at any time.

Rebut in truth and nothing else, I made the best  
 use I could against the opinion. I found standing in my  
 way, and that without trying to convince it is much to  
 showing to know, to show they respectively belonged. Should  
 it

it has not that any of them were at any time your  
 Lordship's, and that now they are no longer, I shall  
 look upon it as a communication peculiarly fit, as  
 the desired approbation and support which your Lordship's  
 advice would ensure to me, wrote in that case forward  
 with humble power. I have the honour to be,  
 with all respect,

Very truly  
 Yours Lordship most devoted  
 humble servant  
 Jeremy Bentham.

Lord Rockingham



68

**BENTHAM (JEREMY)**

Autograph letter signed ("Jeremy Bentham"), to Lord Auckland, pressing upon him and William Pitt his scheme for the Panopticon: he expresses gratification that "your Lordship has been pleased to express a desire of seeing me on the subject of the Penitentiary system, and the new lights I have been endeavouring to throw on it" ("...I should be very happy to wait on your Lordship any where, and lay before You the endeavours I have used in the view of bringing the system once more upon the carpet, and the proposal (grounded on the principles laid down in the Book) which I have ventured to make to Mr Pitt in consequence. You will find the only objection, viz: the *expence*, and in particular the great *advance* supposed to be necessary for the *building*, compleatly done away... Intent on truth and nothing else, I made the best case I could against the opinions I found standing in my way: and that without staying to enquire, or so much as choosing to know, to whom they respectively belonged. Should it turn out that any of them were at any time your Lordship's, and that now they are so no longer, I shall look upon it as a circumstance peculiarly fortunate, as the declared approbation and support which your Lordship's candour would insure to me, would in that case operate with tenfold force..."); and explaining the "tedious book" that Sir Charles Bunbury has put in his hands "was compleated and printed at the desire of Administration in Ireland" and that "it has never gone to any Booksellers", 3 pages, guard on blank verso on second leaf, in fine fresh condition, 4to, Dover Street, 4 February 1792

£1,000 - 1,500

€1,200 - 1,800

BENTHAM PRESSES PITT'S GOVERNMENT TO ADOPT HIS PANOPTICON: Lord Auckland, the letter's recipient, was like Bentham himself a jurist and, more to the point perhaps, especially close to William Pitt at this time. The publication under discussion in this letter ("...If your Lordship has found time to travel through the tedious book...") is Bentham's definitive exposition of his scheme, the *Panopticon; or, The Inspection-House* (1791). As the name implies, this proposes a circular prison with the gaoler at the centre, so that he is at all times able to observe the prisoners round him while, by means of venetian blinds or suchlike, he cannot be seen by the prisoners. It was Bentham's ambition that such a prison be built by the government employing him as a private contractor. But although Pitt's government did for a while take up the scheme, it eventually foundered under pressure of the war with France. Although denied physical expression in architectural form, Bentham's Panopticon was to be seized on by Foucault and others in the twentieth century for its metaphorical resonance; while of course closed-circuit television and internet monitoring mean that, in practical terms, we can now all enjoy the benefits of such benevolent governmental surveillance as indeed George Orwell predicted. Our letter is published in *The Collected Works of Jeremy Bentham: Correspondence*, iv, p. 361. See illustration on preceding page.

69•

**BIBLE, in Hebrew**

Quinque libri Mosis [...Haft arot kol ha-shanah]; Calendario facil y curiozo de las tablas lunares calculadas con las tablas solares, in 6 vol., text in Hebrew (except first title and "Calendario" by Selomoh de Oliveyra), decorative title by Bernard Picart in each volume, 3 folding tables, tear to one leaf, occasional light spotting, contemporary sheep, covers with gilt borders enclosing an elaborate urn motif, floral cornerpieces, rebacked in calf gilt, g.e., rubbed [Steinschneider 865], 8vo, Amsterdam, [no publisher], 5486 [1726]

£600 - 800

€740 - 980

70

**BLACKSTONE (WILLIAM)**

Autograph letter signed ("W Blackstone"), to "My dear Sir" [his fellow jurist William Eden, later Lord Auckland], thanking him for his "Letters to Lord C." which "I hope – rather than expect – may have the Effect they fully deserve; in calming the Spirit of the Party, & directing it to its proper Objects", 1 page, formerly folded for hand-delivery, possibly trimmed at the foot after delivery, guard on verso, but otherwise in good and attractive condition, oblong 8vo, Common Pleas, 25 November 1779

£600 - 800

€740 - 980

BLACKSTONE URGES MODERATION DURING THE AMERICAN WAR OF INDEPENDENCE. Eden published his *Four Letters to the Earl of Carlisle* in November 1779 on his return with Carlisle from their unsuccessful attempt to negotiate a peace with the American colonies, and in an attempt among other things to defend Lord North's policy of negotiation with the rebellious colonists. The subject of the letters were 'The Spirit of Party', 'The Circumstances of War', 'The Means of Raising Supplies', and 'The Representations of Ireland respecting a Free Trade'. It had been Blackstone's lectures which Eden attended when an undergraduate at Oxford that persuaded him to enter the law as a profession, rather than the church.





69



71

**71  
BLAKE (WILLIAM)**

Unpublished proof of an engraved vignette, oval device enclosing ships at sea, surround with anchor, cannon, flags and banner with motto 'cuncta mea mecum', signed in the plate lower left 'Blake', image 75 x 56mm., sheet size 250 x 190mm., [1791]

£1,000 - 1,500  
€1,200 - 1,800

A PREVIOUSLY UNRECORDED ENGRAVING BY BLAKE. In 1791 William Blake was commissioned to complete a number of engravings to accompany Captain J.G. Stedman's *Narrative of a Five Years' Expedition against the Revolted Negroes of Surinam in Guiana, on the Wild Coast of South America; from the year 1772 to 1777*. Stedman had made the drawings for the work and Blake and other artists executed the engravings. In December 1791 Stedman received "above 40 Engravings from London, some well Some very ill... I wrote to the Engraver Blake to thank him twice for his excellent work" (Bentley 499 p.622). Blake and Stedman are known to have become friends through the collaboration.

This vignette was designed for use on the title-pages of the *Narrative* but the vignette as it appears in the book varies in a number of ways: an additional flag has been added to the mast of each ship, the clouds have been amended and Blake's signature has been removed. Bentley does not record the vignette in the list of engravings made by Blake for this work. Of the 86 engravings in the book thirteen are signed "Blake Sculpt.", and Keynes identified 3 further unsigned Blake designs - but not the present vignette.



72

72°

# **BLAKE (WILLIAM)**

Illustrations of The Book of Job, engraved title and 21 engraved plates on wove paper watermarked "J. Whatman Turkey Mill 1825", bound into slightly earlier crushed red morocco gilt [Bentley 421A; Keynes 55], folio (370 x 250mm.), William Blake, 8 March 1825 [but 1826]

£25,000 - 35,000

€31,000 - 43,000

FINE AND RICHLY PRINTED IMPRESSIONS, this being one of 100 copies issued shortly after the initial 215 "Proof" copies.

Blake's friend the artist John Linnell saw this publication as a means of providing the aging Blake with an income. "Blake had produced for Butts a series of nineteen watercolour illustrations to the book of Job in 1805–6. Linnell traced these in September 1821; Blake later coloured the tracings and added two more designs. This work provided the basis for the contract, signed by Linnell and Blake on 25 March 1823, to engrave the Job illustrations. The commission provided Blake an income of about £1 a week from 1823 through 1825" (ODNB). Although the plates are dated March 1825, they were not actually printed until March 1826.

Of the "Proof" sets, Bentley records 150 on "India paper" (mounted on sheets watermarked J. Whatman Turkey Mill 1825), and 65 on "French paper" (with the watermark J. Whatman 1825). The word "Proof" was then removed from the lower right corner of the plates, although it remains faintly visible on several, and 100 sets were printed on "drawing paper". The present example is one of these.

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



My bones are pierced in me in the  
night season & my sinews  
take no rest

The triumphing of the wicked  
is short, the joy of the hypocrite is  
but for a moment

My skin is black upon me  
& my bones are burned  
with heat

Satan himself is transformed into an Angel of Light & his Ministers into Ministers of Righteousness



With Dreams upon my bed thou scarest me & allrightest me  
with Visions

Why do you persecute me as God & are not satisfied with my flesh. Oh that my words  
were printed in a Book that they were graven with an iron pen & lead in the rock for ever  
For I know that my Redeemer liveth & that he shall stand in the latter days upon  
the Earth & after my skin destroy thou this body yet in my flesh shall I see God  
whom I shall see for Myself and mine eyes shall behold & not Another tho consumed be  
Who opposeth & exalteth himself above all that is called God or is Worshipped

W Blake invent & sculp

London. Published as the Act directs March 8. 1825 by Will Blake N° 3 Fountain Court Strand

my wrought Image



Little Girl  
 Sweet and small  
 Cock does crow  
 So do you  
 Merry voice  
 Infant noise  
 Merrily Merrily to welcome in the Year

Little Lamb  
 Here I am  
 Come and lick  
 My white neck  
 Let me pull  
 Your soft Wool  
 Let me kiss  
 Your soft face  
 Merrily Merrily we welcome in the Year





73



73

73•

#### BLAKE (WILLIAM)

*Songs of Innocence and Of Experience, Shewing the Two Contrary States of the Human Soul, 44 relief etchings, including 3 decorated titles, 2 pictorial frontispieces, and 39 plates combining Blake's poems, illustrations and decorations, printed in grey ink on wove paper, several sheets watermarked J. Whatman 1831, plate 23 hand-coloured, plate 48 on a slightly smaller sheet of thinner paper (240 x 185mm.), pencilled numbers at upper right corners, occasional light dust-soiling at edges, a handful of spots, plates 6-7 and 13 with notch at one edge, plates 12-13 with nineteenth century pencil notes in margin, final plate bumped at fore-edge, preserved in red morocco pull-off box [Bentley Blake Books 139, "Songs Copy i", pp.371, 428], 240 x 200mm., The Author & Printer W Blake, 1789-1794 [but Frederick Tatham, c.1832]*

£50,000 - 70,000

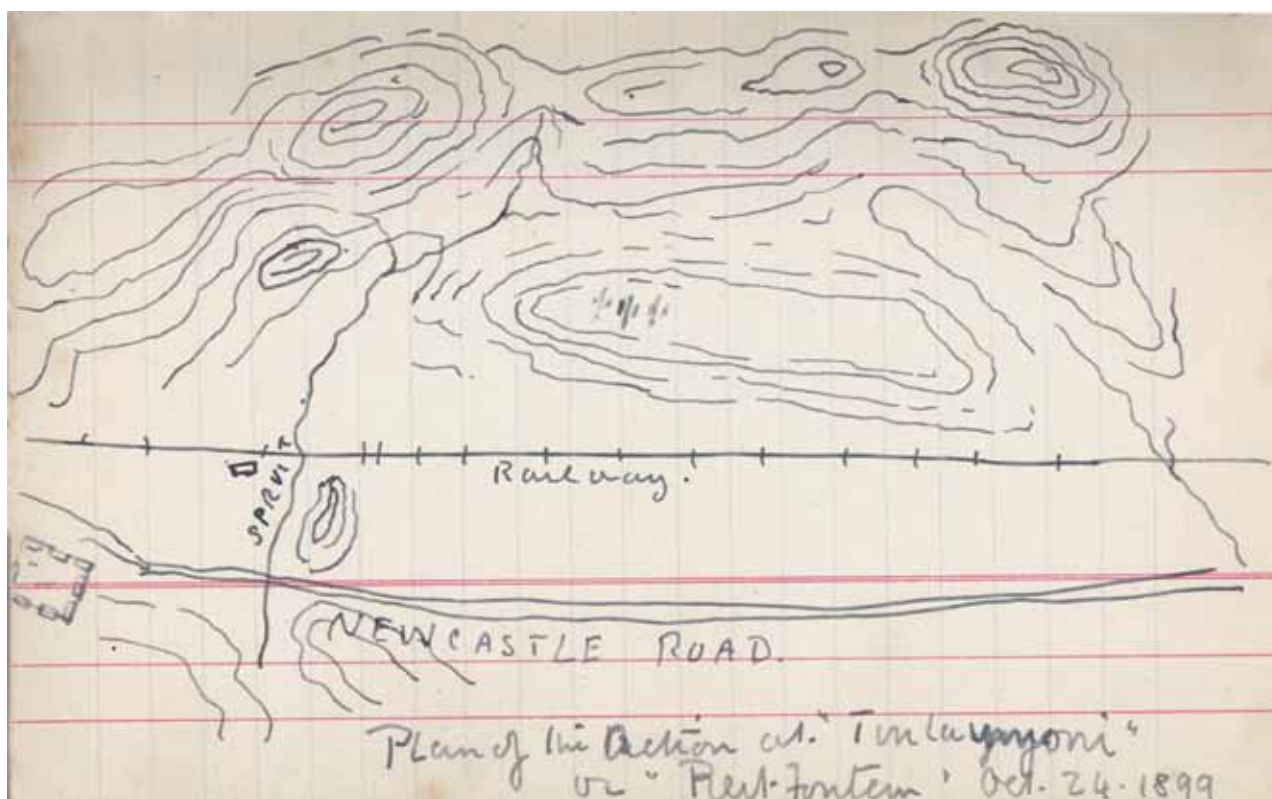
€61,000 - 86,000

A SUBSTANTIALLY COMPLETE COPY of Tatham's posthumous edition, printed from Blake's original plates.

After Blake's death in 1827, his widow went to live first with Linnell and then with Blake's friend Frederick Tatham. She died in October 1831. "Blake's copperplates evidently came through Mrs Blake's hands to Frederick Tatham" (Bentley), whereupon he reprinted the combined *Songs* and issued sets with varying numbers of plates. The present copy contains plates 1-14, 16-29, 33-36, 38-43, 46, 48-49, 52-54. (Bentley erroneously records this copy having plate 30 instead of plate 29.)

Only a dozen or thirteen copies, and some further scattered plates, of Tatham's posthumous edition are known. We have traced only two copies of Tatham's edition at auction: a complete set, the Buxton Forman copy, sold in 1981; and the Vershbow copy (42 plates only), sold last year.

Provenance: all but plate 48 were sold anonymously ("?by Tatham" - Bentley) at Sotheby's, 29 April 1862, lot 195 ("43 plates") for £4 6s. to Toovey; plate 48 was acquired separately, and the whole was then acquired by Henry Cunliffe (1826-1894); thence by descent to the present owner.



74

74°

#### BOER WAR – LADYSMITH

Autograph diary kept in the field by Captain Clive McDonnell Dixon, 16th Lancers, Natal Field Force, ADC to General Sir George White, VC, during the Siege of Ladysmith, 2 November 1899 to 28 February 1900, the journal starting when sailing to South Africa on 22 September 1899 and running up to 28 March 1900; the journal providing a vivid eyewitness account both of the siege and the events leading up to it: "Thursday No. 2./ Fine bright morning/ The Naval Brigade opened fire this morning on Long James who replied with pretty accurate shooting. Egerton RR.N. haad one leg shot away & the other foot injured both had to be amputated But he is doing well por chap. Firing has been going on at intervals all day & shells dropping into town ow and then One Kaffir was killed and House wrecked – Chief [Sir George White] went up to Caesar's Camp this morning to see if he could see anything of the Cavalry who went out early under French to try & get at the Boers reported to be on Besters farm/ No Boers there but He found their laager & His guns got about 20 shells into it. I went with the Chief to Caesars Camp. The Boers have got Big guns on a flat topped Hill beyond/ one seemed to be a Howitzer as it threw 3 shells while we were there 2 bursting very high up & al falling short... While we were there – their guns on the southern slopes of Imbulwana put 4 or 5 shells into the Town and other guns presumably fro Lombards Kop shelled Help Makaar post/ Long James occasionally sending one up there in the intervals of replying... 2 Batteries were sent out on the plain south of Helpmakaar Post to Help them & desultory fighting has been going on all the afternoon/ It is very hard to locate their guns that fire smokeless powder – General French & his staff left for the Cape by a goods train at 12-39 today/ They got through though Heavily fired on this side of Pieter's Station & again some way the other side/ shortly after the telegraphic communication was interrupted so from today I suppose commences the 'Siege of Ladysmith'/ I rode 'What a pity' [his horse] today/ He was quite fresh & seems none the worse for the Bullet he got through his neck at 'Reitfontein affair'..."; illustrated with sketch maps, c. 240 pages, mostly in ink, with some pencil pages inked over, in a pocket ledger, black cloth, spine worn, with other wear through use but overall in good condition, 8vo, at sea and South Africa, 22 September 1899 to 28 March 1900

£1,500 - 2,000

€1,800 - 2,500

'FROM TODAY I SUPPOSE COMMENCES 'THE SIEGE OF LADYSMITH' – A FINE ACCOUNT KEPT BY THE ADC TO SIR GEORGE WHITE DURING THE SIEGE; Captain Clive Dixon being also known for his humorous illustrations made during the siege, which he published as *The Leaguer of Ladysmith* (1900). From some confusion over days of the week, and the like, which have then been put right, this dairy appears, not unexpectedly, to have been written up in instalments rather than on a day-to-day basis (with occasional retrospective observations, such as that of French's successful escape at the start of the siege); but from a pencil sketch of troops in the field and various jottings, including notes made in the margin of the main text, it does appear to have been kept in South Africa rather than being a fair copy written up much later.





75

75•

#### BOOK OF COMMON PRAYER

The Book of Common-Prayer and Administration of the Sacraments, And other Rites & Ceremonies of the Church, LARGE PAPER COPY, engraved title by David Loggan, calendar printed in black and red, leaves washed, early twentieth century full morocco gilt [Wing B3622, royal folio edition; Griffiths, p.108], large folio (440 x 280mm.), Printed by His Majesties Printers [John Bill and Christopher Barker], 1662

£600 - 800

€740 - 980

AN EXCEPTIONALLY LARGE PAPER COPY. Wing and Griffiths both reference royal folio (40cm.) and demy folio (29cm.) editions, both of which are shorter than this copy (44cm.).

Provenance: William Gladwyn Turbutt, bookplate, with a manuscript transcript of his notes (19114) on this copy "...[I] am paying £3.0.0 to have it bound in blue morocco... It came from Shipton Court and was originally purchased for £5.5.0... I am willing to sell you it for £10.10.0... if you are not buying it is going up to Sotheby's and may fetch £20 or so. Quaritch, the greatest booksellers in the world gave £7.7 for a well used copy..."; Sir John Reade, bookplate.

76

#### BROWNING (ROBERT)

Autograph letter signed ("Robert Browning"), to "Dear Friends, one or both, both in one, for you are two dear and close to be distinguished apart", thanking them for their "most useful of gifts and kindest of words & wishes" and vowing that "I shall use up your paper, and never once use it without thinking of your goodness, and how happy I am in knowing myself to be/ Yours affectionately ever/ Robert Browning", 1 page, on blue-grey paper with engraved heading, laid onto an album leaf, very light staining and small tear at fold but overall in good and attractive condition, 8vo, Warwick Crescent, 7 May 1880

£400 - 600

€490 - 740

This unusually expressive letter – more akin in its tone to Browning's verse than his prose – is not listed by Kelley and Hudson's *The Brownings' Correspondence: A Checklist*, 1978.

77

**BRUNEL (ISAMBARD KINGDOM)**

Autograph letter signed ("IK Brunel"), to the Whig society hostess Lady Holland ("My dear Lady Holland"), despairing at their ever being able to meet: "I am grateful that you remember that such a being exists for I feel that I cannot appear to deserve it, but I really begin to despair of our being at home or returning again into civilised society, my engagements are so incessant. At present I can only thank your Ladyship's for recollecting me and I must live in the hope that next month which is generally a more quiet time for me that I shall be in town and able to pay my respects to you"; and subscribing himself "Your Ladyship's very devoted servant", 3 pages, 8vo, 21 December 1844

£400 - 600

€490 - 740

ISAMBARD KINGDOM BRUNEL TO LADY HOLLAND: a touching and in some ways revealing letter by the harassed engineer to the society hostess. Among Brunel's manifold preoccupations at this time was the fate of his ship *The Great Britain* which, although it had been launched the year before, had remained trapped in the Bristol City Docks and was not able to put out into the Avon until 12 December, and that with great difficulty; while the ageing Lady Holland, who presided over the Holland House Set – described as the nearest approach to a continental 'salon' ever known in Britain – was to die less than a year later (see C. J. Wright, 'Holland House set', *ODNB*). Theirs was a poignant friendship: 'Another friend was Lady Holland, the society hostess who condescended to make a journey by train, provided that Brunel would accompany her and hold her hand, which he gallantly agreed to do... Although Lady Holland was elderly when Brunel knew her, [his biographer] Lady Noble was anxious to record this acquaintance, and to emphasise the social *cachet* which Brunel achieved by being cultivated by such a grand old lady: "The adventure ripened into friendship, and the fascinated old lady seems to have afforded Isambard the one dazzling apparition in his austere life". Rolt carried the speculation further: "It is obvious that Brunel found in this friendship something that [his wife] Mary was never able to give him, and through his admiration for Lady Holland he may perhaps have realized the price he had paid for his lonely greatness, seeing, perhaps, in her ageing face the ghost of the might-have-been"' (R. Angus Buchanan, *Brunel: The Life and Times of Isambard Kingdom Brunel*, 2006, p. 203).

78\*

**BUCK (SAMUEL)**

[A Collection of Engravings of Castles, and Abbeys in England by Samuel and Nathanael Buck], 10 parts (of 14, comprising nos. 3-10, and 13-14) bound in 5 vol., FIRST EDITION, *engraved list of plates and subscribers to each part (as issued without titles), 240 engraved plates by and after Samuel and Nathaniel Buck, all clean with good margins, additional "East Prospect of Burton Upon Trent" loosely inserted, contemporary half vellum over marbled boards, oblong folio (300 x 470mm.), S. & N. Buck, 1728-[1739]*

£2,000 - 3,000

€2,500 - 3,700

Scarce set of the original parts of Buck's *Antiquities*. Samuel Buck issued a proposal for the work in 1724, the first part appearing in 1726. Encouraged by the Society of Antiquaries his intention was to systematically record the most "remarkable ruins" in each county from first-hand observation, as a result of which "their engravings [would] constitute a national survey of ruins of the period, and provide us with an indispensable record of what English and Welsh towns looked like before the industrial revolution" (*ODNB*). At the front of each part is a leaf providing a list of plates, and the names of the subscribers who are "honour'd with encouraging the authors to proceed. They purpose this summer to take drawings of the most remarkable remains of abbys, castles &c. to be found in [for example] Cumberland.... and to finish the plates in twelve months time from the date hereof".

79

**BURKE (EDMUND)**

Autograph letter signed ("EB-"), to his close friend and literary executor Walker King ("My dear Walker"), lamenting the plight of two French emigrés from the Revolution ("...I saw [the Chancellor] relative to those excellent men the Archbishop of Paris, & the Bishop of Amiens & the name & family of the former I forget, but they are very considerable... He was one of the first victims of this glorious Revolution & wd. have suffered as cruel a Death under the happy reign of la Fayette, as Foulon & Berthier did, if providentially he had not made his escape, for as it was He was like to be torn in pieces..."), and discussing his two Letters [i.e. the two *Letters on a Regicide Peace*], and the cottage in Penn in which he hopes to house an emigré family, 4 pages, *attached with guard to original Enys Collection folder, some soiling to final section where once folded*, 4to, Beaconsfield, 27 December 1796

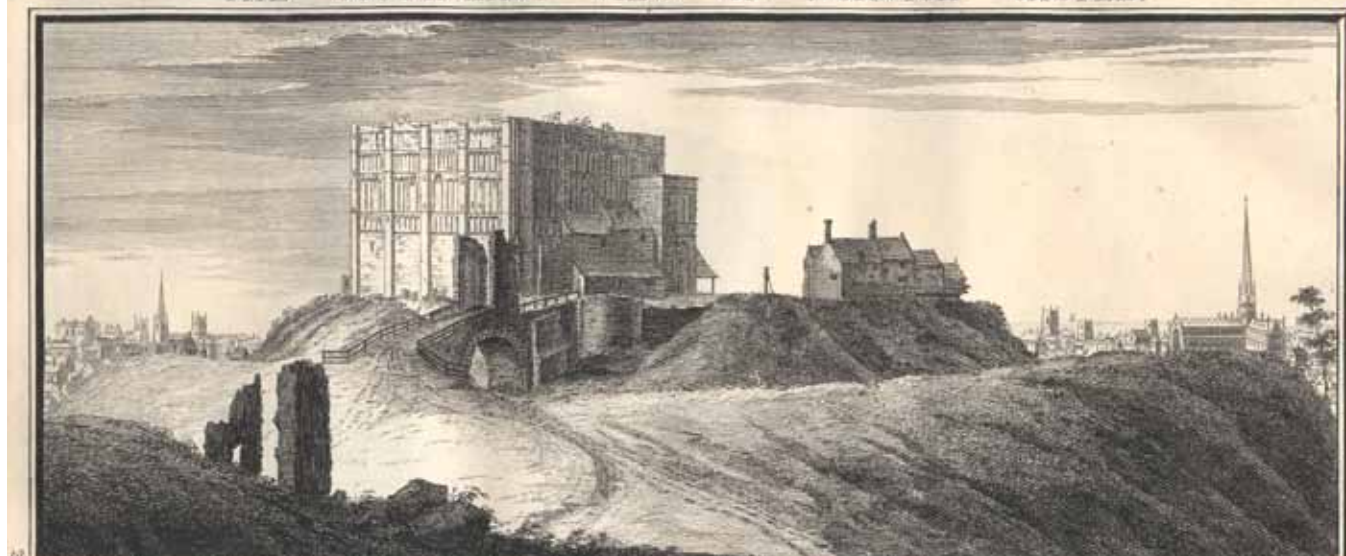
£2,000 - 3,000

€2,500 - 3,700

BURKE ON THE FRENCH REVOLUTION: this letter, only discovered in 1999, was printed in *The English Historical Review*, vol. cxiv, no. 457, June 1999, pp.654-56. Included in the lot is an autograph letter signed by his wife Jane, concerning a request for a ticket.

Provenance: Enys Collection, sold in our New Bond Street rooms on 28 February 2004, lot 13.

THE SOUTH-EAST VIEW OF NORWICH CASTLE.



To J. Edmund Baron Bar. & Armine Woodhouse Esq.  
Knights of the Shire for the County of Norfolk.

This PROSPECT is gratefully Inscribed by  
their most Obedt. humble Serv<sup>ts</sup>  
Jam: & Nath: Buck



THIS Castle supposed to have been built in y<sup>e</sup> beginning  
of the Saxons & afterwards repaired, if not re-edified  
by Hugh Bigod Earl of Norfolk when he joyned with  
Prince Henry (son of R. Hen. 2) against his Father  
John 6. March! Buck delin. & Sculp. Published according to Act of Parliament March 25. 1734.

78

My Dear Madam

I enclose you two Letters, the last of which I enclosed to you  
But then I thought I should be bound to send it you. The  
purpose of the Letter, or one of them (George & which) was  
to remind the Chancellor of what he seemed determined  
to do with you & I am very sensible to those words  
even the Lord Bishop of Exeter <sup>the Duke of Somerset</sup> whose name I gloried of  
the former George, but this is very considerable,  
but he is a man, however, infinitely more commendable  
on account of his piety & his benevolence. He  
was one of the first exertions to the glorious Revolution  
you have suffered as cruel a Death under the happy  
reign of La Fayette as Gordon & Berthier did, if pro-  
videntially he had not made his escape, for as I was  
he was like to be torn in pieces. It is the Bishop of  
Amiens this is the son of the old Minister Maccanet  
He is a devoted man according to the measure as the  
Archbishop of Paris for charity & for all virtues. I  
suppose my old hearing from you upon this subject was  
very to you not having been able to be our great friend.

79



80

# BURKE (EDMUND)

Autograph letter signed ("Edm Burke"), to "Dear Sir" [William Eden], enclosing a letter to Lord Suffolk, Secretary of State for the Northern Department, sent "in consequence of a very strong representation from several of my constituents" ("...The Species of the Offence is of the worst. The people of Bristol have long experienced the ill Effects of it. Under an instruction from them I last year brought in a Bill for the better preventing this great mischief..."), 1 page, guard overleaf, 4to, Westminster, 16 September 1775

£400 - 600

€490 - 740

A letter written by Burke at the time of his passionate parliamentary advocacy of peace with America: he had been elected Member for Bristol, which regarded itself as second city of the kingdom, the previous November. On 17 March 1775 he introduced on behalf of his merchant constituents a bill for a tighter control of the menace posed by Cornish wreckers, but without success (this was followed on the 22nd by the famous speech urging reconciliation with the American colonies). Neither Eden nor Suffolk – who had temporarily taken over charge of the American Department from the Earl of Dartmouth – shared his American sympathies.

81

# BURNS (ROBERT)

Autograph manuscript of his song 'Ye Banks and Braes O'Bonnie Doon':

Ye banks & braes o' bonie Doon,  
How can ye bloom sae fresh & fair;  
How can ye chant, ye little birds,  
And I sae weary, fu' o' care, –

Thou'lt break my heart, thou warbling bird,  
That wantons thro' the flowering thorn:  
Thou mindst me o' departed joys –  
Departed, never to return. –

Aft hae I rov'd by bonie Doon,  
To see the rose & woodbine twine;  
And ilka bird sang o' its love,  
And fondly sae did I o' mine. –

Wi' lightsome heart I pu'd a rose,  
Fu' sweet upon its thorny tree;  
And may fause lover staw my rose,  
But Ah, he left the thorn wi' me!

1 page, watermark of a hunting horn above the royal GR cypher, the top edge trimmed with slight irregularity, the stem of one descender and trace of another letter from the excised section present, guard on reverse of left-hand edge, a few very minor stains and creases, but overall in strikingly fine, fresh and attractive condition, irregular 4to, [c.1792]

£30,000 - 40,000

€37,000 - 49,000

'THOU'LT BREAK MY HEART, THOU WARBLING BIRD' – AUTOGRAPH MANUSCRIPT OF BURNS'S CELEBRATED SONG, 'YE BANKS AND BRAES O'BONNIE DOON'. This poem (Low 162, Kinsley 328B) is described in *The Burns Encyclopedia* as 'possibly the most popular of all Burns's songs'; indeed, it has been said of it that 'Not one of all the songs that received the magic touch of the master's hand, with the single exception, perhaps, of "Auld Lang Syne", is better known and oftener sung than the popular version of this, the most tenderly beautiful of all the lyrics of disappointed love' (Maurice Lindsay, *The Burns Encyclopedia*, 1970, p. 105; Robert Ford, *Song Histories*, 1900, p. 150). Burns himself singled it out for its 'pathos' (see below). The Doon of course is the Ayrshire river that flows past Burns's birthplace (now the Birthplace Museum with the Burns Memorial nearby).

The poem was first published in James Johnson's *Scots Musical Museum*, IV, for 13 August 1792; and reprinted in George Thomson's *Select Collection of Original Scottish Airs*, 1793-99. Many of the songs collected by Burns and published by Johnson and Thomson were not original compositions but rather traditional verses which he had taken up and adapted, this being true – although to what extent remains uncertain – of other songs as famous as ours, such as 'Auld Lang Syne' and 'A Red, Red Rose'. Ours by contrast is an original composition by Burns although also an adaptation; not, in our case, not from a tradition source but from an earlier composition by Burns himself.

Ye banks & braes o' bonie Doon,  
How can ye bloom sae fresh & fair;  
How can ye chant, ye little birds,  
And I sae weary fu' o' care.

Thou'lt break my heart, thou warbling bird,  
That wantonst thro' the flowering thorn:  
Thou mindst me of departed joys—  
Departed, never to return.

Oft hae I rov'd by bonie Doon,  
To see the rose & woodbine twine;  
And ilka bird sang o' its love,  
And fondly sae did I o' mine.

Hi' lightsome heart I fuid a rose,  
O'er sweet upon its thorny tree;  
And my fause lover staw my rose,  
But Ah, he left the thorn wi' me!

Burns described the first version in a letter to Alexander Cunningham of 11 March 1791: 'I have this evening sketched out a Song, which I had a good mind to send you... intended to sing to a Strathspey reel of which I am very fond... It takes three Stanzas of four lines each, to go through the whole tune' (Letter 441, *Letters*, ii, p. 81). It comprises six stanzas, the first of which starts: 'Ye flowery banks o' bonie Doon', with repeats of the second and fifth stanzas (an earlier manuscript has a variant first stanza, beginning: 'Sweet are the banks – the banks o' Doon'). It was to be published posthumously in 1808.

The editor of the standard edition of Burns's songs, Donald A. Low, places 'Ye Banks and Braes' in the context of Burns's literary output as a whole: 'Burns continued in his later years to write original songs. Song now mattered to him at least as much as the writing of poems, but for different reasons. Scots song, in his view, belonged to the people of Scotland – it was something to be shared and treasured. Tunes which he thought too good to lose were his starting-point. What mattered was that they should be given words to complete the musical expression. He took pride in his work, but probably attached less importance to the distinction between his own original verses and those of his predecessors in song than most people do today... the best of Burns's original songs were written with particular tunes in mind. He liked to begin by testing out what he called the "feature notes" of a melody... If inspiration were to catch fire, Burns had usually to find something special in a tune, including feature notes which could receive words without strain. This clearly happened with an air entitled *The Caledonian Hunt's delight*, to which he set a revised version of "The Banks of Doon" ... Burns took great pleasure in the melody in this instance' (*The Songs of Robert Burns*, 1993, pp. 25, 32-3).

Burns has left his own self-deprecating account in a letter to Thomson of November 1794 of how the haunting melody that so inspired him came into being: 'There is another air, "The Caledonian hunt's delight," to which I wrote a song that you will find in Johnson – "Ye banks & braes o' bonie Doon" – ; this air, I think, might find a place among your hundred – as Lear says of his Knights. – To make room for it, you may take out (to my taste) either, "Young Jockey was the blythest lad," or "There's nae luck about the house," or, "The collier's bonie lassie," or "The tither morn," or, "The sow's tail" – & put into your additional list – Not but that these songs have great merit; but still they have not the pathos of "The banks o' Doon" – Do you know the history of the air? It is curious enough. – A good many years ago, a Mr Jas Miller, Writer [of the Signet] in your good town, a gentleman whom possibly you know – was in company with our friend, Clarke [the Episcopalian Chapel organist in the Cowgate who was employed by Johnson to harmonise the melodies]; & talking of Scots music, Miller expressed an ardent ambition to be able to compose a Scots air. – Mr Clarke, partly by way of a joke, told him, to keep to the black keys of the harpsichord, & preserve some kind of rhythm; & he would infallibly compose a Scots air. – Certain it is, that in a few days, Mr Miller produced the rudiments of an air, which Mr Clarke, with some touches & corrections, fashioned into the tune in question... Now, to shew you how difficult it is to trace the origins of our airs, I have heard it repeatedly asserted that it was an Irish air; nay I met with an Irish gentleman who affirmed he had heard it in Ireland among the old women; while, on the other hand, a Lady of fashion, no less than a Countess, informed me, that the first person who introduced the air into this country was a Baronet's Lady of her acquaintance, who took down the notes from an itinerant Piper in the Isle of Man' (*The Letters of Robert Burns*, edited by J. de Lancey Ferguson and G. Ross Roy, second edition, 1985). As Lindsay remarks, 'Thus, using the pentatonic scale, one of the world's loveliest airs was fashioned!' (*Encyclopaedia*, p. 105); Low adding that 'The ironies of the situation were not lost on the poet. Did the tune which gave him such pleasure originate in Scotland, on the Isle of Man, or in Ireland?' (*Songs*, p. 34).

The earlier version of the song, which is set to the tune 'Cambelmore', is simpler in mood. Most strikingly, in the first version the lines at the start of the second stanza, 'Thou'll break my heart, thou bonie bird,/ That sings upon the bough!' become in ours 'Thou'lt break my heart, thou warbling bird,/ That wantons thro' the flowering thorn': the thorn-within-the-rose as representative of the pains of love has often been commented on, but the verb 'wantons' here gives an added sexual charge, giving the complaint a bitter-sweet quality, as favoured by those Elizabethan song-writers like John Marston who so relished the fact that the nightingale's preferred habitat is a prickly bush of thorns: 'I love to sleep 'gainst prickles/ So doth the nightingale' ('Song' in *The Dutch Courtesan*, see the CUP *Selected Plays of John Marston*, edited by Macdonald P. Jackson and Michael Neill, 1986, p. 310).

Only one other manuscript of our song is known, in the Hastie MS of material submitted to Johnson for the *Scots Musical Museum*, British Library, Add. MS 22307, f. 97; listed by Margaret M. Smith, *Index of English Literary Manuscripts*, iii, pt. 1, 1986, BuR 70, p. 105 (where two versions of the earlier version are noted, the first now at the Burns Cottage Museum, the second, illustrated in the great Morrison sale catalogue of 1919, now untraced, BuR 71 and 71). The Hastie MS has the indication of the tune, 'Caledonian Hunt's delight', deleted; which might possibly give some clue as to why ours has been trimmed at the top.

This manuscript shares one feature with the letter by Burns's compatriot and older contemporary Adam Smith in the present sale. Both are written on paper bearing the royal Hanoverian watermark of a hunting horn over the GR cypher; evidence that both men worked for the same employer, HM Customs & Excise, Smith as Commissioner and Burns as Exciseman.





82

82•

**BURTON (RICHARD FRANCIS)**

Personal Narrative of a Pilgrimage to El-Medinah and Meccah, 3 vol., FIRST EDITION, *half-title in volume 3 (not called for in other volumes), 14 plates (5 chromolithographed), one folding engraved map, 3 plans (2 folding), 24 pp. publisher's catalogue, some spotting, publisher's blue cloth with binder's ticket of 'Edmonds & Remnants' at end of volume 3, brown printed pastedown endpapers, darkened, extremities of spines of volumes 1 and 3 restored, volume 3 rebaked preserving most of original spine [Abbey, Travel 368; Penzer, pp.49-50], 8vo, Longman, 1855-1856*

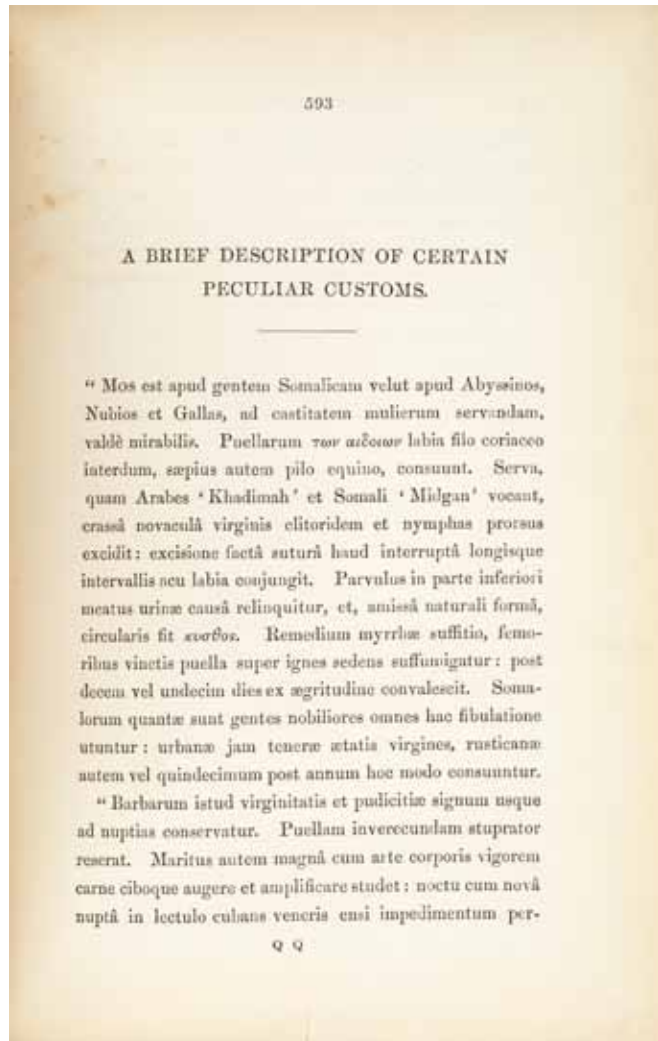
£3,000 - 4,000

€3,700 - 4,900

First edition of "one of the greatest works of travel ever published" (Penzer). Burton, the first English Christian to enter Mecca (performing the Haj, disguised as a Muslim), was also the first to travel between the Holy Cities of Islam by way of the Eastern route.



83



83

83\*

**BURTON (RICHARD FRANCIS)**

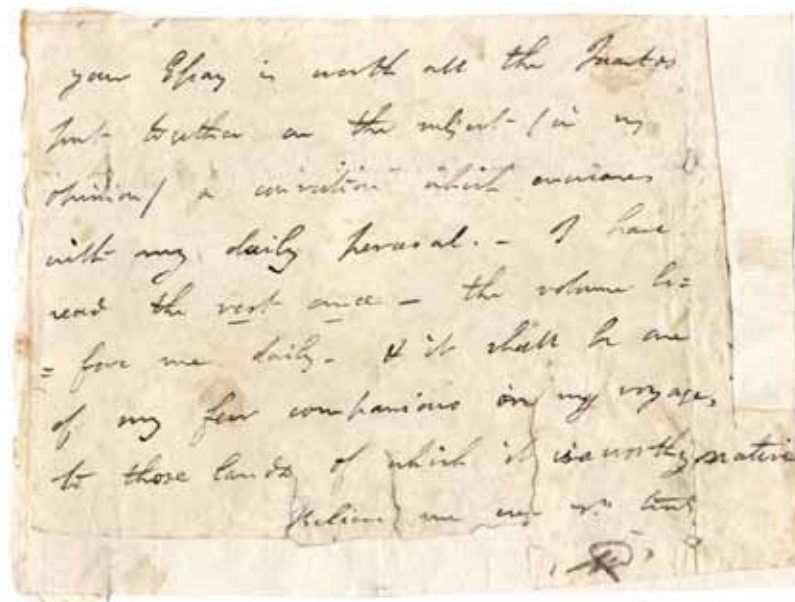
First Footsteps in East Africa; or, an Exploration of Harar, FIRST EDITION, WITH "APPENDIX IV", half-title, 4 chromolithographed plates, 2 engraved maps, with 4pp. Appendix IV, p.593/4 snipped at lower margin [see below], original gilt-stamped blue decorative prize cloth gilt, g.e., yellow endpapers, rubbed at extremities, hinges splitting [Penzer, pp.60-63; Spink 16], 8vo, Longman, Green, 1856

£4,000 - 6,000

€4,900 - 7,400

FIRST EDITION OF THE AUTHOR'S ACCOUNT OF HIS FIRST AFRICAN EXPEDITION, WITH THE VERY RARE SUPPRESSED APPENDIX IV ON FEMALE CIRCUMCISION. "On his expedition to Harar, Burton discovered that infibulation prevailed among the Somalis, and, following his usual thorough methods, wrote a short account on the subject [for inclusion in *First Footsteps*]" (Penzer). Titled in English 'A Brief Description of Certain Peculiar Customs' (p.591/2), with 2pp. of text (p.593/4) printed in Latin, the Appendix IV was at the last moment withdrawn by the publisher, and replaced by the wording "It has been found necessary to omit this Appendix". Our copy has the leaf of Appendix snipped at foot, as with other copies seen by Spink (as mentioned in a letter to the present owner, June 1976). Those copies with the Appendix we have found reference to are, as with our copy, in later issue "prize" bindings. It seems probable that instead of being "for Burton's use" (as suggested by Spink, despite the fact that Burton's own surviving copy does not have the Appendix), copies with the Appendix were discarded by the binder at the time of issue, and incongruously bound up as school prize copies at a later date, when the furore surrounding the Appendix had been forgotten.

Provenance: "Presented to Mastr. Thos. Cook as a prize for improvement in arithmetic by his friend & tutor Robt. Palmer, M.A., June 14th, 1865", inscription on front paste-down.



84

84

**BYRON (GEORGE GORDON, Lord)**

Conclusion of an autograph letter signed (with the "B" squiggle), to the Hon Frederick Douglas, care of his publisher John Murray at 50 Albemarle Street, thanking him for a book: "your Essay is worth all the Quartos put together on the subject (in my opinion) a conviction which encreases with my daily perusal. - I have read the rest once - the volume before me daily - & it shall be one of my few companions on my voyage, to those lands of which it is a worthy native"; subscribing himself "ever yrs truly", a fragment laid down, with address ("To/ The Hon.ble F.S.N. Douglas M.P../ 50 Albemarle Steet/ London") and postmark visible overleaf, irregularly trimmed with some tears at lower edge, c.120 x 160mm., [c.1813]

£1,000 - 2,000

€1,200 - 2,500

'MY VOYAGE TO THOSE LANDS' - LORD BYRON DREAMS OF GREECE DURING HIS YEARS OF LONDON FAME. This newly-discovered fragment represents the only known communication by Byron to the Hon Frederick Sylvester North Douglas, who was to become one of his intimates during his London heyday. He was MP for Banbury from 1812 until his death in 1819, and in 1813 published with John Murray an *Essay on Certain Points of Resemblance between the Ancient and Modern Greeks*, based on his tour of Greece of 1810-12. On 5 May 1813 Byron wrote to the writer of oriental tales Henry Gally Knight: 'Your friend Mr Douglas is about to publish an essay on Greece which I have not seen - but have heard it "applauded to the very echo" and that by a person not much accustomed to praise - the more we have upon the East the better - it is a subject to which the world has betaken itself with great good humour' (Marchand, *Byron's Letters and Journals*, xi, 1981, p. 184). From this we can infer that Knight let Douglas know of Byron's interest and that Murray was asked to supply him with a copy.

Our fragment is intriguing in that Byron implies that he is about to go to Greece himself, taking the book with him. Although of course he had been there on his grand tour of 1809-11, he was not to return until the last journey of 1823, by when Douglas had long been dead (a fact Byron sadly touches on in one of his letters). It seems improbable that this letter was sent when the collapse of his marriage and accusations of incest forced him into continental exile in 1816 (when he had other things on his mind and was not going to Greece anyway). So it seems we have here an example of Byron day-dreaming of Greece during his most flamboyantly successful London years.

It is a commonplace to observe that when Byron did eventually set off for Greece he showed such good sense - designing Greek helmets and suchlike apart - that he had, in a sense, grown up. But then, if indeed he had been true to his word and read the book attentively, he would have been well forewarned by Douglas: 'The various writers who have anticipated the restoration of Greece... have called upon the nations of Europe to lend their assistance to this great design. We have been adjured, in the name of religion, to form another crusade against the enemies of Christendom. Justice, it is said, should induce us to restore to the Greeks the possessions of which they have been unwarrantably deprived... Should the Greeks rise suddenly to independence, the first consequence, it has been very well observed, would not improbably prove a religious war... To England, indeed, the independence of the Greeks must always be a subject of alarm. It is at sea alone that they have as yet shewn any symptoms of spirit and perseverance' (*Ancient and Modern Greeks*, third edition, 1813, pp.192-4).





85

85

**CAMERON (JULIA MARGARET)**

Portrait photograph of Alfred, Lord Tennyson, *mounted albumen print, half length and half turned to the right*, INSCRIBED AND DATED BY JULIA MARGARET CAMERON *under the image on the mount: 'From Life, Registered Photograph copyright Julia Margaret Cameron, Freshwater taken 3d June 1869', with cut signature of A. Tennyson pasted to mount, a few surface abrasions, contemporary oak frame, glazed, image 285 x 250mm., 3 June 1869*

£800 - 1,200

€980 - 1,500

Reference: Julian Cox and Colin Ford, *Julia Margaret Cameron. The Complete Photographs*, number 810.

86

**CAMPBELL (THOMAS)**

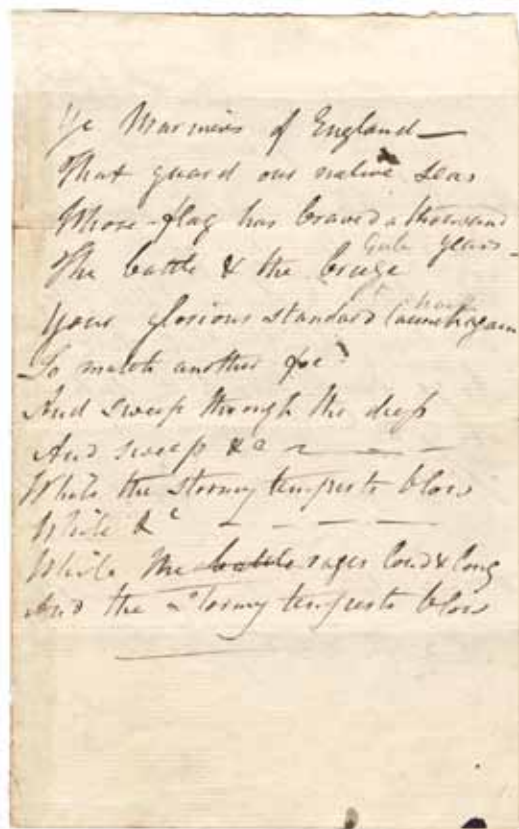
Autograph draft of his poem 'Ye Mariners of England' (here untitled), comprising four stanzas of ten lines each, beginning: "Ye Mariners of England – / That guard our native seas/ Whose flag has braved a thousand years/ The battle & the breeze", rapidly written, with some smearing and ink-blots from the poet's pen, plus a revision to the thirty-eighth line, *4 pages, some easily removable paper overlay, light dust-staining, 8vo, [c.1800-1806]*

£1,000 - 1,500

€1,200 - 1,800

'WHERE BLAKE & GLORIOUS NELSON FELL' – CAMPBELL'S AUTOGRAPH DRAFT OF 'YE MARINERS OF ENGLAND', the popular anthem celebrating the Royal Navy and the heroic age of fighting sail, and much reprinted on broadsides and the like. The poem was first composed in 1800 when Campbell was touring Germany, following in the footsteps of Wordsworth and Coleridge the year before, and staying in the then Danish city of Altona, near Hamburg. According to his biographer: 'The subject, first suggested by hearing the air played in the house of one of his friends in Edinburgh, returned with double force when the rumours of open war with the "North" became a topic of daily conversation at Altona; and under the inspiration of awakened patriotism, he finished and sent it off to Mr Perry, with this title: "Alteration of the old ballad 'Ye Gentlemen of England,' composed on the prospect of a Russian war," and signed, "Amator Patriæ"' (William Beattie, *Life and letters of Thomas Campbell*, 1849, i, pp. 340-1). Perry printed it in the *Morning Chronicle* in January 1801. Campbell was forced to quit Altona when Nelson's Baltic fleet threatened to put in an appearance and bombard the place, so clearly the reference to the hero's death was a later insertion.

Beattie notes (p. 341, fn) that Campbell altered the wording 'stormy tempests' to 'stormy winds do blow'. In our version this refrain runs "Stormy tempests blow" while in the last stanza "tempest" has been deleted and "storm" substituted. In some printings, for example Q's in the original *Oxford Book of English Verse* (1900), the dead hero is described as 'mighty Nelson' whereas in ours he is "glorious Nelson".



86



88

87

#### CARLYLE (THOMAS)

Autograph letter signed ("T. Carlyle"), to [Edward Rogers], thanking him for his book ("...I rec.d y.r *Fifth-Monarchy-Man*, and have gone over that curious record of his Earthly Pilgrimage, enveloped (as all Men's is) in strange clouds & hallucinations! He is not discreditable to you as an ancestor, and his course is set forth with great lucidity, faithfully, and from unquestionable documents, and sources. To say truth I found him tho' perfectly honest and zealous, rather *shrill* of tone; and what I most admired in that 'Interview' and throughout, was the almost incredible patience of O.C. Protector (and *Governor*) of *Engl.d*, with him and the like of him, in those perilous condit. ns of the Commonwealth!..."); and assuring him that the book "will be an ornament to my small Puritan Collect. n" and "a memento of y.r goodness to me"; with transcript sewn on, 2 pages, on black-edged mourning paper, 16mo, Chelsea, 11 February 1868

£400 - 600

€490 - 740

'HIS EARTHLY PILGRIMAGE, ENVELOPED (AS ALL MEN'S IS) IN STRANGE CLOUDS AND HALLUCINATIONS' – Carlyle and the Fifth Monarchy Man. Edward Rogers published *Some Account of the Life and Opinions of a Fifth-Monarchy-Man: Chiefly Extracted from the Writings of John Rogers, Preacher* in 1867; and the copy for which Carlyle here thanks him in his inimitable style is now at Harvard; see William Coolidge Lane, *A Catalogue of Books Bequeathed by Thomas Carlyle to Harvard College Library*, 1888, p. 5 (Carl. 38): see also the article by Richard L. Greaves, *ODNB*, for a recent assessment of Rogers's career and influence. Our letter was written when Carlyle was still in mourning for his wife Jane, who had died in April 1866.

88\*

#### CATHERINE II, the Great

Nakaz... dannyi kommissii o sochinenii proekta novago ulozheniia [Instructions of Her Imperial Majesty Catherine II to the Commission on the Work of the projected new Code of Laws], text in Russian, Latin, German & French, 4 titles, 4 large engraved vignettes (2 designs repeated), contemporary calf, rebaked, varnish [Fekula 2013], 4to, St. Petersburg, Imperatorskaya Akademia Nauk [Academy of Sciences], 1770

£1,500 - 2,500

€1,800 - 3,100

Catherine the Great's "Instructions", outlining proposals for a new code of Russian law.

Provenance: LA Law Library.



89

89

#### CHINA - YUNNAN PROVINCE

Album containing 51 photographs recording an expedition from Yunnan to Beijing, *gelatin silver prints (90 x 90mm.) mounted on album leaves with ink-and-wash decorations in margins, Japanese black lacquer covers, lacking spine, oblong 8vo, [1903?]*

£2,000 - 3,000

€2,500 - 3,700

An intriguing album, opening with a large portrait of a cigarette-smoking Western explorer whose expedition takes him up the Tiger Leaping Gorge, to a large arch at Dashuijing, and onwards via the Great Wall to Beijing. Includes several informal snapshots of inland regions, a village on stilts beside a river, a Chinese man with rifle and umbrella stood alongside another man with a tiger fork, and a procession. A pencil note inside the upper cover dates the album to 1903.

90•

#### COOK (JAMES)

HAWKESWORTH (JOHN) *An Account of the Voyages undertaken By The Order Of His Present Majesty for Making Discoveries in the Southern Hemisphere, and successively performed by Commodore Byron, Captain Wallis, Captain Carteret, and Captain Cook, 3 vol., second edition, 50 engraved plates and maps (of 52), some folding, one near loose, some spotting, contemporary half calf, marbled sides, very worn [Beddie 650; Hill 783; Sabin 30934], 4to, W. Strahan, and T. Cadell, 1773*

£1,000 - 2,000

€1,200 - 2,500

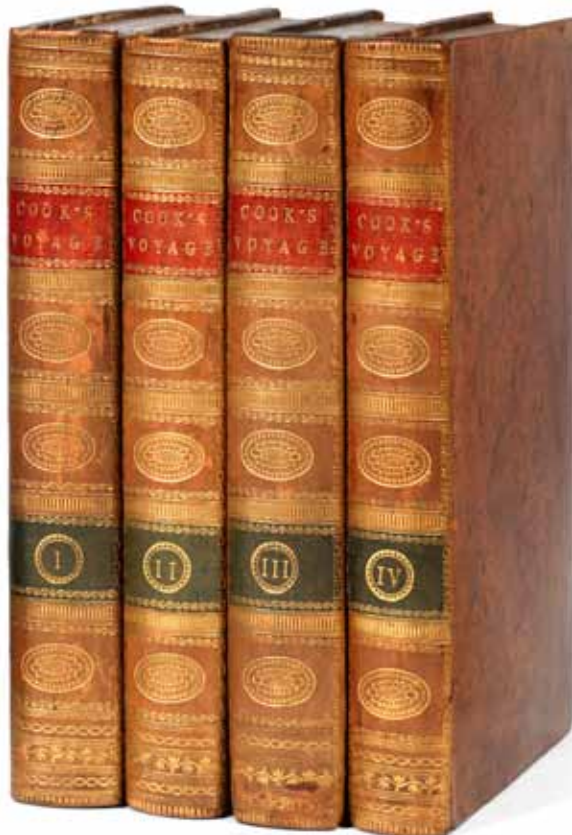
"Second edition, considered the best one. It is easily distinguished from the first in having a preface containing a reply by Hawkesworth to a letter from Alexander Dalrymple" (Hill).

Provenance: John Smith, nineteenth century bookplate.





90



91

91•

#### COOK (JAMES) and JAMES KING

A Voyage to the Pacific Ocean; Undertaken by Command of his Majesty, for Making Discoveries in the Northern Hemisphere: performed under the direction of Captains Cook, Clerke and Gore, in the years 1776, 1777, 1778, 1779 and 1780, 4 vol., first octavo edition, 2 engraved folding maps, 49 plates (one folding, some with tissue guards), list of subscribers, contemporary tree calf, spine gilt in 6 compartments with morocco labels [Forbes 69; Hill 362; Sabin 16251], 8vo, John Stockdale, 1784

£1,000 - 1,500

€1,200 - 1,800

ATTRACTIVE SET OF THE FIRST OCTAVO EDITION of the account of Cook's third voyage, during which he was killed by the natives of Hawaii. Intense public interest in the discoveries of the third voyage and widespread consternation over the death of England's beloved mariner resulted in copies of the quarto edition selling out quickly. This demand prompted two London octavo editions. The list of subscribers in this edition is considerable, indicating both the fervent public interest and the modest price, which was considerably reduced from that of the expensive quarto edition.

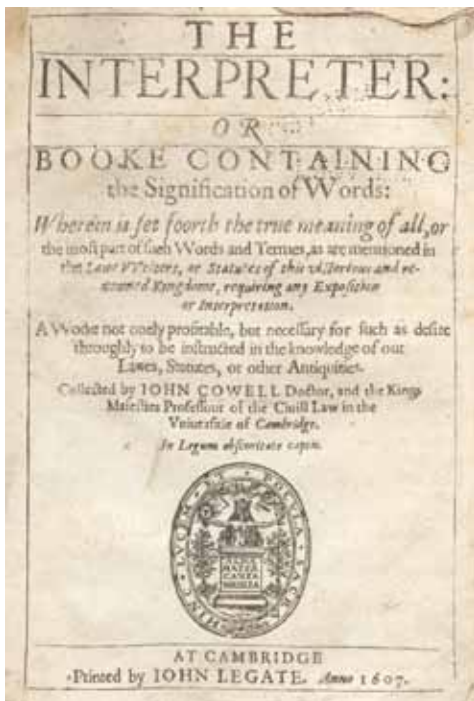
92•

#### COOKERY

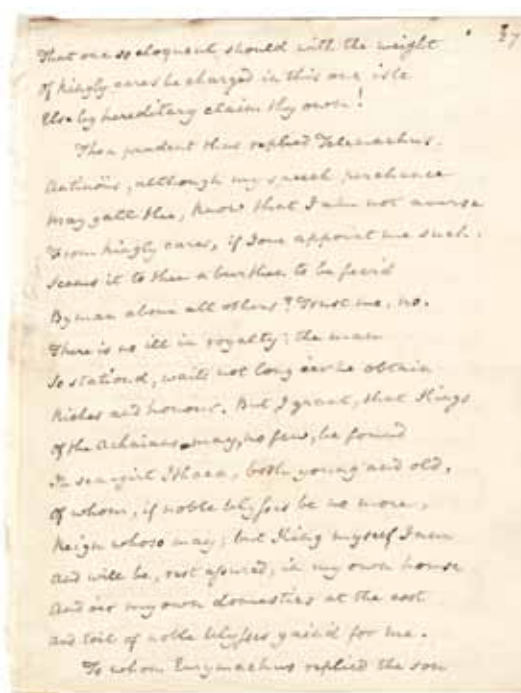
Recipe, note and commonplace book kept by Penelope Vavasour and other contributors (presumably from her family circle), bearing her ownership inscription on the inside upper cover, the volume comprising approximately sixty recipes, mostly in her hand, one dated 9 April 1787, as well as verse, amusing anecdotes, historical curiosities, puzzles and the like, and family notices ("...On the 21st April 1790 – our Dear Brother John Vavasour departed this life aged 46 after a lingering illness of 3 months/ one of the best of Men & was to us all Father Brother Friend – P.V...."; with notice of another John Vavasour, died aged 46 on 21 April 1790); among culinary recipes are: "To make a Rise [i.e. Rice] cake", subscribed "Proved", "To Make a good Common Cake", subscribed "proved by me P.V.", "To Make Ginger bread" [in another hand] ("...Take half a Pound of butter beat to a Cream four Eggs and beat half a Pound of coarse sugar two pounds of cold treacle season it with Ginger & lemon..."), "To make fine White Bread", subscribed "Miss Bernhard", "Spanish Butter", "To Make Lemon Solid", etc., c. 120 pages, some browning or dust-staining and other usual signs of wear through use, spine weak, but nevertheless in sound condition, original vellum, 4to, [c.1790]

£400 - 600

€490 - 740



93



94

#### 93\* COWELL (JOHN)

The Interpreter: or Booke Containing the Signification of Words... as Are Mentioned in the Lawe Writers, FIRST EDITION, woodcut device on title, upper margin of opening 6 leaves nibbled with small loss to rule border, institutional perforated stamp on title, contemporary calf, rebaked, rubbed, spine varnished [STC 5900; Cowley 106], 4to, Cambridge, John Legate, 1607

£1,000 - 1,500

€1,200 - 1,800

First edition of a dictionary which provided definitions of English legal terms. Due to several definitions relating to royal absolutism "the book caused an uproar in the parliament of 1610" (ODNB), the author was called before James I, and the book was suppressed by proclamation on March 25th, 1610. Later editions were purged of passages considered objectionable, but "the book proved to have considerable utility and was reprinted eleven times during the seventeenth and early eighteenth centuries".

Provenance: LA Law Library.

#### 94 COWPER (WILLIAM)

Autograph manuscript, being a double-sided leaf from his translation of the *Odyssey*, comprising forty lines beginning: "That one so eloquent should with the weight/ Of kingly cares be charged in this our isle..." and ending "...Him answered then Telemachus discrete./ Eurymachus! My father comes no more", numbered by Cowper in the top outer corner "27" and "28", 2 pages on one leaf, trace of guard, 4to

£500 - 600

€610 - 740

AUTOGRAPH VERSE BY COWPER: his *Odyssey of Homer*, translated into English blank verse, was published, with that of the *Iliad*, in 1791; our leaf comprising lines 487 to 525 of Book One. Our version, although neatly enough written, clearly underwent further revision and differs in many places from the published version. To take just the opening, in ours it begins: "That one so eloquent should with the weight/ Of kingly cares be charged in this our isle/ Else by hereditary claim thy own!"; and in the printed: 'That one so eloquent should with the weight/ Of kingly cares in Ithaca be charged,/ A realm, by claim hereditary, thine' (lines 487-9). Further manuscripts and annotated drafts are among the Cowper papers at Trinity College, Cambridge. Thanks to an abridge recording of it by Naxos in 1995 Cowper's translation has recently found a new audience.

Included in the lot is part of an autograph prayer by Cowper's friend Lady Hesketh, and an autograph letter of 1816 by William Haley (signing himself "Hermit"), to "My dear Johnny" [i.e. John Johnson, Cowper's cousin, with whom he spent his last years], offering him his epitaph on Margaret Perowne, opening: "Margaret! entitled to the purest Praise! Kind Nurse of Cowper in his final Days!".



95

95•

**DAVENPORT (W., illustrator)**

Historical Portraiture of Leading Events in the Life of Ali Pacha, Vizier of Epirus, Surnamed the Lion, in a Series of Designs, FIRST AND ONLY EDITION, *half-title, 6 hand-coloured aquatint plates by G. Hunt after W. Davenport, advertisement leaf at end, untrimmed, publisher's morocco-backed boards, original printed label "Remarkable Events in the Life of Ali Pacha. Price Two Guineas" on upper cover, rubbed and dust-soiled [Abbey, Travel 206], folio (400 x 277mm.)*, Thomas M'Lean, 1823

£1,500 - 2,000

€1,800 - 2,500

96

**DESPARD (EDWARD MARCUS, Colonel)**

Autograph letter signed ("E.M. Despard"), written from Coldbath Fields Prison, to William Wickham, Under Secretary of State in the Home Office, enquiring about allowances granted to state prisoners; together with a memorandum on the subject by the Duke of Portland, initialled by William Pitt, *in all 2 pages, address leaf, seal and docket, the memorandum pasted to the reverse of the first leaf, attached with guard to original Enys Collection folder, folio and 4to*, Coldbath Fields Prison, 15 May 1799

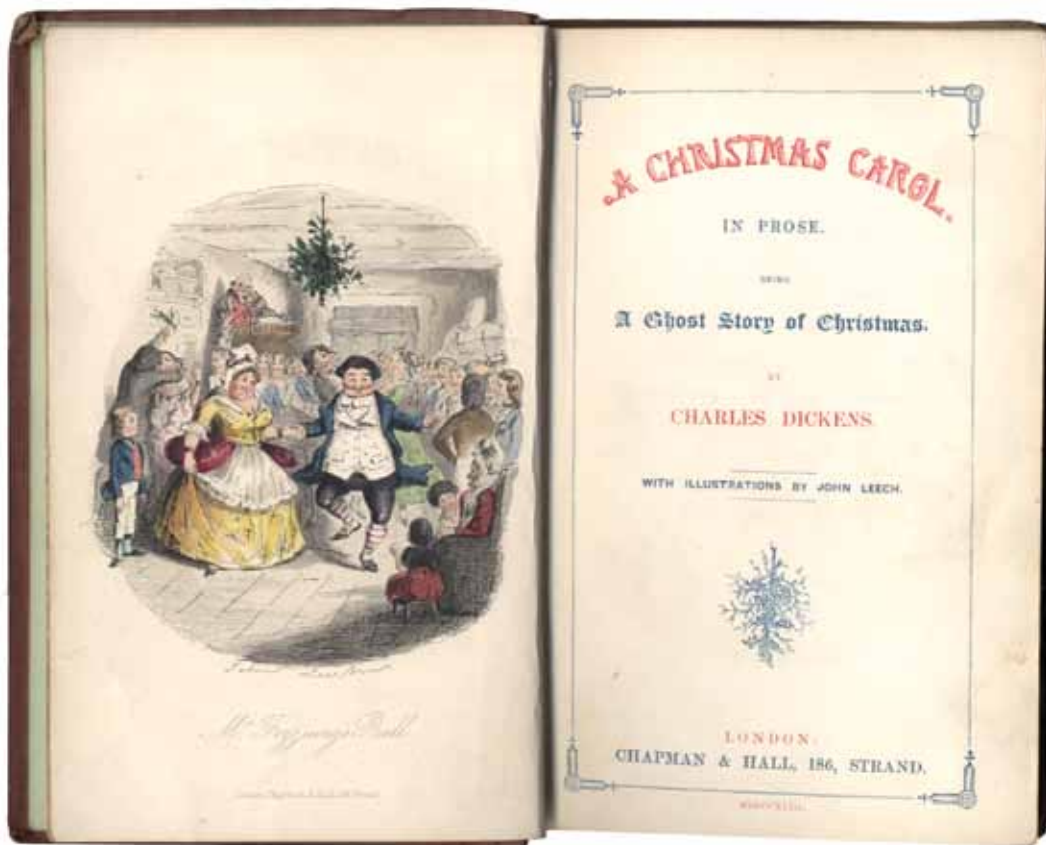
£1,500 - 2,000

€1,800 - 2,500

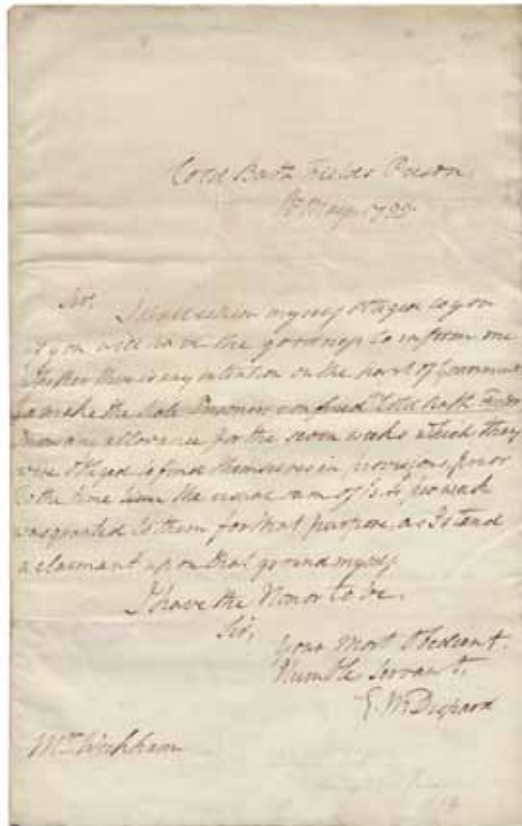
**NELSON'S LOYAL AND BRAVE TRAITOR:** after a distinguished military career in the West Indies, the Anglo-Irish Colonel Despard fell foul of some settlers and charges were raised against him of cruelty and illegal actions. Although these were dismissed as baseless, he was persistent in seeking compensation, and was imprisoned without any formal accusations being made against him. Lashed by considerable bitterness, he dreamt up a far-fetched and totally impracticable plot against the government which, when betrayed by spies, led to his trial for treason and execution. Nelson, who had served with him on the San Juan expedition, appeared for him as a character witness, stating that "We served together in 1799 on the Spanish main; we were together in the enemies' trenches and slept in the same tent. Colonel Despard was then a loyal man and a brave officer".

Provenance: Enys Collection, sold in our New Bond Street rooms on 28 September 2004, lot 37. See illustration overleaf.

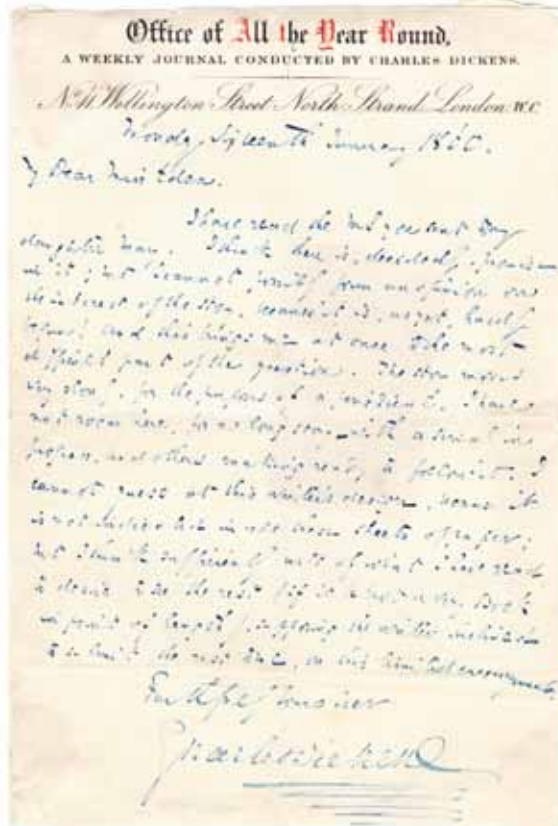




97



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**DICKENS (CHARLES)**

A Christmas Carol. In Prose. Being A Ghost Story of Christmas, FIRST EDITION, FIRST ISSUE, *with light green endpapers, half-title printed in blue, and "Stave I" on page 1, 4 hand-coloured engraved plates and 4 woodcut illustrations by John Leech, 2pp. advertisements at end, presentation inscription on front free endpaper, publisher's light brown ribbed cloth gilt, g.e., with 14-15mm. gap between blindstamped edge and gilt wreath on upper cover and perfect D in Dickens, small ink stain on upper cover, slight chip at head of spine [Sadleir 684; Smith II 4], 8vo, Chapman and Hall, 1843*

£2,500 - 3,000

€3,100 - 3,700

FIRST ISSUE IN THE ORIGINAL CLOTH, GIVEN AS A CHRISTMAS PRESENT SIX DAYS AFTER PUBLICATION. Published on 19 December 1843, and sold out within the day, Dickens' novella did much to reinvent the modern idea of Christmas. The presentation inscription is "To Elizabeth Cook from Her affectionate Mother... Janet Sophia Cook, 25 Dec 1843."

98

**DICKENS (CHARLES)**

Autograph letter signed ("Charles Dickens"), to "My Dear Miss Eden", commenting on the manuscript she has sent to his daughter Mary and which he has read: "I think there is, decidedly, promise in it; but I cannot possibly form an opinion on the interest of the story, because it is, as yet, hardly begun"; regretting however that "The story moved very slowly, for the purposes of a periodical" and that he has no room in *All the Year Round* for a long story, having "a serial in progress, and others making ready to follow it" ("...I cannot guess at this writer's design, because it is not indicated in all these sheets of paper; but I think sufficiently well of what I have read to desire to see the rest (if it be not a very Book in terms of length), supposing the writer inclined to submit the rest to me, on this limited encouragement..."), 1 page, on headed paper, traces of mounting and exhibition sticker on the reverse, 8vo, Office of All the Year Round, 16 January 1860

£1,000 - 1,500

€1,200 - 1,800

'THE STORY MOVED VERY SLOWLY, FOR THE PURPOSES OF A PERIODICAL' – Dickens on a story submitted to *All the Year Round*. The "serial in progress" to which Dickens refers is *The Woman in White*, his own *Tale of Two Cities* having finished its triumphant serialisation that November. He hoped that something by George Eliot would follow, but had to settle instead for Charles Lever. The identity of the author of the slow-moving story submitted by Miss Eden is unknown. She was the eldest daughter of the third Baron Auckland (and thus a niece of the novelist Emily Eden), known as Lena and author of *False and True* (1858), *Easton and its Inhabitants*; or *Sketches of Life in a Country Town* (1858) and *Dumbleton Common* (1867). Another letter by her to Dickens, written on 11 March 1862, making a further submission to *All the Year Round* is recorded. Not in the Pilgrim edition of Dickens' letters.

99•

**DUGDALE (WILLIAM)**

The History of St. Pauls Cathedral in London, FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed "Liber Officii Armorum ex dono Authoris 24 May A. 1666" on verso of portrait, engraved portrait, title printed in red and black, 14 engraved plates (11 double-page, one folding), 30 engraved illustrations after Wenceslaus Hollar and others (all but one full-page, one shaved), light browning and occasional light spotting, oval College of Arms stamp on title, verso of portrait, recto of one plate and on final leaf of text, contemporary calf, gilt armorial stamp of the Herald's College on upper cover, rebacked [Wing D2482], folio (340 x 220mm.), Thomas Warren, 1658*

£1,500 - 2,000

€1,800 - 2,500

PRESENTATION COPY TO THE COLLEGE OF ARMS of the first edition of *The History of St Paul's Cathedral*, which, with the destruction of the cathedral in the great fire, "became the lasting memorial of old St Paul's" (ODNB).

Provenance: presented by the author to the College of Arms, inscription on verso of portrait, library stamps and gilt arms on upper cover; John Gibbon (1629-1718, Herald, "His long-standing interest in heraldry and the influence of William Dugdale led to Gibbon's appointment as Bluemantle pursuivant-at-arms" ODNB), note in his hand beneath the portrait, recording the death of Dugdale on 10 February 1686; College of Arms, sold as a duplicate, with notification stamp; unidentified early twentieth century bookseller's description, tipped onto front free endpaper; private collection. See illustration overleaf.



99

100\*

#### DUMONT (JEAN) and others

Corps universel diplomatique du droit des gens; contenant un recueil des traitez d'alliance, de paix, de treve, de neutralité, de commerce... avec... les droits et les interets des princes et etats de l'Europe, 13 vol. in 19 (comprising vol. 1-8 in 15; Supplements, vol. 1-5 in 4), *engraved allegorical frontispiece by Picart in volume 1 and volume 1 of supplement, general title to each volume printed in red and black (part titles in black), half-titles in volumes 1, 3 and supplement volumes, contemporary calf gilt, some joints neatly repaired, a few headbands chipped, varnish, folio (440 x 275mm.)*, Amsterdam and The Hague, P. Brunel [and others], 1726-1731-1739

£1,000 - 2,000

€1,200 - 2,500

Provenance: Burden family of Clevedon Hall, Somerset, ink stamp on endpapers; LA Law Library, purchased from Bernard Quaritch, 15 May 1945.

101

#### EDWARD VI

Letter stamped with the King's woodcut sign-manual ('Edward') and superscribed "By the king", counter-signed by Lord Protector Somerset ("Somerset"), to John "Laeson" [?Lawson or Leeson] of Northamptonshire, stating that the realm is threatened by foreign forces coming to the aid of the Scots ("...beying credibly Enformed that ther ys great ayd put in arreadines to be sent shortly by the seas into scotland in the which there shalbe as we be also certaynly advertised a number of men at armys sent for defence of the sayd scottes, emparement of our affayers and further annoyaunce of our dominions and subjects..."), and that he has thought fit, lest the invaders should be in a position "to bost them selves of there doynge", to "put in order a sufficient number of horsemen of sundry sortys to be employed for defence and safeguard of our sayd subyettes, dominions and countreyes as occasion shall serve"; and that he, with other inhabitants of Northamptonshire, is to furnish one fully-equipped horse and rider for the coming campaign ("...we have with thadvice and consent aforesaid thought mete to praye and requere you ammonges others of that our Countye of Northampt to have in full arredenes by the xth of June next ensewyng one good and hable horse or geldyng mete to serve in the feld for a light horsmann with one appurtenance to be employed upon the same harnisshyd weaponyd and furnysshed in all things as apertaynyth puttyng the same in such order and arreadines as upon an houers warnyng after the sayd tenth of June they be in full redines to sett forwardes to any such place as by us or our sayd derest unckle and counsoill shalbe appoyntyd unto yt..."); with papered privy seal and address panel on the reverse ("To our trustie and welbiloved John/ Laeson esquire// Northampt"), 1 page, *dispatch-slits, some dust-staining where folded for delivery and exposed, light spotting especially towards right-hand edge, some weakness at folds just showing through, oblong folio (185 x 285mm.)*, Westminster, 6 May [1548]

£4,000 - 6,000

€4,900 - 7,400





101

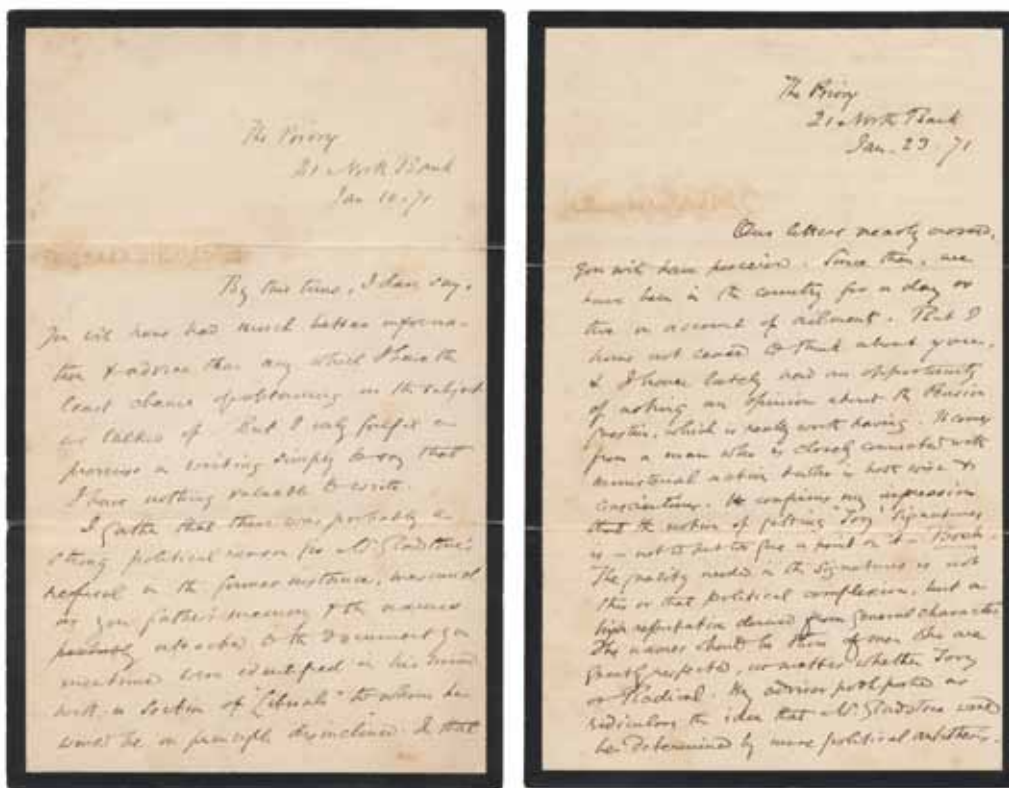
'A NUMBER OF MEN AT ARMYS SENT FOR DEFENCE OF THE SAYD SCOTTES' – THE TEN-YEAR-OLD EDWARD VI MUSTERS CAVALRY FOR WAR AGAINST SCOTLAND. The boy King was at the time of this letter in the second year of his reign, with his fellow signatory and "derest uncle", the Duke of Somerset, holding the reins of power as Lord Protector and assuming a quasi-royal status, reserving to himself exclusively the management of foreign affairs and causing a good deal of irritation by 'such arbitrary acts as making a stamp of the king's signature' (A. F. Pollard, *DNB*).

The campaign against Scotland, known since Sir Walter Scott's day as the 'Rough Wooing', had been opened by Henry VIII in 1543 in an effort to secure a marriage between Edward and Mary Queen of Scots, thus uniting the two crowns under English suzerainty. It was a particularly brutal affair that was to last on and off until 1550, the first major action being Somerset's burning and pillaging of Edinburgh in 1544 which was followed in September 1547 with his victory over the Scots at Pinkie, after which much of the south of the country was placed under English military occupation. The Scots however refused to come to terms and Queen Mary was taken to safety and betrothed to the Dauphin in July 1548.

Throughout the spring of 1548 Nicholas Wotton, English Ambassador to France, had been sending Somerset and the Council despatches warning of preparations on the Continent to come to Scotland's aid, writing for example on 18 March that he 'is informed by the Emperor's Ambassador that they send to Scotland 6,000 footmen, 200 men of arms, and 500 light horses; that the King [of France] is determined not to suffer such old and firm friends as the Scots to be oppressed by the English'; further alarming reports being sent on 27 March, 16 and 20 April (*Calendar of State Papers Foreign*). These reports inform the statement in our letter that the King is "credebly Enformed that ther ys great ayd put in areadines to be sent shortly by the seas into Scotland".

In response, Somerset sent a further force over the border on 18 April which took and fortified Haddington and laid waste to Mussleburgh on 9 June and Dunbar on the twelfth. France's "great ayd" to her old ally arrived on 16 June, when 10,000 troops from France disembarked at Leith. Faced with war on two fronts, Scotland and France, as well as unrest at home, Somerset's protectorate was to come under increasing strain, culminating in his fall the following year.

This document is not recorded in either *State Papers Domestic* or *Foreign*, although an almost identical demand, albeit for two horse rather than one and addressed to John Kingsmill of Hampshire, was sold in our Phillips rooms, 16 June 1994, lot 303.



102

## 102 ELIOT (GEORGE)

Two autograph letters signed ("ME Lewes"), the name of the recipient neatly scraped out, discussing his or her pension and appeals thereon made to Mr Gladstone ("...I gather that there was probably a strong political reason for Mr Gladstone's refusal in the former instance, in as much as your father's memory & the names attached to the document you mentioned were identified in his mind with a section of 'Liberals' to whom he would be in principle disinclined...") and pointing to some of the complexities and inconsistencies that attend the matter ("...Of course the sums paid as literary pensions are ridiculously small compared with the sums wickedly wasted in less justifiable salaries &c – but the general question is the same in each case. In the actual state of society, however, there are so many monstrosities to be swallowed, that one seems hardly able to escape inconsistency in making scruples. And certainly, if your case were recognized as a fitting one by the minister, no one could deny that the fund had been less strictly administered perhaps even by Mr G himself, in cases not very far off. Only, there remains the ambition to be without need of apologies, & that would be my ambition for a dear friend..."); and hoping nevertheless that in the event they have no need for such a recourse; as for herself, she tells her friend that "I go on scribbling, as one does with sick headache, never seeming to have said enough, for want of having said the right thing"; and subscribes herself "Always yours affectionately", 7 pages, on black-edged mourning paper, very faint spotting, 8vo, The Priory, 21 North Bank, 10 and 23 January 1871

£1,200 - 1,500

€1,500 - 1,800

'I GO ON SCRIBBLING, AS ONE DOES WITH SICK HEADACHE, NEVER SEEMING TO HAVE SAID ENOUGH' – GEORGE ELIOT AT WORK ON *MIDDLEMARCH*: several years earlier, she had started writing an early version which, although it was to be called 'Middlemarch', centred only on the Lydgate, Vincy, Featherstone axis, but abandoned it after the death of her partner G.H. Lewes's son in the autumn of 1869. Over a year later, in November 1870, she started work on a new story which she at first called 'Miss Brooke' featuring Dorothea; and on 31 December made the oft-quoted entry in her journal: 'Here is the last day of 1870. I have written only one hundred pages – good printed pages – of a story which I began about the opening of November, and at present mean to call "Miss Brooke." Poetry halts just now'. The earlier Lydgate narrative and the new story featuring Dorothea were to come together to form the *Middlemarch* that we know today in the early months of 1871. But its birth was not easy: 'Marian was aware of a drop in her popularity. She could not know that her next work, an amalgam of two stories begun and abandoned, would be acclaimed her masterpiece... During its slow production Marian battled against self-doubt and illness' (Rosemary Ashton, *ODNB*). Although she might have felt herself, in the resonant phrasing of our letter, to be "scribbling, as one does with sick headache, never seeming to have said enough, for want of having said the right thing", she was eventually to see her great work published, appearing in two-monthly parts, between December 1871 and December 1872.

Family provenance suggests that these two letters are addressed to George Eliot's close friend Bessie Parke, and no doubt a sense of familial propriety has led to her name being excised. Bessie had, to the surprise of friends such as Barbara Boudichon and George Eliot, married the semi-invalid lawyer Louis Belloc in 1867, by whom she had two children, Marie Belloc Lowndes and Hilaire Belloc. Her husband was to die in 1872. Her father was the radical campaigner Joseph Parkes, while her mother, Elizabeth, was daughter of Joseph Priestley; family affiliations perhaps, as George Eliot fears, a little too radical for the Gladstone's taste. Not only was he closely involved with bodies like the Royal Literary Fund – to which Bessie Parkes as a professional author would have recourse – but, as Prime Minister, would have had the granting of civil list pensions in his gift. As it turned out, Bessie was to receive an inheritance from her uncle, the engineer Josiah Parkes, in 1871, making any such pension redundant (and one imagines strengthening the desire for anonymity). Neither letter is printed in *The George Eliot Letters*, edited by G.S. Haight (1954–78), and are believed to be unpublished.

103

#### FERGUSON (ADAM)

Autograph letter signed ("Adam Ferguson"), to William Eden ("Dear Sir"), thanking him "for the Gazette with the News of Penobscot" [the severe defeat of the American Penobscot Expedition at Maine] and fondly remembering the year before when he "had the honour to serve under Your Command" on Carlisle's American peace mission ("...I have not altogether neglected the Papers of His Majesty's Commission; they are lodged in a Tin or rather Iron Box, which is painted & Labeled & wait your Commands..."); he then launches into a long analysis of the country's current predicament, opening: "I am very glad you think this Country is in condition to act offensively, & may derive some Benefit from foreign Negotiations. It was always my wish to see this Country in such a State of Internal Defence as not to need the strength of our Navy for that Purpose", and expanding upon the role of the navy and leading him into a discussion of the American crisis: "I cannot help considering North America as both the Origin and Termination of the War. Our connection there is breaking, by the Decline of our Friends & by the Advancement of our Enemies. A little time will confirm the Separation so thoroughly that all the force of Europe cannot restore our Union. Many will think that our whole Force should be bent to the West Indies but I think, that; whoever occupies the west Indies, at the End of the War; Every Island there may be Recovered by the single stroke of a Pen or a Sword & well Indeed Virtually belong to that Power which is seated in North America or has the Advantages of North America for serving those Possessions. I never therefore could endure to hear of suspending Operations in North America in order to secure the West Indies" ("...On this Principle I am bold & like Hotspur would have a Starling taught to speak of America. It appears to me, that if Destaign [Admiral d'Estaing] has not already cut us up in that Country, we ought without Delay to Erect our Possessions there into a Viceroyalty with Parliament Title of Honour &c Upon this Foundation a great Fabrick may yet be Raised for the King of great Britain..."), 4 pages, *guard and some glue-staining at left-hand edge, some very light foxing, 4to*, Edinburgh, 30 October 1779

£2,000 - 3,000

€2,500 - 3,700

'NORTH AMERICA AS BOTH THE ORIGIN AND TERMINATION OF THE WAR' – ADAM FERGUSON ON THE THREAT OF AMERICAN INDEPENDENCE, written on his return from serving with his correspondent on Lord Carlisle's peace mission. In 1776 Ferguson, although a friend of Benjamin Franklin's, had written a defence of the government's conduct (in reply to Richard Price); even though like his countryman Adam Smith he upheld the colonists' complaints against Parliament's narrow-minded Mercantilism, while deploring their use of violence. In the pamphlet he rehearses some of the arguments to be found in this important letter: 'Is Great Britain then to be sacrificed to America ... and a state which has attained high measures of national felicity, for one that is yet only in expectation, and which, by attempting such extravagant plans of Continental Republic, is probably laying the seeds of anarchy, of civil wars, and at last of a military government?' (*Remarks on a Pamphlet Lately Published by Dr Price*, p. 59). In the spring of 1778 Ferguson was invited to accompany, as secretary, the Carlisle commission sent to negotiate an agreement with George Washington and the American congress, on which Eden was one of the five Commissioners (and as mentor to Lord Carlisle, the effective chief): 'On 6 June 1778, upon their arrival in Philadelphia, Ferguson was made official secretary to the commission. He was dispatched to the rebels' pickets with a letter to congress, and flatly denied passage. The commission spent the summer in Philadelphia and New York, rejected and then ignored by congress. Ferguson may have been the chief or sole author of the maligned Manifesto and Proclamation, calling American individuals or states to meet the commission on separate terms... Several months after the commission's return to Britain in December 1778, Ferguson went back to his Edinburgh professorship. He was to be remembered in America primarily as a respected author. A Philadelphia reprint of the *Institutes of Moral Philosophy*, announced in 1771, was followed by reprints of all his major works. Ferguson now favoured a strong military response to any act of rebellion. In 1782 he rejected an appeal from Christopher Wyvill, the leader of the Yorkshire Association, to support the cause of parliamentary reform. He cautiously distanced his own belief in civil rights and active citizenship from electoral radicalism: "I sincerely believe that to preserve the rights of the people the Vigour of the Crown is not less necessary than their own", he wrote to Wyvill' (Fania Oz-Salzberger, *ODNB*).

Only two letters, neither of very great importance, by the eminent historian and philosopher of the Scottish Enlightenment are recorded by *ABPC* as having been sold at auction, the first in the Christie's Bowood sale, 1994; the last at the Bonhams Enys sale, 2004. See illustration overleaf.



have often seen me in need of Apology for  
 Venturing in Political & Military Subjects beyond  
 my Depth: but I did so, in proportion to my sense  
 of their importance & with a consolation some-  
 what curious that I was <sup>only</sup> exposing myself might  
 do good by bringing Subjects into view & could do  
 no harm by my Ignorance or Mistakes about  
 them. On this Principle I am bold & shy to appear  
 would have a strong right to speak American  
 It appears to me, that if Deshaigh has not already  
 cut us up in that Country, ~~that~~ we ought without  
 Delay to erect our Populations there into a Viceregal  
 with Parliament Titles of Honour &c Upon this  
 Foundation a great Fabric may yet be raised  
 for the King of Great Britain, & if not, we are  
 no worse than we were. I am with the  
 greatest Respect  
 Dear Sir  
 Your most Obedient  
 & most humble servant  
 Adam Ferguson

103

104\*

FIELDING (THEODORE HENRY) and J. WALTON

A Picturesque Tour of the English Lakes, Containing a Description of the Most Romantic Scenery of Cumberland, Westmoreland, and Lancashire, FIRST EDITION, ONE OF 100 LARGE PAPER COPIES, half-title, hand-coloured title vignette, 48 hand-coloured aquatint plates after Fielding and Walton, publisher's brown boards, rebound preserving original spine, printed paper label, preserved in later buckram box [Abbey, Scenery 192; Tooley 219], 4to, R. Ackermann, 1821

£800 - 1,200

€980 - 1,500

Provenance; Beauchamp C. Urquhart of Meldrum and Byth, bookplate.

105

FRANKLIN (Sir JOHN)

Autograph letter signed ("John Franklin"), to "My dear Sir", extending an invitation ("...I will send your letter to Cap. t'n Lyon, and I shall probably have the opportunity of seeing Parry tomorrow..."), 1 page, guard on verso, 8vo, "Tuesday Eveng" [March 1824]

£400 - 600

€490 - 740

This letter, with its invitation for Tuesday 30 March, can be dated to 1824, after Lyon and Parry's return from their second expedition to the Arctic (Lyon having been appointed captain in 1823 and spending much of his time from 1825 until his death in 1832 in Mexico). A letter by Franklin's fellow explorer John Richardson (written while staying at Franklin's London address) and one by Captain Beechey are included in the lot; with other letters.



104

# 106 GEORGE III

Autograph document, unsigned: "The Robbing of a late Master by means of a false key, I cannot think a proper opportunity for preventing the Execution of the Law", dated with customary punctiliousness "m/1 p.t 5 P.M.", written below a submission in the hand of William Eden, informing the King that William Whick a convict at Warwick has been sentenced to execution on the 10th instant "having been strongly recommended by Dr Morton of the British Museum with whom he lived as a Servant" and forwarding for His Majesty's consideration the assize judge's answer to a letter by Lord Suffolk ("...Mr Eden fears it may not be thought a very favourable Report, but, as it is not decisively otherwise, has not presumed to retain it in the Office or to form any Opinion..."), Eden's submission dated "Apr. 6th 3 P.M."; with the note by Suffolk below the King's reply, written presumably for Eden's benefit: "The King, as He always is, is perfectly right. S"; enclosure not present and presumably retained by the King, 1 page, guard on reverse, narrow 8vo, 6 April [1776]

£400 - 600

€490 - 740

GEORGE III REFUSES CLEMENCY, DESPITE A PLEA FOR MERCY FROM THE KEEPER OF MANUSCRIPTS AT THE BRITISH MUSEUM: the prisoner in question is recorded as having been executed at Warwick on 15 April 1776. The initial memo to the King was written by William Eden, later first Lord Auckland, in his capacity as Under-Secretary to Lord Suffolk, Secretary of State to the Northern Department, which was later to become Home Office. Before taking this post, he had become well-known in legal circles as author of *The Principles of Penal Law* (1771), in which he had argued for a reduction of the number of capital offences and that sentences should have a reformatory rather than purely punitive purpose, criticizing the harshness of the game laws in particular. The "Dr Morton" who had pleaded the condemned man's cause was Dr Charles Morton who was one of the three Under-Librarians on the establishment of the British Museum in 1756 and was appointed head of the Department of Manuscripts at its creation two years later. In August 1776 he succeeded Matthew Maty as Principal Librarian. Edward Miller describes him as being 'a man of sedentary habits, extremely idle, disposed to let things run on from day to day' (*That Noble Cabinet: A History of the British Museum*, 1973, pp. 83–4).

Dear Sir

Will you be so good as to present my Excuses to the  
Board, and more particularly to Lord Carlisle. I have been confined  
the whole morning by a violent head-ach and indigestion which I  
probably acquired yesterday from a very hospitable landlord.  
I shall regret my absence much more had I not felt myself  
most completely ignorant and useless.

I am

most faithfully Yours.

Saturday 10<sup>th</sup> Oct.

E. Gibbon.

107

107

**GIBBON (EDWARD)**

Autograph letter signed ("EGibbon"), to "Dear Sir" [William Eden], asking him to present his excuses to the Board, Lord Carlisle in particular, for his non-appearance and explaining that he has been confined all morning "by a violent head-ache and indigestion" which he "probably acquired yesterday from a very hospitable Landlord"; adding: "I should regret my absence much more had I not felt myself most completely ignorant, and useless", 1 page, neatly creased where folded for delivery, oblong 8vo, "Saturday, two o'Clock" [either 1 July or 28 October 1780]

£1,000 - 2,000

€1,200 - 2,500

'MOST COMPLETELY IGNORANT, AND USELESS' – GIBBON IN THE THROES OF ALCOHOLIC REMORSE, declaring himself totally unfit to serve on the Privy Council board nominally responsible for supervising Britain's American colonies during the closing stages of the War of Independence (albeit with a relish for phrase-making and the laceration of human folly, in this case his own, that so distinguishes his *Decline and Fall of the Roman Empire*, on which he was working at this time).

The Council of Trade and Foreign Plantations had been established in 1696 in order to examine colonial legislation, nominate colonial officials and recommend laws to Parliament, as well as receive complaints from the colonies. By Gibbon's time it comprised, in addition to absentee ex-officio members, seven salaried Commissioners; and having been once an important instrument in the administration Britain's American possessions had lost a good deal of its relevance.

Gibbon had been a salaried Commissioner since 1779: 'Because of an amiable tendency to regard luxuries as necessities, his expenditure comfortably exceeded his income... The alternatives were to abandon his expensive and fashionable life in London, or to acquire a fresh source of income. Gibbon's preferred solution was to receive one of the lucrative sinecures in the gift of government... In July 1779 he received the reward of his silent loyalty [to Lord North], and was appointed to the Board of Trade and Plantations at a salary of £750. For the time being, his situation was eased. And throughout all these distractions he had been writing and studying' (David Womersley, *ODNB*). As Womersley notes, official duties and hangovers notwithstanding, Gibbon was busy that June and July seeing the second and third volumes of the *Decline and Fall of the Roman Empire* through the press, for publication the following March.



Meanwhile the Board of which he was a member was coming under increasing attack in Parliament. Gibbon, as an MP, was forced to attend two late-night sittings in its defence even though suffering from gout; but to no avail. On 13 March 1780 the House passed a motion declaring the Board useless by 207 votes to 199: 'Burke alluded to the literary value of the Board, – which had its separate professor for every department of literature, and paid a sneering compliment to the "historian's labours, the wise and salutary results of deep, religious researches." As an Academy of Belles Lettres he held the commissioners hallowed; as a Board of Trade he wished them abolished' (Rowland E. Prothero, editor, *Gibbon's Correspondence*, 1896, i, p. 387).

Our letter is dated "Saturday, two o'Clock" and asks Eden to pass on his apologies to Lord Carlisle for not attending a meeting, which it is clearly implied is to be held that day. A terminus post quem is provided by the Earl of Carlisle's appointment as President of the Board of Trade on 6 November 1779, following a good deal of lobbying by Eden. The first meeting Carlisle chaired was on 17 November 1779. A terminus ante is provided by his nomination as Lord Lieutenant of Ireland, with Eden as his First Secretary, on 29 November 1780; his last meeting being chaired on 1 December 1780. The minutes of the Board show that Gibbon was, in fact, a pretty conscientious member; far more so than, for example, his fellow Commissioner the younger Hans Sloane. During the period of his chairmanship, Carlisle took some fifty-nine meetings, with Gibbon listed as present at at least forty-two (the minutes are silent as to who attended the meeting at the time of the parliamentary vote held on Saturday 11 March). Gibbon's name is absent from the minutes of two other Saturday meetings, those held on 1 July and 28 October 1780: see *Journals of the Board of Trade and Plantations*, edited by K. H. Ledward (1938). He was to continue in his post until the Board was finally abolished as superfluous to requirements in May 1782, when he was forced to retire to Lausanne.

The letter appears to be unpublished: only 878 were known to Jane Norton, *The Letters of Edward Gibbon* (1956), with a further 22 coming to light since then; see [Edwardgibbonstudies.com](http://Edwardgibbonstudies.com).

108\*

[GLASSE (HANNAH)]

The Art of Cookery, Made Plain and Easy; Which Far Exceeds Any Thing of the Kind Ever Yet Published... By a Lady, FIRST EDITION, title and following 2 leaves with woodcut ornaments, 2-page list of subscribers, some dampstaining to first few gatherings (mostly towards upper and outer edges, gradually decreasing), first gathering with inner upper corners chipped and all but detached, with a loosely inserted note about the book signed 'Cath. Tupper' ("it is evident that your cookery book is the right one. G.A. Sala Esq... would be able to answer any further questions on the subject"), contemporary calf gilt, upper cover detached, spine and lower cover defective [Biting pp. 186-187; Maclean pp.58-61; Oxford pp. 76-77; Vicaire 48], folio, for the author; and sold at Mrs. Ashburn's, a China-Shop, the Corner of Fleet-Ditch, 1747

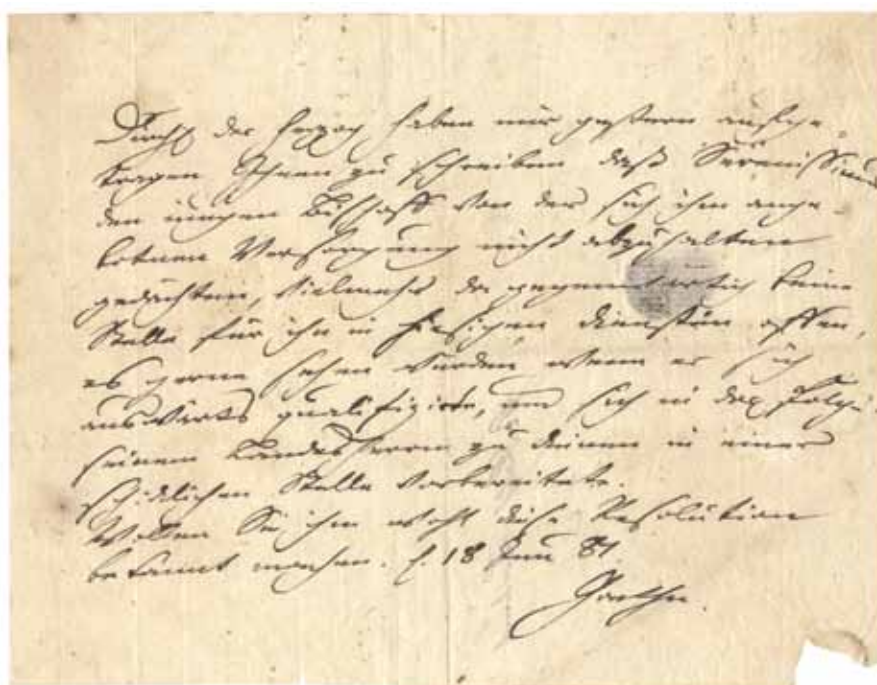
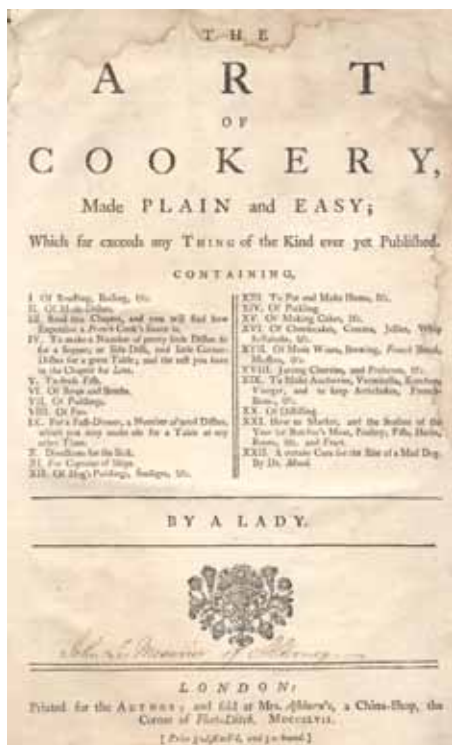
£4,000 - 6,000

€4,900 - 7,400

FIRST EDITION OF THE MOST INFLUENTIAL EIGHTEENTH-CENTURY ENGLISH COOKERY BOOK, WITH A DISTINGUISHED ALDERNEY PROVENANCE.

Hannah Glasse, styled the 'mother of the modern dinner party' in a 2006 BBC documentary, recognised the need for a new kind of cookery book and wrote hers in plain language for the ordinary domestic cook, giving tips on sourcing ingredients and planning meals. 'Her works were best-sellers for nearly 100 years ... and they remained popular until Mrs. Beeton took over her mantle' (Maclean). Despite her success, and the numerous editions the book went through, she was declared bankrupt in 1757 and spent time in the Marshalsea and Fleet prisons.

Provenance: John Le Mesurier of Alderney (died 1793, governor of Alderney), ink signature on title-page and bookplate. See illustration overleaf.



109

108

109

#### GOETHE (JOHANN WOLFGANG VON)

Autograph letter signed ("Goethe"), to Friedrich Justin Bertuch, written at the behest of the Duke of Weimar, and asking him to inform Bischoff, a young man who had asked the Duke for a position at court, that there is no opening for him at present ("...gegenwartig keine Stelle für ihn in hiesigen Diensten offen [ist]...") and that he would do better to gain some outside qualifications and then some experience with his own ruler first ("...in der Folge seinem Landesherren zu dienen in einer schicklichen Stelle..."); addressed by Goethe on the verso ("H: Rath Bertuch"), with his seal in dark red wax impressed 'G', 1 page, on oatmeal paper, some faint spotting but overall in fresh and attractive condition, oblong 8vo, [Weimar], 18 June 1789

£2,000 - 3,000

€2,500 - 3,700

GOETHE TO BERTUCH: the recipient of this letter, Friedrich Justin Bertuch, whom Goethe asks to convey his decision to the young man in question ("...Wollen Sie ihm wohl diese Resolution bekannt machen..."), had served as the Duke's private secretary between 1775 and 1787. He played an important part in the life of Goethe's Weimar as cultural entrepreneur, owning a paper-mill and launching several periodicals, such as the *Journal des Luxus und der Moden* and *Allgemeine Literatur-Zeitung* and as well as the children's encyclopaedia, *Bilderbuch für Kinder*. One of his most successful projects was a factory making artificial flowers, to be sold throughout Germany, where he employed Goethe's future wife Christiane Vulpius, who at this time though still unmarried was living openly with Goethe, their son August putting in his appearance that Christmas.

The letter is not to be found in the complete listing of all Goethe's known letters, the *Repertorium* on the *Klassik Stiftung Weimar* website, nor is there any reference to anyone named Bischoff around this period, so it would appear to be unpublished.

110\*

#### GOULD (JOHN)

The Birds of Great Britain, 5 vol., FIRST EDITION, 367 hand-coloured lithographed plates after Gould, by Joseph Wolf, H.C. Richter and W. Hart, list of subscribers, occasional slight foxing on titles and a few plates, contemporary green half morocco gilt, g.e., scuffed and scored, some loss leather at corners [Nissen IVB 372; Wood, p.365; Zimmer, p.261], folio (550 x 375mm.), for the Author, [1862-]1873

£25,000 - 30,000

€31,000 - 37,000

The grandest book to date on the subject, *The Birds of Great Britain* was the most popular of Gould's works, as reflected by the large numbers of subscribers. "Such beautiful illustrations as those of the Birds of Great Britain scarcely existed before and are not likely to be surpassed" (R. Bowdler Sharpe).





111

**GREAT FIRE OF LONDON – GUILDHALL and BASINGHALL STREET**

List of the propertied inhabitants of the parish of St Michael Bassishaw, drawn up after the Fire of London, headed: "A List of the Annuall Tithes or respective Summes of Money to be paid in lieu of Tithes by the Parishioners of the Parish of St Michael Bassishaw London assessed upon a review in pursueance of a late Act of Parliament Intituled An Act for the maintenance of the Parsons Vicars and Curates in the Parishes of the City of London burnt downe by the late dreadfull fire there to commence from the four and twentyeth day of June 1681 in the three and thirtyeth yeare of the Reigne of King Charles the Second over England &c", listing some 150 names with assessments entered against each (ranging from 2/6d to £5-10s); signed at the foot by Simon Lewis, Thomas Player ("Tho: Player Sec.ty"), John Kent, John Knapp, William Button, Thomas Whittle, Thomas Bye and Edward Lloyd, *on three rolled skins of vellum, some minor dust-staining and rubbing but overall in fine, fresh and attractive condition, 1450 x 90mm.,*

Guildhall and Basinghall, City of London, 1681

£600 - 800

€740 - 980

'Parishes of the City of London burnt downe by the late dreadfull fire' – a register of the Bassishaw Ward of the City of London, including the Guildhall and four livery company halls, drawn up after the Great Fire. The name derives from the Bassing family who were prominent in the City in the thirteenth century. The church of St Michael Bassishaw, one of those rebuilt by the office of Sir Christopher Wren after the Fire, was pulled down in 1900; its site now lying beneath the courtyard of the Guildhall offices and the Barbican Highwalk. The ward comprised the church itself and Basinghall Street, in which stood Blackwell Hall (Basing's Haugh), an ancient market for woollen cloth, and several livery company halls, as well as part of the Guildhall. Accordingly, in our assessment we find listed the Guildhall ("The Chamber of London & parts of Guildhall" assessed at £4-7s-6d), entered beneath the name of the Chamberlain of the City, Sir Thomas Player, who had his residence in Basinghall Street and is individually assessed at £1-4s; "Samuel Wilson Blackwilhall" [Blackwell Hall] at £4-12s; "Peter Hopkins for Coopers Hall" at £5-10s, "Richard Davis & for Girdlers Hall" at £3-10s, "James Cole & for Weavers Hall" at £3-5s, and "Dr Hulse & for Masons Hall" at £1-15s.

The heading states that the assessment was to commence on 24 June 1681. A terminus ante quem is provided by the appearance of Sir Thomas Player as second signatory and his assessment as City Chamberlain, for, being a leading Whig opposed to the government of James II, he was removed from this office in September 1683, and died on 14 January 1686.

112

**GUILLOTIN (JOSEPH IGNACE)**

Document signed ("Guillotin"), as President of the Health Committee of the National Assembly, requiring a return of information on medical personnel and facilities for the Department of the Rhone and Loire, printed with a manuscript postscript, in French, *2 pages, stain to lower third and associated wear to edges, folio, 16 January 1791*

£400 - 600

€490 - 740

This document was signed a little over a year after Guillotin had first suggested in the Assembly the use of the machine that came to bear his name, in October 1789, and a little over a year before the first such execution was carried out, in April 1792. As is well known, Guillotin himself opposed capital punishment and was greatly distressed that his name should become synonymous with a form of execution, the present document being more typical of the work for which he would have preferred to have been remembered.

Guillotin had been appointed head of a special Health Committee within the National Assembly comprising thirty-four members, including seventeen physicians, in 1790. His committee proposed a nationwide public health organisation of arrondissement health councils, or boards of health, invested with their own power of policing medicine, pharmacy and public health, as well as proposing the establishment of a medical civil service; among the duties of these boards of health would be the prevention and control of epidemics, research into hygienic conditions, the preparation of medical topographies, care for the poor, maternal and child protection, mass inoculation campaigns and the gathering of statistics. It proposed, in short, 'a comprehensive system of public health and social medicine' (Ann Elizabeth Fowler La Berge, *Mission and Method: The Early Nineteenth-Century French Public Health Movement*, 1992, p. 98).



113

113\*

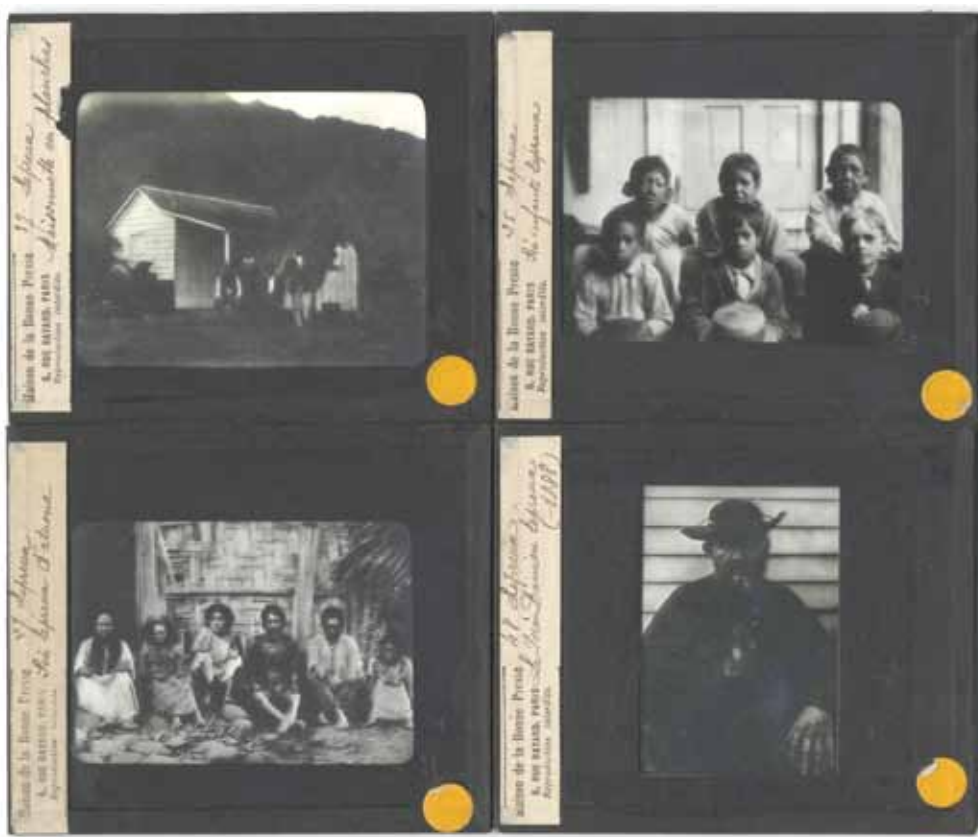
**HARRIS (MOSES)**

The Aurelian. A Natural History of English Moths and Butterflies, Together with the Plants on Which They Feed, text in English and French, hand-coloured engraved frontispiece and key plate, 44 hand-coloured engraved plates after Harris (some watermarked "J. Whatman 1837[-8]"), blank guards, occasional light spotting to text, contemporary red half morocco gilt, spine tooled with butterfly and flower devices, g.e., rubbed [Lisney 236; Nissen ZBI 1835], folio (389 x 268mm.), for the Author, 1766 [but c.1839]

£2,000 - 3,000

€2,500 - 3,700

Lisney describes this issue as a proof for the fourth edition, edited and published by J.O. Westwood in 1840, with plates pulled from the original blocks, and printed on glossy paper. "A proof of a new title-page and a printing of Westwood's systematic nomenclature was prepared, to which was added the text from an earlier edition. No doubt these and possibly other proof copies were issued so that the editor could decide what extent alterations were necessary in the new edition."



114

114

#### HAWAII - LEPER COLONY

Collection of 42 monochrome glass positives, with black surrounds and labels of the *Maison de la Bonne Presse*, Paris, with captions in manuscript, a few with photographers credited in the image, in contemporary wooden box, images 50 x 70mm., [c.1900]

£500 - 700

€610 - 860

In 1865 King Kamehameha V established leper colonies in the remote Kalawao County on the island of Molokai. The first Catholic volunteer to work at the colonies was Father Damien, later Saint Damien of Molokai, who arrived in 1873. He caught leprosy himself and died in 1889. Championed by Robert Louis Stevenson, Father Damien was eventually beatified in 1995.

The present series was issued by the *Maison de la Bonne Presse*, a Parisian publisher of Catholic journals and newspapers which from the late 1890s distributed magic lanterns and slides to promote the faith. Images include: Father Damien aged 20, aged 33, with severe leprosy, and on his deathbed (4); buildings constructed by the Catholic mission (5); lepers (9); numerous general views of the areas around Kalawao County; several members of the church; King David Kalakaua and Princess Liliuokalani. Photographers include G. Bertram and J.A. Gonsalves.

115•

#### HERBERSTEIN (SIGISMUND VON)

*Rerum Moscoviticarum commentarij ... quibus Russiae ac Metropolis eius Moscoviae descriptio*, woodcut device on title, 2 double-page woodcut maps (of 3), 8 woodcut illustrations (most full-page, including a bison, bull, modes of transport and riding equipment, and a portrait of Grand Duke Wasili), several large historiated woodcut initials, small ink mark at blank upper margin of title but otherwise clean throughout with good margins, later blindstamped vellum [Adams H302], folio (317 x 200mm.), Basle, Johannes Oporinus, [March], 1571

£2,000 - 3,000

€2,500 - 3,700

An early edition, first published in 1549, of one of the most important works concerning Russia and its ethnography written from first hand knowledge of the country by von Herberstein, who resided there in his role as Austrian ambassador. Includes a fine map of "Moscovia", and a bird's-eye city view of the city.







116

116\*

HESS (PETER VON)

Album of Greek Heroism, or the Deliverance of Greece, lithographed title and engraved dedication to King Otto printed in gold, tinted lithographed pictorial title and 39 plates, by J.B. Kuhn after Peter von Hess, all within decorative borders incorporating captions in Greek, English, French and German, without leaf of letterpress text, early maroon morocco gilt, sides elaborately tooled with wide ornate borders, lettered "Album of Greek Heroism 1820-1829. Paul J. Schilizzi" on upper cover, g.e., similar design on spine within raised bands [not in Atabey, Blackmer, or Droulia], folio (508 x 382mm.), Munich, Heinrich Kohler, [c.1835]

£15,000 - 20,000

€18,000 - 25,000

EXCEPTIONALLY FINE AND CLEAN COPY, WITH GOOD PROVENANCE, OF ONE OF THE MOST CELEBRATED PICTORIAL RECORDS OF MAJOR EVENTS OF THE GREEK WAR OF INDEPENDENCE.

Provenance: Paul J. Schilizzi (1842-1879), name lettered in gilt on upper cover; Philip P. Argenti (1891-1974, scholar and writer on Chios, son of Paul Schilizzi's sister Fanny - Schilizzi and Argenti both being noted Chiot families), bookplate; bequeathed to Philip Argenti's godson.



117

117\*

**HOOKE (WILLIAM)**

*Pomona Londinensis: Containing a Coloured Engravings of the Most Esteemed Fruits Cultivated in the British Gardens...* Sanctioned by the Patronage of the Horticultural Society of London, vol. 1 (all published), LARGE PAPER COPY, 49 fine hand-coloured aquatint and stipple-engraved plates, title, dedication, preface and index leaf on smaller paper (window-mounted), ink library stamp on verso of title, untrimmed in later green half morocco gilt, gilt panelled spine with raised bands, original part wrappers bound in at end [Nissen BBI 913; Dunthorne 139; *Great Flower Books*, p. 60], 4to (423 x 332mm.), Published by the author... and sold by J.

Harding [etc], 1818

£3,000 - 4,000

€3,700 - 4,900

"AMONG THE BEST OF ALL FRUIT PRINTS": A RARE LARGE PAPER COPY, being nearly 10cm. taller than the largest copy referred to by Dunthorne; no other copies of similar size appear to have sold at auction.

"One of the finest works of any country is *Pomona Londinensis*... This superb collection of forty-nine plates by Hooker (not to be confused with Sir William Hooker) contained engravings of the most esteemed fruits cultivated in British gardens. It is impossible here to convey the beauty and accuracy of these perfectly coloured plates: the texture of the apple with its slight blemishes - to be expected before the days of spraying; the perishable bloom on the plums, not seen in this day of transcontinental shipping; the deeply coloured peach, fully ripened on the wall; all are in this beautiful volume. It might well be re-named *La Couronne des Fruits*, borrowing part of Redouté's title for his choicest roses" (Dunthorne).



118

**HUNTER (JOHN)**

Autograph letter signed ("J-- Hunter"), to "Dear Sir" (William Eden, later Lord Auckland), discussing hornet nests ("...I want very much to know what the Hornets are about, a Mr King who lives near you has a Hornets nest in his Garden, have you seen it? He has promised to speak to his Gardener to watch it, but my sheet anchor is you..."), enquiring after Mrs Eden and his children, and giving news of the illness of one of Sir John Eden's young ladies, 2 pages, guard at left-hand edge, 4to, 2 December 1784

£1,000 - 1,500

€1,200 - 1,800

Letters by Hunter, the great surgeon and anatomist, are scarce; *ABPC* records only two, plus a document, having been sold at auction this century (one in the Enys sale, these rooms, 28 September 2004, lot 264). For an example of his handwriting, see the Wellcome Library website (WMS 5234). Hunter made a study of bee hives, solitary bees, wasps and hornets but published nothing on the subject (Drewry Ottley, *Life of John Hunter*, 1835, p. 122-3).

119\*

**HUNTINGDONSHIRE and ESSEX – THE MANCHESTER ESTATES**

Rental and valuation of the Earl of Manchester's estates in Huntingdonshire and Essex, written throughout in a fine seventeenth century hand, the first page headed "A Particular of Kimbolton: Mannor December: 18th 1683: as itt is let to the Tenants per annum: With the Number of Acres", tabulated by name, acreage, roddage, and rent; lands covered including Kimbolton Manor, Kimbolton Woods, Swineshead Manor, Conington, Holywell Manor, Needingworth, St Ives, Spaldwick Manor, Weybridge, Keystone, and Great Catworth with the Grange; concluding with a summary dated 2 January 1683[/84]; followed by a page devoted to the Earl's estates in Essex, including Chatham Hall, Fyfield Manor, Milton Hall and Parslow Hall, and an assessment of woodland in Leeze, Essex; the whole concluding with a note of money owed by the King to the late Earl and summaries of the Huntingdon and Essex estates, the grand total, including houses and furniture, coming to £23,975, 15 leaves written on one side only, on paper with the Arms of Amsterdam watermark, dust-staining and some other minor stains, lower blank wrapper torn, but overall in good and attractive condition, stitched into one gathering, folio, December 1683 to January 1684

£400 - 600

€490 - 740

'HANGINGS AND PICTURES OF CONSIDERABLE VALUE' – this attractive valuation was drawn up for Charles Montagu, fourth Earl and later first Duke of Manchester, who had succeeded to the title on the death in exile of his father, Robert, the third Earl, on 14 March 1683. It was Charles who was to commission Vanbrugh and Hawksmoor's reworking of Kimbolton. Our valuation strikes at times a pleasingly informal note (one perhaps not unfamiliar to practitioners of the art today): "Kimbolton Castell ffully ffurnished with all Things: Together with hangings and Pictures of Considerable value the Parkes also stocked with About 6 or seven Hundred deare Cannot bee of Lesse value Then -- -- -- 4000-00-00".

A group of early nineteenth century letters, addressed in the main to Mrs Jenkins of Bishopwearmouth and London, held loose within a vellum-bound volume the upper cover inscribed "Mrs Jenkins's Bk. – 1811", is included in the lot.

120

**INDIA and AFGHANISTAN**

Collection of autograph letters etc., some to Sir James Colville, Chief Justice of the Supreme Court at Calcutta and President of the Asiatic Society of Bengal, by Sir Colin Campbell, Sir Henry Lawrence and Sir James Outram. Ghulam Muhammad Sultan Khan Sahib (fourteenth son and successor to Tipu Sultan, writing in English and asking, with his son Prince Feroze Shah, to be remembered to Sir Lawrence Peel, Lord Dalhousie and others, signing himself "Gholam Mohumed", Oriental Hotel, London, 9 March 1855); Sir Charles Napier (from Simla, 1850 – "I only thought of the prosecution as a matter of *dignity* and *propriety*! Now as I am never either dignified or very proper, except when I go to Church, I will take you advice"); Sir Robert and Florentia Sale (presentation signatures, 1844); Sir Colin Campbell; Lord Roberts (reminiscing on his experience of the Mutiny); and others including sundry viceroys

£400 - 600

€490 - 740



122

**IRELAND**

Collection of autograph letters by Henry Grattan (in the third person, about meeting Lords Auckland and Lansdowne, 1813), Daniel O'Connor (discussing the best way of travelling around Ireland, and asking his correspondent to pass a message on to the Householders' Club, 1830), R.C. Sheil (to Lady Holland), Henry Flood (in the third person, arranging to meet [William] Eden at the House), and Isaac Butt, *traces of mounting, some light staining, etc.*

£400 - 600

€490 - 740

123

**IRELAND IN THE CIVIL WAR – DOWNPATRICK**

Resolution of a "Councell of Warr holden at Downe 5o ffebruarii 1646", signed by John Squire, [?] John Fenwick, Robert Astley and Thomas Hunt, ordering "that if any Alarum shalbee given by the Enemy at any Garrison within this Island of Lecayle that forthwith upon sound of Trumpett or Beat of Drummes all the horse and ffoote as alsoe, the Inhabitants within the said Garrison shall repayre to the Rendezvous which shalbee appointed by the Commander of the said Garrison with their best Armes upon payne of death, and that the weomen within the same shall fynd Candles for the souldiers to seeke their Armes", 1 page, *guard, some wear and staining, small 4to*, Down, 5 February 1646/47

£400 - 600

€490 - 740

Provenance: Enys Collection, sold in our New Bond Street rooms on 28 September 2004, lot 78.

124

**IRELAND – GEORGIAN DUBLIN**

Autograph letter signed by "J Cum:", to Mrs Hatfield in London, describing life in Dublin in the mid eighteenth century ("...Dublin is the meredian of all disipation & expence, & this winter exceeds all that went before every body now is wild & mad with a Masquerade, & Ladies as old as my self are making habits... I must say Dublin is a mighty agreeable place & if I had those I love here, sh'd never want to try the Sea more; the Irish are much more polite & civil than the English; & Hospitable to a great degree, the Country very plentifull, tho' now the City is so full that every thing is Dear, & almost ye price of London, but when the Lord Lieutenant goes off every body retires into ye Country, where we design going about June. I dont like any place so well as Dublin, it feels safe, & full of Soldiers, and the Papists are My aversion. I have got 3 Servants that are so, as almost all ye Common low people are so ignorant, they never can change, & I never endeavor after it, as they wou'd tell their Preists, & Im afraid of them; but not so much as when I first came..."); with autograph address on verso of second leaf, postmarks and traces of wafer-seal, 3 pages, *a few spots but overall in good and attractive condition, 4to*, "Dublin, Kildare Street./ March 25th" [c.1770]

£400 - 800

€490 - 980

'DUBLIN IS THE MEREDIAN OF ALL DISIPATION & EXPENCE' – this delightful letter can be identified as being by Joanna Cumberland (1703-1775), daughter of Richard Bentley, the great classicist and Master of Trinity, and married to Dr Denison Cumberland, successively Bishop of Clonfert and Kilmore. As a child she was known as 'Jug' and is said to have been the inspiration for Phoebe in John Byrom's pastoral 'Colin and Phoebe' published in the *Spectator* in 1714. Her son was the playwright Richard Cumberland, to whom she refers ("...I am now fitting up Clonfert with more Beds, & papering 4 Rooms as we have hopes of seeing my son Cumberland this summer... I fear his business won't give him leave..."). From a reference to Mrs Jackson as wife of the Bishop of Kildare, this letter can be dated to between 1765, the date of his installation, and 1772, the date of Dr Cumberland's transfer to Kilmore.

Near the end of the letter, she apologises for devoting so much space to what she describes as "my triffling affairs", which of course is the very thing that makes this letter so special: "Dr Cumberland always goes home after Dinner. Molly & I play at Cards till near ten, & I have had great luck lately & wonn about 7 Guineas, the Ladies here play high, to-morrow we dine with the Bp of Cloine, & so we go on the next round, & than return it again. I never have above 40 people at my Routes, but its no trouble & My Drawing Room very large, the Morning I always spend in Reading &c. but at night my Eyes are too bad to do any thing... Dr Cum: I thank God Continues extremely well; & eats heartilly, he's of so easy a temper that he's always pleased where he is, I am of the Grumbling party..."





125

125

# IRELAND – ROYAL NAVY

Warrant signed by the Lords Justices and Council in Ireland, ordering payment to Captain John Hill of HM Frigate *The Falcon* of £12, 1 page, integral blank, contemporary docket, attached with guard to original Enys Collection folder, folio, Dublin Castle, 7 October 1642

£1,000 - 1,500

€1,200 - 1,800

Signed by the Marquess of Ormonde, Lieutenant-General of Ireland, Adam Viscount Loftus, Lord Chancellor, Sir John Borlase, Sir William Parsons, Sir Gerard Lowther, Sir John Temple, the historian Sir James Ware, and others.

Provenance: Enys Collection, sold in our New Bond Street rooms on 28 September 2004, lot 79.

126

# IRVING (WASHINGTON)

Autograph letter in the third person ("Mr Washington Irving"), presenting his compliments to Major-General and Mrs Macdonald but regretting that he has a previous dinner invitation, 1 page, 8vo, 2 Chandos Street, Cavendish Square [London], Wednesday, 13 January [1830]

£400 - 600

€490 - 740

Written when Irving was Secretary to the American Legation at 9 Chandos Street, London, a post he occupied, latterly as chargé d'affaires, from 1829 until relieved by the new Minister, Martin Van Buren in 1831, when he resigned but stayed on to write up the book inspired by his previous posting, *Tales of the Alhambra* (1832).



128

# 127\* JAMAICA

The New Jamaica Almanack and Register, Calculated to the Meridian of the Island, for the Year of Our Lord 1794, second edition, title within engraved border (top section torn away including words 'The New'), 2 hand-coloured engraved plates of flags, one-page calendar of Jewish holidays, extensive notes in a contemporary hand on interleaved blanks in first quire and after printed text, contemporary sheep gilt, much of leather worn away, 12mo (150 x 90mm.), Saint Jago de la Vega, David Dickson for Thomas Stevenson, Kingston, [1794]

£600 - 800

€740 - 980

A RARE WEST INDIAN ALMANACK, WITH A CALENDAR PROVIDING AN EARLY EXAMPLE OF HEBREW TYPE IN THE WESTERN HEMISPHERE. The presence of the *Kalendar of Months, Sabbaths, and Holidays, which the Hebrews or Jews observe and keep, for the Years 5554 and 5555 of the Creation* indicates how much a part of the community Jewish people were on Jamaica (see B. W. Korn, 'The Haham DeCordova of Jamaica', *American Jewish Archives* 18.2 [Nov. 1966], p.141, n2). Under the heading of "Duties on Goods imported" are listed "New Negroes, per head, males 2.0.0", next to duties for wines, beer, tobacco and sugars.

All editions of these almanacks are scarce. ESTC records just one copy of this edition, in the Beinecke Library at Yale, while *ABPC* lists just two results for copies of the 1796 almanack. The annotations include lists of accounts for tenants, births, deaths, addresses, an inventory of furniture and other itemised bills.

**JAMES I and CHARLES I**

Illuminated letters patent creating Sir Francis Blundell a baronet, first leaf only, in Latin, signed at the foot by Francis Edgeworth, Clerk of the Hanaper, bearing historiated initial letter portrait of James I together with Charles, Prince of Wales within an oval, the document bearing three decorative borders (at head and both sides); the portrait of the King showing him head-and-shoulders, crowned and in state robes, with an elaborate ruff and jewelled collar from which is suspended the Great George, the portrait of Prince Charles showing him half-length and wearing the Great George suspended by a blue ribbon, a gilt cartouche with the Prince of Wales feathers at his right; under the portrait of the King is written "Liberalitas" and immediately below (in the left-hand border) is a female figure akin to that of Fortune, wearing a billowing red cloak, blowing bubbles which a putto beneath her is trying to catch with outstretched arms, he being accompanied by the Virgilian motto "Festina Lente"; separated by a blank armorial shield below is a figure akin to Envy, with medusa-snaked hair, haggard breasts, scaly wings and serpent's tail, her left hand is shown clutching a red heart which she is bringing to her open mouth and her right shown clasping a golden key; the upper border bearing (from left to right): the head of James I; a female figure representing Truth, sounding a trumpet and seated on a male figure with extinguished torch, labelled above in a strapwork cartouche "Conciosacra", the word "Veritas" proceeding from her trumpet which bears the pendant banner marked (with elisions) "Vox clamantis in deserto parate viam domini"; next along is a female figure holding a spear whose pennant reads "Pro Patria"; next to her are two warriors as supporters to the portrait of Prince Charles, one supporter wearing the blue ribbon of Scotland, the other the red cross of St George, putti heads above, a leaping lion and tree-eating snail beneath, the portrait roundel surmounted by the word 'Yahweh' in Hebrew script; to the right beneath the strapwork cartouche title "Punito" is a female figure of Justice who advances on a female figure under the strapwork cartouche title "Ingratitudo", Justice brandishing a flaming sword and whip, a cowering dragon below her, Ingratitude being a blind-folded female figure with bare breasts, her right arm clutching an ox while her left foot rests on a lamb; at the right-hand edge is an arabesque border incorporating stylized flowers and birds; the writing and decoration in bistre pen-and-in-ink, illuminated in gilt, with green, red and blue washes; inscribed as examined in the bottom margin where the Great Seal was originally suspended; the reverse bearing a contemporary certificate of enrolment in the Patent Office, with late eighteenth or early nineteenth century filing dockets, numbered "B. 38. No 1" and "A.o 10", archive stamp of the 'Downshire Office Muniments/ Hillsborough', modern archival docket in pencil "D/EDF27" (see National Archives Access to Archives catalogue of Devonshire Papers at the Berkshire Record Office, marked as permanently withdrawn), *on vellum, pierced at the lower border where seal was originally suspended, some slight smudging and overall dust-staining, minor tears at edges, c.600 x 700mm., [13 October 1620]*

£2,000 - 3,000

€2,500 - 3,700

AN IRISH DEED BEARING PORTRAITS OF JAMES I AND HIS SON CHARLES PRINCE OF WALES, SURROUNDED BY ALLEGORICAL FIGURES IN THE JACOBEOAN MASQUING TRADITION, as exemplified by Ben Jonson and Inigo Jones (Jonson's masques *The Man in the Moon* and *Pan's Anniversary* appearing at about this time). The head-and-shoulders portrait of James derives from the full-length state paintings of this period by Paul van Somer (ours being in reverse, indicating that it was taken from an engraving); while that of the beardless Prince Charles is based on the miniature prototype established by Isaac Oliver and continued by his son Peter.

The beneficiary of this grant, Sir Francis Blundell, first baronet (c. 1579-1625) was a prominent lawyer who spent much of his career in Ireland, serving as MP for Lifford, in Ireland, between 1613 and 1615, as Constable of Limerick Castle, and in 1619 holding the posts of Secretary, Receiver-General and Vice-Treasurer. He was knighted by James I on 30 January 1617/18 and made an Irish baronet on 13 October 1620, as per the present deed. A descendant married into the Trumbull (Downshire) family, and the present patent was at one time housed among their papers in the Berkshire Record Office; the bulk of the archive being now in the British Library.

The document has been signed at the foot, as enrolled, by Francis Edgeworth, whose father had emigrated to Ireland under the patronage of Essex and who was founder of Edgeworthstown and ancestor of Richard Lovell and Maria Edgeworth. As Clerk of the Hanaper (named after the hamper in which such writs were originally stored), Edgeworth was responsible for making out and issuing writs under the Great Seal. Our deed stands at the head of a decorative tradition applying to the grant of Irish titles that was to flourish well into the eighteenth century. The fact that the armorial shield at the left has been left empty may indicate that the decoration of the deed was left unfinished pending work by a specialist heraldic artist.





129

129•

**JANSCHA (LORENZ) and JOHANN ZIEGLER**

Collection de cinquante vûes du Rhin les plus intéressantes et les plus pittoresques, depuis Spire jusqu' à Dusseldorf; dessinées sur les lieux d'après nature [repeated in German], FIRST EDITION, text and captions in German and French, engraved title by Ch. Junker, 50 fine hand-coloured engraved views by Johann Ziegler after Lorenz Janscha, with wide colour wash borders, some plate numerals supplied in neat contemporary hand, letterpress index leaf and descriptive text to each plate, 2 small ink spots in margin of 2 plates, contemporary morocco-backed marbled boards, blindstamped lettering label on spine, boards worn at edges [Brunet III, 500], oblong folio (410 x 550mm.), Vienna, Artaria und Compagnie, 1798

£40,000 - 60,000

€49,000 - 74,000

A MAGNIFICENT SERIES OF FINELY HAND-COLOURED VIEWS OF THE RHINE, including the major cities, castles and sights along the river at Speyer, Mannheim, Worms, Mainz, Bingen, Koblenz, Bonn, Andernach, Gottesberg, Poppelsdord, Cologne and Dusseldorf, and elsewhere.

Provenance: Pierce Meade (1776-1834), signed "Meade" on title, and believed to have been purchased during a tour of Europe, undertaken before his marriage to Elizabeth Percy (1765-1823), daughter of bishop of Dromore; thence by descent to the present owner.



129



129



130



131

130•

#### JENKINS (JOHN)

The Naval Achievements of Great Britain, from the Year 1793 to 1817, *engraved title with uncoloured vignette, 55 hand-coloured aquatint plates by T. Sutherland, J. Jeakes and Bailey after T. Whitcombe, one uncoloured plate, without the 2 portraits ("complete without them", Tooley) and list of subscribers, text watermarked "J. Whatman 1815", plates "J. Whatman 1825", preliminary matter reinserted, title rebaked with loss touching 2 letters of imprint, plate of Gibraltar laid down with short marginal tears repaired, light dampstaining or repair to blank margin of 3 other plates, contemporary half morocco, worn, rebaked preserving part of original spine, publisher's printed yellow label 'Naval Achievements. Coloured plates, Thirteen Guineas' on front paste-down [cf. Abbey, Life 337; Tooley 282], 4to (348 x 280mm.), J. Jenkins, by L. Harrison, [1816-17]*

£1,500 - 2,000

€1,800 - 2,500

131•

#### JOHNSON (SAMUEL)

A Dictionary of the English Language, 2 vol., FIRST EDITION, *titles printed in red and black (slightly softened, first title with slight loss at inner margin and one corner re-attached), early tree sheep, gilt red morocco spine labels [Courtney & Smith, p.54; Chapman & Hazen, p.137; Rothschild 1237; PMM 201], folio (410 x 245mm.), J. and P. Knapton, 1755*

£5,000 - 7,000

€6,100 - 8,600

THE FIRST EDITION OF THE FIRST STANDARD ENGLISH DICTIONARY. "Nothing like it, nothing within measurable distance of it, had hitherto appeared...it remained for a century the unrivalled authority in the English Language" (Courtney and Smith, p.54).

Provenance: Dr. John Grant, author under his pseudonym Jonathan Gash of the "Lovejoy" novels. The dictionary collection of Dr. Grant will be offered at our Oxford saleroom in September 2014.





132

132\*

KEATS (JOHN)

TACITUS (PUBLIUS CORNELIUS) *Orationes omnes*, JOHN KEATS'S COPY, *printer's woodcut device on title, woodcut historiated initials, errata leaf at end, without blank \*6, two bookplates, contemporary vellum, slightly browned, 12mo*, Brescia, Pietro Maria Marchetti, 1601

£20,000 - 30,000

€25,000 - 37,000

KEATS'S COPY OF TACITUS, BEARING HIS AUTOGRAPH OWNERSHIP INSCRIPTION: "JOHN KEATS/ HIS BOOK", on the front paste-down. Only 27 books belonging to Keats have been known hitherto; twenty-five being listed by Frank N. Owings, Jr., *The Keats Library* [c. 1978], with two more coming to light since (see Beth Lau, 'Editing Keats's Marginalia', *Text*, Vol. 7, 1994, p. 344, note 25). This newly-discovered volume therefore brings the number up to twenty-eight.

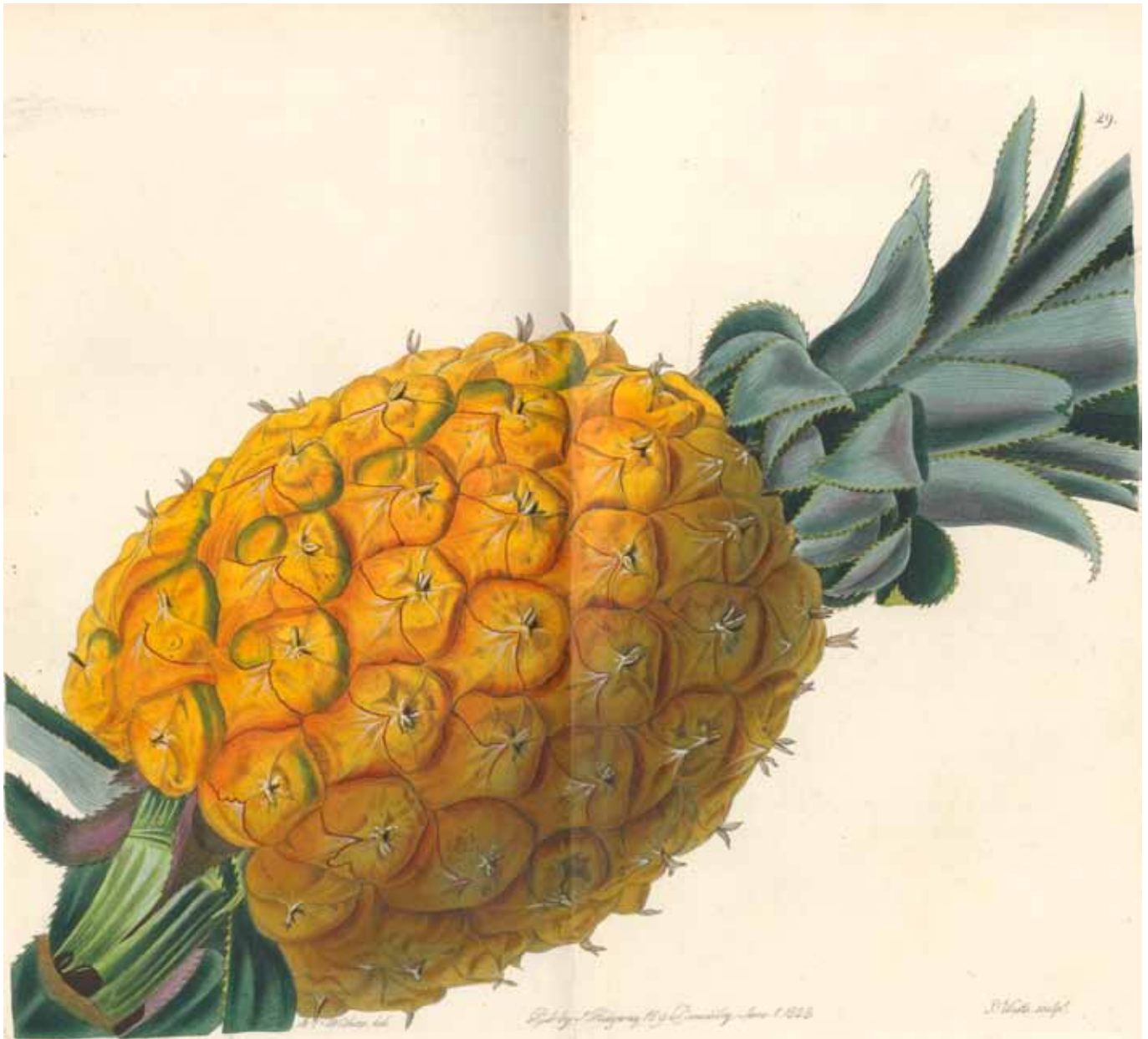
There is no question but that the handwriting of the ownership inscription is that of Keats the poet, as opposed to a namesake: not only does the writing have the overall resemblance of that of the poet, but several telling details of letter-formations correspond. For example, the little dash that follows the signature is very much a stylistic tic of the poet, and the stroke of the 'j' remains consistent in all examples of his writing that we have examined. The words "His book" are as telling in this respect. The upper-case 'H' is very distinctive and clearly written by Keats and the lower case 'b' is similarly identical to those throughout his writing. Everything – the angles, strokes, size and possible speed – conforms with other examples of Keats's writing. These in our opinion rule out the possibility of its being a forgery; and indeed it is hard to imagine any forger producing such an out-of-the-way, obscure even, association; nor, given the history of Keats's posthumous reputation, is it easy to imagine when such a forgery might have been done.

Although bearing no annotations by Keats himself, it has been marked up in another hand, which is probably Italian and dating from the first half of the seventeenth century; quite possibly that of its original purchaser. The back endpaper has a list of references to the text, one of which reads "Otho 97". This points us to p. 2, where a passage has been marked with diagonal dashes in the margin. Given Keats's collaboration at the end of his life with George Armitage Brown on a play of that name, this is intriguing. But the markings do not, in fact, correspond with his usual practice, which was the vertical dash. And the handwriting, again, points to this annotation dating from the seventeenth century.

Another clue to its history is provided by the bookseller's ticket at the end of the volume. This reads: 'Wright/ Bookseller & Stationer/ to the Queen, Queen Regent/ and all the Royal Family,/ 60 Pall Mall'. The book therefore came into their hands sometime after Victoria's accession in 1837 and before the death of Queen Adelaide in 1849 (in other words during the years of Keats's greatest obscurity before the appearance of Monckton Milnes's *Letters and Remains* in 1848). It has one bookplate which we have, as yet, been unable to identify, of a hart's head below the motto 'Ad Fontes Aquarum', and what looks like an exhibition ticket from the early twentieth century bearing the British royal arms. Quite when it left Keats's possession is of course impossible to say. No volume of Tacitus appears among the list of books that he entrusted Brown to distribute to his friends after his death, although many of the books that he is known to have owned do not appear on that list either.

The size and appearance of Keats's ownership inscription would point to a date of around 1810, in other words the time when he was at, or leaving, school. This would fit in with the most obvious hypothesis, that he owned it by way of a school book. If this were the case it would mean that it is a survival from those years when remarkably little is known of Keats's life, in contrast to those later years when thanks to his letters (which begin in 1816) and the testimony of friends we can track his movements on an almost day-to-day basis.

We are extremely grateful to Angus Graham-Campbell for his invaluable assistance in identifying and cataloguing this volume.



133

**LAWRENCE (Sir THOMAS)**

Collection of sixteen autograph letters signed ("Thos: Lawrence") one in the third person, to various correspondents, including his friend Sir William Knighton, George IV's private secretary ("...Let me receive Lady Knighton and my little subject at Ten O'Clock this Morning. Perhaps this hour will better enable you to look at the Work. I find my color sufficiently dry for my connecting the labor of yesterday with the little wanting to complete it this Morning..."), Lady Knighton ("...come at Ten instead of Nine O'Clock Tomorrow with Sir William and his little subject..."), an unnamed auctioneer ("...If they go for *more* than Eight Guineas, we may let them go. Even in that case you can perhaps detain and in the Evening send me the Lot, that I may compare them with mine; and I will return them to you tonight..."), the auctioneer G[eorge] Stanley of [21] Old Bond Street (asking him to value the late Joseph Farington's "Books of Art": "particularly Catalogues of The Royal Academy and of Exhibitions prior to the Institution. You will oblige me and Mr Farington [Joseph's brother] by separating the Valuation as well as you can and by making them according to your knowledge & experience as accurate as possible"), an unnamed bookseller (to whom he sends £1 for "Mr Flaxmans Eschylus" even though he is sure that he has already paid: "You may possibly think that a little more consideration was due to a Person, whom you profess to treat with Respect, than to distrust his Word on so *nice* a point"), an unnamed printer (discussing a publication [presumably his annual address to the RA schools]: "Pray order the page to be printed accurately, with the corrections I have now made. That which I have sent has I see been accurately copied, except in the addition of an expletive; which though as presumably grammatically correct, does not exactly convey my meaning"), an unnamed peer who is sitting for his portrait ("...I can so arrange it so to receive you at Eleven on Friday, and in the belief that the habit of early rising must have been necessary to you (where Mr Hume has not absolutely prevented it) I take the liberty to fix that hour for you..."), the booksellers Hurst Robinson ("...deliver to the Order of Mrs Baillie or to the Bearer her Servant fifty Impressions from the Plate of the Portrait of the late Dr Baillie..."), an unnamed colourman ("...Have the goodness to supply this Gentleman, Mr Mundy, with Colors, as he may want them; and place it to my general account..."), his banker ("...Let me hope that the money has been received today, at the Lord Chamberlain's Office..."), [Samuel] Rogers ("...I shall try to induce Mr Stothard to join you, with our Friends in Devonshire Street [presumably William Young Ottley and wife]..."), [James] Perry, newspaper proprietor (thanking him for a print of Porson [Perry's brother-in-law] and arranging a sitting), and sundry unnamed correspondents whose invitations he must refuse (in one case having found "an engagement to dine with [the collector] Sir Abraham Hume on the 29th" and in another "having appointed a Council of The Royal Academy on business of some importance"), or extending invitations in his turn, *some 30 pages, mostly pasted onto album leaves, minor browning etc., but overall in good condition, 8vo, Russell Square and elsewhere, 1808-1826 where dated*

£500 - 600

€610 - 740

PRESIDING OVER THE REGENCY ART WORLD: a fine group of letters representing Lawrence not just as the pre-eminent portrait painter of his day but also as a leading collector and connoisseur, Royal Academician, social luminary and friend of royalty.

134\*

**LINDLEY (JOHN)**

Pomologia Britannica; or, Figures and Descriptions of the Most Important Varieties of Fruit Cultivated in Great Britain, 3 vol., *152 hand-colored plates by W. Clark and S. Watts after Augusta Innes Withers and C. M. Curtis (some heightened with gum arabic, 5 double-page), occasional foxing, contemporary tan half morocco, gilt panelled spines with grape and strawberry motifs, g.e. [Dunthorne 184; Nissen BBI 1203], 8vo (237 x 145mm.)*, Henry G. Bohn, 1841

£2,000 - 3,000

€2,500 - 3,700

135

**LITERATURE**

Collection of autograph letters etc., by poets, novelists, pamphleteers, bibliophiles, philologists, antiquaries and historians including W.M. Thackeray (in his upright hand), Edward Lear (enquiring after his correspondent's brother Charles [?Church]: "Pray excuse my troubling you again, but your brother will tell you I am a fidget by nature, – tho in this case my anxiety is natural enough as he was so very kind to me when I was ill", 1849), T.F. Dibdin, William Shenstone (Latin verses in another hand bearing Shenstone's note "I do not know the translator. W.S."), John Horne Tooke (to a bookseller, ordering reviews: "Send me any other abuse, as it comes out"), Bernard Shaw (to Virginia Woolf's first love, Violet Dickinson: "We haven't been in London since the blitz; but are going up tomorrow for a few weeks to give our domestics a holiday"), Sydney Smith (2), R. Cumberland (seemingly not the playwright), Henry Mackenzie, E.B. Lytton (to Lady Holland), Charles Kingsley, William Coxe (borrowing MSS for his *History of the House of Austria*), Samuel Parr (asking the Bishop of Gloucester if he can see Warburton's rooms), William Seward, Samuel Rogers, Francis Burroughs (fragment of his *Poetical Epistle to James Barry*), Edward Freeman (long letter furnishing sources for a history of Sicily), Henry Taylor (group), Henry Hallam, J.A. Froude, George Chalmers, Richard Monckton Milnes, Francis Jeffrey, William Gifford, J.S. Lockhart, John Buchan, Chateaubriand, Gaultier, Guizot and others

£600 - 800

€740 - 980

Included in the lot is a group of signatures and fragments clipped from letters by Coleridge, Scott, Crabbe, Hunt, Moore, and Southey.





136

136

#### LONDON and CONTINENTAL SOCIETY

Collection of early-to-mid eighteenth century letters largely to members of the Long (subsequently Tylney-Long) family of Wiltshire, baronets (extinct 1805), especially Sir Richard Long, while residing on the Continent, from correspondents in London and elsewhere, including: Uvedale [Tomkins] Price, from Leicester Fields, 25 February 1732/3, to Sir Robert Long in Paris, sending gossip from London ("...Mrs Grenville has had the mortification, to hear of no fresh offers, since the last she was so weak, as to refuse the only one she ever had; and no wonder, for the market is so overstocked, that young girls are a perfect drug, and as the Judicious Mr Lock observes, it will ever be so, whilst there a hundred buyers to one seller, let them display their Merchandise, with ever so much address. Your good sisters are extremely obliged to you, for furnishing them with horses, for they have had great benefit and pleasure by riding; and brought the good effects of their exercise to town, in their Countenances... we want taste [i.e. taste] here, rather than matter for enjoyment; for with us, people go to Operas, rather out of Duty and fashion, than for Pleasure; and enjoy them more like a wife than a Mistress. Little Hett is almost recovered, and grown so pretty, that She is like to prove a sharp thorn, in her Sisters Sides..."); Rachel Long, from Pall Mall, 30 May 1732, to her brother Sir Robert Long; another by the same to the same, from Draycot Cerne Manor, Chippenham, 28 July 1732; and another, 14 July 1732 ("...I amuse my self chiefly in reading, & practising a little musick sometimes, to (I confess) very little purpose, my sister still studys her Italian..."); D. Long (docketed as being Miss Long) to [her brother] the Chevalier [Sir Robert] Long in Rome, from Draycot Cerne, 13 January 1732 ("...I hear my Mama has a very fine house in Hanover square, & has wrote to you to borrow yr pictures; I fear she will still be in her old way as to Servts..."), another by the same to the same, from London, 14 March 1731, with gossip and news ("...I believe many more I can't recollect desire their services to you; you sent order for yr dishes & plates to be sold for the most we could get; Mr Hart says he did last year offer 5: 8 but silver is now Cheaper, so that he Cannot give more than 5: 6..."); Cornwallis Maude (later Viscount Hawarden) from Genoa, 5 March 1764, to Long at Marseilles ("...I had a battle with the Post Master, at Toulon. I made my complaint against him to the Commandant who Assured me he shou'd be thrown into Prison immediately..."); F. Tattersall, from Corsham, 31 March 1732, to the Chevalier Long in Paris, discussing estate matters and especially his horses ("...The Mare he tells me behaves herself extremely well, and that as soon as there is grass she shall be turn'd out again..."); another by the same to the same, 8 May 1732; James Ducarel, from London, 17 November 1750, to Sir Robert Long at Draycot Cerne ("...The Town begins to fill pretty fast. Lord Tilney is to be presented on Monday to the King. We flatter ourselves

that both Yourself and Lady Emma begin to think of Town and will favour us with Your Company as soon as Yr Grand Afair of building will permit, I shall pity You for I know there is no End to Workmen, who delight much in the inside of Gentlemens houses. Garrick has acted two or three times to very thin houses which has not a little mortified his Vanity..."; other material, including "A List of the Young Gentlemen at Cavendish School Suffolk" penned by Thomas Cocke, and several other bundles of later correspondence; many letters with address panels, seals, postmarks, etc, *some usual dust-staining etc., but generally in good and attractive condition*, eighteenth-nineteenth century

£600 - 800

€740 - 980

'PEOPLE GOE TO OPERA, RATHER OUT OF DUTY AND FASHION, THAN FOR PLEASURE, AND ENJOY THEM MORE LIKE A WIFE THAN A MISTRESS' – OPERA-GOING IN HANDEL'S LONDON. Uvedale Price's letter, written from Leicester Fields on 25 February 1733, dates from a difficult period in Handel's professional career: his Italian Opera Company, playing at the King's Theatre in the Haymarket, had recently staged an extraordinary run of his operas, with first performances of *Partenope* on 24 February 1730, *Porro* on 2 February 1731, *Ezio* on 15 January 1732, *Sosarme* on 15 February 1732, and, three months before Price wrote his letter, *Orlando* on 20 November 1732; with *Arianna* following on 26 January 1734. A turning point in Handel's career had come about with his first English oratorio, *Esther*, performed on 2 May 1732, at the end of the 1731/2 Italian Opera season. This was followed in the next season, less than a month after the date of our letter, by another new English oratorio, *Deborah* (17 March 1733). But *Deborah* was accompanied by a controversy over higher ticket prices, and meanwhile plans had been set on foot to form a rival company, the Opera of the Nobility; and in June 1733 Handel's star castrato, accompanied by most of his singers, left him to join the new company. Another major event in the London theatrical scene at this time had been the opening of John Rich's theatre at Covent Garden in December 1732, where Handel was to move his company for the 1734/5 season.

137\*

#### LONDON

Transcripts of memorial inscriptions by the herald Ralph Bigland in churches and church yards in London (namely St Pancras, Marylebone, Paddington, St James's Piccadilly, St Giles in the Fields, Chelsea, Camberwell, Fulham, Hampstead, Greenwich, and St George's adjoining the Foundling Hospital), with the nearby counties of Surrey (Ashted, the Beckfords, Ewell, Merton, Wimbledon), and Kent (Lee, Greenwich, Tiston, Charlton), plus Admiral Edward Boscawen's monument at St Michael Penkevil, Cornwall; illustrated by 8 accomplished thumbnail sketches of arms and crests, and with two leaves of pencil notes headed "Pancras Church Yard", evidently kept in situ, bound in at the end; inscribed by the collector Sir Thomas Phillipps with the volume's principal catalogue number "20755 Ph Mss" and "Brockley/ 1993" with additional printed numbers pasted on the detached spine (13521-2-4, 18193), with pencilled shelf-mark on upper cover "B 20 1508"; an index nominorum in another hand bound in at the front, *over 50 pages (main section paginated to p. 54), dust-staining and other minor signs of wear, but overall in sound and attractive condition, marbled wrappers within stone Middle Hill boards, spine detached, small 4to, [c.1774]*

£600 - 800

€740 - 980

FUNERARY INSCRIPTIONS IN LONDON CHURCHES, COLLECTED BY THE HERALD RALPH BIGLAND. Having made his fortune as a cheese broker, Ralph Bigland (1712-1784) devoted himself increasingly to heraldry and antiquarian researches, playing an important reforming role at the College of Arms and appointed successively Bluemantle Pursuivant (1757), Somerset Herald (1759), Norroy King of Arms (1773), Clarenceux King of Arms (1774) and finally Garter King of Arms (1780). His most famous work, the posthumously-published *Historical, Monumental and Genealogical Collections, Relative to the County of Gloucester* (1786-94) draws upon the county's heritage of monumental inscriptions: 'Inevitably, given the scale of the work, there are errors of transcription, but on the whole it is a supremely useful source, and its significance has increased with the years. Many of the inscriptions that Bigland noted down have long ago disappeared through the natural erosion of stone and the deliberate clearance of churchyards. Moreover, the immense growth of interest in genealogy has meant that his Collections are consulted by an ever-increasing number of family historians. Bigland's legacy is, in every sense of the word, monumental' (P. L. Dickinson, *ODNB*). Our volume performs much the same service for London and surrounding counties including districts such as Wimbledon, Greenwich and Lee which can be considered part of greater London. It records some two dozen inscriptions for old St Pancras alone, a church which was pulled down and rebuilt in the mid nineteenth century and its graveyard converted into a park, and nearly as many for Lee Church, then in the Blackheath Hundred, which was demolished in 1813, with the replacement being demolished in its turn in favour of a substitute built on a site nearby in 1839-41.

The volume belonged to Sir Thomas Phillipps and is marked by him as MS 20755; listed in his catalogue as 'Bigland's Original Note Book of his Monumental Inscriptions of Parishes near London. 1st Mary-le bone, & c. sm. 4to. Tone bsd. Ch. S. xviii'. The other Phillipps numbers pasted to the spine refer to earlier catalogue entries for Bigland's Gloucestershire MSS, Nos. 13521, 2 and 4 under the heading 'Bigland MSS. (Brockley.)' (*The Phillipps Manuscripts: Catalogus librorum manuscriptorum in bibliotheca D. Thomae Phillipps, bt., impressum Typis Medio-Montanis, 1837-1871*, with an introduction by A.N.L. Munby, 2001). The MSS derive from J.H. Smyth Pigott of Brockley Hall, Somerset; Brockley Hall sale, English & Son (Bath), 8 Oct. 1849. Towards the end of the volume, Bigland has noted anent the daughter of Captain Timothy Brett and his monument at Greenwich Burial Ground "NB This daughter living at Greenwich unmarried 1774".

138

**LOUIS XIV - NAVAL**

Allegorical design attributed to the *Atelier des vélins du Roi* depicting a ship's prow with elaborate figurehead surmounted by a medal with the legend 'Navigatio instaurata', *gouache and gilt on vellum, smudge to flag at upper right, sheet slightly cockled, image 220 x 175mm.*, [Les Invalides, Paris, late seventeenth or early eighteenth century]

£800 - 1,200

€980 - 1,500

In the 1660s, Louis XIV ordered the foundation of an academy which would promote the King's glory through various forms of propaganda. The *Petite Académie* devised emblems, mottoes, insignias and devices, which were incorporated into medals, prints, tapestries, and - as in the present example - paintings on vellum. Often these took the form of botanical or zoological illustrations, but the *Atelier des vélins du Roi* also collaborated with the *Académie des Inscriptions et Belles Lettres* to produce allegorical works uniting images and text. The vellum, once finished, was richly framed and presented by the King to the courtiers whom he wanted to honor with testimony of his wisdom. The example here is unusual and was perhaps left incomplete, having no motto or text; the medal depicted appears to have been struck in 1668.

139

**LYON (GEORGE FRANCIS)**

Autograph letter signed ("Geo: F: Lyon"), to [Nicholas] Vansittart, Chancellor of the Exchequer, describing his Atlantic voyage in HM Ship *Hecla*, accompanying Parry on his second expedition in search of the Northwest Passage, and their arrival in the Arctic: "Nothing can be conceived to equal the brilliancy and grandeur of the scene around us, which to my eye, and in the present season of the year, has not any of that gloomy or terrific appearance which I anticipated. I think the still smooth face of a boundless parching desert, and the company of sickly starving companions, far more melancholy than any thing I can picture to myself in the arctic regions"; autograph address panel (partly cut away): "...Vansittart Esq./r/ ...ning Street/ London", with parliamentary privilege 'Free' postmark, 3 pages, paper watermarked 'J Budgen/ 182...', blank area of second leaf cut away, 4to, "HM Ship Hecla -/ June 30th 1821 Amongst the ice/ off Resolution island"

£600 - 800

€740 - 980

'HM SHIP HECLA - JUNE 30TH 1821 AMONGST THE ICE OFF RESOLUTION ISLAND' - a report from the Canadian Arctic at the outset of Parry's second Arctic expedition, sent to the Chancellor of the Exchequer at Downing Street.

This is among the last of the letters sent home from the expedition before it was cut off in the Arctic for two-and-a-half years. That same day, 30 June 1821, Lyon recorded in his journal: 'On this day Mr Scrymgeour, of the Nautilus, dined with us, and received more messages and commissions to our friends at home than he could possibly recollect. Our letters were all written in readiness, and a fair wind, which soon sprung up, hastened his departure. At one o'clock on the morning of the 1st July I took Mr Scrymgeour on board his ship, and returning on board, turned the hands to give him three hearty and very sincere cheers as he disappeared into the fog. I do not recollect that any of our faces appeared very lively during the remainder of this day' (*The Private Journal of Captain G. F. Lyon ... during the recent voyage of discovery under Captain Parry, 1824*, p.6).

Lyon's stated preference for Arctic over desert exploration can be attributed to his experiences of accompanying the ill-fated expedition to Tripoli of 1818-20 led by Keats's admirer Joseph Ritchie; Lyon adopting the alias Said-ben-Abdallah and immersing himself in the language and manners of Arabia. See also the letter by Parry himself from the same expedition, also to Vansittart, in the present sale.

140\*

**MAITLAND (WILLIAM)**

The History of London from its Foundation to the Present Time... continued to the year 1772 by the Rev. John Entick, 2 vol., 131 engraved maps and plates (22 folding, without 'Somerset House' plate called for by Upcott, but with a plate of 'The House of Peers', not called for by Upcott, corner of one torn away with loss to rule border and just touching Ward arms), corner of p.415 in volume 1 torn away with loss of a couple of letters but generally very good internally, contemporary calf-backed marbled boards, rubbed [Upcott 625-633], folio (410 x 255mm.), J. Wilkie, T. Lowndes, 1772

£600 - 800

€740 - 980

Provenance: Elizabeth Berney (died 1839, of Bracon & Ash, Norfolk), bookplate. She was presumably a relative of Rev. Richard Berney (?of Stokesby, Norfolk), listed as a subscriber; J.T. Berney, pencil note "Bought at the Bracon Sale... 1840" on front free endpaper of volume 2.





138

141

#### MALONE (EDMOND)

Autograph letter signed ("Edmond Malone"), to the book collector Isaac Reed, asking if he happens to have an edition of Flecknoe's *Characters* printed in 1658 or any earlier ("...If you have, I shall be much obliged to you for it, for a few minutes..."), and enquiring after the whereabouts of Mr Neve who "Was so obliging as to send me an elegant little volume of Criticism some time ago, which, I believe, has not been published; but not knowing where he lives, I know not how to thank him. Is it in Gray's Inn?..."); autograph address leaf, postmarked, 1 page, wafer-seal and small associated tear where opened, very light dust-staining but in fine fresh and attractive condition, 4to, Queen Anne Street East, 15 May 1789

£400 - 600

€490 - 740

MALONE TO HIS FELLOW SHAKESPEARIAN SCHOLAR ISAAC REED. During the course of 1789, the year our letter was written, Malone made two of his most extraordinary discoveries, that of the office-book of Sir Henry Herbert, master of the Revels, and of Philip Henslowe's theatre diary and account book at Dulwich. The year before had seen publication of his *magnum opus*, the ten-volume *Plays and Poems of William Shakespeare*, including his original and expansive 'Account of the English stage'. He was also at this time helping Boswell with his *Life* of Johnson published in 1791, for which he served 'as midwife to the biography, correcting the manuscript as Boswell wrote it, encouraging him against depression with endless advice, and generally keeping him to the task. It is not improbable that without Malone Boswell would never have written the *Life*' (Peter Martin, *ODNB*).

Isaac Reed, his correspondent, was prominent among those who helped Malone with his work on Shakespeare and the English stage, and was himself responsible for editing the 1785 Johnson and Steevens variorum edition of Shakespeare. After his death, Malone wrote: 'I have been almost daily at a book auction, the library of Mr Reed, the last Shakspearian except myself, where my purse has been drained as usual. But what I have purchased are chiefly books of my own trade. There is hardly a library of this kind now left, except my own and Mr. Bindley's, neither of us having the least desire to succeed the other in this peculiar species of literary wealth' (James Prior, *Life of Edmond Malone*, 1860, p. 293).

It seems that Reed provided answers to both of Malone's questions. Malone's 'Historical Account of the English Stage' draws extensively on the works of Flecknoe – best known as the target of Dryden's satire – specifically on his *Characters* for a note on Joseph Taylor (the actor who took over from Burbage as leading player of the King's Men): 'I find from Fleckno's *Characters* that Taylor died either in the year 1653 or in the following year', his note citing the edition of 1665 ('Historical Account of the Rise and Progress of the English Stage', in *Plays of William Shakespeare*, iii, 1799, p. 277). Coincidentally, in an article printed as this catalogue goes to press, Katherine Duncan-Jones puts forward the suggestion that this same Joseph Taylor could be the 'Jo: Taylor' identified by George Vertue as painter of the Chandos Portrait of Shakespeare, rather than the painter-stainer John Taylor, as hitherto thought; the same article describes Malone as being 'the founding father of rigorous Shakespeare scholarship' ('A Precious Memento', *Times Literary Supplement*, 25 April 2014, pp. 13-15).

Reed clearly also put Malone in contact with the obliging Mr Neve, whom he was to visit the following month: 'Yesterday (June 19) I passed an hour very agreeably in Furnival's Inn with Mr. P. H. Neve, a young gentleman who has lately printed some miscellaneous observations on the English poets, and is much devoted to literary pursuits... He showed me many rare autographs, and a curious memorandum which he found lately in Milton's book in defence of the people of England' ('Maloniana' in Prior's, *Malone*, pp. 395-96).

142\*

#### MARIA THERESA, Empress

Constitutio Criminalis Theresiana oder der Romisch Kaiserl. Zu Hungarn und Boheim a. a. Konigl. Apost. Majestat Maria Theresia Erzherzogin zu Oesterreich, a. a. peinliche Gerichtsordnung, FIRST EDITION, *gothic letter, German text with footnotes in Latin, 4 engraved plates (3 folding), 27 illustrations, occasional light spotting or browning, early twentieth century quarter calf, slightly bumped, varnish, folio (355 x 215mm.)*, Vienna, Johann Thomas Edeln von Trattnern, 1769

£800 - 1,200

€980 - 1,500

Published during the reign of Empress Maria Theresa of the Hapsburg Empire (1717-1780), this work sets out the basis of criminal procedural law in Austria and Bohemia. It also details, with accompanying illustrations, the use of legally sanctioned methods of torture.

Provenance: LA Law Library.

143

#### MILITARY

Collection of autograph letters etc., by Wellington (autograph letter to the Chancellor of the Exchequer, Nicholas Vansittart, from Brussels during the Hundred Days, 9 May 1815); Sir Ralph Abercromby (autograph letter written while serving under the Duke of York in Flanders [during the failed campaign that nevertheless established his reputation as Britain's finest general], discussing troop movements, Helvoet, 2 April 1793); Field Marshal Frederick Duke of York (autograph letter written from Schagen Bruck during the unsuccessful Anglo-Russian invasion of Holland, 30 September 1799, to Lord Auckland, as Postmaster General, assuring him "how perfectly satisfied I am with the Arrangements which You have been so good as to make for the regular conveyance of Letters to and from this Army"); Lord Beresford, Sir Charles Stewart, Sir John Moore (fragment), J.F. Burgoyne, Garnet Wolseley, Evelyn Wood, Lord Methuen, Ian Hamilton, Lord Hopetoun, and others; with letters by colonial governors including Sir George Grey (on his transfer from the Cape to New Zealand)

£400 - 600

€490 - 740

The letter by Frederick, the 'Grand Old' Duke of York, shows that, although he may have been unfitted for command in the field, he understood the importance of regular mail deliveries in maintaining morale: "I am very happy that You have determined to send two Packets per Week, as it will be a great Satisfaction to every Body to hear as frequently as possible from their friends at home". Although his Flanders campaign of 1793 proved a failure, his subordinate, Sir Ralph Abercrombie writes during the campaign (which was in fact to establish his own reputation), to an unnamed peer, relaying the Duke's instructions as regards troop movements and querying: "As I was directed to communicate with your Lordship, and to follow such instructions as I should receive from you, I beg you will direct me in what manner I am to act, and how far I am at Liberty to depart from the strict Letter of my instructions".



142



144

#### 144\* MOORE (THOMAS)

The Ferns of Great Britain and Ireland... edited by John Lindley... Nature-printed by Henry Bradbury, 51 nature-printed plates, all printed in colours by Bradbury & Evans, tissue guards, half-title loose, contemporary green half morocco, rubbed [Nissen BBI 1400; Pritzleu 6405; Stafleu & Cowan 6275], folio, Bradbury and Evans, 1855[-1856]

£2,500 - 3,500

€3,100 - 4,300

Important "first English attempt at applying Nature-Printing to Botanical sciences" (Preface), the author explaining that previously, in order to convey "the necessary accuracy, the art of a Talbot or a Daguerre was insufficient, nor could they be represented pictorially until Nature-Printing was brought to its present state of perfection". The plates were executed by Henry Bradbury (1831-1860), who had learned the process whilst studying under Alois Auer at the Imperial Printing Office in Vienna.

#### 145 NAVAL

Group of autograph letters to William Eden, Lord Auckland, by Sir Sidney Smith (while blockading Flushing and fretting in inaction – "alas! we have *no gun boats* if I had, I certainly would go in to them & make them at least burn their ammunition & expend all their vapouring & champagne spirit in self defence – The Admiralty reason otherwise, treating me as I never was treated before and as no officer should be treated, by the several raps on the knuckles they can give, each time I attempt to go beyond the jog trot of routine", Antelope off Flushing, 27 February 1804); Samuel Viscount Hood (1780); and Earl St Vincent (giving instructions to Auckland, as Postmaster General, regarding the delivery of mail to the Channel Fleet under his command during its close blockade of Brest, Torre Abbey, 29 October 1800); with other items

£400 - 600

€490 - 740

Oct. 14<sup>th</sup>. 1795 Palermo

Dear Sir. This moment I am told that  
 the Cavalier F. sends off a boat for Tunis  
 with letters for you respecting the Rebel Sieges  
 with my hatchet. I did not intend writing  
 to you till I could have answered satisfactorily  
 to the two letters as matters are in a  
 train for entering a peace or truce during  
 the war, it is true that neither the King  
 or myself ought to cover enemies properly  
 but both Sicily Malta & Tunis are at  
 war with them inasmuch as the French  
 have come to take provisions which  
 Sicily sends to succour the Maltese against  
 French Tyranny, be so good with your  
 ability to hope the point I can say nothing  
 general to what you know in your war,  
 =vacant of these letters. I can almost  
 take upon me to say that M. P. majority will  
 in 14 days be in the day after tomorrow

147

146\*

#### NAVAL

Log book of the schooner *John Williams*, J.H. Ridley, commander, sailing from Lisbon to Buenos Aires and from there to the Rio Negro, West Indies and Britain; with verses, prayers, recipes and other matter entered reversed at the end; together with a copy of Ridley's printed treatise, *Losses at Sea: Their Causes, and Means of Prevention* (1854), bearing his presentation inscription and letter of 1873 by him pasted in to Dr Kenealy of Gray's Inn Square ("...I have noticed in the papers the statement about the loss of the 'Bella', which the other side tries to make look impossible..."); and a volume of mainly maritime notes and observations bearing his ownership inscription, *in three volumes, the logbook in original vellum, others in cloth, bindings loose, some leaves removed, paper browned etc., 4to and 8vo*

£600 - 800

€740 - 980

EVIDENCE USED AT THE TRIAL OF THE TICHBORNE CLAIMANT, one of the most famous trials of the nineteenth century and the longest at *nisi prius* on record, the case coming to law in 1871 and being decided against the Tichborne claimant in 1874. The claimant, a butcher calling himself Tomas Castro from Wagga Wagga, Australia (but probably Arthur Orton of Wapping), was laying claim to the baronetcy and fortune of Sir Roger Tichborne who had last been seen alive on a ship called the *Bella* – see Ridley's letter to Kenealy above – which left Rio de Janeiro on 20 April 1854, bound for Kingston, Jamaica, but which was never seen again. Castro claimed that the *Bella* had been overturned during a storm but that he had survived in a lifeboat and had been rescued by a ship bound for Melbourne. In Australia he had worked as a cattle rancher, married, and settled down to life as a butcher. Edward Kenealy, his erratic and flamboyant leading counsel during his trial for perjury, cited *Losses at Sea* in court and called its author, J.H. Ridley, as a witness, as part of his defence of claimant and in order to demonstrate the plausibility of his version of events. The defendant was to receive fourteen years for perjury, and Kenealy disbarred for his unprofessional conduct.



147

**NELSON (HORATIO)**

Autograph letter signed ("Nelson"), to Perkin Magra, HM Consul at Tunis, discussing the seizure by the Bey of Tunis of a vessel, despite its sailing under his safe pass ("...As matters are in a train for restoring a peace or truce during the War, it is time that neither the Bey nor myself ought to Cover Enemy property but both Sicily Malta & Tunis are at War with these miscreants the French. How Cruel to take provisions which Sicily sends to succour the Maltese against French tyranny, be so good with Your ability to urge this point..."); adding that "I can say nothing equal to what You know in your management of these people. I can almost take upon me to say that H.[sicilian] Majesty will in 14 days be in the Bay of Naples and, I hope, on His Throne, he has not a 100 Men in his Kingdom that does not wish it"; in a postscript, Nelson tells Magra that "The Christian army is surrounding Naples in which are only 25000 – French, & the English are in full possession of all the Islands" and that he's sending a letter for the Bey of Tunis ("...open it & read if it proper...") as well as one from Admiral Duckworth and the Duke of Portland, 2 pages, with integral blank, docketed, paper watermarked 'Portal & Col 1795', integral blank with guard and small tear where formerly mounted, folio, Palermo, 14 April 1799

£4,000 - 6,000

€4,900 - 7,400

'TO SUCCOUR THE MALTESE AGAINST FRENCH TYRANNY' – NELSON WRANGLES WITH THE BARBERY CORSAIRS. Napoleon, on his way to Egypt in order to threaten British possessions in India, had taken Malta the year before, the Knights of St John surrendering to him on 12 June 1798. Gozo then rose against the French, declaring itself independent on 28 October, and the Maltese followed suit, with Britain taking Malta into her protection in the names of the Kingdom of Two Sicilies (where Nelson was based following his destruction of Napoleon's fleet at Aboukir Bay on 1 August). Meanwhile, the Czar of Russia had declared himself Master of the Knights of St John and had ambitions to control the island: 'Ball [Nelson's captain conducting the blockade of the French garrison at Valetta] promised Nelson that he would collaborate with the Russians if they appeared, but secretly hoped that Britain would assume ultimate sovereignty, a view widely favoured among the Maltese, but as yet far from the hearts and minds in London... Trying to bring these operations to a fruitful end, Nelson found himself thrown into strange company, and relations with them were not always straightforward. Across the Mediterranean from Malta, but uncomfortably close both to the south and west, situated on the burning shores of North Africa lay three dusty city-states that had become bywords for piracy, slave trading and murder. For centuries the dreaded "Barbary corsairs" had poured from the ports of Algiers, Tunis and Tripoli to scour Christendom. Ostensibly they were client states of the Ottoman Porte, but in truth they had become largely independent Islamic entities, pursuing their own foreign relations through war or diplomacy as they saw fit, and thriving on the proceeds of commerce, plunder and blackmail... Nelson disliked the Barbary states, but with bigger fish to fry he supposed that the best he could do at the moment was to bring them into the anti-French coalition, especially as the Porte itself was an enthusiastic member... Not that the seducing of the North African states was going to be easy. They were notoriously capricious, temperamental and quarrelsome, even with each other... Using Magra, the British consul, the Bey of Tunis had already begun sending Nelson intelligence about the French garrison in Valetta... and on 4 January even declared war on France... A discerning diplomat, Magra saw an opportunity for Nelson to establish a rapport with the bey, and suggested the admiral write to him in a spirit of reciprocity. Consequently on 17 March Lord Nelson praised the bey, pointing out that the French were "the enemies of God and His Holy Prophet" and merited "the vengeance of all true Mussulmen"' (John Sugden, *Nelson: The Sword of Albion*, 2012, pp. 204-7). But it was a long and rugged road that Nelson had to tread: 'in March a corn brig, the *Nostre Signora Della Grazie*, which had been taking provisions to Malta under Neapolitan colours, was brought into Tunis as a prize, even though she had a safe pass from Nelson. Confronted by Magra, the bey drew himself to his full height and declared that the ship's bill of lading had proved her to be a Neapolitan, and as he was at war with Naples the British had no business interfering. However should Lord Nelson wish to issue Tunisian passes to a few victuallers he would oblige... Yet in this case patience and forbearance were rewarded. By May Nelson had paved the way for Ferdinand to send a representative to Tunis to negotiate a truce on behalf of Sicily... These diplomatic successes, almost unknown to Nelson biographers, made a significant difference to Malta and Italy during a particularly stressful period. Relations between Britain and Tunis remained unsteady. Nelson, tired of wrangling, privately resolved to seize the Neapolitan corn brig by force at the first opportunity, while Magra felt so unsafe that he dissuaded his family from coming out to join him in Tunis' (p. 207-8). Our letter is published by Nicolas, *Dispatches and Letters of Lord Nelson*.

148

**NELSON (HORATIO)**

Autograph letter signed ("Nelson & Bronte"), to "My Dear Lord" [William Eden, Lord Auckland], Postmaster General, recommending "My Old Pilot Mr Yawkins" for the command of the newly-established postal cutter from Milford Haven to Ireland ("...I pledge Myself he is in every respect as well qualified for such a Command as any Man in England. I assure You I would not recommend Mr Yawkins if I was not sure of My Man...") and assuring him that "Your Kindness will truly Oblige My Dear Lord Your Most faithful Servant Nelson & Bronte", 1 page, on paper with watermark date of 1796, guard overleaf on stub of integral leaf, pinhole at head and faint stains but overall in fresh and attractive condition, 4to, Merton, 10 July 1802

£3,000 - 4,000

€3,700 - 4,900

Nelson July 10<sup>th</sup> 1802

My Dear Lord - I am informed that  
 there is a new establishment of packets  
 from Liverpool to France & Ireland, I  
 therefore beg leave to recommend to the  
 Postmaster General, my old Pilot Mr.  
 Yawkins, I pledge myself he is in  
 every respect as well qualified for  
 such a command as any man in  
 England. I assure you I would not  
 recommend Mr Yawkins if I was  
 not sure of my man Your kind re-  
 spects truly Observe My Dear Lord  
 Your most faithful servant  
 Nelson J Bronte

148

NELSON PLEADS FOR A POST ON BEHALF OF AN OLD SAILOR. "My Old Pilot Mr Yawkins" had, the year before, acted as Nelson's pilot during what was a daring reconnaissance of the enemy's invasion flotilla at Flushing; pilots of his calibre being hard to find: 'vessels were paralysed by the lack of pilots. Some of the older and better pilots refused to abandon their livelihoods on oyster smacks or fishing boats, and sent their less experienced, and therefore less useful, sons to stand in for them, while others refused to serve in inconvenient situations or indeed anywhere, given the government's rate of pay was less than half a guinea a day. Not a few pilots declared that "scarce any money" could tempt them to face naval discipline. An able and patriotic pilot such as William Yawkins, an old smuggler, was a genuine treasure, for the generality were so self-serving that St Vincent and Trowbridge branded them fifth columnists and swore they would drive them to work' (John Sugden, *Nelson: The Sword of Albion*, 2012, p. 301).

Nelson reported on his expedition with Yawkins to his superior, Earl St Vincent, on 24 August 1801: 'I weighed from the Down; sending, after we were under sail, for old Yawkins, a knowing one. I examined him and some others, separately, respecting Flushing'; the next day telling St Vincent: 'I this morning went on board the King George Hired Cutter, Mr Yawkins, Master, who carried me up the Welling Channel, four or five leagues from our Ships, and near three from the Enemy; the tide running strong up, and the wind falling, it was necessary to get out again. From this distant observation of Captain Gore and myself, with the local knowledge of Mr Yawkins, I believe the Enemy's whole force consisted of a Ship of the Line, Dutch, French Frigate, another small Ship, and two or three Brigs laying close to the town of Flushing' (Nicolas, *Dispatches and Letters*). Yawkins was one of those laid off with the coming of the Peace of Amiens. He clearly enjoyed an intimacy with Nelson and his immediate circle in a way – so typical of Nelson – that transcended barriers of both rank and class, as is shown by the postscript of a letter to Emma of 17 October 1801: 'Yawkins is in great distress: his Cutter is paid off, and he, like many others, very little to live upon. He begs his best respects to Sir William. He breakfasted here this morning. Many very long faces at Peace!' (Nicolas).

Lord Auckland, recipient of this letter, had been appointed Postmaster General by his close friend and political ally Pitt in 1798: neither this nor any other letter to him by Nelson is printed by Nicolas, or in Colin White's *New Letters*.



150

149

#### NIGHTINGALE (FLORENCE)

Autograph letter signed ("Florence Nightingale"), to Mrs Paul ("Dear Madam"), discussing the employment of Ada Bowler ("...I may perhaps ask your leave to see 'Ada' once more for half an hour before she comes to me permanently. But she may consider herself engaged to me. I could however quite well spare her till June 30, or indeed till July 7 which will give her a fortnight's holiday & to put her things in order at her married sister's after she leaves your service. She spoke to me with the greatest feeling of your kindness to her, & especially during her late painful loss..."), 2 pages, with integral blank, on headed paper, light spotting, 8vo, South Street, 10 June 1893

£400 - 500

€490 - 610

150

#### NORTH WEST FRONTIER

HOLMES (RANDOLPH BEZZANT) An album of 48 platinum prints, signed, numbered and mostly captioned in the negative, mounted recto and verso, contemporary presentation inscription on front free endpaper, 44 images 235 x 285mm., others 120 x 290mm., contemporary buckram, oblong folio, [c.1925]

£600 - 800

€740 - 980

Holmes (1888-1973) was a professional photographer based in Peshawar from 1918 to 1947. He lived in the North West Frontier for over 50 years, and travelled extensively throughout northern India and Central Asia, both as a civilian and with numerous military operations.

Comprises: Caravans passing Ali Masjid, Khyber Pass; Gorge at Ali Masjid, Khyber; Tangi Gorge, Khyber; Khyber Pass near Landi Khana; Looking Towards Landi Khana; From Katirkore towards Dakka; Near Landi Katal, Khyber Pass; Kabul River at Nowshera; A Cold and Misty Morning, Peshawar Valley; The Mall, Peshawar; Michnee Road, Peshawar; St John's Church, Peshawar; Silk Market, Peshawar City; Nowshera; The Old Well; Even to this; Attock; Attock Bridge; Poplar Avenue, Srinagar; Jhclum Valley Road; Srinagar City (2); Srinagar (2); Chenar Bagh; Shalimar (2); Nishat; Gulmarg (2); Club and Polo Ground, Gulmarg; Tannin Valley and River; Sind Valley; Harabal Falls; Gungabal and Haramouk; Sonamarg; From the Zoji La towards Baltal, Sind Valley; Liddar Stream; Liddar Valley; On the Ganges at Benares; The Taj Mahal (4).

151

**PARRY (WILLIAM EDWARD)**

Autograph letter signed ("WEParry"), to "Dear Sir", forwarding to him "by my brother officer, Captain Lyon, the accompanying box, containing a few of the productions (such as they are) of these inhospitable regions" which he asks him to give to Miss Vansittart; adding: "I wish it were in my power to offer any less trifling token of the sincerity with which I am, dear Sir, Miss Vansittart's and Your truly obliged and faithful Servant", 1 page, paper watermarked '[R. Bar]nard/ [18]19', guard on verso, 8vo, "I.d of Igloolik/ August 5th 1823"

£800 - 1,200

€980 - 1,500

'THESE INHOSPITABLE REGIONS' – PARRY FROM HIS ARCTIC QUARTERS AT IGLOOLIK ISLAND, writing home care of his second-in-command Commander George F. Lyon. This letter was written after Parry in the *Fury*, accompanied by Lyon in the *Hecla*, had spent over two years in the Arctic searching for the Northwest passage. They had been wintering at Igloolik (lat. 69°21' N, long. 81°44' W) since October 1822 and were the first Europeans that the local Eskimos (Inuit) had encountered, each taking considerable delight in the other's company during the long winter months. By August however signs of the scurvy were breaking out among Parry's men and it was decided to return home before another winter set in.

Considerable problems were caused by the persistence of the ice, and Parry's ships were not able to escape from their winter moorings until 9 August. On 4 August Parry had found it necessary to order his men to cut a passage out to sea 'notwithstanding', as he put it in his journal, 'the apparent hopelessness of sawing our way through four or five miles of ice'. On Tuesday 5 August 1823, the day he wrote our letter, they managed to cut their way through a further 350 yards of ice 'though not without excessive fatigue and constant wet to the men, several of whom fell into the water by the ice breaking under them'.

His journal entry for that day goes on to record: 'On the 5th, the register-thermometer, which had been placed in the ground in the winter, was taken up, though, to our astonishment, the ground above and about it had become nearly as hard and compactly frozen as when we dug the hole to put it down. How this came about we were quite at a loss to determine; for the earth had been thrown in quite loosely, whereas its present consolidated state implied its having been thoroughly thawed and frozen again. It occupied two men ten days to extricate it, which, as they approached the thermometer, was done by a chisel and mallet to avoid injury by jarring. This, however, was not sufficient to prevent mischief, the instrument being so identified with the frozen earth, as to render it impossible to strike the ground near it without communicating the shock to the tubes, two of which were in consequence found to be broken. Thus ended our experiment for ascertaining the temperature of the earth during the winter; an experiment which it would seem, from this attempt, scarcely practicable to make in any satisfactory manner without some apparatus constructed expressly for the purpose' (*Journal of a Second Voyage for the Discovery of a North-Nest Passage from the Atlantic to the Pacific*, 1824, pp. 469-70). Our letter indicates that Parry feared that he would not be able to free his ship from the ice and that Lyon might have to sail home alone; but in the event both ships were able to return together and made in back to England that October.

The recipient of this note appears to be Nicholas Vansittart, who had recently resigned as Chancellor of the Exchequer and been created Baron Bexley that March (a promotion of which Parry, writing from the Arctic, would have been unaware). Parry named Vansittart Island in the Foxe Basin in his honour. Although Vansittart had been married to Catherine Isabella Eden, Lord Auckland's daughter, she had died in 1810 and they had no children. The Miss Vansittart referred to in our letter appears to be his sister Sophia, who died in 1836; and whose name is coupled with his on several subscription lists of the period and who clearly shared his philanthropic interests. (For the tangled skein of the Vansittart family and its off-shoots – Nicholas's brother also married an Eden girl – see *Miss Eden's Letters*, edited by Violet Dickinson, 1919, and other works).

Of the dozen or so letters by Parry recorded in *ABPC* as having been offered for sale, none are dated from the Arctic itself; indeed any letter written from the Arctic at this date is a rarity. See also the letter by Lyon, also to Vansittart, in the present sale.





151



152

152\*

PAXTON (JOSEPH)

Paxton's Magazine of Botany, vol. 1-13, and 15-16 (of 16), FIRST EDITION, 672 hand-coloured engraved plates (several double-page, with tissue guards, generally very clean), 2 uncoloured plates, numerous illustrations, contemporary maroon half morocco, rubbed, loss to lower part of one spine, g.e. [Nissen BBI 2351; Great Flower Books, p.85; Stafleu TL2 7544], 8vo, Orr and Smith, 1834-1849, sold as a periodical not subject to return

£1,500 - 2,000

€1,800 - 2,500

for copies, explanations or anecdotes: but I shall acknowledge my great obligations to you and my other friends beyond the Tweed, with proper gratitude in the general preface to the whole Work: and hope you will have no objection to my there mentioning your name, along with that of Sir David Dalrymple, and other kind contributors to the Collection.

I shall always thankfully receive any additional pieces: I need not observe that the sooner I receive them, the more it will be in power to dispose them in my 3<sup>d</sup> Vol. to advantage. I remain

Dear Sir

Your most obliged

and very faithful Servant

Thos. Percy.

Easton Maudit

Feb. 28. 1764.

P.S. You will be glad to hear that two moderate Vol.<sup>s</sup> of Mr. Shenstone's remains are almost printed off.

153

153

PERCY (THOMAS)

Autograph letter signed ("Thos: Percy"), to "Dear Sir" [the Scottish bibliographer and antiquary, George Paton], giving him the latest news of how publication of *Reliques of Ancient English Poetry* is progressing: "Our old ballads now hasten towards a conclusion: the publication will consist of 3 Vol.s and we are now into 3.d of which five sheets are printed off. Each vol. will consist of about 23 sheets: which is nearly the size of Dodsley's Miscellanies. I think to inscribe the work *To the memory of our ever-honoured friend Mr Shenstone*: It was at his earnest desire I engaged in it: I should have dedicated it to him, had he been living: and therefore I shall consecrate it to his memory, now he is dead./ Inclosed I send the 4 first sheets as a specimen of the 3.d Volume. You know to whom I am obliged for the song of *the Jews Daughter*: your name is not mentioned in the preface to the song, as I thought it would be a piece of impertinence to point out too particularly at every turn, to whom I am indebted for/ for copies, explanations or anecdotes: but I shall acknowledge my great obligations to you and my other friends beyond the *Tweed*, with proper gratitude in the general preface to the whole Work: and hope you will have no objection to my there mentioning your name, along with that of Sir David Dalrymple, and other kind contributors to the Collection./ I shall always thankfully receive any additional pieces: I need not observe that the sooner I receive them, the more it will be in power to dispose them in my 3.d Vol, to advantage"; he starts the letter by thanking him for an extract from Mackenzie's *Lives*, and ends it with a postscript announcing that two "moderate" 8vo volumes of Shenstone's remains "are almost printed off", 2 pages, guard at left-hand edge, some light dust-staining and creasing, but overall in good and attractive condition, 4to, Easton Maudit, 28 February 1764

£1,000 - 1,500

€1,200 - 1,800

'OUR OLD BALLADS HASTEN TOWARDS A CONCLUSION' – PERCY PUBLISHES THE *RELIQUES OF ANCIENT ENGLISH POETRY*. The *Reliques of Ancient English Poetry: Consisting of Old Heroic Ballads, Songs, and Other Pieces of Our Earlier Poets* was to appear the following year, issued in three volumes by Robert and James Dodsley.

The book is generally considered a landmark in European literature and has long been recognized as 'a seminal work of English Romanticism' (Nick Groom, introduction to the Dover facsimile of Wheatley's edition, 1966, p. 1). Although Percy's editorial methods might fall far short of modern scholarly norms and although he ignored their musical context and links with the oral tradition, he did at least, as Roy Palmer puts it, take ballads seriously, annotating them with great care: 'a scholar in the late twentieth century made this assessment: "Percy's work was brilliant and blundering, inspiring both the interest and standards which were later to condemn it. It was, however, a noble experiment and one as remarkable for its failures as for its triumphs" ... Most of Percy's contemporaries welcomed the *Reliques* as a powerful blast of fresh air. "Poetry has been absolutely redeemed by it", wrote Wordsworth... Several generations of poets felt its influence: Blake, Coleridge, Keats, Rossetti, Morris, Swinburne, and many lesser lights. Scott, both as novelist and ballad-editor, owed a debt to the book, as did figures such as Bürger, Herder, and the Grimm brothers in Germany, and by extension European Romanticism in general' (ODNB).

As our letter shows, Percy had intended to dedicate it to the poet William Shenstone, who had greatly helped him in its early stages; but late in the day offered it instead to his putative relation Elizabeth Percy, Countess (later Duchess) of Northumberland: 'When she accepted, Johnson, swallowing his dislike of patrons, agreed to Percy's request that he write a (suitably grovelling) dedication. Percy then went through the whole text again to ensure that the countess's sensibilities could not possibly be offended, excising and bowdlerizing as he did so. In addition the planned volume 3 was brought forward to be volume 1 so as to give prominence to ballads on the Northumberland Percys' (Palmer).

The reference to 'The Jew's Daughter' identifies the recipient as George Paton, the Edinburgh-based bibliographer and antiquary: the manuscript of this ballad, in Paton's hand, along with letters by him to Percy of 1769-72, are among the Percy Papers at Harvard (Harvard bMS Eng. 893 (124 A-D); see Margaret M. Smith, *Index of English Literary Manuscripts*, III, pt. 2, 1989, PeT 145, p. 284). See also *The Correspondence of Thomas Percy and George Paton*, edited by A.F. Falconer (1961), Volume VI of *The Percy Letters*, David Nichol Smith and Cleanth Brooks, general editors.

Percy subtitles 'The Jew's Daughter' as 'A Scottish Ballad' and in his note states that it is based on 'the supposed practice of the Jews crucifying or otherwise murdering Christian children, out of hatred to the religion of their parents', adding that it is 'a practice which hath been always alleged in excuse for the cruelties exercised upon that wretched people, but which probably never happened in a single instance' and described as 'Printed from a MS. copy sent from Scotland' (Vol. I, p. 32).

No manuscript or letter by Percy is listed by ABPC as having been sold at auction since 1992.

## 154

### PERCY'S RELIQUES – 'EDWARD EDWARD'

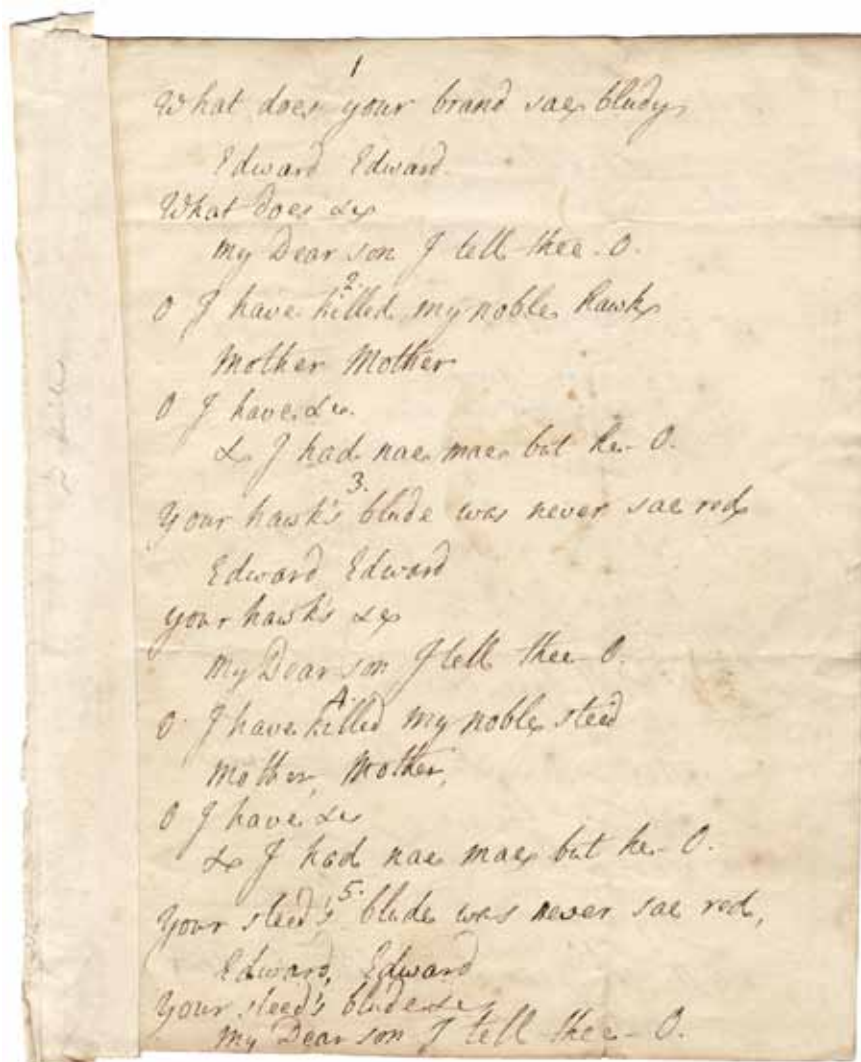
Manuscript, docketed "20 Aug. 1763/ Sent a Copy of this to Mr Percy", of the ballad 'Edward Edward' (reverse-docketed thus), comprising fourteen quatrains beginning: "1/ What does your brand sae bludy/ Edward Edward./ What does &c/ My Dear son I tell thee, O./ O I have killed my noble hawk/ Mother Mother..." and ending "...14/ The curse of hell I leave to thee/ Mother, Mother/The curse &c/ Sic counsels ye gae me – O.", 3 pages on a single bifolium, originally folded into a packet, light dust-staining on the reverse of second leaf, presumably where exposed during delivery, guard at left-hand edge, some very light foxing, but overall in good condition, 4to, 1763

£2,000 - 3,000

€2,500 - 3,700

'THE CURSE OF HELL I LEAVE TO THEE, MOTHER, MOTHER' – THE LONG-LOST UR-MANUSCRIPT OF THE MURDER BALLAD, 'EDWARD EDWARD', one which is world-famous and has in its various forms (of which this is the earliest known) been set to music by Schubert, Brahms (twice), Tchaikovsky, Ivor Gurney and others; and in our own day by Steeleye Span and numerous folk and rock performers.

In our version of the ballad, the mother questions her son about the blood on his sword. He tells her that it comes from his hawk. But that does not convince her. So he says it comes from his horse. But that does not convince her. So he confesses to murdering his father. Asked what penance he will do, he says he will go to sea. And what will he do with his towers and hall? Let them stand down till they fall. What will he leave to his wife and children? They can make their own way. And what will he leave his mother? He leaves her with the curse of hell for the councils she gave him. In other variants it is his brother that he has killed.



154

The authenticity or otherwise of Percy's version of the ballad had often been queried and hotly debated (with Oedipus and Freud thrown into the mix). But his is the earliest version that has so far been recorded and is the version that has been most widely disseminated. Percy tells us that he got the ballad from Sir David Dalrymple, Lord Hailes, the noted Scottish judge and man of letters. But the manuscript that Dalrymple submitted to him has – until now – been untraced: it is not listed by Margaret M. Smith, 'Thomas Percy', *Index of English Literary Manuscripts*, III, pt. 2 (1989). Our manuscript is inscribed upon the collector's guard in pencil – in what appears to be handwriting of the first half of the nineteenth century – "Ld Hailes". Whether or not the manuscript is in Dalrymple's hand will be easy enough to determine by those with leisure and means to do so, and without a printer's devil at their elbow; there are numerous letters in his hand in the National Library of Scotland and British Library. Judging from the imperfect facsimile supplied by Netherclift, we would say that it is not; and judging from the positioning of the docket ("20 Aug. 1763/ Sent a Copy of this to Mr Percy") which, when originally folded, would be on the outside of the packet, we suspect that the poem was sent to Dalrymple, and then copied out and sent on by him to Percy. The clear implication of the docket's phrasing is that this is the original as received by Dalrymple; the docket does not say – "a copy of what I sent to Percy".

Whatever its status, one indubitable fact remains. Our manuscript is very different from Percy's version. He is known to have doctored the material he received. But in this case – unless Dalrymple thought fit to do this before sending it on, which is of itself improbable and for which there is no evidence – Percy has rewritten it with faux Scotch orthography to an extent that would make even a W.H. McCreland blush. Here again is Dalrymple's first stanza: "What does your brand sae bludy/ Edward Edward./ What does &c/ My Dear son I tell thee. O./ O I have killed my noble hawk/ Mother Mother"; and this is how Percy prints it: 'Quhy dois zour brand sae drap wi' bluid,/ Edward, Edward?/ Quhy dois zour brand sae drap wi' bluid?/ And quhy sae sad gang zee, O?/ O, I hae killed my hauke sae guid,/ Mither, mither' (*Reliques of Ancient English Poetry*, 1765, Vol. I, pp. 53-6).



## PITT (WILLIAM)

Two autograph letters signed ("W Pitt" and "WP"), to "My dear Lord" [Auckland]; in the first, written from Downing Street on Sunday 18 December 1796, he explains that he is trying to wrap up business "before my holidays can begin" and discusses, *inter alia*, the Poor Bill and the general press of business ("...The different points of Business, and the Number of Persons to be seen, have not allowed me to stir from hence for more than an hour except to the House of Commons, and I am still doomed to something like the same Penance for the greatest part of another Week. I must therefore endeavor to settle the Bill as well as I can, under the Interruptions which are unavoidable here..."); he also discusses the news "thro' Paris from Italy" and concludes that "Every Thing at home and abroad seems likely to close the Year well"; ending his letter: "I hope most if not all our Bills will be disposed of by Friday, after which I flatter myself I shall have some Time for Hollwood [Pitt's country seat], and its Neighbourhood. If you have no particular Engagement, I shall be very glad if you will allow me to invite myself to your Fire Side on Christmas Day"; in the second letter, written from Downing Street on "Friday" (i.e. 23 December) "5 PM", he tells "My Dear Lord" that "My Brother's Arrival, added to a good deal of Business makes me give up the Idea of Hollwood for the next day or two" but invites Auckland to Downing Street instead ("...I hope however to find several hours here for digesting our Irish Plan, and as I have desired Lord Castlereagh and Cooke to be here at ½ past Eleven tomorrow, I shall be very glad if you can without Inconvenience direct your Horses heads towards London instead of Hollwood, after breakfast tomorrow", *the first 4 pages, 4to, the second attached by guard to the first, 2 pages, 8vo*, Downing Street, 18 December 1796 and [23 December 1796])

£600 - 800

€740 - 980

'IF YOU WILL ALLOW ME TO INVITE MYSELF TO YOUR FIRE SIDE ON CHRISTMAS DAY' – WILLIAM PITT TO ELEANOR EDEN'S FATHER. This seemingly hitherto unknown pair of letters are precursors to the mystifying letter Pitt was to write Auckland a few weeks later, on 20 January 1797, in which he was to break off what amounted to a tacit engagement to Auckland's daughter Eleanor; a summary of the episode being provided by his recent biographer, John Ehrman: '[Pitt's] lack of interest in women had been taken for granted since he first came to office, and remained a target, wearisomely familiar by now, of allusions and jokes... Among the politicians and officials with houses in easy reach of London was Lord Auckland, based on Eden Farm at Beckenham since retiring from his Embassy at The Hague in 1793. This was less than five miles from Holwood, and he was not a man to waste propinquity, or be backwards with advice on public affairs. Able, experienced, insatiably ambitious, politically unreliable, rather short of money – he ended with fourteen children – he did not neglect the Minister; and Pitt, generally disposed to make the best of those whom fortune brought within his habits of life, and to consult expert views and aid, often called upon his neighbour. Among Auckland's many daughters the eldest was Eleanor, aged nineteen in 1796. Tall and fair, and by all accounts beautiful, lively and intelligent, it was observed that Pitt enjoyed her company; and she, doubtless flattered, seemed – at least according to her father – to respond. By the turn of the year gossip was rising. There had already been paragraphs in the newspapers, more appeared now, and the Aucklands were contentedly discounting the rumours to their friends... At some point, in the last days of December 1796 or the first week of the new year, Pitt seems to have spent much time with the family. He was back in London thereafter; but on 20 January he sent a letter. It seemed, quite unexpectedly, to spell the end of hopes' (*The Younger Pitt: The Consuming Struggle*, 1996, pp. 69-70; for transcripts of the drafts of Pitt's letters, now in the British Library, and further discussion of the affair, see the blogs 'Pitt in Love' and 'Pitt & Eleanor Eden', on *The Private Life of William Pitt* website). In the letter of 20 January, Pitt regrets not being able to spend more time at Beckenham and alludes to the 'very real attachment' he had formed to Auckland's family, and 'of much more than attachment towards one whom I need not name' and says that he is certain that 'whoever may have the good fortune to be united to her is destined to more than his share of human happiness'; but that he has to reproach himself 'for having ever indulged the idea on my own part' and that he is 'compelled to say that I find the obstacles to it decisive and insurmountable'. Auckland of course tried to find out what was wrong and urged Pitt to talk it through with him but, as Ehrman puts it, this effort met with a firm repulse.

These letters throw new light on the far from straightforward chronology of the episode (for further details of which, see Ehrman, *op. cit.*, p. 70, fn. 5). Pitt's protestations that work kept him tied to Downing Street were not hollow, for his conduct of the war with France was facing a crisis at this time, quite apart from considerations such as the Poor Bill (which was to meet with a howl of protest from Jeremy Bentham). Nevertheless, without speculating as to motive, the theme underlying our pair of letters – of intimacy invited and then rejected – might well reveal a pattern of behaviour; namely, that of Pitt's inviting himself to stay for Christmas, when of course he would be in Eleanor's company at her father's fireside at this most special and celebratory of seasons, and then shying away at the last moment. Were this a fictional narrative, the reader would have been put on alert.



156

156•

# PLAYFORD (WILLIAM)

The Dancing-Master: Or, Directions for Dancing, Country Dances, with the Figure and Tunes to each Dance. The Fifth Edition, with Additions, *title with fine large engraved vignette by W. Hollar (showing a winged putto plucking a cittern before a crowded court), type-set musical notation throughout, choreographical symbols, a little very light browning and soiling, some restoration to title-page (lower right hand corner and last part of imprint supplied in facsimile), B6 with small hole affecting 2 or 3 letters, front free endpaper with presentation inscription ("David Laing Esq... from Wm Chapell/ July 1857") and signature of "D[avid].Laing"), nineteenth century morocco, sides with double gilt ruled border, inner gilt dentelles, g.e., front hinge split [Wing P2471; Dean-Smith, 'Playford's English Dancing Master 1651. A Facsimile Reprint', 1957, p.xxiii], oblong 12mo (94 x 187mm.), W. Godbid, and are to be sold by John Playford at his Shop in the Temple, 1675*

£8,000 - 12,000

€9,800 - 15,000

EXTREMELY RARE SEVENTEENTH CENTURY EDITION OF PLAYFORD'S COUNTRY DANCE MANUAL: OWNED BY WILLIAM CHAPPELL, DAVID LAING AND BEATRICE HARRISON.

John Playford first published the work as *The English Dancing Master* in 1651, designing it to fit into the pochette of the dancing master's cloak, and allow him freedom of movement and an opportunity for concealment if necessary. It was the first printing of English country dance tunes and went through many editions up to 1728, each one having new tunes and dances added and supplying "the source of much national English melody" (Groves, quoting Cecil Sharp).

The titles include 'Have at thy Coat old Woman', 'Goddesses', 'Cuckolds all a Row', 'Graves-Inn Mask, or Mad Tom', 'Jog on my Honey', 'Lord Canarvans Jigg', 'The New Bo-Peep or Pickadilla', 'The Spanish Jepsie', 'Thomas you Cannot', 'The Lord Chamberlins Delight', 'Catching of Fleas', 'The New Conceit or The Sparaguss Garden', 'Buckingham-House, or Chelsey-Reach', and 'Ten Pound Lass'. A complete list of the dances in each edition can be found at *The Dancing Master, 1651-1728: An Illustrated Compendium By Robert M. Keller* (online resource: [www.izaak.unh.edu/nhltmd/indexes/dancingmaster](http://www.izaak.unh.edu/nhltmd/indexes/dancingmaster)).

All early editions are extremely scarce, the first three having been issued during the Commonwealth. In fact only one copy of any pre-1700 edition is listed in auction records, an incomplete third edition which sold for £9,000 in 2003 (lacking the engraved title-page and three other leaves). In 1957, Margaret Dean-Smith had noted that "only one copy of the second edition can be traced changing hands in the last century [and] only two of the third and fourth". The earliest edition found in the Library of Congress is a copy of the ninth of 1698, and of this fifth edition, ESTC records five copies.

Provenance: William Chappell (1809–1888, partner in the London musical firm of Chappell & Co., writer on English ballads and dance tunes, editor of *Popular Music of the Olden Time* in 1855), inscription dated July 1858 presenting the volume to David Laing (1793-1878, Scottish antiquary and librarian of the Signet Library); with the latter's signature and a later pencil note stating "This copy sold in Laing's Sale 9th Dec. 1879"; R.F.B. Hodgkinson, early twentieth century bookplate; Beatrice Harrison (1892-1965, leading cellist of her generation, friend and performer of works by Delius and Elgar, known popularly for her BBC 'Nightingale' recordings); bequeathed by her family to the current owner.



157

157

**POLAND and LITHUANIA - PHOTOGRAPHY**

**BUŁHAK (JAN)** A collection of 32 photographs mostly of Wilno/Vilnius, warm-toned *platinum prints*, mounted, photographer's blindstamp on prints and mounts, and inkstamps on verso, loose as issued in photographer-publisher's cloth portfolio, mark to upper cover, images 160 x 100mm., [1920s]

£600 - 800

€740 - 980

Jan Bułhak (1876–1950) took up photography around 1905, and opened his own studio in Vilnius in 1912. By 1915, he was publishing albums, of which the present lot is an example. Bułhak's style is at once pictorialist and modernist, wavering between hazy views and striking geometry, guided by the then innovative 35mm film format. The images are mostly of architectural and ecclesiastical subjects around Vilnius, but also include five simply captioned "Litwa" (i.e. Lithuania), and two of military men.

158

**POLITICS, LAW and ROYALTY**

Collection of autograph letters etc., by Princess Amelia, youngest and favourite daughter of George III (to "My Lord" [John Moore, Archbishop of Canterbury], a touching letter of thanks for his kindness to her "on the late occasion" [presumably her instruction and confirmation by the Archbishop on 24 December 1799]: "Whenever I think of those few days You were at Windsor it gives Me great pleasure. They were very *Awfull* to Me but I have found great comfort from them – much of which I attribute to You Kind Manner at that time", Queen's House, 19 February 1800), W.E. Gladstone (a long and important letter of 1836 discussing the scheme of national education in Ireland), Lazare Carnot (document signed as minister of war during the Revolution), Giuseppe Garibaldi (letter signed), John Taylor Coleridge and others of his circle, Samuel Romilly, Lord Salisbury (group), Robert Peel and other Victorian ministers and others

£600 - 800

€740 - 980

## PRIESTLEY (JOSEPH)

Autograph letter signed ("J Priestley"), to "Dear Sir" [William Eden], passing on intelligence from America: "I think it right to acquaint you, that I have lately seen a genuine letter from a very respectable person in Boston, in which the state of America is represented in a very different light from what many of us have imagined it to stand in. By a late valuation of their property (at least in Massachusetts, [sic]) it appears that, notwithstanding the depreciation of their currency, they are much richer, and better able to continue the war, than they were at the beginning, or have been in any period since: that, were it not the interest of too many to prolong the war, they would have cleared the country of our troops before this time. To rouse them to this, nothing is wanting but something on the part of our army that shall generally alarm the country, for the depredations they now and then make by surprizes make no great noise there, notwithstanding the figure these things make in our gazettes. The Congress has the confidence of the people as much as ever, and there is no division among them on the subject of independency, or fidelity to their allies"; as to his own work and political activity, he tells Eden that "No man can have less to do with politics than myself. I have not written a line since the beginning of hostilities, and at present I am as intent as ever on my philosophical pursuits, and hope to continue them [until] the French break into my laboratory, which I hope they will not do this summer; for I have many processes of considerable consequence depending. My anxiety about the state of things would avail nothing, and I must share the fate of my neighbours whatever it is"; the first part of the letter pleads on behalf of Dr Frampton for moneys due to him [see *Memoirs of Dr Priestley*, 1809, p. 69], 4 pages, guard with some paper-overlay and glue-staining on last page, a few fox-marks, but otherwise in good and attractive condition, 4to, Calne, 31 August 1779

£2,000 - 3,000

€2,500 - 3,700

'CONGRESS HAS THE CONFIDENCE OF THE PEOPLE' – JOSEPH PRIESTLEY PREDICTS AMERICAN VICTORY, AND VOWS TO CONTINUE HIS SCIENTIFIC RESEARCHES UNTIL 'THE FRENCH BREAK INTO MY LABORATORY'. Priestley was at this time working for the man who would, when he became Prime Minister three years later, acknowledge the independence of the United States of America, serving as Lord Shelburne's librarian and archivist and tutor to his children, with a laboratory installed at his country seat of Bowood. William Eden, the man to whom he is writing, was the current Prime Minister Lord North's man of business and go-between and shared his patron's views on the stern measures needed to bring the colonists back into line; so Priestley's news of their economic resilience cannot have been welcome.

Some years earlier, it had been Eden who offered Priestley a post on the second voyage of Captain Cook (news of whose death was to reach England that January). In 1788, when France joined the war on the side of the colonists, Lord North had sent Eden to Shelburne with an invitation to join the administration in such an hour of national crisis, an offer Shelburne spurned; and to this end Eden had in the first instance approached Priestley. And in the following February of 1779 Eden had approached George III with the request that Priestley be allowed use of the Royal Library; the King granted Priestley the request, as a man of science, but nevertheless deprecated his association with Shelburne: 'I am sorry Mr Eden has any intimacy with that Doctor as I am not over fond of those who frequent any Disciples or companions of the Jesuit in Berkeley Square' (Robert E. Schofield, *The Enlightened Joseph Priestley*, 2004, p. 21).

Priestley's years with Shelburne were among his most productive in terms of his scientific work: 'The papers, and the volumes of experiments and observations – *Experiments and Observations on Different Kinds of Air* (1774, 1775, 1777) and *Experiments and Observations Relating to Various Branches of Natural Philosophy* (1779) – were eagerly awaited for their new discoveries and new techniques. In them, he announced his discovery of ammonia gas, nitrous oxide, nitrogen dioxide, sulphur dioxide, and, most important, of oxygen. The latter, for which he is most famous, was first mentioned in *Transactions* letters (1775) and was described in detail in the book of that year. He also wrote a vigorous defence [against] a charge of scientific plagiarism and expanded his pneumatic studies beyond chemistry into investigations of heat expansion, indices of refraction, and sound transmission of gases and continued his study of photosynthesis' (Robert E. Schofield, *ODNB*).



Dear Sir

I trouble you once more, but certainly  
for the last time, on the account of our friend  
J<sup>r</sup> Hampton, who has been kept in a state of  
torment, between hope and fear, these six months;  
nor do I see any prospect of his being released,  
unless the ladies of the Suffolk family can be  
interested in his favour.

It is thought that about 500, with per-  
dant management, might go so far in compound-  
ing his debts, so that he might be made easy,  
and Lord Shelburne says, if that sum could  
be advanced, he would be security for the repay-  
ment of it, at the rate of 200 per Ann as long  
as the J<sup>r</sup> bills; and if he could be made easy  
in his mind, I think his life a good one for a  
longer period than would be necessary to repay  
it. I know I need say nothing to interest

159

160

REYNOLDS (JOSHUA)

Autograph letter signed ("Joshua Reynold[s]"), [to William Eden], expressing shock at news of the death of the minister responsible for foreign affairs, Lord Suffolk ("...I never conceived he was dangerously ill, I had not the honour of being long acquainted with Lord Suffolk but what I did know of him makes me feel his loss more than I could have imagined...") and promising to furnish a replica of his portrait ("...In regard to the portrait I will take care that you shall have as exact a Copy as can be made..."), 1 page, small tear at lower right-hand corner affecting last letter of signature, guard at left-hand edge, 4to, Leicester Fields, 7 March 1779

£400 - 600

€490 - 740

The Earl of Suffolk, not then yet forty, had died that same day. He had been serving Lord North as Northern Secretary, precursor of the post of Foreign Secretary, with Eden as his Under-Secretary. On the outbreak of war with America in 1775 he had taken a particularly hard stance against the colonists and proposed they be brought to heel with the aid of 20,000 Russian mercenaries, telling Eden that they would be 'charming visitors at New York, and [would] civilize that part of America wonderfully' (quoted by Peter D. G. Thomas, *ODNB*). (Catherine the Great however did not think that this would be such a good idea and refused to countenance the scheme). Reynolds had painted Suffolk's portrait in 1778; a replica executed in 1780, possibly the one referred to in our letter, is reproduced in the *ODNB* and was sold recently at Sotheby's.

**RICHARD II**

Letters Patent in the King's name (commencing "Ricardus dei gratia Rex Anglie ..."), to Roger Sapurton, alias Saperton, Custodian of the King's Palace of Westminster, granting him a pardon for all past offences and all future ones excepting murder and rape, and specifically for his part in the insurrection of Thomas Duke of Gloucester and Richard Earl of Arundel in 1387: "Richard by the grace of God, King of England and France, and Lord of Ireland, to all his bailiffs and faithful subjects, to whom these present letters shall come greeting. Know that of our special grace we have pardoned and remitted to Roger Sapurton, late Keeper of our Palace of Westminster, and of our Prison of the Fleet, otherwise called Roger Saperton, late Keeper of the said prison, all manner of escapes of felons, goods of felons and fugitives, fines, amercements, issues, forfeitures, adjudged, or determined, transgressions, negligencies, misprisons, ignorances, &c., and all other things done within the realm of England. . . . And further since at our Parliament held at Westminster the first day of October, in the tenth year of our reign : Thomas, late Duke of Gloucester, and Richard, late Earl of Arundel assuming to themselves royal power, caused to be issued a certain Commission under our great Seal, directed to themselves and others in their service, for taking the government of us and our kingdom, and have employed the said commission for seizing on the kingly jurisdiction for themselves, which commission was prejudicial and derogatory to us and our crown, and an usurpation of our royal and kingly power: and by this the aforesaid Duke and Earl, continuing their evil purpose and royal power, by virtue of the said commission have drawn to themselves Thomas, Earl of Warwick and these three together, with a high hand in martial array,"; endorsed: "Enrolled in the memoranda of the Treasury among the records of Michaelmas Term, 13 Ric. II., after the Conquest on behalf of the King, in a suit concerning John Malvernes"; signed "Ragenhill" at the end and with contemporary formal docket where folded for filing; bound in attractive early nineteenth century mottled calf gilt, *on one sheet of vellum, some slight dust-staining and later fold at centre, but overall in clean, fresh and attractive condition, upper cover of binding becoming detached, 220 x 380mm.*, Westminster, 12 June 1398

£3,000 - 4,000

€3,700 - 4,900

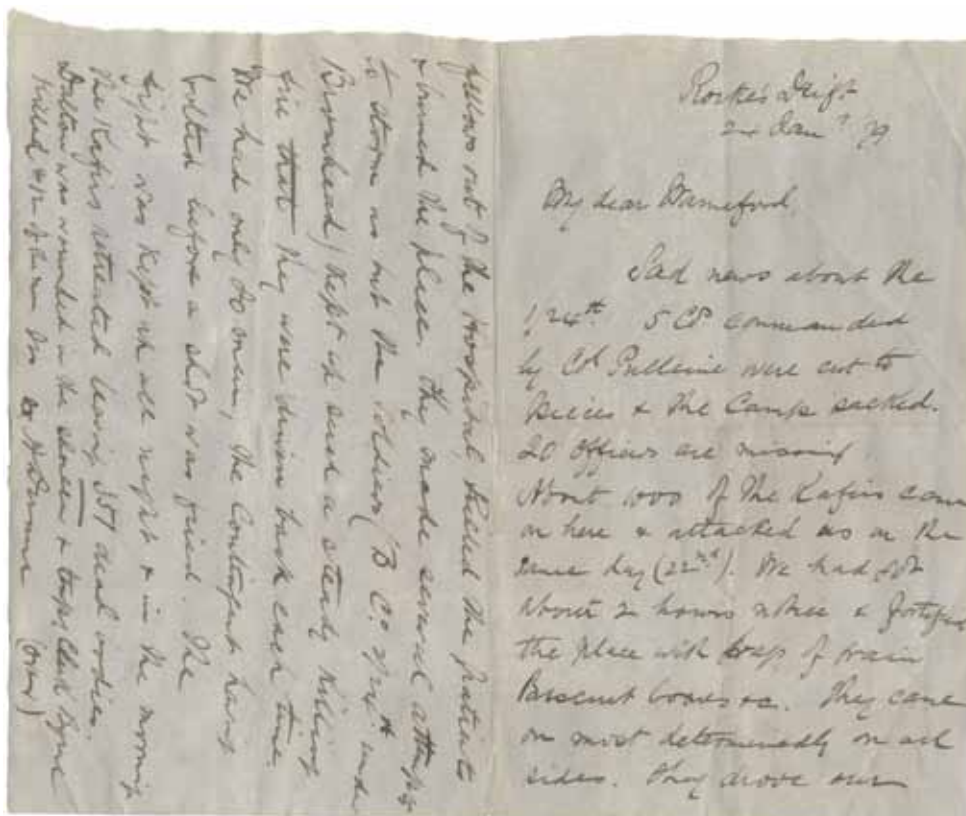
'THOMAS, LATE DUKE OF GLOUCESTER, AND RICHARD, LATE EARL OF ARUNDEL ASSUMING TO THEMSELVES ROYAL POWER' – RICHARD II VAUNTS THE TRIUMPH OF HIS KINGSHIP, in a pardon issued to the Keeper of the Palace of Westminster three months before the banishment of Bolingbroke and a little over a year before his own deposition (his murder following a few months later, probably on 14 February 1400). At the time this pardon was issued, Richard was, it seemed, secure in his power. The three Lords Appellant, whose uprising is specifically cited in our document, were the King's uncle, the Duke of Gloucester, and the Earls of Arundel and Warwick: they, joined by Bolingbroke, had lodged their appeal against the King's favourites in 1387. The King had arrested the three without warning in July 1397, Arundel being executed, his uncle Gloucester murdered and Warwick exiled; and the period styled as his tyranny began. Our document was issued the following June. Only three months later Mowbray and Bolingbroke were to have their dispute and be banished – which, of course, is the starting point of Shakespeare's play.

Our document similarly seems to show a failure of nerve when Richard was ostensibly at the height of his power, in the analysis of Anthony Tuck: 'Richard's triumph, it seemed, was complete. His prerogatives had been upheld and those who violated them condemned as traitors... Yet Richard now acted as though he had little confidence in his own security. He believed that the affinities of Gloucester, Arundel, and Warwick presented a threat to him, and between October 1397 and September 1398 many of those who had ridden with the appellants in the Radcot Bridge campaign were summoned before the council and required to pay a fine in return for a pardon. The men of Essex and Hertfordshire, where Gloucester's influence had been strong, were collectively pardoned in return for a payment of £2000, and in the summer of 1398 the inhabitants of London and sixteen counties in the south and east of England were required to seal charters giving the king *carte blanche* to do what he wished with them and their goods. Chroniclers alleged, though there is no firm evidence, that under colour of these "blank charters" Richard extorted fines of £1000 or 1000 marks from the sixteen counties' (*ODNB*).

The beneficiary of our pardon – if such he can be called – was Roger Sapurton, alias Sapperton, who held the hereditary post of Warden of Westminster Palace and Fleet Prison. This he had inherited from his cousin Margaret Shenche in 1370 and was to be inherited in turn by son John when he died in 1412.

Provenance: 'From the Shakespearian library of Marsden J. Perry', booklabel; Vincent Lloyd-Russell, bookplate; purchased by Maggs at Sotheby's in 1956; private collection.

1942. From 10-12-50 to 1-1-51



162

162

#### RORKE'S DRIFT

Autograph letter signed by Assistant Commissary Officer Walter Adolphus Dunne ("W.A. Dunne"), in charge of the stores at Rorke's Drift, to Gonville Warneford (son of the Resident magistrate, Cape Colony), written from Rorke's Drift on a chit for bags of mealies and describing the battle that had been fought there the day before: "Rorke's Drift/ 24 Jan.r '79/ My dear Warneford,/ Sad news about the 1/24th. (1st Battalion, 24th Foot) 5Cd commanded by Col. Pulleine were cut to pieces and the camp sacked. 20 Officers are missing. About 1000 of the Kafirs came in here and attacked us on the same day (22nd). We had got about 2 hours notice and fortified the place with bags of grain biscuit boxes &c. They came on most determinedly on all sides. They drove our fellows out of the Hospital, killed the patients and burned the place. They made several attempts to storm us but the soldiers (B Co of 24th under Bromhead) kept up such a steady killing fire that they were driven back each time. We had only 80 men, the contingent having bolted before a shot was fired. The fight was kept up all night & in the morning the Kafirs retreated leaving 351 dead bodies. Dalton was wounded in the shoulder and temp clerk Byrne killed & 12 of the men... W A Dunne (over) Some of the missing are Pulleine, Col. Dunford, Capt. Russell, Hodson (killed), Anstey, Daly, Mostyn, Dyer, Griffith, Pope, Austin, Pulleine (2 Mr.) Shepherd (S... major) Wardell (killed), Younghusband, Degacher, Porteous, Carage Dyson, Atkinson - Coghill is believed to have escaped & also Melvill"; written across a recycled chit originally inscribed: "7101 Mealies / 5565 d(itt)o (both in brackets) to Sandspruit off a load from P.M.Burg [Pietermaritzburg]] 21/1/79", 3 pages, written on blue-grey wove paper, originally folded for delivery, two very slight abrasions where formerly mounted, 8vo, with an original photograph of the recipient Gonville Warneford dated on the reverse December 1895, Rorke's Drift, 24 January 1879

£20,000 - 30,000

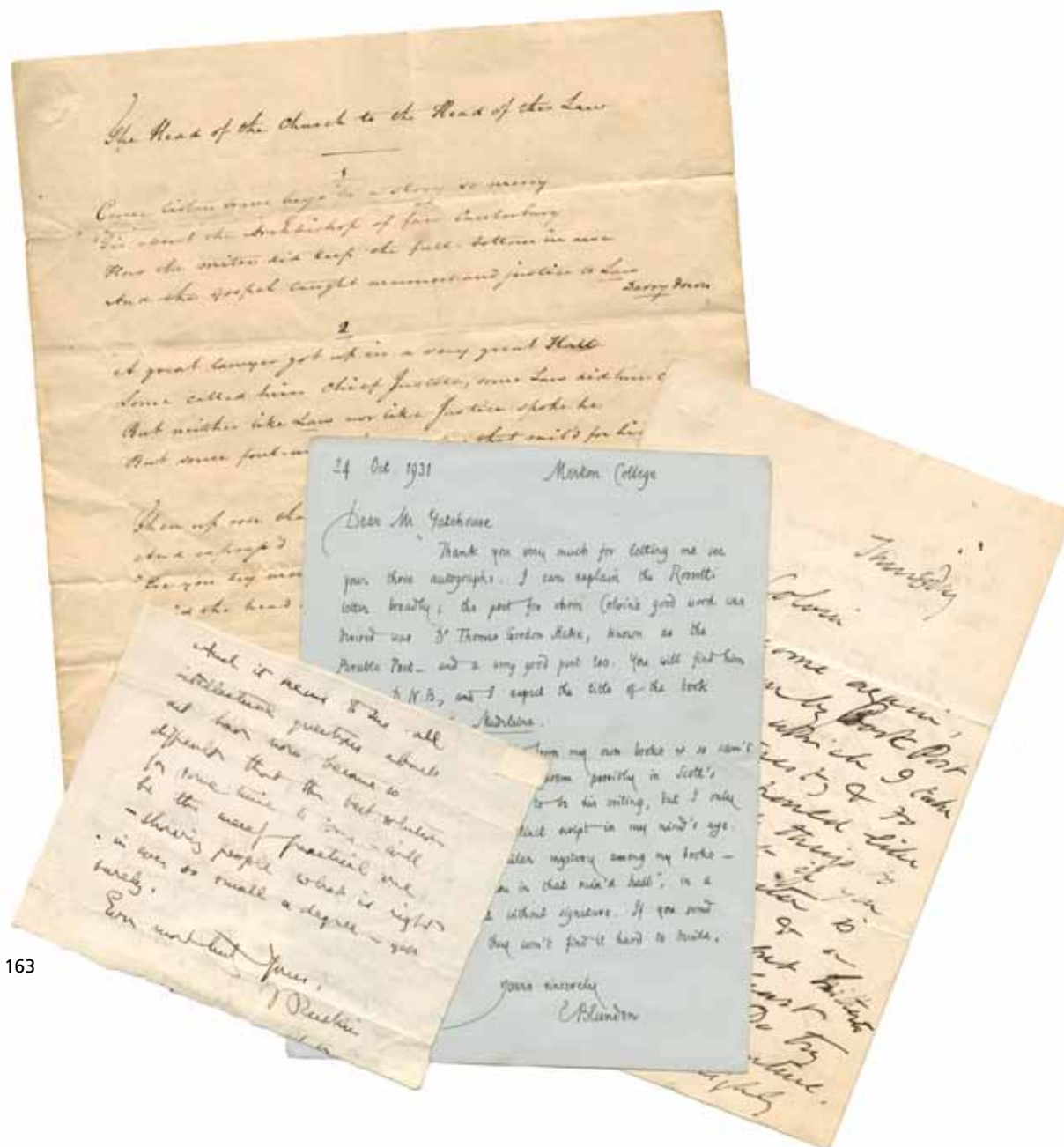
€25,000 - 37,000

'B CO OF 24TH UNDER BROMHEAD KEPT UP SUCH A STEADY KILLING FIRE THAT THEY WERE DRIVEN BACK EACH TIME' – A LETTER WRITTEN THE DAY AFTER THE BATTLE FROM RORKE'S DRIFT, ON A DELIVERY CHIT FOR THE BAGS OF MEALIES FROM WHICH THE BRITISH GARRISON FORMED THEIR MAKESHIFT DEFENCES – this manuscript represents therefore not only one of the very few letters written in the immediate aftermath of Rorke's Drift ever to have come up for sale – indeed, letters describing the battle are of legendary rarity – but forms part of the very fabric of that battle.

'Mealies bags' are two-hundred pound sacks of the coarse maize-flour that forms a South African staple. The significance of the chit lies in the fact that, upon arriving at the post at about 15:00, Chard saw that Bromhead had already heard the news of the disastrous British defeat at Isandlewana, and had begun making preparations for either defending or abandoning the place. His men and the NNC (Natal Native Contingent) had begun emptying the storehouse of mealie bags and biscuit boxes (one hundred pounds each), also mentioned in the letter, which could each be used to construct makeshift barricades for defence. He had also ordered two wagons manhandled near the hospital, so that the patients could be more easily evacuated, should the garrison abandon the station.







163

# 163 ROSSETTI and RUSKIN

Autograph letter signed by Dante Gabriel Rossetti ("D G Rossetti"), to the art connoisseur and literary scholar, Sidney Colvin, sending a book of verse and pressing the claims of its author ("...The writer is an old man & a gifted one, but hitherto without the least recognition. Do try to help his venture. I think very highly indeed of some qualities in his work, which do not need to be pointed out to you – Read 'Old Souls' first & those in the same section – the 'World's Epitaph'—'Madeline' is less manageable, though with some attractions of execution to me, especially in parts..."), and going on to discuss an article replete with misquotation ("... Did you at all quote from memory in transcribing? This alone wd account for some things..."), 3 pages, 8vo, "Tuesday"; together with part of an autograph letter signed by Ruskin ("J Ruskin"), also to Colvin, discussing his article on Durer, in particular his discussion of the engraving 'Nemesis, or the Great Fortune' ("...I believe you are right about the Nemesis. – and that this less sentimental and straightforward interpretation is the true one – and you are doing very useful work in many directions...") and remarking: "it seems to me – all intellectual questions about art have now become so difficult that the best solution for some time to come – will be the merely practical one – showing people what is right – in ever so small a degree", 2 pages, trimmed head and foot but preserving signature and salutation, half an 8vo sheet; and verses docketed as being by Walter Scott, opening "Come listen brave boys to a story so merry", 2 pages, 4to

£600 - 800

€740 - 980

DANTE GABRIEL ROSSETTI ADVOCATES THE POETRY OF THOMAS GORDON HAKE, who afterwards was to play a pivotal role in his life. Included with these three manuscripts is a covering autograph letter by Edmund Blunden of 1931, informing the then owner that although he does not have his books to hand he can identify the poet of Rossetti's letter: "the poet for whom Colvin's good word was desired was Dr Thomas Gordon Hake, known as the Parable Poet – and a very good poet too. You will find him in the D.N.B., and I expect the title of the book concerned would be *Madeleine*"; and going on (mistakenly) to state that he thinks the Scott manuscript autograph, although if he still needs help, Sotheby's should know.

Hake was a doctor by profession, turning to verse late in life; Michael Thorn, revising Richard Garnett's original article for the present day *ODNB*, summarises the story of his involvement with Rossetti: 'He published his first collection, *The World's Epitaph*, privately (in an edition of 100 copies) in 1866. Dr R. G. Latham lent his copy to Theodore Watts-Dunton, who in turn showed it to Dante Gabriel Rossetti, already an admirer of *Valdarno*. Hake did not actually meet Rossetti until 1869, but from that time on his association with the family was an important one... In June [1872] Hake advised that it would be best if Rossetti were removed from the house in Cheyne Walk and offered him shelter at his own house. Rossetti was already suffering delusions and the cab journey from Chelsea to Roehampton was a difficult one. The next day Rossetti was no less troubled and during the night swallowed a bottle of laudanum. As both doctor and poet, Hake was interested in the healing capacity of sleep and dreams, and Rossetti's deep sleep the following morning initially pleased him. Not until late in the afternoon did he raise the alarm, and begin his attempts to revive Rossetti with ammonia, with eventual success'.

The recipient of these letters, Sidney Colvin, was to reach his apotheosis as Keeper of Prints and Drawings at the British Museum and as the friend of Robert Louis Stevenson: 'Colvin was on friendly terms with most of the great literary figures of his day, from Matthew Arnold and Robert Browning to Meredith and Swinburne. As a boy he had worshipped Ruskin, who was a family friend' (Ernest Mehew, *ODNB*).

**164**

#### **RUSKIN (JOHN)**

Autograph letter signed ("JRuskin"), to Huish, asking whether he has a copy of the Prout book left and, if so, asking him to send it to him in Amiens ("...The illustrated one, I mean. I want to compare the view on the spot..."), 1 page, integral blank, the latter laid down onto an album leaf, lightly stained in the border, 8vo, Hotel d'Angleterre, Amiens, 14 October [1880]

**£400 - 600**

**€490 - 740**

RUSKIN AT WORK ON 'THE BIBLE OF AMIENS' (1880-1885): 'In 1900 the twenty-nine-year-old Proust published his translation of Ruskin's *The Bible of Amiens*, a genre-defying, Shandying work, typically late Ruskin. Its mercurial center, now here, now there, is its exposition of the Gothic cathedral of Amiens as a Bible in stone, its elaborate sculptures and windows being an equivalent of a text. Ruskin assumed, as Proust would assume in *A la recherche du temps perdu*, an audience that was sometimes a congregation hearing moral instruction (allowing him to refer to a work of art, much as a priest might keep pointing to a particular window in his church), sometimes a group of travellers in need of a guide, sometimes simply fellow human beings who enjoy gossip and confidences. Ruskin quite early began to use the digression as a major device of style, and later saw in his infinitely branching digressions (*Fors Clavigera* is a long work of nothing but) "Gothic generosity"—the polar opposite of Classical restraint' (Guy Davenport, 'Ruskin According to Proust', in *The New Criterion*, Volume 6, November 1987, p. 64). This letter was written on Ruskin's second visit to France in 1880, while convalescing from his major nervous breakdown of 1878.

The letter's recipient is Marcus B. Huish who as Managing Director of the Fine Art Society had mounted Ruskin's Turner exhibition of 1878 and in 1879 an exhibition of drawings by two artists close to Ruskin's heart, Samuel Prout and 'Bird's Nest' Hunt, for which Ruskin wrote the catalogue, *Notes By Mr Ruskin on Samuel Prout and William Hunt: Illustrated By a Loan Collection of Drawings Exhibited at the Fine Art Society's Galleries, 148 New Bond Street, 1879-80* (Prout, however, is not mentioned in *The Bible of Amiens*). Huish was also responsible for organizing the whip-round to pay Ruskin's legal expenses after the Whistler libel.

165

#### SCIENCE and EXPLORATION

Collection of autograph letters etc. by Lord Kelvin (detailed letter concerning telemters), Alexander Baron Humboldt (fine letter in French on the subject of exploration, to Sir James Colville, President of the Royal Asiatic Society, 1854), Jane Davy, Humphry Davy (bold signature), Sven Hedin, Charles Lyell, John Leslie ("...this morning is too dark for the Solar Microscope..."), Joseph Hooker (several), John Tyndall, Benjamin Brodie, T.H. Huxley (about signalman Holmes and the Thirsk rail crash and his own experience of distress and exhaustion), General Gordon (clipped signature, 1882), and others, *minor dust-staining, guards, etc., various sizes*

£400 - 600

€490 - 740

166•

#### SETTLE (ELKANAH)

Carmen Irenicum. The Union of the Imperial Crowns of Great Britain. An Heroick Poem, FIRST EDITION, *parallel title-pages and text in Latin and English, inserted leaf with manuscript dedicatory epistle "To the Rt. Worshipfull Sir James Hallet", contemporary black morocco by Elkanah Settle's binder, covers with a narrow gilt roll outer border, enclosing a central panel with a wider border and floral cornerpieces, and an inner panel surrounding an allegorical centre-piece composed of the royal crown, a dove of peace, and a wreath with a Garter star bearing the mottoes of the Order of the Garter and the Order of the Thistle, surmounted by two sprays of roses and thistles, rubbed [Foxon S246], folio, for the Author, 1707*

£1,000 - 1,500

€1,200 - 1,800

England and Scotland now have joyn'd their Lands,  
And so I hope they'll joyne their hearts, & hands:  
And both contribute to a reformation  
To forward true Religion in this Nation...

So begins the additional manuscript epistle to this fine presentation copy, written in celebration of the recently passed Acts of Union between England and Scotland, and in praise of Sir James Hallett, Kt., of Little Dunmow, Essex (born 1 January 1659, Freeman of the Goldsmiths' Co. and knighted at Windsor on 16 September 1707). The attractive epistle is subscribed "from your Worshipp's most Obedient Se[rvant] Joshua Bowes, late Lieutenant" and is written in black/brown and blue ink; it is headed with sketches of three flowers in ink and watercolour (the central flowerhead in gold).

In 1691 Elkanah Settle had taken up a position as the official poet to the City of London and he began to write occasional poems in heroic couplets, to mark state occasions, marriages and funerals. The present poem, also written in celebration of Scottish Union, is dedicated to Queen Anne and to "the patriots of Great Britain". It is not unusual to find this and other later works by him in similar presentation bindings, often adapted for specific patrons.

Provenance: Sir James Hallet; John Hallett, bookplate.

167

#### SIDDONS (SARAH)

Autograph letter signed ("S. Siddons"), to Lady Milbanke, waxing lyrical on the subject of Shakespeare's *Henry V* ("...My brains are almost addled with study. I am now at the Battle of Agincourt, and you may guess the agitation of my *warlike Soul* amidst the bloodshed and confusion of my brave soldiers – Oh what a Gallant Glorious creature is that 5th Harry! and what a splendidly poetical Play!..."), and promising to bring her daughter round ("...I shall be most happy to wait on you and answer for my dear girl and my friend – Cecilia shall be in Portland place at half past nine on Wednesday – a thousand thousand thanks for your kindness to her..."), 1 page, docketed at head "No 55", on wove paper, guard on verso, 8vo, [no date] "Monday"

£400 - 600

€490 - 740

Sarah Siddons's seventh child Cecilia had been born in 1794 (making her two years younger than Lady Milbanke's daughter Annabella, who was of course to marry to Lord Byron), and this letter presumably dates from the first decade or so of the nineteenth century. Mrs Siddons had played Princess Katherine in *Henry V* in 1785.

Included in the lot is an autograph letter by her brother, John Philip Kemble, to the theatrical historian Isaac Reed, arranging for a New Year's supper and adding: "You always forget the little List of Questions you are to give me" (1796); plus two damaged letters by their niece, Fanny Kemble, addressed to the boys of Eton; and other theatrical material, including a signature of Edmund Kean.



To the R<sup>t</sup> Worshippfull Sir James Hallet Knight. these humbly Present



England, and Scotland now have joynd their Lands,  
And so I hope they'll joyne their hearts, & hands:  
And both contribute to a Reformation  
To forward true Religion in this Nation;  
Kind Sir James Hallet strives to act his Part  
By Love, Example, by his Power, and Art,  
So may all doe you putt into Comission,  
That Heaven may find Zeal, and sincere contrition;  
As wee outfight, let us outlive our Foes,  
And then the Breach Warr makes, wee soon shall close;  
Our Queen doe what she can to purchase Peace,  
When wee for Sinns our will cease,  
A swearing, Drunken Officer pulls down  
What others build up to support the Crown,  
But when wee all with one consent shall joyne  
To mend our Actions as wee did our coyne,  
Wee shall have Peace abroad, Plenty at home,  
And need not care a figg for France and Rome.

from your Worshipp's most Obedient S<sup>t</sup>  
John Bowes, late Lieutenant.

accounts. The first day that our board is under  
 adjournment, I shall endeavour to answer  
 as fully and distinctly as I can, all the questions  
 you have done me the very great honour to  
 ask me concerning our future Commercial  
 connexions with our thirteen revolted Colo-  
 nies; that will be on Friday or Saturday next  
 at farthest. I have the honour to be, with the  
 highest respect and regard,  
 My Dear Sir  
 Your most affectionate  
 and most obedient, humble  
 Edinburgh  
 Tuesday Dec<sup>r</sup> 9 1783. Servant  
 Adam Smith

If your Committee continue to be of opinion that  
 a Commissioner from our Board is necessary  
 to attend it, I shall probably be the person ap-  
 pointed. When you do me the honour to write  
 to me, Be so good as to direct to me  
 Commissioner of the Customs. I once had the  
 vanity to flatter myself that I was the only  
 Adam Smith in the world; but to my un-  
 speakable mortification, there are two or three others of  
 the same name in this town, and my letters  
 have sometimes gone wrong

168

168

SMITH (ADAM)

Autograph letter signed ("Adam Smith"), [to William Eden], promising that the first day the Customs Board is under adjournment he will endeavour to answer as fully and distinctly as he can "all the questions you have done me the very great honour to ask me concerning our future Commercial connexions with our thirteen revolted Colonies", which he expects will be by Friday or Saturday; his letter opening with an apology for the delay in submitting accounts as requested, and explaining that his clerks had been hard at it all Sunday, adding that "The report of the board of Customs here, concerning the proper method of preventing smuggling, is likely to be so perfectly agreeable to my own ideas, that I shall not anticipate it by giving you any account of them. You will receive it in a day or two after the accounts"; in a postscript, he tells Eden that if his committee continues to think the attendance of a Commissioner of Customs is necessary he would "probably be the person appointed", concluding: "When you do me the honour to write to me, Be so good as to direct to me Commissioner of the Customs. I once had the vanity to flatter myself that I was the only Adam Smith in the world; but to my unspeakable mortification, there are two or three others of the same name in this town, and my letters are sometimes gone wrong"; pencil docket in an early 19th hand "Adam Smith Author of the Wealth of Nations", originally 3 pages, paper watermark of a hunting horn above the royal GR cypher, the second formerly conjoint leaf trimmed and cut to shape and partly pasted at the foot of the verso of the previous leaf, thin guard at verso of left-hand edge, with paper-strengthening at the top left and foot, but otherwise in sound fresh and attractive condition, irregular 4to, Edinburgh, Tuesday, 9 December 1783

£30,000 - 40,000

€37,000 - 49,000

'I ONCE HAD THE VANITY TO FLATTER MYSELF THAT I WAS THE ONLY ADAM SMITH IN THE WORD' – A NEWLY-DISCOVERED LETTER BY SMITH, ON HIS OWN FAME AND 'OUR FUTURE COMMERCIAL CONNEXIONS WITH OUR THIRTEEN REVOLTED COLONIES', written three months after the independence of the United States of America had been formally recognised by Great Britain at the Treaty of Paris of 3 September 1783 and soon after completing *The Wealth of Nations*. It is addressed to William Eden, the former Prime Minister Lord North's right hand man – who perhaps more than anyone had been responsible for putting into effect policies advocated by Smith, namely the removal of barriers on Anglo-Irish trade in 1779 and the introduction of freer trade with France through the Anglo-French treaty of 1786.

Smith's *Wealth of Nations* was book-ended by the war with America. He had travelled down to London to prepare it for the press ten years earlier, in 1773: 'This entailed acquiring up-to-date information on American affairs, some of it derived from House of Commons debates, some from experts such as Benjamin Franklin. The causes and consequences of the dispute between Britain and its colonies were a vital part of Smith's treatment of what he was to call, with pejorative intent, the "mercantile system". Although the situation was moving rapidly towards the climax marked by the Declaration of Independence on 4 July 1776, one might not gather that from Smith's calm description of events as the "present disturbances"; the work eventually appearing in March 1776 (Donald Winch, *ODNB*). Likewise the end of the war and the loss of the colonies in large measure prompted his final additions to the work which were only finished in November 1783, a month before the date of our letter, and not published until the following year.

Among these additions is his statement that 'It is unnecessary, I apprehend, to say anything further, in order to expose the folly of a system which fatal experience has now sufficiently exposed' (IV.viii.15). His reference in our letter to "the proper method of preventing smuggling" brings to mind the well-known passage in *The Wealth of Nations* where he describes the smuggler as 'a person who, though no doubt highly blamable for violating the laws of his country, is frequently incapable of violating those of natural justice, and would have been, in every respect, an excellent citizen had not the laws of his country made that a crime which nature never meant to be so' (V.2.209).

The full background to our letter is provided by John Rae's *Life of Adam Smith* (1895), where he quotes Smith's next letter to Eden, dated 15 December 1783, at that time the only letter known from this exchange: 'The principles of free trade presently got an impetus from the conclusion of peace with America and France in 1783. Lord Shelburne wrote Abbé Morellet in 1783 that the treaties of that year were inspired from beginning to end by "the great principle of free trade," and that "a peace was good in the exact proportion that it recognised that principle". A fitting opportunity was thought to have arisen for making somewhat extended applications of the principle, and many questions were asked about how far such applications should go in this direction or that. When the American Intercourse Bill was before the House in 1783, one of Lord Shelburne's colleagues in the Ministry, William Eden, approached Smith in considerable perplexity as to the wisdom of conceding to the new republic free commercial intercourse with this country and our colonies. Eden had already done something for free trade in Ireland, and he was presently to earn a name as a great champion of that principle, after successfully negotiating with Dupont de Nemours the Commercial Treaty with France in 1786; but in 1787 he had not accepted the principle so completely as his chief, Lord Shelburne. Perhaps, indeed, he never took a firm hold of the principle at any time, for Smith always said of him, "He is but a man of detail." Any-how, when he wrote Smith in 1783 he was under serious alarm at the proposal to give the United States the same freedom to trade with Canada and Nova Scotia as we enjoyed ourselves. Being so near those colonies, the States would be sure to oust Great Britain and Ireland entirely out of the trade of provisioning them. The Irish fisheries would be ruined, the English carrying trade would be lost. The Americans, with fur at their doors, could easily beat us in hats, and if we allowed them to import our tools free, they would beat us in everything else for which they had the raw materials in plenty. Eden and Smith seem to have exchanged several letters on this subject, but none of them remain except the following one from Smith, in which he declares that it would be an injustice to our own colonies to restrict their trade with the United States merely to benefit Irish fish-curers or English hatters, and to be bad policy to impose special discouragements on the trade of one foreign nation which are not imposed on the trade of others. His argument is not, it will be observed, for free trade, which he perhaps thought then impracticable, but merely for equality of treatment, – equality of treatment between the British subject in Canada and the British subject in England, and equality of treatment between the American nation and the Russian, or French, or Spanish' (pp. 383-4).

Letters by Adam Smith are extremely rare, less than two hundred being known to Ernest Campbell Mossner and Ian Simpson Ross, editors of the Glasgow edition of *The Correspondence of Adam Smith* (second edition 1987), where our letter is not recorded. The paper on which it is written appears to have been part of the official stock used by officials of HM Customs, and is similar to that used by Smith's compatriot and colleague, Robert Burns, for his manuscript of 'Ye Banks and Braes O'Bonnie Doon' (see above in the present sale).



169

169\*

**SOWERBY (JAMES) and JAMES EDWARD SMITH**

English Botany; or, Coloured Figures of British Plants, with Their Essential Characters, Synonyms, and Places of Growth, 40 vol., comprising vol. 1-36 (complete), and supplement vol. 1-4 (of 5), FIRST EDITION, 2960 hand-coloured engraved plates, spotting contemporary green half morocco gilt, t.e.g., some rubbing [Henrey 1366; Hunt 717; Nissen BBI 2225], 8vo, for the Author, 1790-1814[-1831-1849], sold as a periodical

£1,500 - 2,000

€1,800 - 2,500

170

**STANLEY and LIVINGSTONE**

Autograph letter signed by Stanley ("Henry M Stanley"), to C.H. Allen, sending a cheque on behalf of "Agnes the beloved daughter of Dr David Livingstone", through her husband, "in behalf of the Object of the Mansion House Meeting", 1 page, slightly browned, 8vo, 31 July 1885; together with a large, bold clipped signature of Livingstone ("David Livingstone"), and steel engraving of the latter, framed and glazed, unexamined out of frame, overall 400 x 475 mm.

£400 - 600

€490 - 740

'THE BELOVED DAUGHTER OF DR DAVID LIVINGSTONE – Agnes Livingstone gives Stanley a cheque for the Anti-Slavery Society's appeal. Charles H. Allen was Secretary of the British & Foreign Anti-Slavery Society and was to be one of those to whom Emin Pasha, cut off since the death of Gordon and the fall of Khartoum, was to request help; and so launch Stanley's relief expedition (see the latter's *In Darkest Africa*, where Emin's letter to Allen is quoted, vol. i, p. 26). The immediate context of our letter is provided by a notice that appeared in *The Tablet* on 30 May 1885, headed 'The Slave Trade in Africa': 'At the request of the British and Foreign Anti-Slavery Society, the Lord Mayor, M.P., has consented to preside at a public meeting at the Mansion House to consider the question of opening the Upper Nile to legitimate commerce, as has been done in the Congo State, a step which will probably tend to the suppression of the slave trade without the employment of armed intervention. This meeting is a continuation of a series of conferences held at the house of the Baroness Burdett-Coutts, which were attended by, or received the countenance of, the Baroness Burdett-Coutts and Mr. Burdett-Coutts, the Earl of Shaftesbury, the Cardinal Archbishop, the Lord Mayor, Mr. W. E. Forster, M.P., Mr. H. M. Stanley, Mr. Johnston (late of Kilimanjaro), Mr. John Fowler, Mr. Albert Grey, M.P., Mr. Joseph Cowen, M.P., Sir H. Green, Sir Arnold Kemball, Mr. Pericles Green, Mr. William Fowler, M.P., Mr. H. Lee-Smith, Mr. W. H. Wylde, Mr. A. Milner, Mr. C. H. Allen, and others' (p. 23). A letter by Allen to Stanley, dated 11 August 1885, is listed in the Inventory of the Stanley Archive at the RMCA.



171

**TALBOT (CATHERINE)**

Autograph letter signed ("C: Talbot"), to Mr Herring, urging him and his wife to stay at the Archbishop's Palace while they have their house painted ("...You will allow us to come & walk about these with You now & then, & we shall Certainly like it the better for being so inhabited...") and thanking Mrs Herring for her gift ("...The fine Basket of Strawberries which gives me an Opportunity of sending this Note came very apropos as there were none of that sort from Lambeth..."), 2 pages, guard at left-hand edge, minor spotting, 4to, [between 1758 and 1768]

£400 - 600

€490 - 740

No letter by Catherine Talbot – reluctant bluestocking, editor of *Sir Charles Grandison* and Richardson's 'Queen of all the ladies I venerate' – is recorded as having been sold at auction by ABPC. She spent nearly all her life with her widowed mother running the household of Martin Secker, who from 1758 until his death in 1768 was Archbishop of Canterbury, his archiepiscopate having claims to be 'one of the most, if not the most, distinguished in the eighteenth century' (Jeremy Gregory, *ODNB*). The recipient of our letter would appear to be William Herring, Master of Croydon Hospital: another letter from the correspondence was acquired by the Friends of Lambeth Palace Library in 1975 (MS 2872 ff. 42-43).

A letter by Archbishop Secker of 16 April 1759 from Lambeth, to "Sir", is included in the lot ("...How long it may be, before my good Ladies return to me, I know not. And then it will be most likely, that we shall stay here...").

172

**TAYLOR (JEREMY)**

Autograph letter signed ("J[eremy: Dunensis]"), to "Honourd & Deare Sr" (evidently a member of his, or his patron Lord Conway's, household): a gossip and affectionate letter informing him that "The Post comes in so late that I & my Company had taken leave of yr Lady before his arrival", and discussing a petition being presented to the Lord's House by Moses Hill, and the conduct of Mr Topham ("...I have written to my Lord Primate by Mr Topham who poore man troubles himself with the effects of an Unruly Passion, but I hope my Ld Primate will give him good Coun[cil]..."); ending: "God send you a good journey to us speedily. Yr Gossip is much troubled that she heares nothing from Juggy. My services to Madam Hill, & all the family" and subscribing himself "Your most affectionate friend to love & service", 1 page, paper worn with loss of text and most of the signature, professionally backed in the late nineteenth century, attached with guard to original Enys Collection folder, small folio, Portmore, 2 December 1665

£600 - 800

€740 - 980

No literary manuscripts by Jeremy Taylor – the widely acknowledged master of seventeenth-century English theological prose – are known to survive. ABPC records only one other letter by Jeremy Taylor, which was sold in 1984. Some seventy-seven letters are listed as extant by Peter Beal, of which ours is no. 74 (see the *Index of English Literary Manuscripts*, ii, pt.2, 1993, p.471).

Provenance: sold at Sotheby's on 6 May 1889, lot 608, to Sabin; sold again at Sotheby's on 4 November 1898, lot 250, where the letter is described as 'damaged and signature nearly gone', purchased by Waller; Enys Collection, sold in our New Bond Street rooms on 28 September 2004, lot 403.

173

**THEOLOGY and THE CHURCH**

Collection of autograph letters etc. by John Henry Newman (three to his Oriel friends Frederic Rogers, later Lord Blachford, and R.W. Church, thanking them for a violin and Rogers on helping with a pamphlet, and inviting Church to share a salmon-trout freshly arrived at Oriel), Frederic Rogers ("...I asked Newman your question about the expense of Littlemore Chapel and he has written out the annexed list of particulars..."), John Keble (about a mix-up concerning John Coleridge and an old coat), E.B. Pusey, G.A. Selwyn, Edward Irving (note of admission), Thomas Chalmers, Dean Stanley, and others, minor dust-staining, guards, etc., 8vo and 4to

£400 - 600

€490 - 740



174

174

# WALPOLE (HORACE)

Autograph letter, unsigned, to Mary Berry, opening: "I am again in mourning at having no letter from neither Saturday nor yesterday; & the more vexed, as not knowing where This will find you, tho I fear at Florence, or you would have told me to change my Direction" and upbraiding her – "This is a melancholy reflection for me! A fortnight is nothing to you at your Ages; it may be Eternity to me, whose life hangs by a thread! and whose eager wish, next to seeing you, is to see you at least see Cliveden" [the house in his grounds where Kitty Clive had lived]; he continues the letter in his best inconsequential style, complaining that "All England does not furnish me with the value of a Paragraph"; then furnishing news of such quondam subjects as the King's visit to Weymouth, the hopes of exiles from the Revolution, the weather and then, as if realizing how trivial all this is, letting loose a torrent of almost Modernist free-association: "Should I send my paper blank, it might startle some profound Post-Office, & the Experts would be holding it to the fire, or trying some chymic nostrum for fetching out secrets. Why, let them; Wiser Men than They, discovered some time ago that Nothing can come of nothing – but as my paper might suffer by being put to the torture, & you might suppose you had lost something where ever there was a hiatus, it is better to scribble over some more space, if I write nothing that has more meaning than Abracadabra. I did foresee this dry Season in our Correspondence, & gave you warning of it when I left London. I might I beleive appearing important by telling you of promising news from the East, & how Lord Cornwallis is going to take Bangalor and Seringapatnam or some such vast Mud Metropolis, & hopes to send over Tippoo Saib himself bound with chains of Diamonds as large as Eggs of Ostriches, which

are to be sold by auction & pay off the national Debt; but besides that I remember that in the American War when we expected that the Earl would soon remit General Washington bound with fetters made of [?] Gowries & with a helmet of red feathers, we reckoned our Ostrich's Eggs before they were hatched, his Lordship being reserved for Conquests on the Ganges, & not on the Ohio. Besides I had lived above half my time before I knew any more of India than what I had redde in Quintus Curtius, or heard sung in the Opera of Alessandro nelle Indie. My head was full before the second Alexander, the Heaven-born Lord Clive, filched three provinces from the Mogul & a Jaghire for himself, & I could not tap a new Geography teeming with barbarous names, which no two of our Heroes have agreed in spelling – I should as soon remember the new Vocabulary of the French Districts, with which the National Assembly tho hating Christianity, have christened all their Provinces. Great Men! those French Legislators! They have topsyturvyed every thing like the last Earthquake in Calabria & a heap of ruins will be the consequence of the One as of the Other!"; at this point he breaks off his letter, resuming it with the heading: "Thursday after dinner, in September", carrying on in the same vein and concluding: "I am, very unlike my own Comparison, for I want two Wives, & most voluntarily, to shake off my Termagant"; inscribed by Walpole at the head: "N.o 50", and with editorial marks made in both ink and pencil; integral address panel overleaf ("A Mademoiselle/ Mademoiselle Berry/ à la poste restante/ à/ Florence/ Italie"), seal and postmarks, 3 pages, very light-dust-staining and minor wear where originally folded, but overall in fresh and attractive condition, 4to, Strawberry Hill, 31 August to 1 September 1791

£8,000 - 12,000

€9,800 - 15,000

'TIPOO SAIB HIMSELF BOUND WITH CHAINS OF DIAMONDS AS BIG AS EGGS OF OSTRICHES' – A SUPERB LONG-LOST LETTER BY HORACE WALPOLE TO MARY BERRY, combining a Shandyesque meditation on the art of letter-writing with a rich vein of Orientalist fantasy, and reflections on both the American Revolution and the conquest of India, laced with political satire and heart-felt declarations of affection and worry for his correspondent's well-being: 'Among the women in Walpole's life, two sisters, "two pearls that I found in my path" came to be his close friends (Walpole, *Corr.*, 34.26). The Misses Berry, Mary and Agnes, became neighbours of Walpole's in Twickenham when their impecunious father rented a house there in 1788. "My two StrawBerries" (ibid.) were in their mid-twenties, had polite manners without the affectation of fashionable society, and were delighted, not merely dutiful, listeners... Now in his seventies, Walpole at last needed company more than it needed him. He also found himself dropping the emotional guard which had so long kept him free of attachments that he could not control for his own purposes. For Mary especially he acquired a particular affection. His letters pursued the sisters when they toured England with their father in 1789 and again when they resorted to the continent in 1790. The dangers they were courting in France increased his fury with the revolution... The resulting anxiety and agitation made his letters to his "dear, dear wives" unlike any others, perhaps, that he ever composed' (Paul Langford, *ODNB*).

In his discussion of Virginia Surtees's edition, *The Grace of Friendship: Horace Walpole's letters to Agnes and Mary Berry* (1995), A.C. Grayling writes: 'Walpole's letters to the Berrys are not just valuable but perhaps essential to our understanding of him. He is an important figure in the intellectual history of 18th-century England; his celebrated Gothic novel, *The Castle of Otranto* – highly praised by Sir Walter Scott and damned by Hazlitt – is the start of English romanticism. His memoirs of political life are an invaluable historical document... But Walpole's chief contribution to literature is the epistle... In more than 3,000 letters spanning 60 years Walpole took the epistolary art to new heights... in his letters to the Berry sisters Walpole is at his most domestic, even at times at his most vulnerable, as when the sisters made a channel-crossing on a night of storms, and Walpole haunted the gloom of Strawberry Hill in terror for their lives. The letters are unbuttoned, fond, playful, gallant and doting. They glance at great events of the day – the trial of Warren Hastings, the storming of the Bastille and the early days of the French Revolution – giving them an extraordinary freshness and immediacy, reminding one how sharp history's realities were for contemporaries... Walpole's letters are a human testament, witness to what he calls in one of them "the grace of friendship" – words that the editor of his letters aptly used as their title' (*Guardian*, Saturday 1 June 2002).

Our letter was known about, but nothing of its text known (despite, from its markings, at some time having received editorial attention, probably from Mary Berry herself when contemplating publication in 1840). In the great Wilmarth Sheldon Lewis Yale edition of Walpole's correspondence, our letter is given an entry for circa Thursday, 1 September 1791, with the note subjoined: 'This letter, No. 50 in the series, is missing. It was posted 1 Sept. ("Visitors") or 2 Sept. (following letter). Its general tone may be inferred from the first paragraph of the following letter. See also the introduction note to the letter of 25 September 1791 [where it is noted that Mary Berry received No 50]' (Vol. 11, p. 343).

175•

**WALTON (IZAAK) and CHARLES COTTON**

The Complete Angler or The Contemplative Man's Recreation...with Original Memoirs and Notes by Sir Harris Nicholas, 2 vol., 61 engraved plates and illustrations, green crushed half morocco by Zaehnsdorf, spines elaborately gilt in 6 compartments with fish and angling equipment motifs, g.e., spines very slightly sunned [Westwood & Satchell, p.228], 8vo, William Pickering, 1836

£600 - 800

€740 - 980

176

**WARBURTON (WILLIAM)**

Autograph letter signed ("W. Warburton"), to "Worthey Sir" [the Rev Archibald Maclain], thanking him for his obliging letter of 10 July, with its enclosed copy of Bouiller's book and of Maclain's notice of it in the *Bibliothèque des sciences*; for which Warburton given thanks and launches into a peroration at the expense of his insolent critics: "Mr Bouiller's book, as far as it relates to me & my System of the book of Job (which is the only thing I have had time to consider) appears to me, (to pass over his insolence & ill manners) the most devoid of sense & plausibility of any thing yet wrote agt me. I have done with controversy, further than may serve to support & defend the reasoning of my books, in any new edition of them. Besides, as I put my name to what I write, I always thought it beneath me to take notice, in any formal way, of an anonymous adversary... I have ever found amongst my numerous band of Answerers, that in proportion to their dullness was their scurrility; and, what I much more lament, their knavery"; and pointing out how foolish they have been in ignoring Cudworth who himself addressed the problem of expiatory sacrifices, answering any objections "in an invincible manner", as for Bouiller however, he will leave him "as the teased Traveller left the Grasshopper, to dye of himselfe"; nevertheless owning that he does owe Bouiller a debt of gratitude for having been the agency by which he was introduced to his present correspondent, 1 page, a few small light old stains, seemingly from an eighteenth century wine glass, guard, 4to, Prior Park [outside Bath], 7 September 1758

£400 - 600

€490 - 740

'IN PROPORTION TO THEIR DULLNESS WAS THEIR SCURRILITY; AND, WHAT I MUCH MORE LAMENT, THEIR KNAVERY' – a splendid example of Warburton's notorious invective, characterised by Hume as the 'petulance, and Insolence and abuse, that distinguish the Warburtonian School, even above all other Parsons and Theologians' (*Letters*, 2.244).

One of the more controversial claims in Warburton's *magnum opus* of 1738-41, *The Divine Legation of Moses Demonstrated*, was that the Book of Job was a political allegory and that Job himself had no knowledge of futurity; a claim that was later to give rise to a heated correspondence with Robert Lowth, Professor of Hebrew at Oxford, and further invective: '[Warburton's] notes to later editions of *The Divine Legation* further allowed him to finish off his critics in a brutal manner, a characteristic that his contemporaries found increasingly distasteful' (B. W. Young, *ODNB*).

Warburton's correspondent, the Rev Archibald Maclaine was Pastor of the English Episcopal Church at the Hague and anonymous editor of the *Bibliothèque des sciences et des beaux-arts*. He had written to Warburton on 10 July expressing his great admiration for 'the eminent services' Warburton had rendered 'to religion and letters' and sending him 'Mr. Bouiller's book' and with it 'the volume of the Bibliothèque des Sciences, which I have inclosed with it, our first extract from that performance', and assuring him that he would be happy translate and publish any reply he might wish to make. For Maclaine's letter, see *A Selection of Unpublished Papers of... William Warburton*, vol. xiv of Warburton's *Works*, 1841, edited by Francis Kilvert, pp. 249-52; the relevant extracts of the *Bibliothèque des sciences* are to be found in the number for April, May and June, 1758, pp. 499-501. We have not traced publication of Warburton's letter.

177•

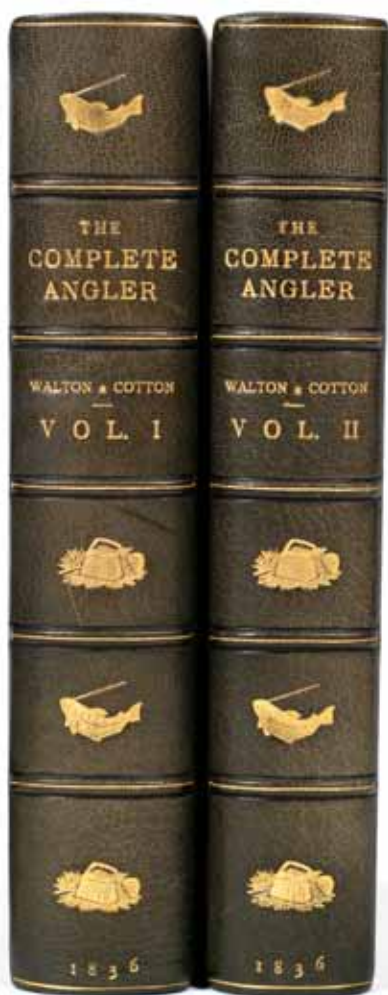
**WARNER (ROBERT) and BENJAMIN SAMUEL WILLIAMS**

The Orchid Album, Comprising Coloured Figures and Descriptions of New, Rare, and Beautiful Orchidaceous Plants, vol. 1 and 4-10 only (of 11), FIRST EDITION, half-titles, 384 chromo-lithographed plates by and after John Nugent Fitch (on 385 sheets, numbered 1-48, and 145-479), some with additional hand-colouring, tissue guards, one loose, 2 slightly creased but generally clean, some spotting to preliminary text leaves, slightly later cloth, gilt morocco lettering labels on upper cover, rubbed [Nissen BBI 2107; *Great Flower Books*, p.80; *Staffleu TL2 6282*], 4to, B.S. Williams at the Victoria and Paradise Nurseries, 1882-1893

£4,000 - 6,000

€4,900 - 7,400





175



177

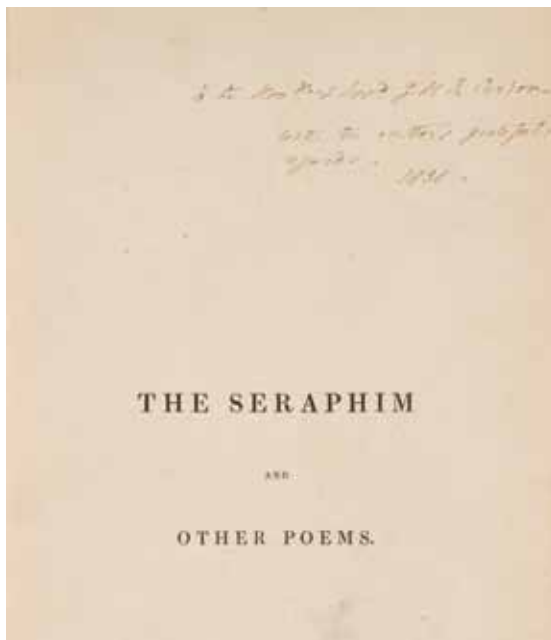
178

#### WOMEN WRITERS

Collection of autograph letters etc. by Lady Byron (to Eleanor [the author Lena Eden], thanking her for her "kind recollection of Ada" [her daughter by Byron and pioneer computer programmer]), Ethel Smyth (2 cards, one promising a review of the first performance of Strauss's *Ariadne auf Naxos*), Mme de Staël (conclusion of a letter to Southey), the Ladies of Llangollen (Lady Eleanor Butler and Sarah Ponsonby, joint letter in the latter's hand), Caroline Norton, Sydney Morgan, Letitia Elizabeth Landon, Maria Edgeworth (from Abbotsford), Felicia Hemans (to Lady Wedderburn), Joanna Baillie, Mary Berry, Caroline Lindsay, Anne B. Proctor, Jane Davy, Amelia Opie, Emily Davies, Harriet Martineau, Charlotte M. Yonge, Margaret Oliphant, Mrs Humphry Ward, Lady Anne Blunt [Ada's daughter], Catherine Sinclair, and others, *minor dust-staining, guards, etc., various sizes*

£600 - 800

€740 - 980



180

179

#### WORDSWORTH (WILLIAM)

Letter in the handwriting of his wife Mary, possibly signed ("W. Wordsworth"), regretting that "The inflamed state of one of my eyes renders it improbable that I shall be able to keep my engagement with you tomorrow" and adding that "If I can go out, you shall see me – but you must not depend upon me", and extending his best regards to "Mrs C", 1 page, on laid paper watermarked "E Ede...", guard on verso, 8vo, "Wednesday – 28 Queen Anne St" [? June 1820]

£400 - 600

€490 - 740

This letter possibly dates from June 1820, when Dorothy Wordsworth told Dora that Wordsworth had consulted a physician about his eye complaint [trachoma] and when he and Mary were staying with her cousin Tom Monkhouse at 28 Queen Anne Street, Cavendish Square. Wordsworth was, at about this time, sitting to Francis Chantrey (not yet knighted) for his bust; the letter could alternatively be to Wordsworth's fellow poet Allan Cunningham, who worked for Chantrey as his manager and secretary. It had been at Queen Anne Street that Wordsworth had been introduced to Keats, who recited his 'Hymn to Pan' only to receive Wordsworth's withering plaudit that it was 'a Very pretty piece of Paganism'. Monkhouse married that July and soon after moved to Gloucester Place.

### *The Property of a Collector*

180\*

#### BROWNING (ELIZABETH BARRETT)

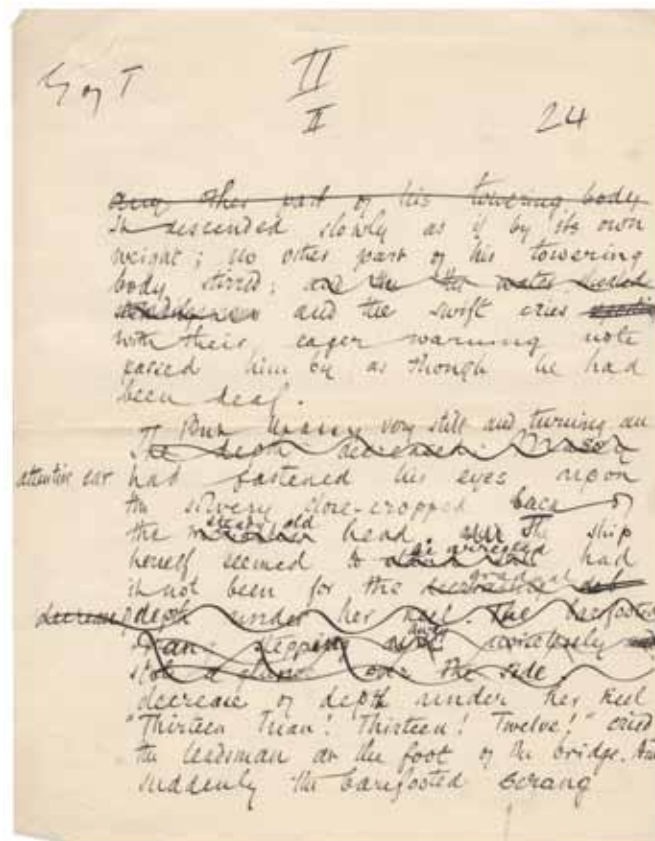
The Seraphim, and Other Poems, FIRST EDITION, AUTHOR'S PRESENTATION COPY, WITH AUTOGRAPH CORRECTIONS, inscribed "To the Hon.ble Revd. G.H.R. Curzon with the author's grateful regards 1838" on the half-title, corrections to spelling presumably in the author's hand in 3 margins (pp. 133, 257 and 351), publisher's claret blindstamped cloth, gilt lettered spine, yellow endpapers, rubbed, upper hinge split, preserved in purpose-made cloth chemise and morocco case [Wise 5], 8vo, Saunders and Otley, 1838

£1,500 - 2,000

€1,800 - 2,500

THE KERN COPY, INSCRIBED BY THE AUTHOR. *The Seraphim* was Elizabeth Browning's third published collection and the first to bear her name on the title.

Provenance: Rev. G.H.R. Curzon, presentation inscription from the author (Curzon presumably being the one who served as Reverend at Ledbury in the 1830s, close to the Barrett Browning estate at Hope End, Herefordshire); Mary Allen Capper, 5 May 1842, ownership inscription on the front free endpaper; W.K. Bixley, bookplate (dated 1906); Jerome Kern, morocco ex libris; Kern sale, 7 January 1929, lot 87, sold for \$400 to Grasberger.



181

181

CONRAD (JOSEPH)

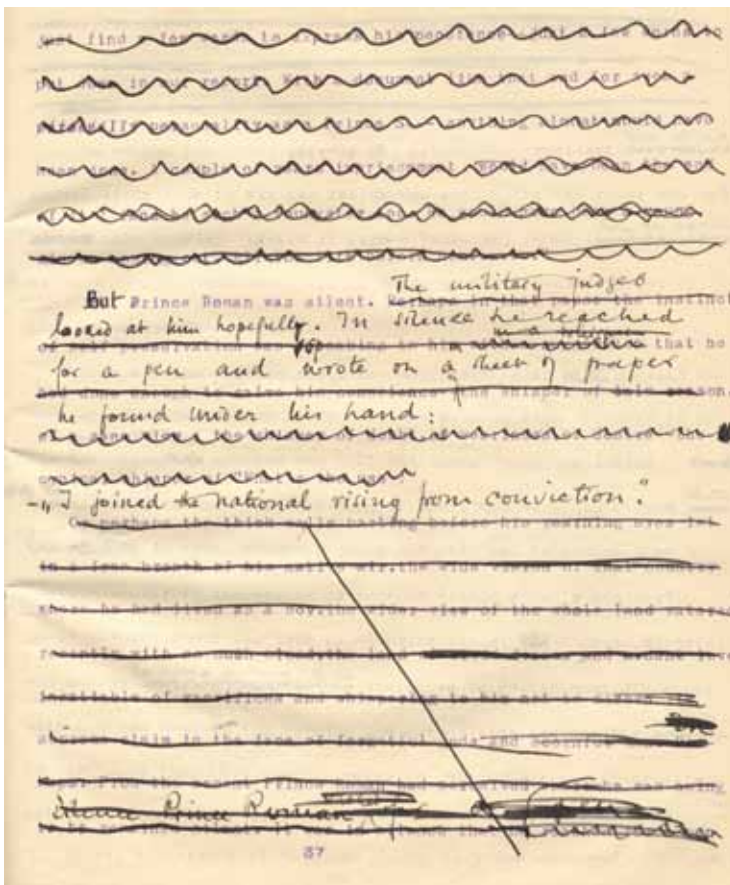
Leaf from the autograph draft of his novella 'The End of the Tether', containing extensive deletions and revisions, marked by Conrad at the head "E of T/II/II/24", and reading after revisions: "It descended slowly as if by its own weight; no other part of his towering body stirred; and the swift cries with their eager warning note passed him by as though he had been deaf. But massy very still, and turning an attentive ear had fastened his eyes upon the silvery close-cropped back of the steady old head. The ship herself seemed to have had it not been for the gradual decrease of depth under her keel. 'Thirteen Tuan! Thirteen! Twelve!' cried the leadman at the foot of the bridge. And suddenly the barefooted Serang

£1,000 - 1,500

£1,200 - 1,800

LEAF FROM THE MANUSCRIPT OF CONRAD'S NOVELLA *THE END OF THE TETHER*, THE COMPANION PIECE TO *YOUTH AND HEART OF DARKNESS*. Written in 1902, *The End of the Tether* was first published in *Blackwood's Magazine*, Vol. 172 (Jul 1902): pp.0-155; Vol. 172 (Aug 1902): pp.154-303; Vol. 172 (Sep 1902): pp.302-435; Vol. 172 (Oct 1902): pp.434-581; Vol. 172 (Nov 1902): pp.580-728; Vol. 172 (Dec 1902): pp.729-878 (our section is to be found at p. 396 of the September issue). Our draft differs in points of phrasing from the *Blackwood's* and subsequent printing, and was clearly subject to a further polish either in fair copy or proof.

The novella was first printed in book form by William Blackwood on 13 November 1902, in one of the defining books of the twentieth century, *Youth, a Narrative; and Two Other Stories*. This volume collected the three novellas, *Youth*, *a Narrative*, *Heart of Darkness*, and *The End of the Tether*, printed in that order so as to correspond with the three stages of life which they loosely illustrate. Conrad wrote an 'Author's Note' for the book in 1917, where he discusses each of the stories, ending with ours: "The End of the Tether" is a story of sea-life in a rather special way; and the most intimate thing I can say of it is this: that having lived that life fully, amongst its men, its thoughts and sensations, I have found it possible, without the slightest misgiving, in all sincerity of heart and peace of conscience, to conceive the existence of Captain Whalley's personality and to relate the manner of his end. This statement acquires some force from the circumstance that the pages of that story – a fair half of the book – are also the product of experience. That experience belongs (like "Youth's") to the time before I ever thought of putting pen to paper. As to its "reality," that is for the readers to determine. One had to pick up one's facts here and there. More skill would have made them more real and the whole composition more interesting. But here we are approaching the veiled region of artistic values which it would be improper and indeed dangerous for me to enter. I have looked over the proofs, have corrected a misprint or two, have changed a word or two—and that's all. It is not very likely that I shall ever read "The End of the Tether" again. No more need be said. It accords best with my feelings to part from Captain Whalley in affectionate silence'. See illustration on preceding page.



182

182\*

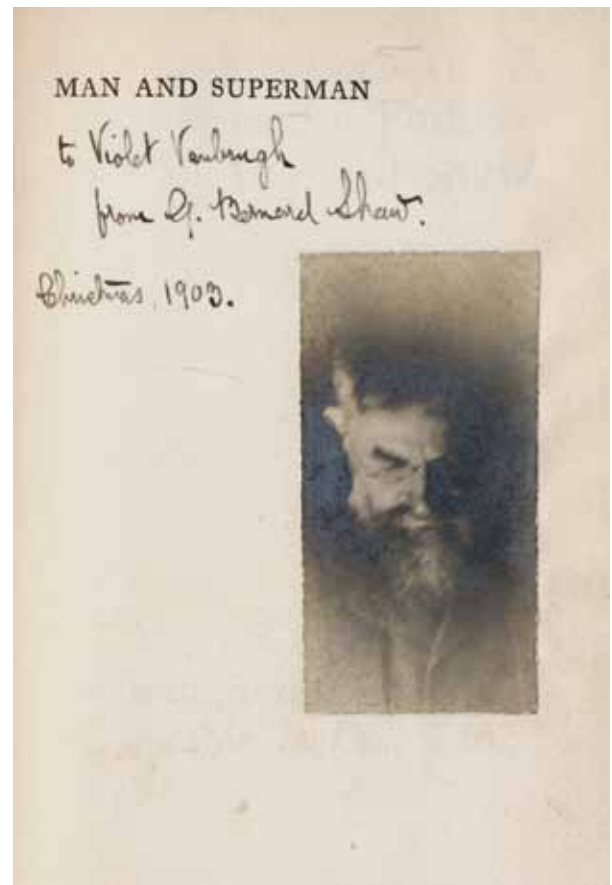
#### CONRAD (JOSEPH)

Working typescript, with extensive autograph revisions throughout, of Conrad's tale of hearsay, 'Prince Roman', opening: "Events which happened seventy years ago are perhaps rather too far off to be dragged aptly into a mere conversation. Of course the year 1831 is for us an historical date, one of these fatal years when in the presence of the world's passive indignation and eloquent sympathies we had once more to murmur 'Vae Victis' and count the cost in sorrow. Not that we were ever very good at calculating, either, in prosperity or in adversity. That's a lesson we could never learn, to the great exasperation of our enemies who have bestowed upon us the epithet of Incorrigible....' The speaker was of Polish nationality, that nationality not so much alive as surviving, which persists in thinking, breathing, speaking, hoping, and suffering in its grave, railed in by a million of bayonets and triple-sealed with the seals of three great empires..."; subscribed on the last page with Conrad's usual flourish "End", signed "Joseph Conrad" and marked as being "8-9 thousand words"; with a copy of the off-print (see below), *blue morocco gilt, green marbled endpapers, by The French Binders, Garden City, NY, 4to, [1911]*

£3,000 - 4,000

€3,700 - 4,900

'RAILED IN BY A MILLION OF BAYONETS AND TRIPLE-SEALED WITH THE SEALS OF THREE GREAT EMPIRES' – CONRAD'S TALE OF THE POLISH PATRIOT, Prince Roman Sanguszko. 'Prince Roman', much of which derives from Conrad's reminiscences of his early days in Poland, was first published in October 1911 in *The Oxford and Cambridge Review* and was collected in *Tales of Hearsay* (1925). Our typescript would have been prepared from Conrad's first manuscript draft (see for example the leaf from such a draft of *The End of the Tether* in the present sale), which he would re-draft, as here, and then send off to the printer. Set into the volume is the Richard Clay offprint of 1920, ostensibly 'printed for the author' but in fact commissioned by the forger T.J. Wise as part of a series of Conrad pamphlets, with which he managed to associate their author. Ours is in the original yellow-beige wrappers and marked as copy number 20 of 25 copies, a typed note indicating that the purchaser acquired this copy for 15 guineas (Cagle, A47). Included in the lot is a published French translation of the book, *Un héros polonais de Conrad. Le Prince Roman. Traduit... par G. Jean-Aubry*, inscribed to George Keating by the translator, Maestricht, 1933).



184



183\*

**POE (EDGAR ALLAN)**

The Tales and Poems... with Biographical Essay by John H. Ingram... Library Edition, 6 vol., NUMBER 242 OF 250 COPIES PRINTED ON IMPERIAL JAPAN PAPER, *this copy 'for John Walker', half-titles, titles printed in red and black, 26 etched or photogravure plates (including portrait), each in 2 states (coloured and uncoloured), black crushed morocco by Macdonald of New York, gilt lettered spines with raised bands, orange morocco doublures with 3-line gilt border on turn-ins, black silk free endpapers, t.e.g., 8vo, Philadelphia, George Barrie, [c.1900]*

£800 - 1,200

€980 - 1,500

184\*

**SHAW (GEORGE BERNARD)**

Man and Superman. A Comedy and a Philosophy, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO VIOLET VANBRUGH, *inscribed on the half-title "to Violet Vanbrugh from G. Bernard Shaw Christmas 1903", with a gelatin silver print portrait (possibly a self portrait) of the author (83 x 40mm.) pasted alongside, and a 2-PAGE AUTOGRAPH LETTER SIGNED (Maybury Knoll, Woking, 28 December 1903) tipped-in on circular tabs (now loose), publisher's green cloth, rubbed, preserved in cloth chemise and purpose-made morocco-backed slipcase, 8vo, Archibald Constable, 1903*

£800 - 1,200

€980 - 1,500

A FINE PRESENTATION COPY, inscribed to the actress Violet Vanbrugh with an accompanying autograph letter addressed to her under her married name of Mrs. Bouchier. Vanbrugh (1867-1942) made her debut on the London stage in 1886, and established her reputation playing the role of Ann Boleyn in Henry Irving's production of *King Henry VIII* in 1892. Shaw writes "You will find somewhere in the book I am sending you ('Man & Superman') a play. Will you... read that play, or as much of it as you can bear", mentioning that the Stage Society wants to perform the play, and discussing various proposals for cuts in order to arrive at "an acting version... reasonable in length, and endurable in dramatic quality. BUT - where is my heroine to come from?... where is the person who can be this cat, this liar, this minx, this "something for which I know no polite name"... and yet be perfectly irresistible and perfectly dignified?". After further elaboration on the qualities required of the major role of Ann, Shaw asks Vanbrugh if she would agree to play the part for "If you wont, I am greatly afraid there will be no performance... you are a very difficult person to fit; and it follows that what fits you doesn't fit anybody else". He follows with a description of the Stage Society, playing for which "is a labor of love" resulting in numerous difficulties brought about by being homeless and poor, the actors each presented "with two guineas each for 'expenses'". I think Henrietta Watson once got a muslin skirt as well...". Shaw's attempt to persuade Vanbrugh to act the role failed, and the first production of *Man and Superman* opened at The Royal Court Theatre, London on 23 May 1905. In 1938 Vanbrugh did appear in the film version of *Pygmalion*, suggesting that Shaw's respect for her remained.

185\*

**SHAW (GEORGE BERNARD)**

Misalliance, The Dark Lady of the Sonnets, and Fanny's First Play, FIRST EDITION, *inscribed "To Lena Ashwell, who condescended to create Lina Szczepanowska after scorning the Author for years, from Bernard Shaw, 17th May 1914" [Ashwell having starred in the first performance of "Misalliance" in 1910], 1914--DE LA MARE (WALTER) The Veil and Other Poems, inscribed "To G. Keating with best wishes from Walter de la Mare 1923", [1922], Constable--KERENSKY (ALEXANDER F.) The Prelude to Bolshevism. The Kornilov Rising, inscribed in 1958, New York, 1919; Russia and History's Turning Point, inscribed in 1966, dust-jacket, New York, 1965--HOOVER (HERBERT) The Ordeal of Woodrow Wilson, LIMITED TO 500 COPIES inscribed, New York, 1958--RUSSELL (BERTRAND) Wisdom of the West, inscribed in 1960, New York, 1959--CONRAD (JOSEPH) Letters to Marguerite Poradowska 1890-1920, inscribed by the editors John A. Gee and Paul J. Sturm, dust-jacket, New Haven, 1940--PHILLIPS (STEPHEN) Herod. A Tragedy, inscribed "In the sun to Mariannel Her red-gold cataract of streaming hair/ls tumbled oer the boundaries of the world. Stephen Phillips", John Lane, 1901--SAMUEL (HERBERT, 1st Viscount) In Search of Reality, inscribed in 1961, Oxford, Blackwell, 1957--CABELL (BRANCH) Special Delivery, inscribed "...this volume which I remember liking very much when I dedicated it [to George Keating], but upon which I prefer not to comment nowadays, since I have not read it for some twenty-five years... 21 February 1958", New York, 1933--McFEE (WILLIAM) Sailors of Fortune, 2-page inscription (dated september 1958) mentioning the dedicatee George Keating, dust-jacket, New York, 1935--IBANEZ (VICENTE BLASCO) Mare Nostrum (Our Sea). A Novel, inscribed "Dedicated to Mr. George T. Keating Vincent Blasco Ibanez, New York, November 10, 1919", dust-jacket, New York, 1919, publisher's cloth, all with cloth chemise and purpose-made morocco-backed slipcases, gilt lettered on spines, 8vo and 4to; and 2 volumes inscribed by Albert Schweitzer (14)*

£1,000 - 1,500

€1,200 - 1,800

All copies inscribed, with personal dedications, by the authors.

186•

**UZANNE (OCTAVE)**

Le calendrier de Vénus, NUMBER 1 OF 4 COPIES PRINTED ON VELLUM IN RED AND BLACK, *from an overall edition of 100 copies*, AUTHOR'S PRESENTATION COPY, *inscribed on the colophon "To James Carleton Young for ever. This book of my youth alas! away.... Octave Uzanne", engraved frontispiece by Marius Perret, entirely untrimmed in crushed citron morocco by The French Binders, Garden City, N.Y., gilt lettered spine, morocco turn-ins and watered silk doublures, t.e.g., original printed pink wrappers bound in, 8vo, Paris, Edouard*

Rouveyre, 1880

£600 - 800

€740 - 980

Provenance: James Carleton Young (1856-1918, American bibliophile, known in France as "Le Roi des Livres"), gifted by the author.

187•

**WILDE (OSCAR)**

The Importance of Being Earnest. A Trivial Comedy for Serious People, NUMBER 13 OF 100 LARGE PAPER COPIES SIGNED BY THE AUTHOR, PRESENTATION COPY FROM WILDE TO MAJOR JAMES NELSON, *inscribed on the verso of the half-title "To Major Nelson: from the author. A trivial recognition of great and noble kindness. Feb: 99", light pencil note (dated 1930) about Nelson on front paste-down, publisher's mauve cloth gilt, age soiled, 2 corners slightly bumped, preserved in cloth chemise and morocco-backed slipcase [Mason 382], 4to, Leonard Smithers, 1899*

£40,000 - 60,000

€49,000 - 74,000

"A TRIVIAL RECOGNITION OF GREAT AND NOBLE KINDNESS". AN EXTRAORDINARY PRESENTATION COPY INSCRIBED TO THE GOVERNOR OF READING GAOL.

Found guilty of charges of indecency in May 1895, Wilde was imprisoned in Pentonville and then Wandsworth before his transfer (during which, handcuffed on Clapham Junction platform, he was jeered and spat upon) to Reading prison in November. Under the strict regime of Henry Isaacson, the Governor on his arrival, Wilde was denied access to all writing materials, forbidden to talk, and soon lost weight and good health. However in July 1896 Isaacson was replaced as Governor by Major James Nelson, an event which had a profound effect on Wilde, both during the remainder of his stay in prison and his subsequent life and reputation. "One of Nelson's first acts was to go up to Wilde and say, 'The Home Office has allowed you some books. Perhaps you would like to read this one. I have just been reading it myself.' Wilde melted into tears" (Richard Ellmann, *Oscar Wilde*, 1987, p.476). He also permitted Wilde access to pen and ink all the time, allowing him to write creatively again. The result was *De Profundis*, written in the form of an episodic letter to Alfred Douglas (over a three month period). Published posthumously it was "an extraordinary record of a man hurled from the pinnacle of literary success to the uttermost public degradation, and of the spiritual means by which he turned away from despair. Wilde fixed his mind on Christ, first as a person, then (in *The Ballad of Reading Gaol*) as a redeeming god" (ODNB).

Nelson actively encouraged Wilde, relaxing prison rules, which demanded that each day written material must be handed in to be retained by the Governor, and instead allowing Wilde to review parts of the manuscript which he had completed on earlier days. Before Wilde left Reading, on 18 May, he was handed the entire manuscript by the warden. Whilst Wilde described Isaacson as having "the soul of a rat", he would "afterwards praise Nelson as 'the most Christlike man I ever met'" (Ellmann, p.476). The presentation inscription in our copy of *The Importance of Being Earnest*, dated the month of publication, adds poignant testimony to the importance that Nelson still held for Wilde towards the end of his life. A copy of *The Ballad of Reading Gaol* inscribed by Wilde to Nelson ("Major Nelson from the Author. in recognition of many acts of kindness, and gentleness Febry. 98") is held at the Berg Collection, New York Public Library.

Wilde's last play, *The Importance of being Earnest*, had opened at the St James's on 14 February 1895. It "won critical unanimity of applause... and the twentieth century in general, when permitted to view it, hailed it as the greatest English comedy of all time" (ODNB). Due to his imprisonment it was not published until February 1899.

Provenance: Major James Osmond Nelson (1859–1914), presentation inscription from the author; Ida Bond, loosely inserted note (dated 1930), recording that "This inscribed copy of the Importance of Being Earnest was given to my brother Arnold Percy by the widow of Major Nelson after his death. It came into my possession when my brother died in 1918".

To  
major Nelson:  
from the author.

a true of recognition  
of great and noble  
kindness.

228. 95.

THE  
IMPORTANCE OF BEING EARNEST  
A TRIVIAL COMEDY FOR  
SERIOUS PEOPLE  
BY  
THE AUTHOR OF  
LADY WINDERMERE'S FAN

LONDON 22 22  
LEONARD SMITHERS AND CO  
5 OLD BOND STREET W  
MIDDLSEX 22



189



189

188\*

# WORDSWORTH (WILLIAM)

The Poetical Works... a New Edition, 6 vol., AUTHOR'S PRESENTATION COPY, *inscribed on the half-title of volume 1 "These volumes were procured from the Publisher, and with much pleasure, at the request of Mr. Dayman by their author Wm Wordsworth, Rydal Mount, Febry 2nd 1841"*, half-titles, engraved portrait, modern blue half morocco gilt, t.e.g., 8vo, Edward Moxon, 1840

£1,000 - 1,500

€1,200 - 1,800





*Sold on behalf of the heirs of Robert Bontine Cunningham Graham*

## PAPERS OF ROBERT BONTINE CUNNINGHAME GRAHAM

Robert Bontine Cunningham Graham (1852–1936) could claim descent from Robert II and was once heard to declare of Scotland: 'I ought, madam, if I had my rights, to be king of this country'. He combined this romantic lineage with being the first Socialist to sit in Parliament and with being one of the founders of the Scottish Nationalist Party. Scotland apart, he was most at home in South America, and was known to his friends as Don Roberto (the less friendly *Times* which disapproved of his radical politics called him 'the Cowboy Dandy'). It was this that informed his friendship with W.H. Hudson; and which provided the setting for his friend Joseph Conrad's *Nostramo*. To Galsworthy and Epstein he was 'the modern Don Quixote', while G.K. Chesterton said of him: 'Cunninghame Graham achieved the adventure of being Cunningham Graham... It is an achievement so fantastic that it would never be believed in romance'. He first met Conrad in 1897 and their friendship, which was lifelong, sustained Conrad through the difficult years that saw him create that astonishing sequence of great novels, including *Lord Jim*, *Heart of Darkness* and *Typhoon*, of which Cunningham Graham was dedicatee. The letters Conrad wrote him are especially revealing and have been published in *Joseph Conrad's Letters to Cunningham Graham*, edited by C.T. Watts (1969) and in *The Collected Letters of Joseph Conrad*, edited by Laurence Davies (1983-2007), where the letters offered below are published. Conrad once remarked: 'When I think of Cunningham Graham, I feel as though I have lived all my life in a dark hole without seeing or knowing anything'.

189

CONRAD (JOSEPH)

Photograph of Conrad, inscribed on the reverse [to R.B. Cunningham Graham] "En signe d'amitié et appreciation – sincères,/ J Conrad Korzeniowski/ 29. Xer/ 97". showing him half length facing to his left, on a small cabinet format mount with the studio imprint of J. Russell & Sons on the reverse, *gilt edges, very light dust-staining, but overall in fine original condition and untrimmed, 148 x 105mm., 29 December 1897*

£800 - 1,200

€980 - 1,500

'J CONRAD KORZENIOWSKI' – SIGNED WITH CONRAD'S POLISH NAME: inscribed photographs from early in Conrad's writing career are rarely encountered; none prior to 1916 being recorded as sold at auction by ABPC.

190

**CONRAD (JOSEPH)**

Autograph letter signed ("Jph Conrad"), to the Hon Mrs Bontine, Robert Bontine Cunninghame Graham's mother, thanking her for a volume of Maupassant's verses: "The man is a great artist who sees the essential in everything. He is not a great poet – perhaps no poet at all, yet I like his verses, I like them immensely"; and asking after her son: "Today – also from your kindness I received the Chronicle with Robert's letter. C'est bien ça – c'est bien lui! Is he London now? I have it on my conscience that I did not reply to his last letter. I couldn't. A fit of silence. I had too much to say perhaps – and perhaps – nothing. Je deviens bête – et sauvage"; and asking pardon for "this hurried scrawl": "I am finishing in a frightful hurry a story for B'wood and it's an immense effort"; subscribing himself "Your most faithful and obedient servant"; with the original envelope (inscribed "Joseph Conrad R.I.P."), 4 pages, *printed heading*, 8vo, Pent Farm, 12 January 1899

**£8,000 - 12,000**

**€9,800 - 15,000**

'A FIT OF SILENCE. I HAD TOO MUCH TO SAY PERHAPS – AND PERHAPS – NOTHING. JE DEVIENS BÊTE – ET SAUVAGE': CONRAD WRITES FROM THE HEART OF DARKNESS, while in the final agonies of finishing his masterpiece ("...in a frightful hurry... it's an immense effort..."), which was to be published in *Blackwood's Magazine* in three instalments, in February (a special anniversary double issue), March and April 1899.

Only one other letter by Conrad relating to *Heart of Darkness* is recorded as having been sold at auction by ABPC, namely the six-page letter, written after the event, so to speak, on 3 December 1902 to Elsie Hueffer, purchased by the late Stanley J. Seeger at the Maurice F. Neville sale, Sotheby's, New York, 13 April 2004, lot 30 (\$80,000), and resold in Part I of the Seeger Conrad Library Sale, Sotheby's, London, 10 July 2013, lot 46 (£22,000).

Although ours does not aspire to the analytical content of the letter to Elsie Hueffer, that cry – echoing Captain Kurtz at first hand, almost, made by Conrad from the depths of his creation – "Je deviens bête – et sauvage" – is unforgettable and brings us in an almost tangible way close to the dark heart of the book.

perhaps nothing.  
Je deviens bête -  
et sauvage.

Pardon this hurried  
scrawl. I am finishing  
in a frightful hurry a  
story for B'wood and  
it's an immense effort.

With many thanks  
I am dear Mrs Bontine  
always Your most faithful  
and obedient servant

J. H. Conrad.

STATION  
SANDLING JUNCTION  
S.E.R.

PENT FARM,  
STANFORD, Near HYTHE.

12 Jan 99.

Dear Mrs Bontine

My humble apology  
for not thanking  
you before for the  
vol of verses. I share  
your opinion of  
Maupassant. The  
man is a great artist  
who sees the essential

191

CONRAD (JOSEPH)

Autograph letter signed ("Joseph Conrad"), to Mrs Bontine, paying her tribute: "You have the gift of kind words, of words that reach one in the depth of mental solitude, of discouragement, of mistrust. It looks like the blackest ingratitude that I should have delayed so long my thanks for your praise of *Lord Jim* which is my last (and lasting) anxiety. I've not as yet finished that story. The volume including that one, the *Heart of Darkness* and *Youth* shall come out in March if the Fates are propitious. It shall come out and but for you – Robert – a friend here and there I would feel it shall *disappear* about that date. Yet I am a fortunate man for I have just the appreciations I care for"; he begins by apologising for his remissness in not answering her kind and most welcome letter and telling her he has received a letter from her son: "I've just hear from dear Robert. He wrote from Granada. It makes me really happy to know that in the middle of his occupations he finds time to think of me. If envy is the sincerest form of admiration then I do envy him. There's no man to envy more" ("...He tells me of his intention to go south again, so I do not answer his letter now. I expect to have the happiness (ceci n'est pas une phrase) of seeing him on his return..."); ending by assuring her that "I can't tell you how grateful I am for every letter you deign to write" and subscribing himself "your most faithful and obedient servant", 4 pages, headed paper, 8vo, Pent Farm, 25 November 1899

£8,000 - 12,000

€9,800 - 15,000

'LORD JIM WHICH IS MY LAST (AND LASTING) ANXIETY' – CONRAD STARTS WORK ON *LORD JIM* AS A COMPANION-PIECE TO *YOUTH* AND *HEART OF DARKNESS* – "I've not as yet finished that story. The volume including that one, the *Heart of Darkness* and *Youth* shall come out in March if the Fates are propitious". The first instalment of what at this stage he planned to be short story, 'Lord Jim: A Sketch' (it would later become *Lord Jim: A Tale*), had been the lead feature of *Blackwood's Magazine* the month before, taking the reader up to the end of Chapter 4: 'Perhaps it would be after dinner, on a verandah draped in motionless foliage and crowned with flowers, in the deep dusk speckled by fiery cigar-ends. The elongated bulk of each cane-chair harboured a silent listener. Now and then a small red glow would move abruptly, and expanding light up the fingers of a languid hand, part of a face in profound repose, or flash a crimson gleam into a pair of pensive eyes overshadowed by a fragment of an unruffled forehead; and with the very first word uttered Marlow's body, extended at rest in the seat, would become very still, as though his spirit had winged its way back into the lapse of time and were speaking through his lips from the past'. The November issue was to run Chapter 5.

Conrad's statement that "I've not as yet finished that story" refers both to *Lord Jim* and, in terms of publication, *The End of the Tether*. For in the event it was to be the latter that was to make up the third of the trio, with *Youth* and *Heart of Darkness*, published in 1902 to form the composite volume, *Youth: a Narrative, and Two Other Stories*. Owen Knowles, Cambridge editor of the trio explains what happened: 'With "Youth" and "Heart of Darkness" already written in 1899, [Conrad] assumed that a short story in progress with the provisional title of "Jim, a Sketch" would join these two works, so forming a trio of Marlow tales, with a number of thematically linked "foils and notes" ... This plan was later overtaken by events (and the collection delayed) when it became clear that the sketch was burgeoning into a full-length novel and would have to be published separately as *Lord Jim*. Needing a new third story, Conrad composed "The End of the Tether" at a relatively late stage and under pressure to meet the volume's publication deadline of November 1902' (*Youth, Heart of Darkness, The End of the Tether*, 2010, Introduction, pp. xvii-viii). The revised contract with William Blackwood specifying *Lord Jim* be published as a separate volume was to be signed the following May, with the completed book appearing in 1900.

192

CONRAD (JOSEPH)

The dedication copy of the English edition of *Typhoon and Other Stories*, bearing his autograph inscription: "To/ R.B. Cunninghame Graham/ this copy of the book that was his in the writing/ from/ Joseph Conrad/ 22 April/ 1903"; the printed dedication following the title-page reading: 'To R.B. Cunninghame Graham', 32pp. publisher's catalogue at end, some spotting (mostly to edges), publisher's slate grey smooth cloth, upper cover with gilt lifebelt title design (Cagle's A binding, with only the top edge trimmed and with 110mm. between 'Conrad' and 'Heinemann' on the spine), extremities rubbed and slightly bumped, 8vo William Heinemann, 1903

£10,000 - 15,000

€12,000 - 18,000



STITCHING  
SANDS OF LONDON, E.C.4.

PENT FARM,  
STANFORD,  
NEAR HYTHE.

25 Nov 99

Dear Mr. Houtine.

A thousand  
apologies for my remissness  
in answering your  
kind and most welcome  
letter. I've just heard  
from dear Robert. He writes  
from Granada. It makes  
me really happy to know  
that in the midst of his  
occupations he finds  
time to think of me.  
Affectionately in the sincerest

191

To  
R.B. Cunningham Graham  
This copy of the book  
that was his in  
the writing  
from  
Joseph Conrad  
22 April  
1903.

192

'TO R.B. CUNNINGHAME GRAHAM THIS COPY OF THE BOOK THAT WAS HIS IN THE MAKING' – THE DEDICATION COPY OF CONRAD'S *TYPHOON*. Originally, Conrad had wished to give Cunningham Graham the dedication of the projected volume that would include *Youth*, *Heart of Darkness* and the short-story version 'Lord Jim: A Sketch' (see note to previous lot). To this end, he had written to Blackwood his publisher: 'Re volume of short stories. I wished for some time to ask you whether you would object to my dedicating the Vol: to R.B. Cunningham Graham. Strictly speaking it.....is a matter between the dedicator and the other person, but in this case – considering the imprint of the House and your own convictions I would prefer to defer to your wishes. I do not dedicate to C. Graham the socialist or to C. Graham the aristocrat (he is both – you know) but to one of the few men I know – in the full sense of the word – and knowing cannot but appreciate and respect – abstractedly as human being. I do not share his political convictions or even his ideas of art, but we have enough ideas in common to base a strong friendship upon. Should you dislike the notion I'll inscribe *Rescue* to him instead of the *Tale*' (12 February 1899). Blackwood sought advice from David Meldrum, who approved the idea, though defeated by the spelling: 'I think it could do nothing but good to the book to have it dedicated to so brilliant a writer as Cunningham Grahame' (15 February). However when *Youth: A Narrative, and Two Other Stories* appeared in November 1902 it was to be dedicated to his wife. There are two possible reasons for Cunningham Graham receiving the dedication of *Typhoon* instead: it was published by Heinemann (secured for him by his newly-acquired agent Pinker), to whom Conrad was less beholden than he was to the conservative Blackwood, and indeed may partly have been prompted by Graham (*Joseph Conrad's Letters to Cunningham Graham*, edited by C.T. Watts, 1969, see Letter 6, note 53-5).

It appears that there was some delay in this, the dedication copy, getting to Cunningham Graham; Conrad writing to him on 9 May: 'Shall I send your copy of *Typhoon* to the club at once or may I keep it here till you find time to run down to my wretched ranche in the wilderness'.

193

**CONRAD (JOSEPH)**

Photograph of Conrad, inscribed on the mount [to R.B. Cunninghame Graham] "With affectionate regard/ Jph Conrad/ 1903". showing him half length with his head turned to his right, on a large studio mount with the gilt imprint of W.H. Jacob of Sandgate and Hythe; inscribed on the reverse by his niece "To R.B. Cunninghame Graham", *gilt edges, very light dust-staining and a few light spots, but overall in fine fresh 250 x 200mm.*, 1903

£2,000 - 3,000

€2,500 - 3,700

A FINE INSCRIBED PHOTOGRAPH OF CONRAD, given to his friend R.B. Cunninghame Graham in the year he received the dedication of *Typhoon*: it is reproduced, full-page, by Norman Sherry, *Conrad*, 172, p. 77 (and described as given by Conrad to Cunninghame Graham). Inscribed photographs of Conrad in his creative prime, and indeed at any time prior to the Great War, are rare.

194

**CONRAD (JOSEPH)**

Autograph letter signed ("J. Conrad"), to "Très cher ami" [R.B. Cunninghame Graham], the letter opening with a charming piece of banter: "This is the business on which I want you to answer me as soon as the dear horses and the charming ladies of the Banda Oriental leave you a moment of leisure"; and then getting down to nitty-gritty: "A man well known to me by correspondence: A. Knopf partner of the publisher Kennerley in the US (New York City), has been writing to me with very proper enthusiasm about your work which he has been studying of late, apparently, with a view of introducing it to the American public. He thinks there is good chance, and he asks me (as your friend) for my assistance in the matter; being obviously under the impression that you are in England"; and suggesting Pinker be used as his agent while he, Conrad, would be happy to act as literary advisor, and further discussing the scheme Knopf has proposed; with Kennerley's address pinned at the head by Conrad (still present), *2 pages, engraved address, torn in two places at the centre and repaired with four pieces of adhesive tape (discoloured), 4to, Capel House, 21 April 1915*

£500 - 600

€610 - 740

'THE INTEGRITY OF YOUR WORK SHOULD BE PRESERVED' – CONRAD ON THE PUBLISHING BUSINESS; the letter offering a fine overview of how Conrad viewed the literary market in the United States. He advises his friend: "From a literary point of view there is no doubt that you will find your public there. But this is a business matter mainly. The great thing is that the integrity of your work should be preserved and your interest in it properly secured. It wouldn't do to put yourself in the hands of a publisher unconditionally. You being far away I consulted my good friend and agent Mr Pinker. He thinks the business is worth going into. If you want us to start the negotiation I would guard the literary side of the transaction while P would do the rest of the necessary diplomacy – tho' indeed the literary side too would be quite safe in his hands, I can assure you. For instance Knopf wants to make up a vol: of *selections* from your stories to begin with; but P at once said that this musn't [*sic*] be allowed (and I fully agree with him on the ground that it would be literary vandalism – for, each of your volumes has its own special character. From the business point of view it would be a false move too. We think that if anything is done Knopf (or Kennerley) ought to publish a complete vol: under a proper royalty agreement. The selection of the vol: you would perhaps leave to me and P – or you may tell us your wishes in the matter".

195

**CONRAD (JOSEPH)**

Autograph letter signed ("J. Conrad"), to R.B. Cunninghame Graham, responding to his letter on W.H. Hudson's death: "I knew you would feel Hudson's death deeply/ I was not intimate with him but I had a real affection for that unique personality of his with its, to me, somewhat mysterious fascination. If there was ever a 'Child of Nature' it was he; and he never grew older except, of course, in his body. You and I will miss that mortal envelope, but the rare spirit it contained will speak to the coming generations which may appreciate his truth and his charm perhaps better than the men of his own time"; the rest of the letter paying tribute to Lord Northcliffe ("...Strange lot, these Harmsworths – it is as though they had found Aladdin's Lamp. But N. himself was absolutely genuine. He had given me one or two glimpses of his inner man which impressed me. And he was most friendly to us all. After all his fortune was not made by sweating the worker or robbing the widow and the orphan..."); and sending "Our love to you dear Don Roberto", *4 pages, engraved heading, 8vo, Oswalds, 25 August 1922*

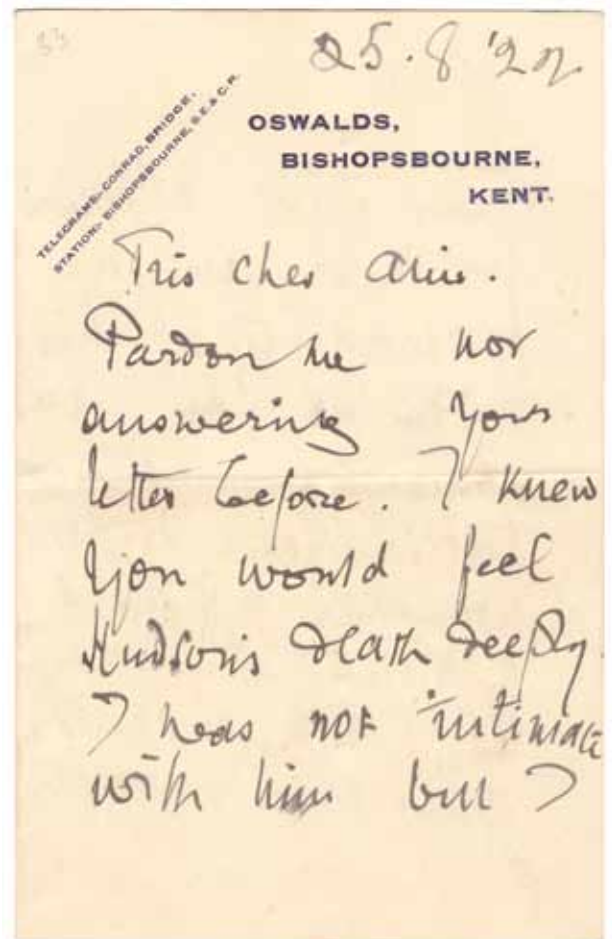
£1,000 - 1,500

€1,200 - 1,800

'THAT UNIQUE PERSONALITY OF HIS WITH ITS, TO ME, SOMEWHAT MYSTERIOUS FASCINATION' – CONRAD PAYS TRIBUTE TO W.H. HUDSON. Hudson had died in his sleep, shortly after his eighty-first birthday, on 18 August.



193



195

196

HUDSON (W.H.)

Three autograph letters signed ("W.H. Hudson"), to R.B. Cunningham Graham ("My dear Graham (for God's sake let's drop prefixes!)"), answering a query about the Pampas ("...The tribes of the pampas had – one cannot say have – a sort of supernatural religion & set of beliefs about the future life of the soul... they believed in a passage from earth to a spirit world by way of certain lakes – a lake, any laguna, which served as a passage to a ghost... Alhuemapú was the general name for the under world. Those who went there passed their time in continual sleep & drowsiness, only waking enough to feel that they were sleeping – that is, having a good time. That negative condition was much to the poor Indian..."), giving his opinion, as he has been asked, on Sir Edward Grey ("...Perhaps he has too many loves – literature, Natural History, sport, &c – He does not give me the idea of a man who will ever be a leader, or aspires to be one. Otherwise I fancy I should not like him so well. But we never quite know what a man's strength may be until we see & hear him dominated by strong emotion – To see a man in a passion is sometimes a revelation..."), discussing books, offering commiserations on "your beloved old Picasso's death" ("...he reminded me so vividly of the horse I loved best in my early years..."), etc., 12 pages, some dust-staining and splitting at folds, 8vo, Abbotsbury and St Luke's Road, 1894 and 1900 where dated

£500 - 600

€610 - 740

HUDSON TO CUNNINGHAME GRAHAM ON THE RELIGION OF THE PAMPAS.

See illustration overleaf.

which served as a passage  
to a ghost, or perhaps,  
was called Tcha-languien.  
Atluemapi was the seasonal  
house for the winter world.  
Those who went there passed  
their time in continuous  
sings & discussions, only  
waking enough to feel that  
they were sleeping - that is,  
having a good time. That  
negative condition was much  
to the poor Indian.

I am crossing here in a  
couple of days time & hope  
then to go to Norfolk for a  
week or so. I have read some  
splendid reviews of *Don Quixote*  
of course always W. H. Hudson

Abbottbury

Dorset

June 16, 1894

My dear Graham  
(for God's sake let's  
drop prefixes!)

Your letter overtakes  
me here - the books here no  
doubt have reached at  
40 St. Lukes Road.

I read  
Mansilla's "Excursion -  
Los Riquiles" when it first  
came out in a series of  
papers in the *Nacion*,  
I think, in Buenos Ayres -

196

6 May	Bajamayo	1572 11 Days	Bajamayo	May 8
<p>6 MONDAY (110-111)</p> <p>This day. Arrived at the official letter Bajamayo, and looking over to my charge everything belonging to the expedition. Spent a great deal of money &amp; time in the market &amp; at the office of the Captain of the town &amp; by dint of threats &amp; promises made arrangements to have the boatmen brought to the place. I also the remaining stores &amp; sent a party to the station again. Doubtless a least officer of the Mayor's board should be to be present. To get under way at night, found trouble for some time. Stopped off Bajamayo for the night. There something hardly felt the &amp; when a momentary journey the passage part of her cargo. Arrived. Since the time is not time sleep. No case during the night.</p>	<p>7 TUESDAY (111-112)</p> <p>This day. Went down 5 miles off Bajamayo, got under way at daylight &amp; stopped about two miles. A flock of geese and I shot. When a large sparrow was landed at the point that the boatmen had to go. In my charge amongst the great birds arrangements with the boatmen to continue having payers. Arrived at the place for the night. Spent a long time in the office of the Captain of the town &amp; by dint of threats &amp; promises made arrangements to have the boatmen brought to the place. I also the remaining stores &amp; sent a party to the station again. Doubtless a least officer of the Mayor's board should be to be present. To get under way at night, found trouble for some time. Stopped off Bajamayo for the night. There something hardly felt the &amp; when a momentary journey the passage part of her cargo. Arrived. Since the time is not time sleep. No case during the night.</p>	<p>8 WEDNESDAY (112-113)</p> <p>Half Quarter Day. Easter Time ends.</p> <p>Left all goods in charge of the boatmen. The party of the party for the night. Spent a long time in the office of the Captain of the town &amp; by dint of threats &amp; promises made arrangements to have the boatmen brought to the place. I also the remaining stores &amp; sent a party to the station again. Doubtless a least officer of the Mayor's board should be to be present. To get under way at night, found trouble for some time. Stopped off Bajamayo for the night. There something hardly felt the &amp; when a momentary journey the passage part of her cargo. Arrived. Since the time is not time sleep. No case during the night.</p>	<p>9 THURSDAY (113-114)</p> <p>Assumption Day. Holy Thursday.</p> <p>Spent a long time in the office of the Captain of the town &amp; by dint of threats &amp; promises made arrangements to have the boatmen brought to the place. I also the remaining stores &amp; sent a party to the station again. Doubtless a least officer of the Mayor's board should be to be present. To get under way at night, found trouble for some time. Stopped off Bajamayo for the night. There something hardly felt the &amp; when a momentary journey the passage part of her cargo. Arrived. Since the time is not time sleep. No case during the night.</p>	

197



197\*

#### LIVINGSTONE RELIEF EXPEDITION

Autograph diary kept by Lieutenant William Henn, RN, second in command and latterly commander of the official Royal Geographical Society Livingstone Search and Relief Expedition, opening on 22 January 1872: "8.30 Received telegram from Dawson offering 2nd in Command in Livingstone Expedition. All here dead against my accepting", and covering preparations for the expedition (on 7 February "Expedition were photographed in working rig by London Stereoscopic Co"), and its embarkation at Greenhithe ("...General Rigby & Colonel Grant who came to see us off..."), through the Suez Canal, across the Indian Ocean to Zanzibar, where they disembarked on 17 March; thereafter giving a day-to-day account of their life in Zanzibar preparing for their march into the interior; on 26 April he records: "Exp.d preparing to start tomorrow"; and the following day they set off after some delay, getting as far as Bagamoyo, although the entry ends on an ominous note: "Saw 2 men who had just come from Stanley"; which he confirms on 29 April: "In consequence of news received from Stanley's men Dawson returned to Zanzibar. I am afraid our expedition is done for. Nothing now remains for us to do except relieve Livingstone & it need not take any Europeans to do that, as good can be sent by Native Caravan. All our trouble gone for nothing. Think however that I will still go on. May never have another chance"; while still at Bagamoyo, halfway through the entry for Tuesday 7 May, Henn records: "Went on roof of house to lie down heard shots & horns blowing & obs American flag coming through the trees. Stanley at last. He came straight to our house & I met him at the door and congratulated him [?] warmly on his having accomplished his great task. All my hopes are destroyed. Nothing remains for me to do except return to Ireland perhaps it is all for the best"; the following day further recording: "Embarked with Stanley & his party for return to Zanzibar/ Dr Livingstone alive & well & supplied with stores &c. – he has given Stanley a written order to turn back any expedition he might meet coming to his assistance S has had a frightful time of it by his own account he says that I am well out of it, but he sympathizes with me very much, my last chance is gone I shall never see the interior of Africa fate is against me. Arrived at Zanzibar 5.30 firing & cheering as we came into harbour how I envy Stanley but he deserves every thing for the persevering way in which he overcame all difficulties. Kirk agrees with me that it is useless now for me to go on"; the journal running until Henn's arrival in Paris, where the expedition is met by reporters, on 25 July, c.80 pages, *earlier entries written in indelible pencil that has been inked over by Henn, some of the later entries in pencil, kept in a Letts Diary for 1872, light dust-staining, some later family notes added and paper label on upper cover, but overall in fresh and attractive condition, 8vo, Zanzibar, Bagamoyo and elsewhere, 22 January to 25 July 1872*

£3,000 - 4,000

€3,700 - 4,900

'HEARD SHOTS & HORNS BLOWING & OBSERVED AMERICAN FLAG COMING THROUGH THE TREES. STANLEY AT LAST' – LIEUTENANT HENN'S JOURNAL OF THE OFFICIAL LIVINGSTONE RELIEF EXPEDITION, that had been equipped and despatched by the Royal Geographical Society to rescue the great explorer but was forestalled by the journalist Henry Morton Stanley (acting privately for the American newspaper proprietor James Gordon Bennett), and so turned back.

Henn emerges from these pages as an immensely sympathetic young man, keen to experience adventure and join the ranks of the great African explorers. When he realizes that his expedition has been forestalled, he is refreshingly frank in expressing his disappointment; and yet at the same time – in this he brings Captain Oates when faced with disappointment at the Pole to mind – he shows not a trace of rancour towards Stanley himself, the upstart Welsh-born American who had defied the British establishment, as so many saw him; but instead heartily congratulates him on his great achievement: "I met him at the door and congratulated him [?] warmly on his having accomplished his great task". And clearly, Stanley felt considerable sympathy for the young man (this must be just about the first account we have of Stanley immediately on his return with Livingstone), as Henn records: "S has had a frightful time of it by his own account he says that I am well out of it, but he sympathizes with me very much". But sadly Henn was to be far from typical, and the grudging reception that was to be accorded to Stanley when he did back to England was to rankle with him all his life. As far as we know, Henn's journal with its record of the very first and more generous reaction to his achievement, is unpublished.

[cont.]

Stanley's account of his reception by Henn is well-known; but in this context – so it can set it beside Henn's account of the same episode – bears repeating: 'As we reached the middle of the town, I saw on the steps of a large white house a white man, in flannels and helmet similar to that I wore. I thought myself rather akin to white men in general, and I walked up to him. He advanced towards me, and we shook hands – did everything but embrace. "Won't you walk in?" said he. "Thanks." "What will you have to drink – beer, stout, brandy? Eh, by George! I congratulate you on your splendid success," said he, impetuously. I knew him immediately. He was an Englishman. He was Lieut. William Henn, R.N., chief of the Livingstone Search and Relief Expedition, about to be despatched by the Royal Geographical Society to find and relieve Livingstone. The former chief, as the Expedition was at first organized, was Lieut. Llewellyn S. Dawson, who, as soon as he heard from my men that I had found Livingstone, had crossed over to Zanzibar, and, after consultation with Dr. John Kirk, had resigned. He had now nothing further to do with it, the command having formally devolved on Lieut. Henn. A Mr. Charles New, also, missionary from Mombasah, had joined the expedition, but he had resigned too. So now there were left but Lieut. Henn and Mr. Oswell Livingstone, second son of the Doctor. "Is Mr. Oswell Livingstone here?" I asked, with considerable surprise. "Yes; he will be here directly." "What are you going to do now?" I asked. "I don't think it worth my while to go now. You have taken the wind out of our sails completely. If you have relieved him, I don't see the use of my going. Do you?" "Well, it depends. You know your own orders best. If you have come only to find and relieve him, I can tell you truly he is found and relieved, and that he wants nothing more than a few canned meats, and some other little things which I dare say you have not got. I have his list in his own handwriting with me. But his son must go anyhow, and I can get men easily enough for him." "Well, if he is relieved, it is of no use my going." (*How I Found Livingstone*, 1872, pp. 523-524).

198

#### ROYAL FAMILY

Three albums belonging to Millicent (Milly), wife of Charles (Charlie) Elphinstone Fleeming Cunninghame Graham, MVO, brother of the author and traveller Robert Bontine Cunninghame Graham, recording his service commanding the Royal Yacht Osborne; comprising an album of fine signed cabinet photographs of the royal family, loose within pocket-mounts, of the future Edward VII (2), his heir, Prince Albert Victor Duke of Clarence and Avondale (2, signed "Eddie" and "Eddy"), his younger brother the future George V (3, dated 1880 and 1883), Queen Alexandra, and the Queen with her two sons (Prince Albert Victor signing himself "Edward"); as well as the Princesses Louise, Maude, and Victoria (many of Louise) and other members of the Royal Household, *the album bound in crocodile skin mounted with a silver plaque recording its gift from the ships company of the Osborne to Millicent on her marriage, May 1882, 4to*; an album with covers stamped 'M.B.C.G.' with photos pasted in of the royal household and sundry social events, with two signed photographs of the future Edward VII, *boards, oblong folio*; and an album preserving Christmas cards, present tickets and the like (with much attractive printed ephemera) exchanged between the Cunninghame Grahams and members of the royal household, running from the Christmas season of 1879 (at Castle Rising) up to 1896, with tickets etc. in the hand of the future Edward VII (about a dozen, including a Christmas card), Queen Alexandra, the Princesses and the future George V, *board, 4to* (3) c.1880-1900

£2,000 - 3,000

€2,500 - 3,700

199

No lot





Montgomery, King George VI and Dempsey

## PAPERS OF GENERAL SIR MILES DEMPSEY, GBE, KCB, DSO, MC

Miles Christopher Dempsey (1896-1969) was educated at Shrewsbury School under its famous headmaster Cyril Alington and at the Royal Military College, Sandhurst. On passing out in 1915 he was commissioned into the Royal Berkshire Regiment. That same year his two brothers, Patrick and James, were wounded at Gallipoli, although both recovered. Dempsey was promoted lieutenant that August and in June 1916 joined the 1st Battalion Royal Berkshires in France. He received his baptism of fire at the Battle of the Somme. During his time in France he served as company officer, company commander, acting adjutant, and adjutant, as well as serving at times on the staff of the brigade, division and corps. He was wounded, mentioned in despatches, and awarded the Military Cross. He subsequently took part in operations in Iraq.

Between the wars he served both with his regiment and on the staff. At the outbreak of war in 1939, he was lieutenant-colonel in command of the 1st battalion of his regiment. During the battle for France he took command of 13th infantry brigade, which played a major part in the British counter-attack at Arras in May 1940; as a result of its contribution in a three-day battle in the Ypres and Comines Canal area, the British expeditionary force gained time for its withdrawal to Dunkirk. Dempsey was appointed to the DSO.

He was one of the officers singled out for promotion by Alan Brooke, then C-in-C Southern Command, and after training up an armoured division was summoned late in 1942 by Montgomery to take command, as lieutenant-general, of the XIII Corps of the Eighth Army, soon after El-Alamein, and helped Montgomery plan the invasion of Sicily. His career thereafter is summarised by John Strawson: 'His corps landed at Syracuse on 10 July 1943 and took part in the hard battle for Catania. During the descent on Italy itself, on 3 September 1943, his corps was in the spearhead, and Dempsey conducted the winter battles in southern Italy in a masterly fashion. But he did not remain there for long. Montgomery needed him for the coming invasion of western Europe, and in January 1944 he returned home to command the Second Army. His part in the battle for Normandy and the subsequent breakout, closing up to the Rhine, and finally advancing to the Elbe, was a model of how to conduct operations soundly and successfully. He was in many ways the ideal subordinate



to Montgomery: never seeking the limelight, nor able (from the nature of Montgomery's directives) to indulge in bold strokes of initiative, he always fully understood what Montgomery's purpose was, and quietly and steadily got on with it. He would spend much of his time visiting his subordinate commanders and their troops, assessing the situation, listening to their problems, and giving instructions clearly and succinctly. He had profound understanding of the soldiers under his command and firm control over operations, so he inspired both subordinates and superior commanders with confidence in his judgement and leadership. Yet he remained relatively unknown to the public. Dempsey was very good at understanding a battlefield; a map became a relief map in his hand. His sound, albeit cautious establishment of the initial bridgehead was followed by the application of ever-growing pressure in the Caen sector. His conduct of the battle was governed by the knowledge that the breakout was to be by the Americans in the western flank of the bridgehead; he therefore went on hitting away at the Germans, drawing more and more of their strength against his own army. He was determined to take Caen, since its capture would, as he put it, "loosen the enemy's hinge and provide us with a firm hinge". During the subsequent operations in the latter part of July 1944, which led to the American breakout and the subsequent Falaise and Argentan battles which broke the German positions in Normandy, Dempsey was always ready to take advantage of the opportunity to exploit success, but never tried to reinforce stalemate. He would also wholeheartedly accept responsibility for taking critical decisions, without worrying if the efforts of the army were misinterpreted by the press or senior allied commanders. He was quite unperturbed when there were suggestions that operation Goodwood (which was designed to draw more German Panzers away from General Omar Bradley's First Army) had been a failure, and he merely pointed out that such misunderstandings would help with the deception plan. After the breakout in Normandy, Dempsey's army conducted difficult and deliberate winter operations in Belgium (it was during a visit to the front at this time that George VI dubbed him KCB, an appointment which had been gazetted in June 1944), and established itself at the Rhine by March 1945; in the subsequent advance to the Elbe his army was in the forefront, and he himself received the surrender of Hamburg on 3 May 1945. When the European war was over Dempsey was appointed commander of the Fourteenth Army for the reoccupation of Singapore and Malaya, in succession to Sir William Slim, whom he also followed as commander-in-chief, allied land forces, south-east Asia, until 1946 when he was promoted to the rank of general. He was appointed KBE in 1945. In 1946–7 he was commander-in-chief Middle East, and he retired in July 1947 at his own request. In 1948 he married Viola Mary Vivien, youngest daughter of Captain Percy O'Reilly, of Colamber, co. Westmeath; they had no children' (ODNB).

On his retirement, he was asked by Mountbatten and others to reconsider his decision and accept the most senior post of all, that of Chief of the Imperial General Staff in succession to Montgomery; but he declined on the grounds that having commanded in time of war such an honour was superfluous telling Mountbatten that 'I regard command of an Army in war as being at the top', and in the belief that only the next generation is properly equipped to fight the next war. Nevertheless he remained on the reserve list, and in 1951 was appointed to the part-time chairmanship of the Commanders-in-Chief Committee, with 'responsibility for the defence of the United Kingdom in the event of war' (Hansard, HC Deb 09 May 1951 vol. 487 cc1954-8). Nor did he sever all links with his old comrades, being appointed Colonel Commandant of the Special Air Services (SAS) and of the Royal Military Police, and Colonel of the Royal Berkshire Regiment.

Few of Dempsey's papers survive. His duty done, he had no wish to rewrite history; even though memoir-writing was the usual way of earning money in retirement. Dempsey was so unusual in this respect that a local newspaper described him at his death as 'The General who never wrote a book': the one book that he did commission, *An Account of the Operations of Second Army in Europe*, was issued in August 1945 for official use only and only 48 copies printed. When he died he left instructions in his will that his diaries be destroyed, while what remained was vetted by the security services; his official war diaries and kindred material of course being lodged at the Public Record Office (National Archives), Military Papers, WO 285. A notice of his life for the Dictionary of National Biography by John Strawson was published in 1981, a revised version being published for the Oxford Dictionary of National Biography in 2004 (online edition 2011), from which we have already quoted. A fuller biography by Peter Rostron, *The Life and Times of General Sir Miles Dempsey*, was published in 2010.

In listing his papers and other mementos of his career we have followed the example of Peter Rostron and placed the Order of Service for the Knight's Vigil held before D-Day on 4 June 1944 – the seventieth anniversary of which falls this year – at the head of the list. The rest follows in alphabetical order.



200

200\*

#### D-DAY DEDICATION SERVICE

Printed order for the *Eve of Battle Dedication Service 1944* of the Second Army prior to D-Day, comprising the opening hymn, the 'Approach to Dedication', 'The Prayer of Sir Francis Drake', hymn, lesson, prayer, 'The Call' and response: '*Chaplain. "To Second Army there has been given a glorious part in a great task. To relieve the oppressed, to restore freedom in Europe, and to bring peace to the world... As we stand upon the threshold of the greatest adventure in our history, let us now offer to Almighty God all our powers, of body, mind and spirit, so that our great endeavour may be thoroughly finished./ To this end, will you undertake the heavy responsibility that such a task places upon each of you, and with God's help carry it through. giving of your best, until Victory is won and Peace is assured?"/ (Then shall all say in a clear and audible voice) "I will, the Lord being my helper."/ Then shall all kneel and silence shall be kept for a space while each makes his own personal dedication of service to God and to the high cause of liberation of mankind*'; followed by the blessing ('Go forth then into action with a stout heart...') and National Anthem, *the text seemingly cyclostyled and stapled within stiff paper wrappers, the upper cover printed in blue and displaying the cross-within-shield of the Second Army and the sword within printed in silver, a few traces of ink-staining on wrappers, 8vo, Second Army Headquarters, Portsmouth, 4 June 1944*

£400 - 600

€490 - 740

'THE HIGH CAUSE OF LIBERATION OF MANKIND' – THE KNIGHT'S VIGIL HELD ON THE EVE OF D-DAY: 'On the evening of 4 June 1944, the congregation at Christ Church, Portsdown, was unusually large... As [the officiating priests] entered the church, the congregation stood, led by the tall, imposing figure of their general in the front pew. Lieutenant General Miles Christopher Dempsey had arranged this service for the officers and men of Headquarters Second Army on the eve of the planned date for the largest combined military operation the world has ever seen – D-Day, the invasion of Europe... Now Dempsey, a devout Christian, called on his men, in the service known as "The Knight's Vigil", to dedicate to Almighty God the task which lay before them. Accompanied by his Chief of Staff and his Deputy, he led them in that evocative prayer which he had known thirty years before at Shrewsbury: "Teach us good Lord to serve Thee, as Thou deservest; to give and not to count the cost; to fight and not to heed the wounds; to toil and not to ask for rest; to labour and not ask for any reward save that of knowing that we do Thy will". With characteristic modesty, Dempsey asked that someone other than himself should read the lesson. His example during this voluntary act of dedication, before the great armada set off expressed many of the fundamentals of his personality: strong religious belief, selfless integrity, professional dedication and extraordinary humility' (Peter Rostron, *The Life and Times of General Sir Miles Dempsey*, 2010, p. [xi]).

Included in the lot is the printed Order of Service for the dedication of two commemorative windows at Portsdown, unveiled by Dempsey (1948); a typescript, marked up for the printer, of an Order of Service for D-Day Remembrance; a proof of the same; and a typescript for another Remembrance Service held at Portsdown in 1966. In accordance with Dempsey's wish, a service of rededication and thanksgiving is still held at the church each year, with a special D-Day Parade Service celebrated on the Sunday nearest to 6 June. Dempsey was to die on 4 June 1969, the twenty-fifth anniversary of the first Knight's Vigil.

## 201

### BRADLEY (OMAR N.)

Three typed letters signed ("Brad"), to General Sir Miles Dempsey ("Dear Bimbo"), the first two written in December 1944 when he was General of US Twelfth Army and Dempsey General of the Second Army, one just two days before the Germans launched their Ardennes offensive ("...hope that our Allied efforts this year may point the way to happier holiday at home..."), the third when Administrator of the Veterans Association and Dempsey was C-in-C Middle East ("...Your shifts in the British Army have been almost as erratic as ours in this interim post-war period..."), 3 pages, on headed paper, small 4to, 3 and 14 December 1944 and 16 January 1947; together with a photograph of William Hood Simpson (commander of the US Ninth Army under Bradley), signed and inscribed "T. Bimbo [Dempsey],/ With sincere regards and best wishes./ W.H. Simpson./ Lieutenant General, U.S. Army", 240 x 180 mm., [1944-45]

£600 - 800

€740 - 980

## 202

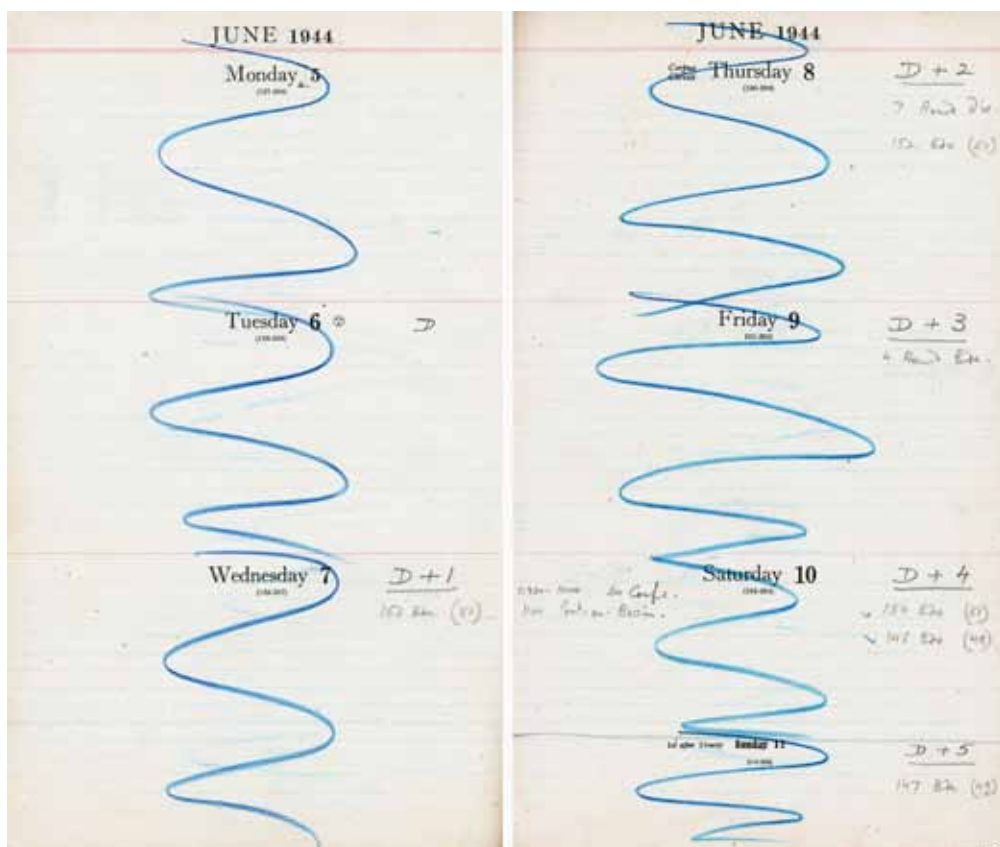
### BROADHURST (HARRY)

Typed letter signed ("Harry"), to General Sir Miles Dempsey ("My dear General"), written by the Air Vice Marshal at the height of the Battle of Normandy, thanking Dempsey for his congratulations which he had passed on to his various wings ("...It is good for them to know that their work is such a help to you operation..."), and wishing him well with his offensive: "I would like you to know that we all have the greatest pride in Second Army and do not under-rate the magnitude of your task. The mere fact that we tuck ourselves within yards of your front line is a pretty fair indication of the confidence we have. Now that you have loosened up the main German defences we are all braced with the thought of giving our utmost to help you in the exploitation of a great success", 1 page, blind-stamped service paper with typed address, small 4to, Main Headquarters, 83 Group RAF, 5 August 1944

£400 - 600

€490 - 740

'NOW THAT YOU HAVE LOOSENED UP THE MAIN GERMAN DEFENCES' – the Allies launch their breakout after D-Day. The Americans had at last launched a breakout from their beachhead on 25 July, and on 30 July Dempsey's Second Army advanced against the main German army that faced their sector, their aim being to further facilitate the American breakout by drawing maximum German strength against their sector, to hold their position secure – as pivot of the entire Allied operation – and then to advance to Caen and beyond. The fighting was murderous but, as Dempsey's biographer remarks: 'The realization now crept over the men of the Second Army that they were on the brink of marvellous achievements. It was not before time. Second Army desperately needed a shot in the arm' (Rostron, *Dempsey*, p. 123).



203

203\*

#### DEMPSEY (GENERAL MILES)

Dempsey's engagements diary for the first half of 1944, kept in a 'Collins Scribbling Diary' with concise jotting of appointments and each day cancelled in blue crayon between 31 January and 8 July, with notes of the meetings held prior to D-Day ("...1930 - Dine C-in-C (Bradley) 1999 hrs..."); 4 June marked "0915 Church"; 6 June marked "D", each day thereafter, "D+1", "D+2", etc., *original printed boards, folio, 1944*

£1,000 - 1,500

€1,200 - 1,800

204

#### EISENHOWER (DWIGHT D.)

Typed letter signed ("Dwight D Eisenhower"), to Lieutenant-General Miles Dempsey ("My dear Dempsey"), at the Headquarters, Second British Army, sending congratulations: "I have just heard that you have been awarded the K.C.B. [Knight Commander of the British Empire] Please permit me to send you my warmest congratulations. I know of no one more deserving than yourself of this high honor"; ticked for reply, *1 page, on paper with printed SHAEF heading, 8vo, Supreme Headquarters Allied Expeditionary Force, Office of the Supreme Commander, 1 July 1944*

£400 - 600

€490 - 740

'NO ONE MORE DESERVING THAN YOURSELF OF THIS HIGH HONOR' - Dempsey was to be dubbed a Knight by George VI in person on his visit to the Second Army in Holland on 15 October 1944, this reputedly being the first time since Agincourt on which the King had so dubbed a knight on the field of battle: '[Dempsey] recorded the occasion, when the King dubbed him with a borrowed sword, with his usual understatement in the one word: "Investiture". It was held in an open field, with the sound of gunfire in the background, and inevitably invoked comparison with the knighting of Dempsey's ancestor [Terence O'Dempsey] 345 years earlier' (Rostron, *Dempsey*, p.145). He was later to be advanced from Knight Commander to the highest rank of the Order, Knight Grand Cross.

A photograph of the King knighting Dempsey is included in the lot. Eisenhower's letter of congratulation was written at one of the crucial stages of the campaign following D-Day - see the letter by Montgomery in the next lot.



205

**EISENHOWER (DWIGHT D.)**

Typed letter signed ("Dwight D Eisenhower"), to Lieutenant-General Miles Dempsey ("Dear Dempsey"), being a personal note of thanks – added to the congratulatory message that he has already sent to the Field Marshal – to express his warm satisfaction "with the perfect arrangements made in your Army or this crucial task as well as for the splendid way in which the plan was carried out"; adding that: "Great initial successes, scored with such small cost to ourselves, have resulted from your skill and fine leadership" and that "I am proud of Second Army"; concluding: "Best of luck and warm regard", 1 page, on headed SHAEF paper, 8vo, Supreme Headquarters Allied Expeditionary Force, Office of the Supreme Commander, 26 March 1945

£600 - 800

€740 - 980

'I AM PROUD OF SECOND ARMY' – DEMPSEY'S ARMY CROSSES THE RHINE AND ENTERS GERMANY.

Montgomery had ordered the crossing of the Rhine (Operation Plunder) on the evening of 23 March, with Dempsey's Second Army on the left and Simpson's US Ninth Army on the right; as Montgomery recalled: 'The Prime Minister stayed with me at my Tac Headquarters and watched the airborne divisions land beyond the river on the morning of the 24th March. We were now fighting deep in Germany and I asked the Prime Minister when British troops had last fought on German soil. He told me it was when the Rocket Brigade, now O W (Rocket) Battery R.H.A., fought in the Battle of Leipzig on the 18th October 1813' (p. 294).

206

**EISENHOWER (DWIGHT D.)**

Typed letter signed ("Dwight D Eisenhower"), to Lieutenant-General Sir Miles Dempsey ("Dear Dempsey"), in his capacity as Commanding General of the Second British Army, his letter of thanks to Dempsey and the Second Army at the conclusion of his command: "Combined Command terminates at midnight tonight, 13 July 1945, and brings to a close one of the greatest and most successful campaigns ever fought. History alone will judge the Allied Expeditionary Force in its true perspective, but we, who have worked and struggled together, can feel nothing but pride in the achievements of the men we have been honored to command, and sadness at having to be parted now. Whatever history may relate about the exploits of this Allied Force, and the memory of man is short and fickle, it is only we, at this time, who can fully appreciate the merit and due worth of the accomplishments of this great Allied team. These accomplishments are not limited to the defeat of the Nazi hordes in battle – a continent has been liberated from all that is an antipathy to the ideal of democracy which is our common heritage. Above all, we have proven to the whole world that the British and American peoples can forever be united in purpose, in deed and in death for the cause of liberty. This great experiment of integrated command, whose venture was cavilled at by some and doubted by many, has achieved unqualified success, and this has only been possible by the sympathetic, unselfish and unwavering support which you and all other commanders have wholeheartedly given me. Your own brilliant performance is already a matter of history. My gratitude to you is a small token for the magnificent service which you have rendered, and my simple expression of thanks sounds totally inadequate. Time and opportunity prohibit the chance I should like to shake you and your men by the hand, and thank each one of you personally for all you have done. I can do nothing more than assure you of my lasting appreciation, which I would ask you to convey to all those under your command for their exemplary devotion to duty and for the most magnificent loyalty which has ever been shown to a commander"; with the envelope, marked for priority delivery, 1 page, SHAEF printed heading, 4to, Supreme Headquarters Allied Expeditionary Force, Office of the Supreme Commander, [Frankfurt], 13 July 1945

£3,000 - 4,000

€3,700 - 4,900

'A CONTINENT HAS BEEN LIBERATED' – THE SUPREME COMMANDER QUITS HIS COMMAND, HIS MISSION ACCOMPLISHED. Eisenhower sent this letter to 'Dear Monty', who reprints it in his memoirs, remarking of it that 'I had always had a tremendous admiration for Eisenhower and his intensely human qualities; now, in the middle of 1945, that admiration was turning to a personal devotion that was to grow as the years passed, and today I count him one of my closest friends', while in the same book advancing the claim that by poor leadership in the field of battle he had unnecessarily prolonged the Second World War by a year (pp. 348-9). Eisenhower's remarks about the 'great experiment of integrated command' and 'the most magnificent loyalty which has ever been shown to a commander' can – for all Monty's undoubted brilliance – perhaps be more aptly applied to his Army Commander, recipient of this particular letter. See illustration overleaf.

Supreme Headquarters  
ALLIED EXPEDITIONARY FORCE  
Office of the Supreme Commander

13 July 1945

*Dear Dempsey*

Combined Command terminates at midnight tonight, 13 July 1945, and brings to a close one of the greatest and most successful campaigns ever fought.

History alone will judge the Allied Expeditionary Force in its true perspective, but we, who have worked and struggled together, can feel nothing but pride in the achievements of the men we have been honored to command, and sadness at having to be parted now. Whatever history may relate about the exploits of this Allied Force, and the memory of man is short and fickle, it is only we, at this time, who can fully appreciate the merit and due worth of the accomplishments of this great Allied team.

These accomplishments are not limited to the defeat of the Nazi hordes in battle -- a continent has been liberated from all that is an antipathy to the ideal of democracy which is our common heritage. Above all, we have proved to the whole world that the British and American peoples can forever be united in purpose, in deed and in death for the cause of liberty.

This great experiment of integrated command, whose venture was cavilled at by some and doubted by many, has achieved unqualified success, and this has only been made possible by the sympathetic, unselfish and unwavering support which you and all other commanders have wholeheartedly given me. Your own brilliant performance is already a matter of history.

My gratitude to you is a small token for the magnificent service which you have rendered, and my simple expression of thanks sounds totally inadequate. Time and opportunity prohibit the chance I should like to shake you and your men by the hand, and thank each one of you personally for all you have done. I can do nothing more than assure you of my lasting appreciation, which I would ask you to convey to all those under your command for their exemplary devotion to duty and for the most magnificent loyalty which has ever been shown to a commander.

*Sincerely  
Dwight D. Eisenhower*

Lt. General Sir Miles C. Dempsey,  
Commanding General,  
Second British Army.

206

207

EISENHOWER (DWIGHT D.)

Photograph signed and inscribed: "For Bimbo Dempsey – brilliant army commander of World War II – from his friend Dwight D Eisenhower", on the lower border, showing Eisenhower half-length in uniform, signed in the negative by the photographer; in a contemporary standing leather frame by Jarrolds, Walter Jones of Sloane Street, 250 x 200mm., [1948]

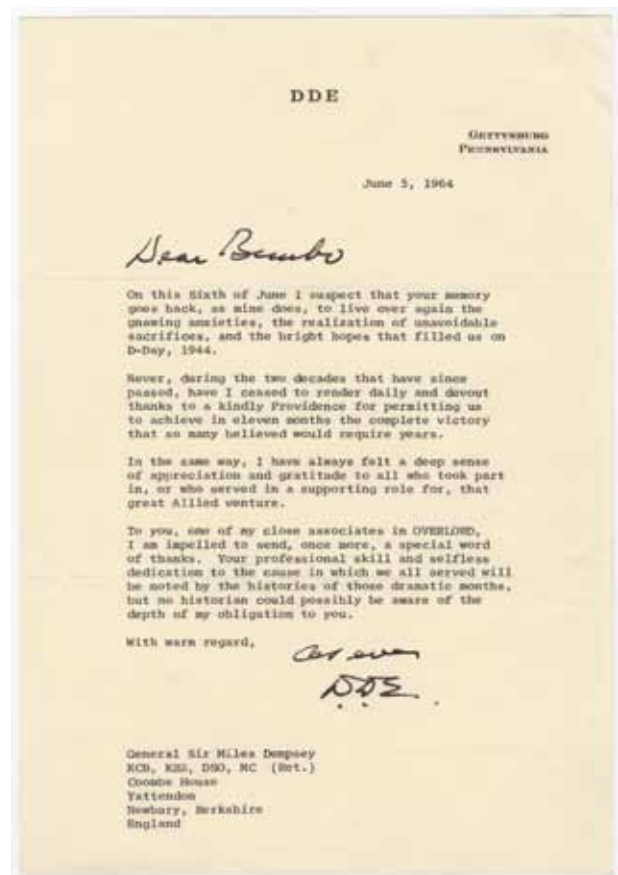
£1,500 - 2,000

€1,800 - 2,500

'BRILLIANT ARMY COMMANDER OF WORLD WAR II' – This photograph was taken by Fabian Bachrach in February 1948, when Eisenhower was US Army Chief-of-Staff: Dempsey, incidentally, had been offered the British equivalent post, Chief of the Imperial General Staff, the year before in succession to Montgomery, but insisted on retiring from the army. Many, like Mountbatten, pleaded with him to accept the honour: 'It boils down to this, who is going to succeed Monty as the next CIGS? The whole Army, I go further, all the fighting services, and all intelligent people in the country looked upon you as not only the logical successor, but as the only candidate of the right calibre immediately available'. The reasons he gave Mountbatten for retiring are revealing: 'I regard command of an Army in war as being the top. Do you really want me to go on sitting there for another 3 years or so. And do you really think it would be good for the Army? I am certain it would not. Further, I am not going to fight the next war. Let those who are, come rising up, and have the say in shaping the Army correctly for it. Those who have been at the top in this last war think of the present (and the past)' (Rostron, *Dempsey*, pp. 182-3).



207



208

208

EISENHOWER (DWIGHT D.)

Typed letter signed ("D.D.E."), to General Sir Miles Dempsey ("Dear Bimbo"), sent in commemoration of the twentieth anniversary of D-Day, opening: "On this sixth of June I suspect that your memory goes back, as mine does, to live over again the gnawing anxieties, the realization of unavoidable sacrifices, and the bright hopes that filled us on D-Day, 1944"; and concluding: "To you, one of my closest associates in OVERLORD, I am impelled to send, once more, a special word of thanks. Your professional skill and selfless dedication to the cause in which we all served will be noted by the historians of those dramatic months, but no historian could possibly be aware of the depth of my obligation to you"; subscribing himself "with warm regard/ As ever", 1 page, on paper headed 'DDE', folio, Gettysburg, Pennsylvania, 5 June 1964

£1,000 - 1,500

€1,200 - 1,800

'THE BRIGHT HOPES THAT FILLED US ON D-DAY, 1944' – Eisenhower to the British Army Commander at D-Day: Dempsey was one of three Army Commander at the landings, his US opposite numbers being Bradley with the US First Army, and Patton with the US Third Army (although patton's army consisted mainly of dummy tanks and tents based in Kent, and he did not take part in the D-Day landings).



209

209

#### GERMAN SURRENDER

Set of four photographs showing the German deputation at General Sir Miles Dempsey's tactical headquarters on 3 May 1945, walking down the steps of the Second Army Tactical (Tac) headquarters at Häcklingen outside Lüneburg, with two German staff cars standing by; in a small brown wartime envelope, with economy label closure, inscribed by Dempsey: "The arrival of the German Delegation at my Tac HQ at 1030 on Thursday 3 May 45 HACKLINGEN", *silver gelatin prints, each 65 x 90mm.*, 3 May 1945

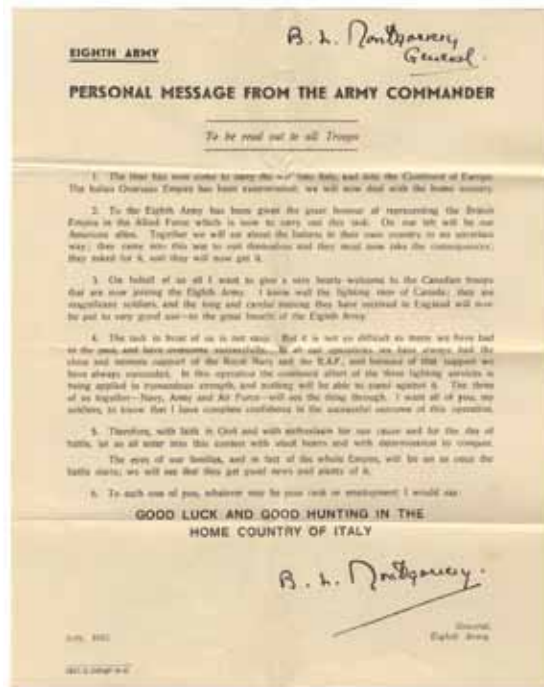
£2,000 - 3,000

€2,500 - 3,700

'THE ARRIVAL OF THE GERMAN DELEGATION AT MY TAC HQ AT 1030 ON THURSDAY 3 MAY 45' – THE ATTEMPTED SURRENDER TO DEMPSEY. The Second Army had their Tac Headquarters at the Waldhaus Häcklingen, the Villa of the Director of Lüneburg Crown Brewery, just outside the village of Häcklingen near Lüneburg. As these photographs show, there were two delegations, in two cars. One comprised Major-General Wolz of the Hamburg Garrison, with whom Dempsey began negotiations to ensure that law and order and civil administration be maintained in the city.

The other deputation comprised General Admiral von Friedeberg, Commander-in-Chief of the German Navy, General Kinzel, Rear-Admiral Wagner and Major Freidel, who were representing Field Marshal Keitel and acting with the head of state Dönitz's authority. They had come to negotiate the German surrender. Dempsey told them to go away and report instead to Montgomery. This they did the following day. Montgomery's memoirs rather play down the earlier attempt at surrender: 'On the afternoon of the 2nd May General Blumentritt, who was commanding all the German land forces between the Baltic and the River Weser, sent a message to Second Army headquarters that he proposed to come in the next morning to offer the surrender of his forces. He did not appear but instead sent a message to the effect that negotiations were to be conducted on a higher level' (p.299).





211

210

**HODGES (COURTNEY H.)**

Autograph letter signed ("Courtney H. Hodges"), to General Dempsey ("My dear Dempsey"), written when, as General Commanding the US First Army, who was handing over his position on Dempsey's flank to W.H. Simpson and the US Ninth Army ("...We always felt quite secure with you on our left flank and I shall miss our visits. I know you are going to like Simpson, your new neighbour. He is one of the best..."), and congratulating him on the fine work that the Second Army is doing; with the laconic postscript: "We must get together on the Rhine soon", 2 pages, on headed paper, small 4to, 3 November [1944]

£400 - 600

€490 - 740

'WE MUST GET TOGETHER ON THE RHINE SOON' – written while the Allies, amid appalling weather, were grouping for Operation Nutcracker, launched on 18 November.

211\*

**MONTGOMERY (BERNARD LAW)**

Printed message, signed at the head in black ink ("B.L. Montgomery/ General"), to be read out to all troops of the Eighth Army on the forthcoming invasion of Italy, welcoming Canadian troops into their army and looking forward to fighting with 'our American allies', ending: 'Good Luck And Good Hunting In The Home Country Of Italy', 1 page, neatly folded, 4to, July 1943

£500 - 600

€610 - 740

Written after the Eighth Army's triumph in North Africa and when poised to launch the invasion of Sicily, which was to take place on 10 July. However, Montgomery's strengths would also prove to be his weaknesses, once Eighth Army had to co-operate with American forces in the invasions of Sicily and the Italian mainland: 'Better, he reasoned, to invade France in a cross-channel operation – the so-called Second Front – that would compress and ultimately crush German forces between Soviet and Western offensives. – Montgomery's exasperation at the strategic bumbles of 1943 was compounded by his frustration with the lack of clear planning and professionalism at Eisenhower's and Alexander's headquarters... Although Montgomery managed to recast plans for the invasion of Sicily, which was conquered in five weeks (10 July–17 August), inter-allied tensions grew as Americans – Eisenhower, Patton, Bradley, and Clark – took umbrage at Montgomery's know-all attitudes and boastfulness. Eager to make their own marks on military history, they resented him, while accepting his remarkable skills as a general. The Italian mainland campaign, from 3 September 1943, was thus a shambles, under Eisenhower's overall direction and General Alexander's fifteenth army group command in the field. There was little or no co-ordination of British and American efforts, and when Montgomery, having laboriously slogged from Reggio in the southern tip of Italy to the River Sangro, above the latitude of Rome, was recalled to England on 23 December 1943 to lead the D-day landings, he was delighted to leave what he considered, not without justice, "a dog's breakfast" (Nigel Hamilton, *ODNB*).

Eighth Army  
Sicily  
12-8-43

My dear Bimbo

Now that your Corps H.Q. has come into reserve I would like to tell you how delighted I am with the way you have handled your Corps, and with the way your H.Q. has functioned. The end of the campaign in Sicily is now in sight and your Corps has contributed to the success in no uncertain way.

Please tell all your officers and men at Corps H.Q. how pleased I am with what they have done. I have written separately to Bucknall and Simmonds.

Yrs ever  
B. L. Montgomery

212

212

#### MONTGOMERY (BERNARD LAW)

Autograph letter signed ("B.L. Montgomery"), to General Miles Dempsey ("My dear Bimbo"), written during the campaign to take Sicily: "Now that your Corps H.Q. has come into reserve I would like to tell you how delighted I am with the way you have handled your Corps, and with the way your H.Q. has functioned. The end of the campaign in Sicily is now in sight and your Corps has contributed to the success in now uncertain way"; asking him to pass congratulations on to his officers and men at Corps HQ, and saying he has written separately to Bucknall and Simmonds, 1 page, folio, "Eighth Army/ Sicily/ 12-8-43"

£1,000 - 1,500

€1,200 - 1,800

'THE END OF THE CAMPAIGN IN SICILY IS NOW IN SIGHT' – Mussolini had been overthrown on 25 July and Sicily was to be finally taken on 17 August; Montgomery wrote in less sanguine terms of the campaign in his memoirs: 'It will always be a wonder to me how my staff competed with all these dreadful problems, many of which should never have been allowed to occur... The intention of the three Commanders-in-Chief under Eisenhower (Alexander, Cunningham, and Tedder) covered only the assault of the island and the immediate seizure of airfields and ports. The method by which the campaign would be developed once the armies were on shore, and how the island would finally be reduced, was not decided. In fact, there was no master plan. As a result the operations and actions of the two Allied armies were not properly co-ordinated. The army commanders developed their own ideas of how to proceed and then "informed" higher authority. The Seventh U.S. Army, once on shore, was allowed to wheel west towards Palermo. It thereby missed the opportunity to direct its main thrust-line north wards in order to cut the island in two: as a preliminary to the encirclement of the Etna position and the capture of Messina. During the operations it was difficult to get things decided quickly. The responsible C.s-in-C. had their headquarters widely dispersed; they did not live together. Eisenhower, the Supreme Commander, was in Algiers; Alexander, in command of the land forces, was in Sicily; Cunningham, the Naval C.-in-C., was in Malta; whereas Tedder, the Air C.-in-C., had his headquarters in Tunis. When things went wrong, all they could do was to send telegrams to each other; it took time to gather them together for the purpose of making joint decisions... Time was vital if we were to exploit success in Italy before the winter set in. We took some five weeks to complete the capture of Sicily and the Eighth Army suffered 12,000 casualties. With close coordination of the land, air and sea effort we would, in my view, have gained control of the island more quickly, and with fewer casualties. If the planning and conduct of the campaign in Sicily were bad, the preparations for the invasion of Italy, and the subsequent conduct of the campaign in that country, were worse still' (pp. 168-71).

To  
 Lieut-Gen Dempsey  
 one of my Corps Commanders  
 in Eighth Army, whose  
 inspiration and skill in the  
 handling of his Corps has  
 played such a big part in  
 our victories in Sicily and  
 in Italy.  
 B. L. Montgomery  
 General  
 Eighth Army.  
 Italy  
 20-9-43

213

213\*

**MONTGOMERY (BERNARD LAW)**

Presentation copy of his *Some Notes on High Command in War*, issued for the Eighth Army, inscribed "To/ Lieut-Gen Dempsey/ one of my Corps Commanders in Eighth Army, whose inspiration and skill in the handling of his Corps has played such a big part in our victories in Sicily and in Italy./ B.L. Montgomery/ General/ Eighth Army./ Italy/ 20-9-43", second edition, original printed wrappers, inscribed by Montgomery on the verso of the upper wrapper; 8vo, Italy, September 1943, Printed by The Printing and Stationery Services, MEF

£1,000 - 1,500

€1,200 - 1,800

'OUR VICTORIES IN SICILY AND IN ITALY' – Montgomery inscribes his manual of generalship to his future second-in-command and Army Commander. Dempsey had taken command of XIII Corps after the Battle of El-Alamein and helped Montgomery plan the invasion of Sicily: 'His corps landed at Syracuse 10 July 1943 and took part in the hard battle for Catania. During the descent on Italy itself, 3 September 1943, his corps was in the spearhead, and Dempsey conducted the winter battles in southern Italy in a masterly fashion. But he was not to remain there for long. Montgomery needed him for the coming invasion of Western Europe, and in January 1944 he returned home to command the Second Army' (John Strawson, *ODNB*). The cover of this pamphlet is emblazoned with the words 'Not To Be Published', and the admonition that it 'must NOT fall into enemy hands'.

Among his pieces of 'Final Advice' we find some classic Montyisms which give some clue to why he so admired the unflappable Dempsey: '(g) When the issue hangs in the balance radiate confidence in the plan and in the operations, even if inwardly you feel none too certain of the outcome. (h) Never worry. (i) Never belly-ache. (j) Keep fit and fresh, physically and mentally' (p. 21). He also writes that 'Eventually a mutual confidence will grow up between the commander and his staff and between him and his subordinate generals; once this had been achieved there will never be any difficulties or misunderstandings' (p. 12). Soon afterwards, he was recalled to England to take command of preparations for the invasion of France, Operation Overlord. He was to write in his memoirs: 'As regards the replacement of unsuitable senior commanders, I asked the War Office for only one change: to bring General Dempsey home from Italy, where he was commanding a corps in the Eighth Army, and give him command of the Second Army. I had the greatest admiration for Dempsey, whom I had known for many years. He took the Second Army right through to the end of the war and amply justified this confidence in his ability and courage' (p. 196).



214

214

**MONTGOMERY (BERNARD LAW)**

Photograph signed ("B.L. Montgomery/ General") and dated "6/3/44" on the mount, a formal photograph by Vandyck of London, showing him half-length, in uniform and wearing his double-badged berry, facing to his right, also signed by the photographer in pencil; in a contemporary leather standing frame by Jarrold, Walter Jones of Sloane Street, *on original studio mount, Vandyck stamp on reverse, 290 x 210mm.*, London, 6 March 1944

£600 - 800

€740 - 980

215

**MONTGOMERY (BERNARD LAW)**

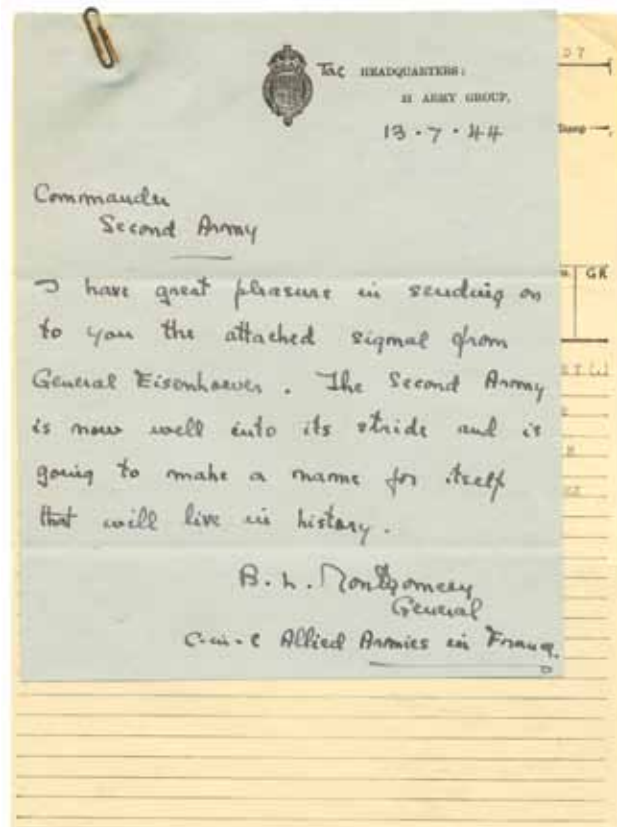
Photograph signed ("B.L. Montgomery/ General") below the image, and inscribed "France./ 22-6-44", showing Montgomery standing with his commanders, with Dempsey, Air Vice Marshal Harry Broadhurst, Lieutenant-General John Crocker, Lieutenant-General Gerald Bucknall and thirteen others, *110 x 155mm.*, France, 22 June 1944

£400 - 600

€490 - 740

THE SECOND ARMY PREPARES FOR THE ATTACK ON CAEN: this photograph shows Montgomery with the commanders of all corps and divisions of Dempsey's Second Army. Having established their bridgehead after the D-Day landing, it had been their intention to launch the attack on Caen on 18 June and to have captured the city by the 24th. However the operation had to be postponed as the worst storm in forty years hit the Channel and lasted until the 22nd, damaging Mulberry Harbours and badly disrupting supplies: 'On 22 June, Montgomery addressed the commanders of all corps and divisions in Second Army. He reiterated his intention to pull the enemy's reserves on to Second Army so that 1st US Army could carry out its task the easier. He privately expressed his confidence both in Bradley, commanding First American Army, and Dempsey... After two postponements, Operation EPSOM, involving 60,000 men and 600 tanks, began on 25 June' (Rostron, *Dempsey*, p. 104).





216

216

**MONTGOMERY (BERNARD LAW)**

Autograph letter signed ("B.L. Montgomery/ General/ C-in-C Allied Armies in France"), to General Miles Dempsey ("Commander Second Army"), sending with great pleasure the attached signal from General Eisenhower ("...The Second Army is now well into its stride and is going to make a name for itself that will live in history..."), 1 page, on printed paper of the Headquarters, 21 Army Group, paper-slip stain at head, small 4to, TAC Headquarters, 21 Army Group, 13 July 1944

£2,000 - 3,000

€2,500 - 3,700

TOGETHER WITH THE ORIGINAL TELEGRAM FROM EISENHOWER TO MONTGOMERY, CONGRATULATING DEMPSEY ON THE TAKING OF CAEN, stamped in red 'Most Immediate': 'From Eisenhower to General Montgomery (.). Please convey to General Dempsey my great admiration for the accomplishments of Second Army (.). In becoming masters of Caen and in their constant drive against the German they are contributing markedly to the final victory' (*capitalization normalised*).

By 30 June 1944, Dempsey's Second Army had no less than eight panzer divisions, with 725 tanks, on its front, compared to 140 facing the Americans. Although no longer short of armour, Dempsey's army was suffering casualties at a barely sustainable rate: 'They were achieving the strategy that Bradley had described as "the sacrificial task" of attracting the German armour to their front, so that the Americans could mount the breakout on theirs... Dempsey noted in his war diary that "Second Army's task remains the same; to attract to itself (and to defeat) all the German armour, and when opportunity offers, to take Caen". Thus he opened himself to decades of criticism, especially from American historians, who failed to appreciate the Allied strategy. As Nigel Hamilton, the definitive biographer of Montgomery put it, Dempsey's modesty and his loyal post-war silence in the interests of Anglo-American unity are testimonials to the strength of character and self-abnegation of a great Allied General' (Rostron, *Dempsey*, p. 106).

The bombing of Caen began on 7 July and by the evening of the 9th the 9 Canadian Brigade had gained the city centre and the whole of the city west of the Orne was in Dempsey's hands, and, despite the bombing, he became and was to remain a hero in the eyes of the city. From the 10 to 18 July, the Second Army then conducted a series of thrusts with the primary objective of making progress towards Thury-Harcourt, ten miles to the south of their front line. On the day before our letter, 12 July, Dempsey visited Montgomery and obtained his approval for a plan to launch a powerful armoured thrust into the Caen-Falaise Plain, with the aim of crushing the German hold to the south of Caen.

217

**MONTGOMERY (BERNARD LAW)**

Autograph letter signed ("B.L. Montgomery/ 0 800 hrs"), marked at head "*Top Secret*", to General Miles Dempsey ("My dear Bimbo"), noting that "The line was not too good this morning" and reiterating orders, namely that Dempsey and Simpson [his American opposite number, commanding the US Ninth Army] should meet him at Hatern at 1200 hrs on Monday 2 April ("...Bring a sandwich lunch..."), and reporting: "At dawn this morning the leading troops of 2 U.S. Armed DIV were on the general line of the road MUNSTER – HAMM"; subscribing himself "Yrs ever", 1 page, written in blue ballpoint pen, folio, "Tac HQ/ 21 Army Group/ 31-3-45"

£1,000 - 1,500

€1,200 - 1,800

A RARE WRITTEN ORDER ISSUED IN THE FIELD BY MONTGOMERY, DURING THE FINAL ADVANCE INTO GERMANY, the second US Armoured Division being the spearhead of Patton's Third US Army: such communiques written in the field by Montgomery are unusual, being in breach of his preferred practice as stated in *Some Notes on High Command in War*: 'Once the battle has started, everything that passes between the higher commander and his subordinate generals should be verbal. If this is not always possible, because there is no telephone or because distances are too great for a personal visit, then written messages may be necessary' (p. 15).

Dempsey's Second Army had crossed the Rhine on the evening of 23 March at Rees, with the loss of 3000 casualties. By the evening of 28 March the bridgehead was thirty-five miles wide and had a depth of twenty miles, and the race for Berlin was under way: 'not only did Britain need to demonstrate to its American allies that it was still a player to be reckoned with in the postwar settlement, it had to consider the Russians. At this stage, the occupation of Berlin by the Allies was still a possibility and Second Army was ideally placed to reach it' (Rostron, *Dempsey*, p. 156). A Reuters correspondent at Montgomery 21st Army Group Tac HQ reported the following day: 'The massive advances continue. The great push is gaining speed and the break-through area is steadily widening. Armoured elements have swept north across the Dutch frontier towards Germany. The link-up between the United States Ninth and First Armies is probable very soon. The complete left flank of the German front appears to be disintegrating. Panic in the German columns indicates a further breakdown in German morale and discipline'; while their correspondent with the Third US Army reported: 'Lt-General Patton's men have driven 160 miles into Germany today. They are 175 miles from Berlin' (*trove.nla.gov.au*).

Eisenhower, however, was to transfer Simpson Ninth's US Army – with which Montgomery was in a position to race to Berlin – to the command of Omar Bradley, and then ordered it to halt at the Elbe, thus allowing Berlin to fall into Russian hands.

218

**MONTGOMERY (BERNARD LAW)**

Autograph letter signed ("B.L. Montgomery"), to General Miles Dempsey ("My dear Bimbo"), paying tribute to his service throughout his command: "I feel that on this day I would like to write you a personal word of thanks for all you have done for me since we first served together in this war. As a Corps Commander in the Eighth Army, and as an Army Commander in 21st Army Group, you have done your job in a way that is beyond all praise. No one can ever have had a more loyal subordinate than I have had in you. I want you to know that I am deeply grateful"; and going on to observe that there will be difficult days ahead but expressing his confidence that together they will successfully tackle the business as they have in the past; with autograph envelope marked by Montgomery in red ink "Private", 1 page, on headed paper of the Headquarters, 21 Army Group, small 4to, Tac Headquarters, 21st Army Group, 8 May 1945

£2,000 - 3,000

€2,500 - 3,700

MONTGOMERY TENDERS THANKS TO HIS SECOND-IN-COMMAND ON VICTORY EUROPE (V-E) DAY, following the German unconditional surrender to Eisenhower at Rheims on 7 May. Dempsey's retained draft of his reply is included in the lot: "I am quite sure I could not have kept up the pressure under anyone else. Loyalty goes both ways – up and down – and the certainty of your loyalty to me – that you were behind me – has made things easy, even in the more difficult times".

Top Secret

Tac HQ  
21 Army Group  
31-3-45

My dear Bimbo


When him was not too good this morning. This is to confirm.

Will you meet me, and Bill Simpson, at HALTERN at 1200 hrs on Monday 2 April. Having a sandwich lunch.

At dawn this morning the leading troops of 2 U.S. Armed Div were on the general line of the road MUNSTER - HAMM.

Yrs ever  
B. L. Montgomery  
0800 hrs

217

 Tac HEADQUARTERS:  
21 ARMY GROUP.  
8-5-45

My dear Bimbo

I feel that on this day I would like to write you a personal word of thanks for all you have done for me since we first served together in this war.

As a Corps Commander in the Eighth Army, and as an Army Commander in 21 Army Group, you have done your job in a way that is beyond all praise. No one can ever have had a more loyal subordinate than

218

219

#### MONTGOMERY (BERNARD LAW)

Autograph letter signed ("B.L. Montgomery"), to Major Patrick Dempsey, Miles's brother, saying how delighted he is to hear from him ("...I remember well our days together in Cork and I was speaking of you to your brother only the other day...") and saying "I remember well our days together in Cork"; adding that "I hear from old Higginson now and then", written on paper with printed heading 'Wehrkreis VI/ Der Chef des Generalstabes', with autograph envelope (British issue), 1 page, 4to, "Germany/ 10-5-45"

£600 - 800

€740 - 980

MONTGOMERY WRITES TO AN OLD COMRADE ON GERMAN ARMY PAPER, SIX DAYS AFTER TAKING THEIR SURRENDER at Lüneburg Heath on 4 May, the paper used being previously reserved for use of the Chief of General Staff, Military District VI, the area comprising Münster, comprising the Rhine and Westphalia and part of Belgium (the officer in question being Oberstleutnant i.G. Hilmar Frank von Hausen-Aubier).

Montgomery, Harold Whitla Higginson and Patrick Dempsey had all served under Major-General Sir Peter Strickland at Cork during the Troubles. Even though Montgomery had a first cousin assassinated by the IRA and was himself a member of the Protestant Irish Ascendancy, he 'came away from the Irish struggle for independence (in which he was the chief staff officer responsible for the operations of nine battalions) with the conviction that Sinn Féin was right... As he wrote shortly afterwards to one of his intelligence officers... "My own view is that to win a war of that sort you must be ruthless; Oliver Cromwell, or the Germans, would have settled it in a very short time" – but as a twentieth century democracy, Britain could not behave in such a militaristic way. "I consider that Lloyd George was right. ... The only way therefore was to give them some form of self-government and let them squash the rebellion themselves"' (Nigel Hamilton, *ODNB*).

220\*

**MONTGOMERY (BERNARD LAW)**

Twenty-First Army Group printing of Montgomery's *Ten Chapters*, inscribed by Montgomery to General Sir Miles Dempsey on the front free endpaper: "To: Bimbo Dempsey/ who played no small part in the events recorded in these chapters./ B.L. Montgomery/ Field-Marshal/ Germany/ 14-7-45", *publisher's limp black roan, stamped in gilt, oblong 8vo*, Germany, 14 July 1945

£1,500 - 2,000

€1,800 - 2,500

'WHO PLAYED NO SMALL PART IN THE EVENTS RECORDED IN THESE CHAPTERS' -- *TEN CHAPTERS* INSCRIBED TO MONTY'S ARMY COMMANDER: this little volume reproduces in facsimile Montgomery's wartime autograph album, its title taken from the ten entries made by Churchill. There are other contributors, the most extraordinary, perhaps, being the German delegation who surrendered to Montgomery at Lüneburg Heath. Dempsey's own signature appears among the four army commanders who met in conference six days before D-Day, namely Bradley of the 1st American Army, Patton of the 3rd American Army, Dempsey of the 2nd British Army and Crerar of the 1st Canadian Army, with their Commander-in-Chief Montgomery.

221

**MONTGOMERY (BERNARD LAW)**

Photograph signed ("B.L. Montgomery/ Field-Marshal") above the image, showing Montgomery standing with his four army generals during the Battle of the Bulge, Miles Dempsey of the Second Army, Courtenay Hodges of the US First Army, W.H. Simpson of the US Ninth Army and Harry Crera of the Canadian Army, *with Official War Office Photograph stamp on reverse, 95 x 144mm.*, Zonhoven, 28 December 1944

£600 - 800

€740 - 980

MONTGOMERY AND HIS FOUR ALLIED ARMY COMMANDERS AT THE HEIGHT OF THE BATTLE OF THE BULGE. This photograph is inscribed on the reverse by Dempsey: "The morning of Thursday 28 Dec 44/ Conference at Tac H.Q. 21 Army Groups/ Zonhoven... During the 'Ardennes' operation" and with names of his fellow generals.

After the failure at Arnhem, 'Montgomery was ordered to take the approaches to Antwerp and forget the Rhine, and the war in the West settled down into a broad-front strategy which the western allies could not ultimately lose, given their greater industrial potential and the resolve of the Soviets in the East. Yet on 16 December 1944 they very nearly did, as Hitler launched a secret force of twenty-eight divisions straight through the Americans' weakest sector in the Ardennes, threatening to seize Antwerp and cut off the British and Canadian armies as they had once cut off the British at Dunkirk. Pride would dictate that no American could ever accord Montgomery the laurels due to him in cauterizing the German onslaught, yet the battle of the Ardennes (or Bulge) was in many respects the greatest example of his army group generalship in defence in the war and a brilliant counterpoint to his offensive battle in Normandy. Eisenhower, the nominal land forces commander, panicked and was virtually imprisoned at his headquarters at Versailles in fear of German assassination parties working behind the allied lines; Bradley, the American Twelfth Army group commander, was similarly incarcerated at his headquarters in Luxembourg. It was thus left to Montgomery, on 20 December 1944, to take official command of all four allied armies from Givet to the channel, leaving Bradley with only Patton's US Third Army to direct. By dint of personal visits to all divisional, corps, and army field commanders, and by using his unique stable of 'gallopers' or liaison officers operating in jeeps and Auster aircraft every day as personal emissaries to all fighting headquarters under his command, Montgomery ended the American rout, created a strategic reserve, and brought the German offensive involving two Panzer armies to a halt before it reached the Meuse. For this one great defensive battle alone, Montgomery would and perhaps should have gone down in history, but it was not to be' (Nigel Hamilton, *ODNB*).

222

**MONTGOMERY (BERNARD LAW)**

Photograph signed ("B.L. Montgomery/ Field-Marshal") below the image, signed also by W.H. Simpson ("W.H. Simpson/ Ninth U.S. Army") and Harry Crerar ("HDG Crerar/ Canadian Army"), showing Montgomery standing with his four army generals during the Battle of the Bulge, including Miles Dempsey of the Second Army and Courtenay Hodges of the US First Army, with Simpson and Crerar, *with Official War Office Photograph stamp on reverse, 165 x 205mm.*, [Zonhoven, 28 December 1944]

£1,000 - 1,500

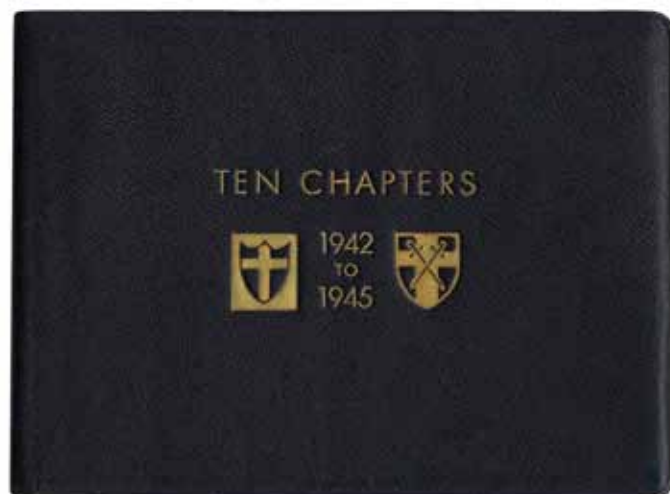
€1,200 - 1,800

MONTGOMERY AND HIS FOUR ALLIED ARMY COMMANDERS AT THE HEIGHT OF THE BATTLE OF THE BULGE – this fine photograph was taken at the same time as that in the previous lot.



Conference of Army Comds before "Overlord"  
 1<sup>st</sup> American Army Omar N. Bradley  
 3<sup>rd</sup> American Army G.S. Patton Jr.  
 2<sup>nd</sup> British Army H. W. Slim  
 1<sup>st</sup> Canadian Army H. D. G. Crerar  
 C-in-C B. L. Montgomery  
General.  
 1<sup>st</sup> June 44

220



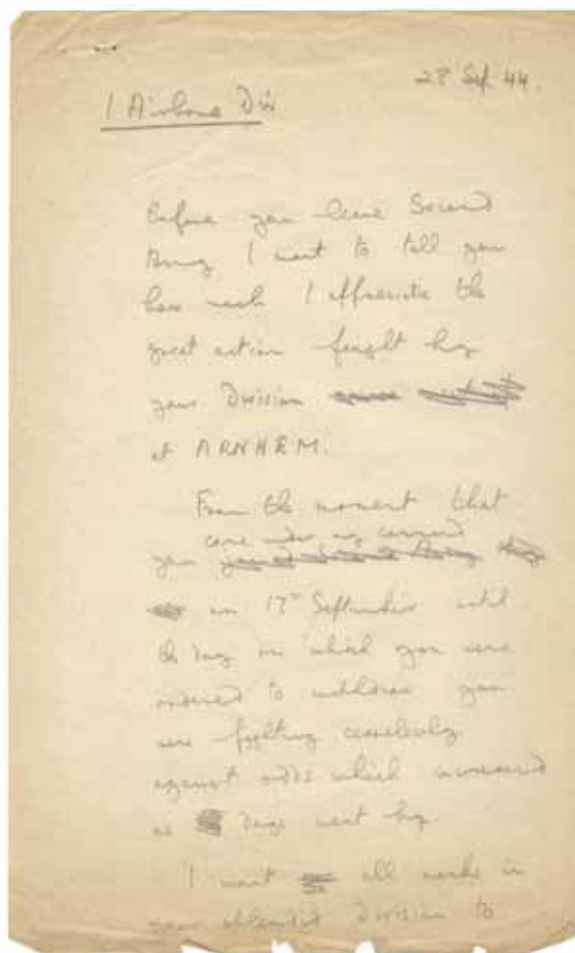
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221



222



223

223

#### OPERATION MARKET GARDEN - ARNHEM

Lieutenant-General Sir Miles Dempsey's retained autograph draft of his message to the 1st Airborne Division under his command after their withdrawal from Arnhem: "Before you leave Second Army I want to tell you how much I appreciate the great action fought by your Division at ARNHEM. From the moment that you came under my command on 17th September until the day on which you were ordered to withdraw you were fighting ceaselessly against odds which increased as days went by. I want all ranks in your splendid Division to know that this action of yours played a vital part in the whole Second Army operation. Thanks to the way in which you contained the enemy at ARNHEM we were able to secure the bridges as NIMEGEN intact. Please convey to them all my admiration and gratitude for their great work", 2 pages on two sheets, some browning and slight brittleness to lower edge of first leaf and upper edge of second, folio, 28 September 1944

£600 - 800

€740 - 980

'THE GREAT ACTION FOUGHT BY YOUR DIVISION AT ARNHEM' – Dempsey's message of congratulation to the 1st Airborne Division after Operation Market Garden. The Division was the principal Allied force to take part in the operation, with the 1st Polish Parachute Brigade serving alongside them. Fewer than 2,200 of the 10,000 members of the Division sent to the Netherlands returned to England afterwards. Dempsey had voiced his doubts about the operation to Montgomery on 10 September but was told that, in order to neutralise the V2 sites targeting London, the operation had to go ahead as planned. It was launched on 17 September and Dempsey gave the order to withdraw on the 25th. It was the one serious defeat in his, and Montgomery's career. Although unsuccessful, the operation was, in the words of his biographer, 'heroic in conception, heroic in execution and heroic in the actions of the individuals' (Rostron, *Dempsey*, p. 133). Dempsey afterwards blamed the failure on bad planning: 'He later said that Arnhem failed for two reasons. One was cancellation of the brigade drop at Elst, because of aircraft shortage. The other was Urquhart. Most unusually for the mild-mannered and charming Dempsey, on the subject of the commander of the 1st Airborne Division, he was, by his standards, vitriolic' (p. 143). Of his own culpability, he was to remark: 'The plan was mine. It was not perfect – few plans are – and in several ways a calculated risk was taken. We secured a good bridgehead at Nijmegen, and we failed to get the final objective, which was a good bridgehead at Arnhem' (letter of 1962, p. 144).



225

224

**RIDGWAY (MATTHEW BUNCKER)**

Two typed letters signed, as Major General Commanding US XVIII Corps (Airborne), to General Dempsey, both letters headed "In the Field", the first acknowledging his instructions that he be transferred from Dempsey's command ("...This period has included your brilliant and now historic operation of forcing the crossing of the Rhine..."), the second arranging liaison with the Russian army ("...The XVIII Corps awaits your further instructions. Please accept my whole-hearted admiration and congratulations on the brilliant and now historic achievements of the Second Army..."), 2 pages, on headed paper, 4to, 27 March and May 1945

£500 - 600

€610 - 740

Ridgway's XVIII Airborne Corps had taken part in Operation Market Garden (Arnhem) and the Battle of the Bulge; he was to achieve his greatest fame for his outstanding service in the Korean War.

225<sup>AR</sup>

**SECOND ARMY IN THE FIELD**

Two pencil and coloured crayon drawings, signed, by John Dyke (1926-1985), one showing The Second Army TAC Headquarters in 1944, the other military traffic, aircraft and barrage balloons in the Low Countries, both signed below the image in capital letters on card, blank corner of first slightly bumped, 220 x 260 and 230 x 240mm., the first dated 1944 (2)

£500 - 600

€610 - 740

These atmospheric studies appear to date from the late summer or autumn of 1944, when Dempsey's Second Army was advancing through the Low Countries, following the breakout from Normandy and when advancing towards Germany itself.

**SOUTH EAST COMMAND and SINGAPORE**

Operational diary kept by General Sir Miles Dempsey as Commander-in-Chief of Allied Land Forces South East Asia (ALFSEA), and General Commanding the 14th Army for the reoccupation of Singapore and Malaya, the diary running from 8 to 17 August 1945 and from 27 September 1945 until 21 April 1946: recording his initial thoughts while travelling to take up his command ("...During the flight out it was announced on the wireless that the Japanese (with certain reservations) were prepared to surrender. There was no official news of this on my arrival at Fourteenth Army Headquarters... The invasion itself is being planned by the leading Corps (34 Corps) directly under command of Army Group. This is one of several peculiar features of the operation... Communications are extremely bad – telegrams between Army Group and Army have been known to take ten days. Co-ordinated planning is impossible in such conditions. It was even planned that I and Tac Army should land on D + 8 or D + 9..."); the "TOP SECRET COPY NO: 1" of the Allied Land Forces South East Asia Planning Directive No 6, detailing "Command", "Object", "Planning", "Order of Battle", "D-Day", "Control of Air Support", "Support of Outline Plan", "Special Alfsea Responsibilities and Requirements", "Malaya-Singapore Advanced Base", and list of distribution; intelligence updates on the imminent Japanese surrender ("...Some unofficial news came in during the day that the Japanese had accepted the surrender terms. No information was received of future Army Group plans..."); tours of his command, reporting on the state of locales following the Japanese surrender ("...During the morning I visited CHANGI Barracks and the new CHANGI Airfield, which the Japanese had built with prisoner labour...", including Penang ("...Drove round PENANG Island. Conditions are much more normal in PENANG than elsewhere, and it is clear that their life was not badly upset by the Japanese...") and Singapore, where he very often had his HQ ("...Sir Harold MacMichael came to my Headquarters. He paid his first visit to the Sultan of JOHORE yesterday. His visit was a great success and the Sultan promised to 'sign the document' tomorrow. As he is the most important of the Malayan Sultans MacMichael is visiting his first. It is thought that once he has signed the new Treaty, by which he loses all power, the remaining Sultans will follow easily. Weather: Rain early – fine later..."), plus reports of rioting ("...Six rounds were fired at TAIPING and five at SUNGEI SIPUT, resulting in four of the ringleaders being killed. In addition, something like 200 were arrested and locked up. These demonstrations were all closely organized by Communist instigators, and the vast majority of the people who took part had no idea what they were doing. It is clear that these incidents have had a very salutary effect in PERAK, where agitation was beginning to show itself locally...") and of strikes ("...In view of the possibility of a General Strike taking place in SINGAPORE within the next few days, I gave them orders regarding the method which I would adopt to deal with it. 2 Area is responsible for all static protection; 5 Para Bde will remain in reserve under me for use where and when I decide..."), occasional personal entries ("...I am living at TYERSALL, a house on the outskirts of SINGAPORE belonging to the Sultan of JOHORE..."); observations on infrastructure ("...There is no doubt that the working of SINGAPORE port is still extremely inefficient – particularly on the military side. We have been here two and a half months and only 2,000 tons a day are passing through. The system appears to me to need complete reorganization. Weather: Showers..."); a visit to Saigon where he lunched with Leclerc and analysis of relations with the French ("...very satisfactory: relations are excellent: Leclerc is doing very well, and we will be most unlucky if we do not succeed in our plan of withdrawal and handing over FIC to the French...") and Dutch ("...Relations between the two parties are not as satisfactory as they ought to be. We made a considerable advance during the conference today, and it was agreed in principle that we should put the Dutch into SUMATRA and then into SOURABAYA... The plan for the Dutch occupation of the Islands from BORNEO to GUINEA has already been made..."); operations in Batavia ("...Saw Supreme Commander at his Headquarters in connection with the proposed clearing-up of BATAVIA, which is planned to start on 19 December. As this is bound to have considerable repercussions in the press – mainly of a political nature – we agreed that LONDON should be warned of what is going to take place. Weather: Heavy rain in afternoon..."); his relations with the political establishment ("...Saw Supreme Commander at his Headquarters. I am doing all I can to get politics and Government policy divorced from military policy. Whereas before, Supreme Commander dealt direct with military commanders in NEI, French-Indo China and SIAM, I have now got him to agree that all political matters shall be dealt with by the political advisers of each of these countries direct with the Chief Political Adviser (Denig) at Supreme Headquarters – and that the direct link which has existed for many months between the Supreme Commander and military commanders in outlying stations on political matters shall cease at once..."); the progress of the Batavian operation ("...Directly HMG approves the proposed plan we will go straight ahead with it. Although the Chiefs of Staff in LONDON, by limiting the use of 2 Div and refusing to allow 7 Indian Div to be used in NEI, have made the build-up of our forces in Western JAVA difficult... This is an extremely bad and untidy organization, but in view of the decision from LONDON the only way in which it is possible to get sufficient troops there. The most disquieting factor in BATAVIA at the moment is the wild and ill-disciplined behaviour of Dutch troops, mainly Ambonese and Manadonese..."), including a full report headed "NETHERLANDS EAST INDIA/ Military Situation", dated 31 January 1946, and opening: "I wish to bring certain important military matters to the notice of Sir Archibald Clark Kerr. It will, I think, help him if he knows from the outset the four major problems which confront me..."; Negotiations with the Hubertus Van Mook following his return to Java with the Netherlands Indies Administration from exile in October; his tour of Burma ("...minor troubles on the Eastern frontier, where a small column of Chinese troops entered BURMA. Signals have already been sent to Chiang Kai Sheck asking him to order them back..."); and much else *pages numbered 1-13 and 55-177 + 1, typed throughout on paper blindstamped with the royal arms, with ring binder, folio*, Far Eastern Command, August 1945 to April 1946

£1,000 - 1,500

£1,200 - 1,800



  
SIGNAL SENT TO SUPREME COMMANDER - 24 NOV 45  
=====

Personal for Admiral Mountbatten from Dempsey.

As a result of visits to BATAVIA and SOURABAYA, my personal observations, and talks with Christison and his two Divisional Commanders, with Dening and Van Moek, I send you this military appreciation of JAVA, and my recommendations.

1. We came into JAVA with three main tasks:

- (i) APWI
- (ii) Japanese
- (iii) The establishment of law and order in the key areas.

The last lately changed to the establishment of secure bases, etc. We entered BATAVIA, SEMARANG and SOURABAYA. At SOURABAYA we have evacuated all APWI who wish to leave. There are some 20,000 Japanese, unarmed, many miles inland, said to be grouped in camps.

At SEMARANG and AMBORA there are 27,000 APWI in process of evacuation. There are no Japanese within reach.

In the area BATAVIA - BANJENG there are some 70,000 APWI and 10,000 Japanese, the latter under good control.

In Central JAVA, way beyond our reach, are some 12,000 Japanese and an estimated 200,000 Eurasians and Dutch of whose whereabouts there is no knowledge.

The APWI situation, therefore, is that SOURABAYA is finished, SEMARANG should be finished before 15 Dec, whilst in the BATAVIA area there is a big and growing population and no evacuation.

The Japanese outside SOURABAYA and in Central JAVA will be ordered to come in to our nearest troops. They may obey; if they disobey or is, as is more likely, the Indonesians prevent them, we cannot fetch them. In BATAVIA area they can be evacuated in due course.

2. Morale - Both British and Indian troops are being got at in a small way, the former by the Press and the latter by Indonesians. So long as they are engaged on the rescue of women and children they are quite happy. Once that is done - once there is no definite object other than putting back the Dutch - they are not happy and cannot be kept for very long on this task alone.

/ 3.

- 91 -

**TROOP MORALE – BRITISH HOME FORCES**

Set of morale reports by Senior Chaplain to the Forces, the Rev A.P. Cameron, submitted to Major-General J.K. Edwards, DSO, MC, Commanding 45 Division, at Division HQ, Hayward's Heath, comprising Cameron's signed reports for quarters ending 18 October and 1 November 1943, 25 January and 25 April 1944 (the latter duplicated), with covering and related memoranda and submissions, the padre entering observations on troop morale under headings "Offences against the Army Act", "Confidence", "Contentment" (sub-divisions: "Interest in training and operation", "Living condition, etc", "Finance – pay & allowances") and "Morale in general" ("...The men are undoubtedly disappointed by what had happened to the Division. For the time being at any rate those remaining are less interested in their own chances of active service than they were six months ago. This is largely because they feel they cannot control or alter their destinies and the only way to live is to accept philosophically whatever comes. At present they have a useful job to do and have cheerfully accepted it as such. But one cannot help feeling that a few men are growing content to let others do the fighting and that a larger number feel that they have unjustifiably been written off as second rate soldiers. Feeling among officers is more acute. There is bitter disappointment and resentment. The time is particularly hard on Commanding Officers. They are, naturally, grievously disappointed that they will not now command in active operations the Battalions they have trained so long and hard and with such high hopes and good results. Further, they resent and are alarmed by the policy laid down regarding the age for commanding officers in the field...I cannot quite avoid the fear that some junior officers are no longer keen for active service. The past three months have not been happy ones for anyone who is keen on Drake's Drum..."); with memoranda addressed by General Edwards to the Rev A.P. Cameron ("...I would particularly ask you to consider the following in addition to any other points... General re-actions to the move from Northern Ireland, and conditions in SUSSEX... Is there a tendency for officers to feel that the next few months with the possibility of great events impending constitutes an anti-climax as far as the Division is concerned?..."); plus General Edwards's covering memoranda circulated by his QMG to brigade commanders [and presumably Dempsey] ("...References in the mail to post-war conditions are few, but it is plain from all other available evidence that demobilization and post-war prospects are looming very large in the soldier's eyes. There is a good deal of scepticism about the Government's intentions... Pessimism is stronger in letters from soldiers' families..."), and describing Cameron as "my Senior Chaplain, a man who moves about a great deal among all ranks in the Division, and in whose judgement I have reason to have some confidence", *some dozen memoranda, typed, carbon or mimeographed, in a buff folder marked "Confidential/ Morale Reports", folio*, Home Front, 1943-1944

**£400 - 600****€490 - 740**

'THE PAST THREE MONTHS HAVE NOT BEEN HAPPY ONES FOR ANYONE WHO IS KEEN ON DRAKE'S DRUM' – the state of the British Home Forces during the months leading up to Operation Overlord (D-Day). The 45th (West Country) Infantry Division was a second line Territorial Army division which did not see active service overseas. It was disbanded in August 1944. In his covering report of April 1944, their commanding general sums up the state of play two months before D-Day: 'it is no use pretending that the news, that for this Division there could be no hope of going overseas as a formation, and that its future existence was even a matter of doubt, was not a severe blow to all ranks, You cannot train a Division intensively for twelve months without an objective, and that objective must be the fitness of the Division to go into battle... There is a fairly widespread atmosphere of unsettlement and an individual tendency to dwell on the uncertainties of the future, and the chance of getting to the war. In the great majority of cases this is the genuine anxiety of the comparatively young and fit officer to avoid the stigma of having served throughout the war without as they put it 'seeing a shot fired'".

**VIAN (PHILIP LOUIS)**

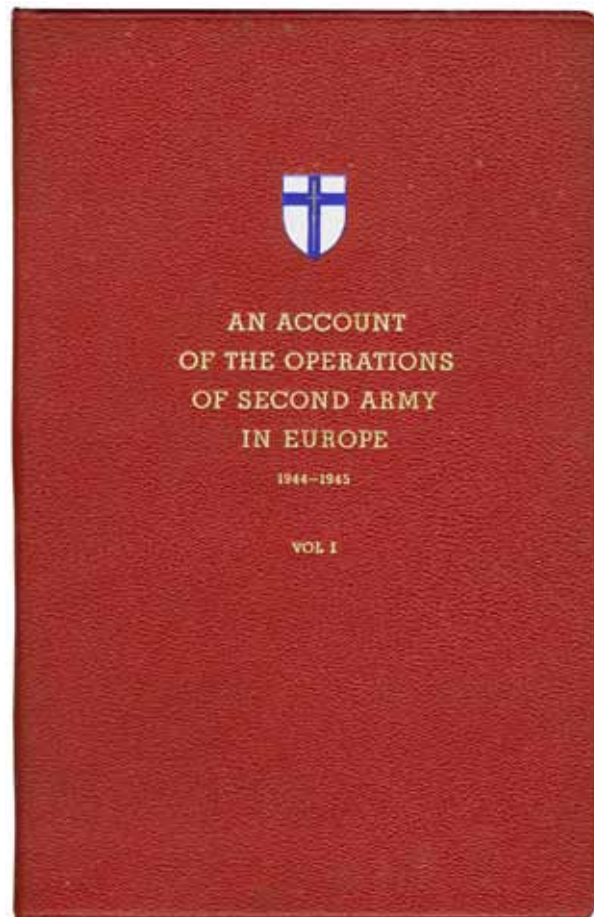
Autograph letter signed ("Philip Vian"), to General Miles Dempsey ("My dear Bimbo"), in which the Admiral commanding the D-Day fleet offers Dempsey, commanding the British D-Day forces, full naval support: "Va con dios, in yr coming blitz; we will do all we can to help" and informing him that "A reasonable amount of MT has gone ashore today as a result of yr brain wave re LST – not so much as you hoped chiefly because a proportion of the discharged LST last night were found to be filled with casualties" and expressing dismay at the message he has received that the army wished the Naval Force Commanders to be withdrawn ("...This is more than I have ever been asked to brook; I leave it with you..."), *2 pages on 2 leaves, on blind-stamped Admiralty paper, pin-hole at head, 8vo*, HMS Scylla, 23 June [1944]

**£600 - 800****€740 - 980**

'VA CON DIOS, IN YR COMING BLITZ' – THE ASSAULT ON CAEN BEGINS. The day before, Montgomery had held the meeting with Dempsey and his corps commanders and re-iterated his intention to draw the enemy's armour onto the Second Army, so as to facilitate the American breakout. After two postponements, operation Epsom, comprising 60,000 men and 600 tanks, was launched on 25 June against the Germans holding Caen.



229



230

#### 229\*

##### VICTORY THANKSGIVING AT LUNEBURG

Printed Order of Service of *Second Army Thanksgiving Service on Conclusion of the Campaign in North West Europe*, inscribed by Dempsey: "11.30 am Sunday 13th May 1945 at Luneburg", the upper cover printed in colours, with the Second Army shield at the centre and other badges surrounding it, *card covers, stapled, small 4to*; together with a menu, printed and embellished with watercolour shields at each quarter of the Second Army, the Fourteenth Army and others, signed by senior commanders including Dempsey's Chief of Staff, General Peter Pyman, and the corps commander General Richard O'Connor; each items on the menu commemorating victories including 'Glance Victoire' served with 'Sauce Luneburg', *folded from one 4to sheet, 8vo*, [1945]

£400 - 600

€490 - 740

## Other Properties

230\*

### SECOND ARMY - OFFICIAL ACCOUNT

An Account of the Operations of Second Army in Europe 1944-1945, 3 vol. (including map case), FIRST EDITION, ONE OF APPROXIMATELY 48 COPIES MARKED "SECRET", *this copy unnumbered, foreword by Lieut-General Sir Miles C. Dempsey, 18 photographic plates (some folding), numerous colour maps (many folding, including 18 in the separate case), illustrations and diagrams, publisher's red morocco, lettered in gilt, upper covers with blue and white emblem of the Second Army (near worn away on atlas, worn on volume 2), folio (430 x 205mm.)*, Compiled by Headquarters Second Army, [August 1945]

£1,000 - 1,500

€1,200 - 1,800

VERY RARE: ONE OF 48 COPIES PRINTED BY STAFF HQ AND MARKED "SECRET". The premier source material for the ground campaign in Europe, the work was compiled by Second Army Headquarters Staff on the instruction of Lieut-General Sir Miles Dempsey, just after the end of the war whilst memories were fresh, "the staff officers were available, and the orders, instructions and other documents readily accessible" (Foreword). Copac lists only the Imperial War Museum copy (no. 37); others are located at the Joint Services Command and Staff College and the Soldiers of Gloucestershire Museum, whilst the National Archives and Wellcome Institute have only volumes one and two respectively (the latter containing details of Belsen and casualty statistics). General Dempsey's set was sold in these rooms 27 March 2012, lot 217 for £7000.

See illustration on preceding page.

231

### PRISONERS OF WAR IN GERMANY AND M.I.9

Papers, photographs and effects of Captain Julius Morris Green, TD, of the Army Dental Corps, relating to his espionage activities on behalf of the British Directorate of Military Intelligence Section 9 (MI9) while a prisoner-of-war at Colditz and other camps in Germany during the Second World War, including a run of original coded letters sent and received by him; the archive comprising approximately 40 autograph coded letters by Green to his parents, John and Clara Green of Dumferline, a few to his sister Kathleen; 10 uncoded letters by his parents to him; and 6 coded letters to him, by fictional characters dreamt up by MI9 (Charles Outram, his daughter Philippa, and "Harry"), the correspondence running from May 1941 through to 1944, all when Green was a prisoner-of-war, at many camps including Oflag IV-C (Colditz Castle), where he was imprisoned in 1944-45, Bau und Arbeits Battalion 21 (Blechhammer), Stalag VIII-B (Lamsdorf), Stalag X-B (Sandbostel), Marlag und Milag Nord (Westertimke), and Kgf.B.A.B.20 (Heyderbreck), on *'Prisoner of War' post forms, incorporating addressed of sender and recipient, with censor marks, etc., some small sections torn or missing, occasional tape repairs, but overall in good condition, narrow folio*; with these are 7 typed letters signed to Captain Green's parents at Dumferline, signed on behalf of Majors L. Winterbottom and H.D. White, c/o Room 311, War Office, Metropole Buildings, Northumberland Avenue, and c/o Room 527, War Office, Hotel Victoria, Northumberland Avenue; with two original OHMS envelopes sealed in red wax and stamped in red 'Most Secret'; plus a quantity of other non-MI9 official correspondence, relating Green's imprisonment, military service, entitlements, post-war honorary captaincy, etc.; a fine set of snapshots (vintage prints bearing the stamp of Bau und Arbeits Battalion 21 on the reverse) taken in prisoner-of-war camp, showing fellow prisoners and him undertaking dentistry work; a water-colour portrait of Green as a P-o-W; a Christmas postcard from Oflag VII-C/Z (Laufen Castle) for 1940; caricatures of Green and friends done in camp; two autograph letters signed ("Julie") to his parents, sent soon after his capture ("...We are all together & are running a Hospital for British Prisoners of War. I am the officer I/C supply and provisions & sometimes help at operations, give anaesthetics etc. *All my dental equipment got destroyed in the battle on the night of 11th & 12th June...*"), 16 and 21 June 1940; identity and registration cards; his service medals; photocopies of ten letters present by Green to the Imperial War Museum; two pen-ink and collage-hatching drawings by 'Martin' of the *Sunday Express*, illustrating Green's memoirs; presentation copy of J.M. Green, *From Colditz in Code* (1989), inscribed to his son Alan

£4,000 - 6,000

€4,900 - 7,400





231

'SUBS REFUELLING ABOUT 4 NORTH 27 WEST' – ARCHIVE OF CODED ESPIONAGE REPORTS SMUGGLED INTO AND OUT OF GERMAN PRISON CAMPS DURING WORLD WAR II, the messages exchanged between the British Directorate of Military Intelligence Section 9 (MI9) and Captain J.M. Green, ADC, British Prisoner of War in Germany, coded into letters to and from his parents and pseudonymous correspondents.

Julius Morris Green was born in 1912 and spent his early childhood in Killarney where his father had a dental practice. He studied at the Dental School of the Royal College of Surgeons in Edinburgh and was practising in Glasgow when he joined the Territorial Army in 1939, being posted to the 152 (H) Field Ambulance of the 51 Highland Division. He was captured with his brigade at St Valery in June 1941 and spent the remainder of the war in a succession of camps, his misbehaviour meaning that he eventually received the honour of being confined to Oflag IV-C, better known as Colditz. His far more serious lack of co-operation, for which he would have faced certain death, can be traced back to January 1941, when at Ilag VII (Tittmoning) he was taught the code used to communicate with MI9, the War Office department tasked with aiding resistance fighters in enemy occupied territory and gathering intelligence from British prisoners of war. Being a dentist, he was in an especially good position to carry out such espionage work; as he spent much of his time travelling from camp to camp, treating patients. After the war, he was to present a portion of his papers to the Imperial War Museum; many of the letters no longer in the present archive he illustrates in his memoir, *From Colditz in Code* (1989). Nevertheless what remains is substantial, and includes at least one letter received by him when at Colditz (see below).

In communicating with Green, MI9 usually used the conduit of his parents in Scotland. A group of letters by MI9 officers to his parents illustrate how they went about this. On 16 December 1942, they write to his mother: "Dear Madam,/ Enclosed is one letter from your son Captain J.M. GREEN, Army Dental Corps, P/W. No. 02601 at Marlag and Milag Nord./ You will see that in lines 20, 21 and 22 your son refers to certain matters which will have no meaning for you. These remarks are intended for us, so please do not worry about them, nor refer to them in any way when replying to your son./ For your private information, we are very glad to tell you that your son is continuing to do most valuable work./ Please do not show this letter to anyone outside the immediate family circle, and remember to burn our letter when read". On 23 June 1943, they make the request: "We should be very grateful for a 'draft' letter to you son within the next week or so"; and follow this up on 30 June: "We enclose draft letter to be copied and returned to us. We have dated it well ahead, as you will observe". On 4 February 1944 they write: "Capt. Green has told us to look out for a letter dated 17th January which he is going to send. Will you please keep a special look-out for one of that date in case it slips through the censors"; and on 27 March ask them to keep a look-out: "If you receive any letters from anyone called Davidson (not bearing our mark) we should be glad to see them". Round about the time he is trouble with the German authorities and is sent to Colditz, their anxiety is clearly making itself felt, and the operatives of MI9 hasten to reassure them: "Thanks you very much for your letter of the 28th March. We quite understand your very natural anxiety regarding your son's intentions, however Capt. Green appears to be a young man of great resource and we think can he relied upon to handle the situation competently... Please try not to worry. We will do everything we can to help from this end and we have great confidence in your son" (31 March 1944).

A smaller group of letters are written by non-existent people concocted by the operatives of MI9. Charles Outram of 229A Church Street, Chelsea, SW3, first puts in an appearance in our section of the archive on 19 April 1943, telling Green that "Philippa is still busy with her Red Cross activities, they all work very hard and any slackers are soon rebuked by the others. However Philipps always finds time to dance and drink (in moderation naturally!) with her many friends. Young men flock around and she has a very good time I'm glad to say"; the full letter when decoded reading: "Urgent warn all don't cooperate Black Front or any Anti Nazi parties all riddled with Nazi agents". This is followed by a letter dated 30 June 1943, in which Charles tells Green all about his problems with the greenfly on his roses; the letter when decoded reading: "Continue send outputs Blechhammer plants. If possible say how many trains leaving plants and how many trucks in each". On 7 November 1943, Green writes to his (real-life) father: "Philippa appears quite the most winsome lass, but don't get frightened, she's not my type! I think that I'm a great deal too slow for her & anyway, I could never marry a girl whose idea of enjoyment is to dance until 3 A.M. every night"; the whole letter when decoded reading "Making diesel only petrol a failure". On 12 November 1943, Miss Philippa Outram of 229A Church Street, Chelsea SW3, writes in person: "Dear Captain Green,/ I've been meaning to write for ages but somehow or other the time passes so quickly that I never seem to get down to letters. We've acquired a rather noisy but quite fantastic puppy, he's quite unbelievably foolish and I'm afraid Daddy doesn't appreciate him fully..."; the letter when decoded reading: "Important keep us posted monthly output each individual product of Blechhammer". Among the post-war correspondence in the archive is a letter to Green of 1974 by the former MI9 operative had written him the Philippa Outram letters: "I have now given them your 'Philippa' letter, but asked them to send you back the original as it was the last one you had... When I think what all you chaps went through -- & what a state the country is in now -- it makes me wonder what it is all about", signing herself "Mary Trevor -- or Phillipa".

Further letters follow from Charles Outram (whose handwriting fluctuates alarmingly), and on 26 March 1944 he writes: "I expect you're conversant with news of Philippa's engagement. Their intentions regarding the future, and the actual date of the wedding are, of course, in abeyance at present", adding "I like the boy very much but, perhaps naturally, I think Philippa's too good for him"; the actual purport of the letter being decoded as: "Your parents warned regarding your intentions act with caution". This letter was sent to Green when imprisoned at Colditz (forwarded by the German authorities from Oflag VIII-F).

The letters sometimes read like a caricature of a faulty language manual, and had the German censors employed someone with a native command of English they would have immediately spotted that something untoward was going on, a fact of which (as he tells us in his memoir) Green himself was all too aware. The risks he was running, as a Jewish prisoner-of-war in Nazi hands, hardly bear thinking about. Take for example the letter he writes his sister Kathleen on 7 November 1943: "Are you very upset about the beret? Well never mind you couldn't help it. Here is the solution. It has produced a nice dressing gown. The thing fitted Davidson so he gave me a useful dressing gown for it & I'm delighted. In the end it's come even. The dressing gown is looked on in the aspect of the extremely useful substitute & the beret covers Davidson's bald patch". This 'Allo 'Allo style diction could be said to invite cryptographic analysis. The code is very simple; and when broken the whole letter reads: "Probably only one truck of experimental luboil ever produced here". The slave labourers at Blechhammer were afterwards to be shipped off to Bergen-Belsen. Underneath the surreal humour lies horror, and on the part of Captain Green, quite extraordinary bravery.



As I walked through the wilderness of the world, as I walked through the  
wilderness, as I walked through the city with the loud electric faces and  
the crowded patios of the mind dazzling and drowning me that winter night  
before the West died, I remembered the ~~W~~ winds of the high white world  
that bore me and the faces of a noiseless million in the bughood of heaven  
staring at the afterbirth. They who nudged through the literate light of the city,  
shouldered and elbowed me, catching my trolley with the spokes of their  
uncontrollable, who offered me matches and music, made me out of their men's  
flannel and cotton, the cheap felt and leather, I am the nakedest <sup>half-naked</sup>  
to watch-chain and wallet on the wet pavement, the narrator of echoes  
moving in man's time. As I walked through the literate city with a name  
of no matter, I smoked my cigarettes and watched, through the twin halls in  
a shadow's mask, the tangible smoke go up and the river rain drop  
down in the phantom and the sharp shadow of water. I have seen the  
beard and the nose of the world is no wonder; news, the gossip of  
heaven and the fallen rumours are enough and too much for a shadow  
that casts no shadow. I said to the blind beggars and the paperboys  
who whirled into the rain. They who were hurrying by me in the narrow  
errands of the world, time bound to their wrists or blinded in their  
pockets, who consulted the time-strapped to a holy tower, and dodged  
between bonnets and steals, heard in my fellow's footsteps the kindest  
accents of another walking. On the brilliant pavements under a smoky  
moon, their man's varied turning to the bass roll of the traffic. They saw  
in the shape of my fellow another staring under the pale lids, and heard the  
gentlemen arm-in-arm making a rehearsal salute, gentlemen on your own,  
ladies this is a strange city. For them in the friendless houses in the streets  
~~the place was~~ a million ladies and gentlemen moved up in bed, time  
I moved with the practiced moon over a million soaps that night, time  
gown policemen stood at each corner in the black wind. O mister lonely,  
said the ladies on their own, we shall be naked as new-born mice, loving  
you long in the short sparks of the night. We are not the ladies with  
feathers between their breasts, who lay eggs on the quilt. As I walked  
through the skyscraping centre, where the lamps walked at my side like  
volted men or the trees of a new scripture, I jostled the devil at my elbow  
but lost in his city shadows dogged me under the arches, down the  
black blind streets, and through the maze of alleys. Now in the shape of  
a bald girl smiling, a wailing wanton with handcuffs for earrings, or  
the lean woman that lived on pickings, now in the shape of  
a muckrake curkseying in the salons, The tempter of angels whispered  
over my shoulder, we shall be naked but for garters and black  
stockings, loving you long on a bed of strawberries and cream, and  
the naker for a shawl that hides the nipples. We are not the  
ladies that eat into the brain behind the car or feed on the fat of  
the heart. I remembered the sexless, shining women in the first  
hours of the war that bore me <sup>in the sound of shapes</sup> and the golden, sexless men that  
cried all praise. Taking strength from a sudden shining, I  
have Old Scratch by the beard I cried aloud. But the  
short-time shapes still followed, and the counsellor of an  
unholy nakedness ragged at my heels.

## DYLAN THOMAS

### *Sold on behalf of the Trustees for the Copyrights of Dylan Thomas*

232

#### THOMAS (DYLAN)

Autograph draft of his surreal fantasy 'Prologue to an Adventure', here headed "One", opening: "As I walked through the wilderness of the world, as I walked through the wilderness, as I walked through the city with the loud electric faces and the crowded petrols of the wind dazzling and drowning me that winter night before the West died, I remembered the winds of the high white world that bore me and the faces of a noiseless million in the busyhood of heaven staring at the afterbirth. They who nudged through the literate light of the city, shouldered and elbowed me, catching my trilby with the spokes of their umbrellas, who offered me matches and music, made me, out of their men's eyes into a manshape walking. But take away, I told them silently, the flannel and cotton, the cheap felt and leather, I am the nakedest & baldest nothing between the pinnacle and the base, an alderman of ghosts, holding to watchchain and wallet on the wet pavement, the narrator of echoes moving in man's time..."; and ending: "Is the translator of man's manuscript, his walking chapters, said the trumpet-faced. A member of my Deadly Virtue? what is the colour of the Narrator's blood? Put a leech on his forearm. And in the glass our melon-shaped and yellow mouths bit my [? scream] to the bone. Make way, the image cried. For bald & naked Mister Dreamer of the bluest veins this side of the sea. As the sea of faces parted, the bare-backed ladies scraped back from the counter, and the matchstick-waisted men, the trussed and corsetted stilt-walkers with the tits of ladies, sought out the darker recesses of the saloon."; the first two pages written in ink, the third in pencil, with a word-count added to the first page only, *3 pages in all, on heavy-wove sketching paper, irregularly trimmed before use, with one or two light splashes of ink or watercolour on blank verso and some dust-staining or light soiling, but overall in good and attractive condition, 4to (c. 50 x 75mm.), [c.1935]*

£10,000 - 15,000

£12,000 - 18,000

'AS I WALKED THROUGH THE WILDERNESS OF THE WORLD' – AUTOGRAPH DRAFT OF THE TWENTY-ONE-YEAR-OLD DYLAN THOMAS'S 'PROLOGUE TO AN ADVENTURE', a Surrealist recasting of *The Pilgrim's Progress* ostensibly describing a young man's road to perdition. The first mention in Thomas's correspondence of the work is in an undated letter to his fellow poet, A.E. Trick, written sometime in the summer of 1935 (by which time the self-proclaimed 'Rimbaud of Cwmdonkin Drive' already had an outstanding body of work to his credit): 'In half an hour or less I'm going to work on my new story, "Daniel Dom" ... It's based on the Pilgrim's Progress, but tells of the adventures of Anti-Christian in his travels from the City of Zion to the City of Destruction. I've been commissioned to write it, but I won't be given any money until the first half a dozen parts or chapters are completed. The agents are rather afraid of blasphemous obscenity (and well they might be), and want to see how clean the half dozen parts or chapters are before they advance me anything. The poor fish don't realise that I shall cut the objectionable bits when I send them the synopsis & first chapters, & then put them immediately back' (Paul Ferris, *The Collected Letters of Dylan Thomas: New Edition*, 2000, p. 220).

The piece was first published as the leading item – with the title and first few words appearing on the cover – of the first issue of Keidrych Rhys's Modernist periodical *Wales*, in the summer of 1937. It was reprinted by Henry Miller's publishers, the Obelisk Press of Paris which, in Ferris's words, 'specialised in erotica and avant-garde novels (often the same thing) that weren't acceptable in London', in the Christmas 1938 issue of their magazine *Delta* (*Letters*, p. 317 fn). It was collected in book form in *The World I Breath* (1939), described by Thomas in 1953 as 'all very young & violent and romantic' (*Letters*, p. 960), and posthumously in *Adventures in the Skin Trade* (1955).

The first two-thirds of our manuscript correspond fairly closely to the published version, with some revisions made which arrive at the final version, although with two passage dropped, the first a further variant of the opening reprise: "As I walked through the literate city with a name of no matter, I smoked my cigarettes and watched, through the twin holes in a shadow's mask, the tangible smoke go up and the river rain drop down in the phantom and the sharp shadow of water"; the second descriptive of the 'Bishop of Bumdom': "coprophageous the holy fathers grease on all fours down the razor-walled lanes". However radical change is introduced at the end of our second page, where the last fifteen lines have been deleted in thick pencil, and are then reworked in considerably abbreviated form; among the deleted material is the Daliesque: "Thinking to be witty I stabbed her through the titty with a hard-boiled egg, he said. She is dead. I cracked, I split, I roasted, I made an omelette out of her" (of interest perhaps, if not for its own merits, for showing just how consciously Thomas at this period was adopting the Continental Surrealist model – something that was also to be made explicit when he gave a reading alongside Paul Eluard, Samuel Beckett and David Gascoyne at the International Surrealist Exhibition in London in July 1936). From this point onwards our manuscript diverges considerably from the published version, and omits the last 1500 or so words to be found in the latter.

'Prologue to an Adventure' is the title given to the Dylan Thomas International Writing Competition, honouring the centenary of his birth, held by Poetry Wales and running until 27 June 2014. See illustration on preceding page.





233

233

#### THOMAS (DYLAN)

Typescripts of six pieces, comprising what appear to be top-copies of 'The Burning Baby', 'The School for Witches' and 'The Holy Six', and carbons of 'The Horse's Ha', 'Prologue to an Adventure' and 'The True Story'; the first three bearing the stamp of the Europa Press of 7 Great Ormond Street and held together by paperclip, the others stapled, *some dust-staining etc.*, 4to

£1,000 - 1,500

€1,200 - 1,800

VESTIGES OF THE DYLAN THOMAS BOOK THAT NEVER WAS, the tale of which was first told to a wider world by Thomas's first bibliographer, J. Alexander Rolph: 'In 1938, reference was made in certain literary periodicals and elsewhere to a "forthcoming book" of stories by Dylan Thomas entitled *The Burning Baby* -- one magazine actually announced a review of the book as appearing in their next issue. The book was to have been published by Mr George Reavey's "Europa Press", after having been rejected in MS by a number of other publishers, and was to have included the following stories... For various reasons, however, not the least of which was the uneasiness of the international situation, plans for the publication of this book were frustrated and the MS placed in other hands' (*Dylan Thomas: A Bibliography*, 1956, p. 39). In fact, although publication had indeed already been agreed upon, it was the printers who prevented the publication on grounds of obscenity. Three of the present scripts bear the Europa stamp and one of these, 'The School for Witches' has a large question mark pencilled against what was no doubt considered a particularly indelicate passage ('... stood the scissor-man and a naked girl; she smiled at him, he smiled at her, his hands groped for her body, she stiffened and slackened, he drew her close, smiling she stiffened again, and he licked his lips...'). For a while Thomas toyed with the idea of having Henry Miller and Lawrence Durrell print the pieces in Paris, but they were eventually turned over to the literary agency Pearn, Pollinger & Higham, from whose files the present typescripts derive, although their good offices bore no fruit either, and many of these early pieces had to wait until after Thomas's death to see the light of day, by which time they were to be eclipsed by his later and more accessible work (see Annis Pratt, *Dylan Thomas' Early Prose: A Study in Creative Mythology*, 1970, pp. 30-32).

Included in the lot are two bound scripts of *No Room at the Inn*, the screenplay, by Thomas and Ivan Foxwell, for British National Films Ltd, 1948, the typescript of *Twenty Years A Growing* (c.1944) and other posthumous editorial copies and typescripts.

234

**THOMAS (DYLAN)**

Autograph letter signed ("Dylan"), to Alec Craig ("Dear Alec Craig"), thanking him for his nice letter and for what he says "about my reading at the Wigmore Hall" and agreeing to give another reading at Bayswater, Craig's suggested date of 10 September being fine ("...I see you want me to read for 2 sessions. Again, I'd be delighted. Let's fix up a place for meeting before the reading, shall we, a little later on. Hope to hear from you soon..."); adding: "Oh, by the way: could I, on the 1st occasion, read the poems of *other* poets?", 1 page, filing-hole, minor creases, 8vo, Holywell Forge, Oxford, 2 July 1946

£1,000 - 1,500

€1,200 - 1,800

'MY READING AT THE WIGMORE HALL' – Dylan Thomas on the famous poetry reading at the Wigmore Hall of 14 May 1946. This was a Royal Command Performance held under the auspices of the Society of Authors and organized by Thomas's indefatigable supporter Edith Sitwell. They both gave readings, alongside T.S. Eliot, John Masefield, C. Day Lewis and Walter de la Mare. Thomas chose for his recitation Blake's 'The Tyger', D.H. Lawrence's 'Snake' and his own 'Fern Hill'. Edith Sitwell thought the affair elegant and dull rather than stimulating, until, that is, her protégé put in his appearance: 'Then, suddenly, on to the stage tramped – there is no other word for it – Dylan. A strange figure – short, powerful looking, and as broad as he is high, dressed in highly unsuitable clothes four sizes too large for him: violently checked trousers which looked as if they were done up with string, a bright turquoise blue coat and a collar and tie that were springing from their moorings... Dylan then, slowly and in a dark voice that seemed to come from the very centre of the earth and the beginnings of life, recited The Tyger. His short figure and ugly inspired face with its eyes like pebbles, short thick nose, thick lips, were forgotten. I think everyone knew that they were listening to one of the greatest works of Man, spoken by a very great poet. He might have been Blake himself' (quoted by Richard Greene, *Edith Sitwell: Avant Garde Poet, English Genius*, 2011, p. 328; although Victoria Glendinning cautions that 'Dylan's inordinately emphatic delivery, punctuated by long silences, was due to the fact that he was not sober', *Edith Sitwell*, 1981, p. 254). They all repaired to Edith Sitwell's Sesame Club afterwards where Thomas and his wife Caitlin disgraced themselves.

The recipient of our letter, Alexander Gordon (Alec) Craig (1897-1973), hosted poetry-readings and was a poet himself; as well as being author of a number of books on literary censorship. He appears to have shared Edith Sitwell's admiration for Thomas's performance. The letter is published by Paul Ferris, *The Collected Letters of Dylan Thomas: New Edition*, 2000, p. 663, from the MS in the possession of the Thomas Trustees.

235

**THOMAS (DYLAN)**

Autograph envelope, addressed to his parents, "Mr and Mrs D.J. Thomas,/ Blaen-Cwm,/ Llangain,/ near Carmarthen,/ Carmarthenshire,/ Wales", bearing two stamps for 2d and ½d and postmarked Paddington 11 A.M., 13 January 1947, 1 page, minor dust-staining, 8vo, [Oxford], [12] January 1947

£300 - 400

€370 - 490

This is, presumably, the envelope that originally enclosed Thomas's letter to his parents written from Oxford and dated 12 January 1947 (see Paul Ferris, *Collected Letters of Dylan Thomas: New Edition*, 2000, pp. 685-8). In it he describes Christmas, the Chelsea Arts Club ball, work for the BBC, plans for a Walton opera libretto, and other matters; adding that 'Caitlin & I are going to lunch with Edith Sitwell in London tomorrow'. So presumably the envelope was posted the following day after their train got into Paddington.

Holywell Ford,  
Oxford  
July 2. 1946

Dear Alec Craig,

Thank you for your  
nice letter, & for what you said  
about my reading at the Wigmore Hall.  
I'd like very much to  
come & read again at ~~the~~  
~~Wigmore Hall~~ Baywater.

Monday, Sept. 16, will  
suit me perfectly well.

I see you want me to  
read for 2 sessions. Again,  
I'd be delighted.

Let's fix up a  
place for meeting before  
the reading, shall we,  
a little later on.

Hope to hear from  
you soon.

Oh, by the way: could I,  
on the 1st occasion,  
read the poems of  
other poets?

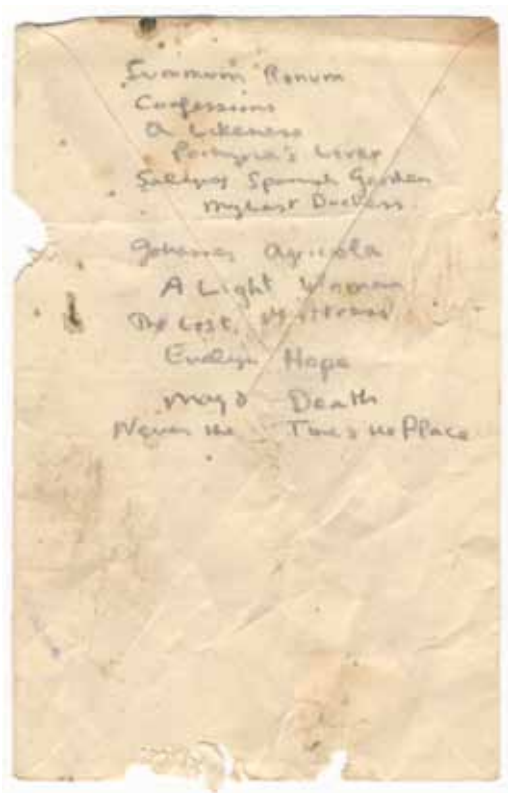
Sincerely,

Dylan Thomas

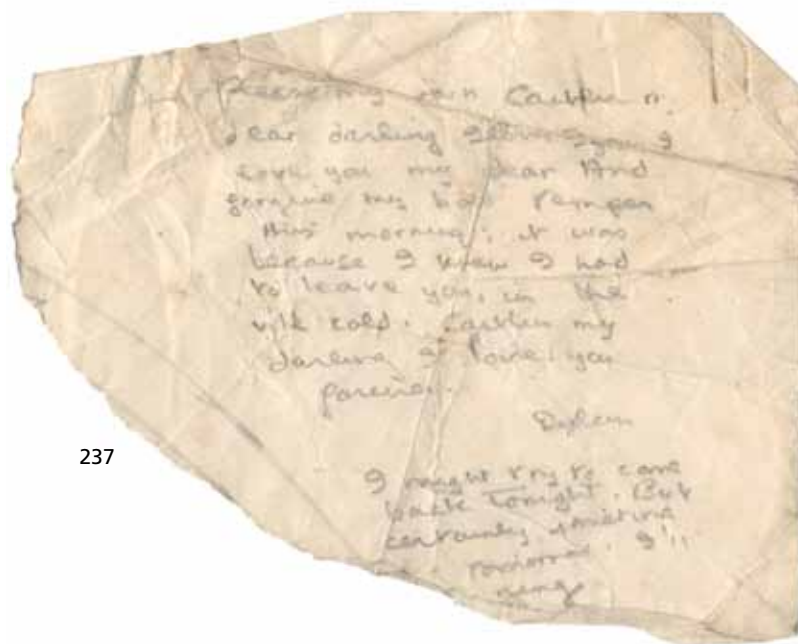
234



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236



237

236

#### THOMAS (DYLAN)

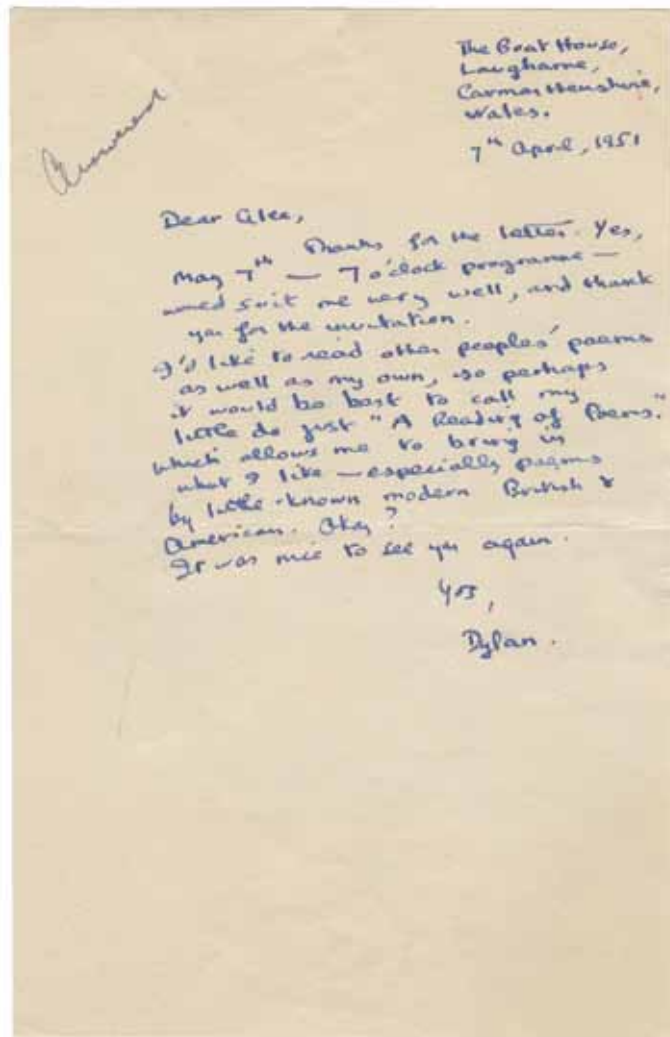
Autograph list of twelve poems by Browning, written in pencil on the back of an envelope addressed in ink to Sir Osbert Sitwell at Renishaw Hall, comprising 'Summum Bonum', 'Confessions', 'A Likeness', 'Porphyria's Lover', 'Soliloquy of the Spanish Cloister' ("Soliloquy Spanish Garden"), 'My Last Duchess', 'Johannes Agricola in Meditation', 'A Light Woman', 'The Lost Mistress', 'Evelyn Hope', 'May and Death', and 'Never the Time and the Place', 1 page plus autograph address on recto, somewhat crumpled (appropriately) and with small tears at edges, 8vo, no place or date [Italy, 1947]

£400 - 600

€490 - 740

A SELECTION OF BROWNING'S VERSE MADE BY DYLAN THOMAS: we have not as yet succeeded in determining the auspices of this intriguing list, although the natural assumption is that Thomas made the selection, showing as it does Browning in varied moods, with a public reading in mind. The envelope addressed to Sir Osbert Sitwell was clearly never sent, and indeed no letter to him is published by Paul Ferris, *Collected Letters of Dylan Thomas: New Edition*, 2000. Thomas was of course close to Osbert's sister Edith who among other things headed the Society of Authors committee that funded his visit to Italy in the summer of 1947: in a letter to her from Rapallo of 11 April 1947 he refers to Osbert's offer of help in finding a home and adds: 'I know he [Osbert] meant it, but I did not know if he would want me to write to him about it. So I haven't written. Shall I, do you think?'. If our list dates from this time, it may be that the reading was planned under the auspices of the British Council, which given Browning's Italian and specifically Florentine affinities would make sense. On 20 June 1947 Thomas wrote to the Council's Ronald Bottrall: 'I've been asked to give, on the Florentine radio, a reading of poems, by English poets, written in, or about, or connected with, Italy. Can you suggest some names and poems. I'm illread. I said, Browning, Shelley, (but what Shelley?), Pound (if they'll let me), D.H. Lawrence'. We can find no corresponding list of Browning poems, or indeed anything by Browning at all, in the (unindexed) BBC Engagements Calendar printed by Ralph Maud, *Dylan Thomas: The Broadcasts*, 1991, pp. 283-305.





238

237

THOMAS (DYLAN)

Autograph letter signed ("Dylan"), to his wife Caitlin, declaring his love: "Please my own Caitlin my dear darling I love you I love you my dear" and begging her to forgive his bad temper that morning which was "because I knew I had to leave you in the vile cold", saying once again how much he loves her; with a postscript in which he says he "might try" to come back that night and certainly sometime the next day, and that he'll ring, 1 page, written in pencil on a small crumpled scrap of paper torn from the corner of a larger sheet, at its largest c.85 x 105mm., [1950?]

£1,000 - 1,500

€1,200 - 1,800

The conjectural dating is by Paul Ferris, *Collected Letters of Dylan Thomas: New Edition*, 2000, who prints it at p. 867, from the MS in possession of the Thomas Trustees.

238

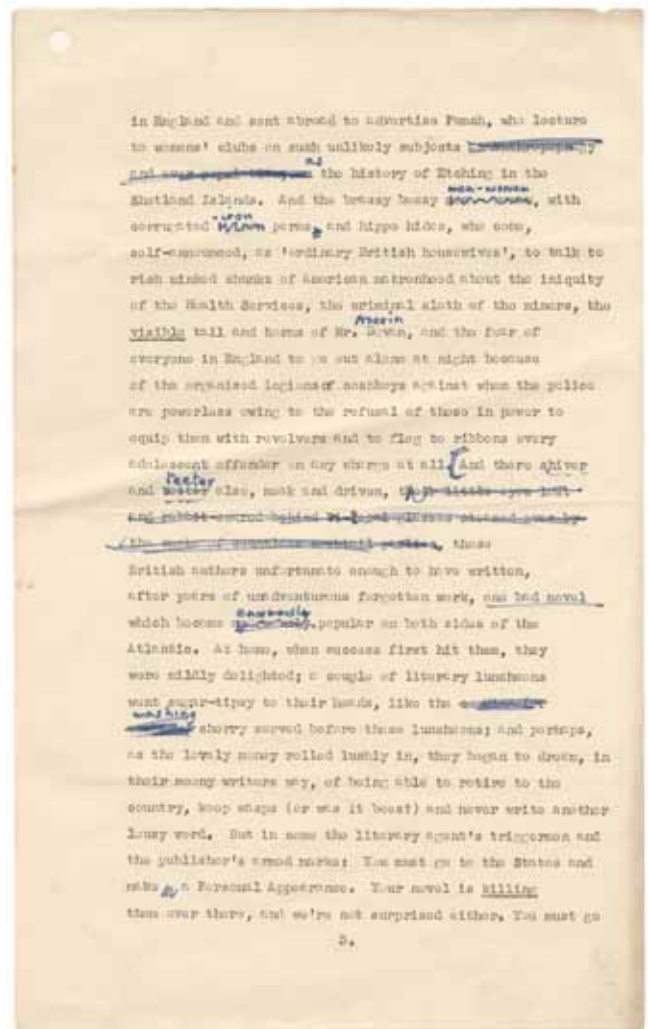
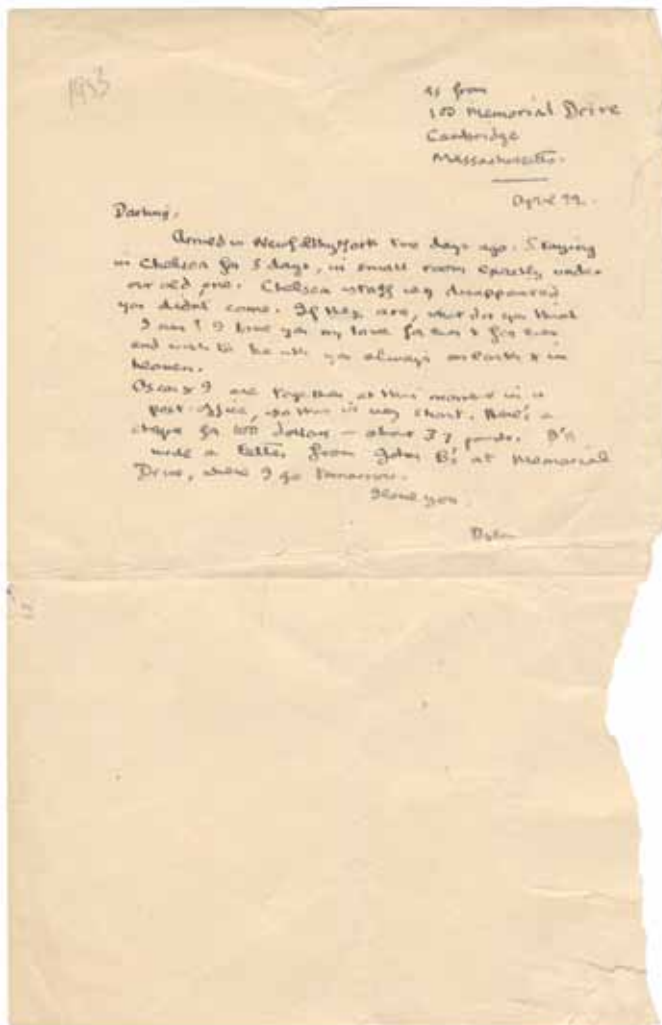
THOMAS (DYLAN)

Autograph letter signed ("Dylan"), to Alec Craig ("Dear Alec"), thanking him for his invitation to read on 7 May ("...I'd like to read other people's poems as well as my own, so perhaps it would be best to call my little do just 'A Reading of Poems,' which allows me to bring in what I like - especially poems by little-known modern British & American. Okay?..."); docketed by recipient "Answered", 1 page, 8vo, The Boat House, Laugharne, Carmarthenshire, 7 April 1951

£1,000 - 1,500

€1,200 - 1,800

Printed by Paul Ferris, *Collected Letters of Dylan Thomas: New Edition*, 2000, p. 883, from the MS in the possession of the Thomas Trustees.



239

240

# 239 THOMAS (DYLAN)

Autograph letter signed ("Dylan"), to his wife Caitlin ("Darling"), written soon after his arrival in New York when staying at the Hotel Chelsea: "Arrived in Newfilthy York two days ago. Staying at Chelsea for 3 days, in small room sparsely under our old pro: Chelsea staff are disappointed you didn't come" and adding: "If they are, what do you think I am? I love you my love for ever and ever and wish to be with you always on earth & in heaven"; and explaining that this is a short note written because Oscar and he are at the post office, and enclosing a cheque "for about 100 dollars – about 37 pounds"; ending by promising another letter when he gets to John Brinnin's and signing off "I love you", 1 page, torn from a larger sheet, irregularly at right-hand edge, 8vo, "As from 100 Memorial Drive Cambridge Massachussets" [sic], 22 [?]23 April [1953] £3,000 - 4,000 €3,700 - 4,900

'ARRIVED IN NEWFILTHY YORK' – DYLAN THOMAS AT THE HOTEL CHELSEA. This letter was written at the start of Thomas's third and penultimate American tour, organised by John Malcolm Brinnin. He was at this time working, or should have been working, on *Under Milk Wood*, which he had been due to hand in on his arrival at New York but only managed to finish on the day of its first performance, on 14 May. He had, in fact, arrived in New York on 21 April, which implies that this letter was actually written a day later than stated. The famous Hotel Chelsea was to be Thomas's base from his second American tour onwards, and was to be the backdrop to his last days. Brinnin gives an account of his reception there on this visit: 'Glad to see him back, the staff of the Chelsea from the manager to the colored bellboys received him with smiles, spoken greetings and an attitude that was both deferential and familiar. When he had been ushered into a large, exceptionally well-appointed room on the fifth floor, we put down his bags and proceeded directly out of the hotel and on to Seventh Avenue where the big cut-rate bars were now as familiar to him as the little pubs of Laugharne' (*Dylan Thomas in America*, 1955, p. 188). Printed by Paul Ferris, *Collected Letters of Dylan Thomas: New Edition*, 2000, p. 989, from the MS in the possession of the Thomas Trustees.

240

THOMAS (DYLAN)

Roneoed typescript, with autograph revisions and marked up for reading, of his final broadcast 'A Visit to America' (here untitled), the script headed '*Guest Speaker/ Dylan Thomas/ Recording: Monday, October 5th, 1953, 3.30-4.00.p.m./ Rehearsal: Monday, October 5th, 1953, 2.30.p.m./ Studio:- Swansea./ Transmission: [blank]*', opening: 'Across the United States of America, from New York to California and back, glazed, again, for many months of the year there streams and sings for its heady supper a dazed and prejudiced procession of European lecturers, scholars, sociologists, economists, writers, authorities on this and that and even, in theory, on the United States of America...', and ending: '...And there goes the other happy poet bedraggedly back to New York which struck him all of a sheepish never-sleeping heap at first but which seems to him now, after the ulcerous rigours of a lecturer's spring, a haven cosy as toast, cool as an icebox, and safe as skyscrapers'; with autograph revisions in some thirty places, plus underlinings and other marks to act as a guide to reading and a doodle at the head, presumably made while standing by in the studio, 8 pages, on paper watermarked '*British Broadcasting Corporation*', secured with the original removable fastener at the top left-hand corner, some dust-staining on first page and fraying on final leaf, folio, BBC Swansea, 5 October 1953

£6,000 - 8,000

€7,400 - 9,800

'MYSELF AMONG THEM BOOMING WITH THE WORST' – THE MARKED UP SCRIPT USED BY DYLAN THOMAS FOR HIS LAST BROADCAST, mocking his celebrity tours of America, where he was to die a month later. It was recorded at BBC Cardiff on 5 October 1954, with one other talk, on his hometown of Laugharne, being made the same day (whether before or after we have not been able to ascertain). An extract from the talk on Laugharne went out on the Welsh Home Service on 5 November as part of a programme celebrating the town, and it was while listening to it that Caitlin heard that her husband had gone into a coma in New York. Our talk, 'A Visit to America', was due to go out on the Welsh Home Service on 24 November; but was postponed because this was the day that his funeral took place. It eventually went out on 30 March 1954 and was printed in *The Listener* on 22 April.

'A Visit to America' had originally been written for use on his earlier tour of 1953, and was used as an ice-breaker to prepare audiences for the more serious business of poetry-reading. A recording of him reading it was made at the Massachusetts Institute of Technology on 11 May. The autograph revisions that have been made to our script by and large bring it into line with the MIT recording and the final published version; so presumably the BBC typed up a pre-MIT version and Thomas then entered in revisions that had already made. There are also some underlinings and bars between words, on the first page especially, that were clearly made to help guide his reading. For the text and discussion, see *Dylan Thomas: The Broadcasts*, edited by Ralph Maud (1991), pp. 273-8 (where our script is not cited).

As Maud points out, with the radio broadcast, 'Thomas found his genre in the personal reminiscence; and *Under Milk Wood* should probably be considered the last in a line which began with 'Reminiscences of Childhood in 1943', with 'A Visit to America' and 'Laugharne' immediately preceding it (*op. cit.*, p. xiv). 'A Visit to America' has been described as 'one of the funniest pieces ever written on the lecturing clan' but also, 'in retrospect, a kind of self-crucifixion before the multitudes, and we hear now what the audience failed to perceive then, the bitterness of a man bewildered and alone among the throngs of his admirers' (sleeve note of the Caedmon MIT recording): 'And there, too, in the sticky thick of lecturers moving across the continent black with clubs, go the foreign poets, catarrhal troubadors, remittance-bards from at home, myself among them booming with the worst. Did we pass one another, en route, all unknowing, I wonder, one of us, spry-eyed, with clean, white lectures and a soul he could call his own, going buoyantly west to his remunerative doom in the great State University factories, another returning dog-eared as his clutch of poems and his carefully-typed impromptu asides? I ache for us both. There one goes, unsullied as yet, in his pullman pride, toying oh boy with a blunderbus bourbon, being smoked by a large cigar, riding out to the wide open spaces of the faces of his waiting audience'.

The Boat House,  
Laugharne,  
Carmarthenshire  
9<sup>th</sup> October 1953

Dear Mr Roberts,

Thank you very much indeed for  
your kind invitation to me to attend the  
Port-Keene's Annual Breakfast this coming  
Sunday. Unfortunately, I am going to  
London today, & from there to America,  
and will have to miss the pleasure of  
the Breakfast. I am indeed sorry, but  
wish you a very successful Sunday morning  
& the best of wishes over the coming year.

Yours sincerely,

Dylan Thomas

241

241

THOMAS (DYLAN)

Autograph letter signed ("Dylan Thomas"), to Clifford Roberts, thanking him for his kind invitation to the Portreeve's Annual Breakfast that coming Saturday, which he will be unable to attend as he is just setting off to London "& from there to America, and will have to miss the pleasure of the Breakfast"; assuring him once again how sorry he is, but wishing him "a very successful Sunday morning & the best of wishes over the coming year"; with autograph envelope addressed to "Mr C. Roberts", with London addresses and telephone numbers scribbled on in another hand, 1 page, minor creasing, 8vo, The Boat House, Laugharne, Carmarthenshire, 9 October 1953

£4,000 - 6,000

€4,900 - 7,400



'FROM THERE TO AMERICA' – THE LAST KNOWN LETTER OF DYLAN THOMAS, IN WHICH HE TAKES LEAVE OF LAUGHARNE, written less than a month before his death. This is the last of Thomas's letters known to Paul Ferris, *Collected Letters of Dylan Thomas: New Edition*, 2000, no letters otherwise known since over a fortnight earlier, 22 September. Apart from two telegrams, dated 17 and 25 October, the rest is silence. He was to take the plane to New York on 19 October, give his last reading on the 29th, and collapse in a coma early in the morning of 5 November, dying on the 9th. His body was returned to Wales and interred at Laugharne on 24 November.

Thomas had first visited Laugharne in 1934 and, famously, spent the last four years of his life at the Boathouse, from where this letter is addressed. D. Clifford Roberts, the letter's recipient – or intended recipient – was appointed Portreeve of Laugharne that year. The Portreeve presided over Laugharne's mediaeval corporation and each year was sworn in on the first Monday after Michaelmas, holding a celebratory breakfast the following Sunday: 'Another regular event is Portreeve's Sunday, on the Sunday after Big Court. The Portreeve holds a Breakfast (cold meats, bread and butter, coffee and tea) for some 200 guests, with some speeches, followed by a procession to St Martin's Church for morning service. After the service the procession returns to the Town Hall where the Portreeve's Chaplain says a short prayer. Many then repair to one or other public house for further refreshment' ('Laugharne Corporation' on the Laugharne website).

Without Laugharne, with its Portreeve breakfasts and all, it is hard to imagine there being an *Under Milk Wood* (even if little of the play was actually written in situ); as Douglas Cleverdon, the play's instigator, put it: 'There is no doubt, of course, that *Under Milk Wood* derives ultimately from his own innate Welshness; but it is equally true that the stimulus was his feeling for Laugharne, "this timeless, mild, beguiling island of a town", where he had been living now "for fifteen years, or centuries" – so he described it in a programme on Laugharne that was broadcast, by a strange irony, on the day that he fell into his death coma' (*The Growth of Milk Wood*, 1969, p. 3).

From the scribbled notes on the envelope, as from its provenance, it seems that this letter was never delivered. On the front is the note: "...Alfred Kemp/ Camden High St" and the reverse: "260 King St/ RIV 6090". Alfred Kemp of Camden High Street was a second-hand clothes shop that traded under the slogan 'Alfred Kemp Will Fit Anyone' (Tim Jeal, *Swimming with My Father*, 2004, 2011 edition, p. 78). 260 King Street can be identified as Willoughby House in Ravenscourt Park, the home of Thomas's friends the character actor Harry Locke and his wife Cordelia, where the painter Ruskin Spear rented a studio, "RIV 6090" being presumably their telephone number (i.e. the Hammersmith code 'RiVerside'). It was here that Thomas spent his last days in England (Paul Ferris, *Dylan Thomas: The Biography, New Edition*, 1999, p. 312).

Printed by Ferris, *op. cit.*, p. 1025, from the MS in the possession of the Thomas Trustees.

## 242

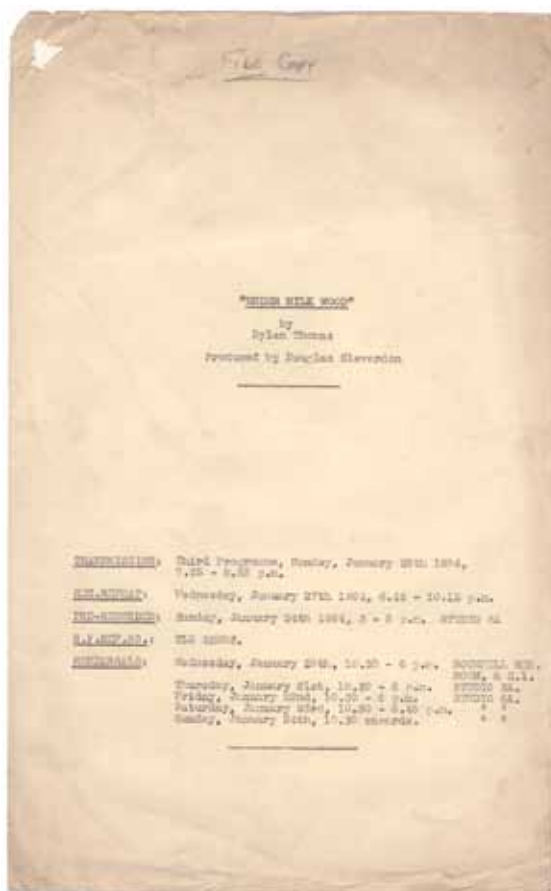
### THOMAS (DYLAN)

Roneoed broadcast script of *Under Milk Wood*, marked in pencil "File Copy", prepared for the first broadcast performance on the BBC Third Programme, transmitted on Monday 25 January 1954 at 7.25-8.55 p.m., produced by Douglas Cleverdon, with Richard Burton as the First Voice, the paper watermarked 'British/ Broadcasting/ Corporation'; missing the last three leaves (ending at p. 69 at cue 811: '2nd Voice: Mr. Waldo, in his corner of the Sailors' Arms, sings:'), *stapled unbound, first leaf loose, final leaf back-to-front and frayed, outer leaves dust-stained, folio*, January 1954; together with three copies of *Mademoiselle* magazine for February 1954 containing the first printing of the play, with the editor's note: 'The week before Dylan Thomas went to hospital he gave us his latest revisions in *Under Milk Wood* and a few cuts (mainly, the character of Cherry Owen). We were to let him know if he wanted more. The tragedy of his death, however, prevented our asking him to cut further and we have broken a precedent in publishing so long a manuscript. Elizabeth Reitell, who was in charge of staging the premiere and subsequent three performances of *Under Milk Wood*, has been a most valuable source of help in checking the manuscript'; the issue illustrated with photographs by Rollic McKenna and prefaced by J.M. Brinnin's 'Dylan Thomas and his Village'; roneoed typescript of the play bearing the ownership label of Kenn Mileston, marked up in pencil by a third party with script variants by Thomas, Mileston and others [possibly a variant of the script referred to by Cleverdon in *The Growth of Milk Wood*, 1969, p. 40; see also his papers held at Indiana]; and a photocopy of Elizabeth Reitell's annotated script

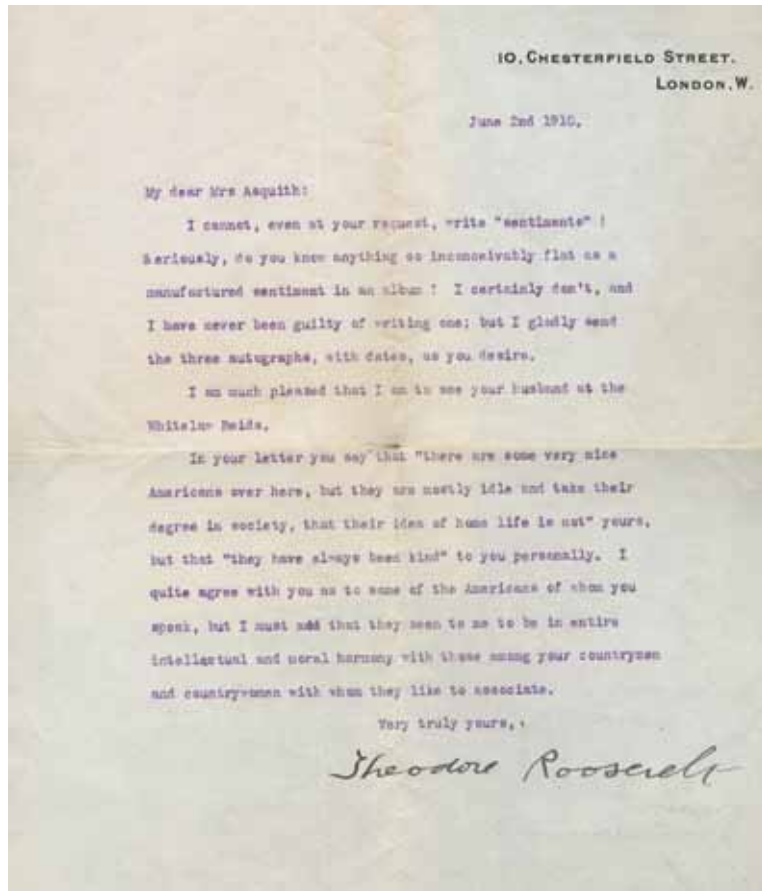
£1,000 - 1,500

€1,200 - 1,800

See illustration overleaf.



242



243

## Other Properties

## MODERN BOOKS AND MANUSCRIPTS

243\*

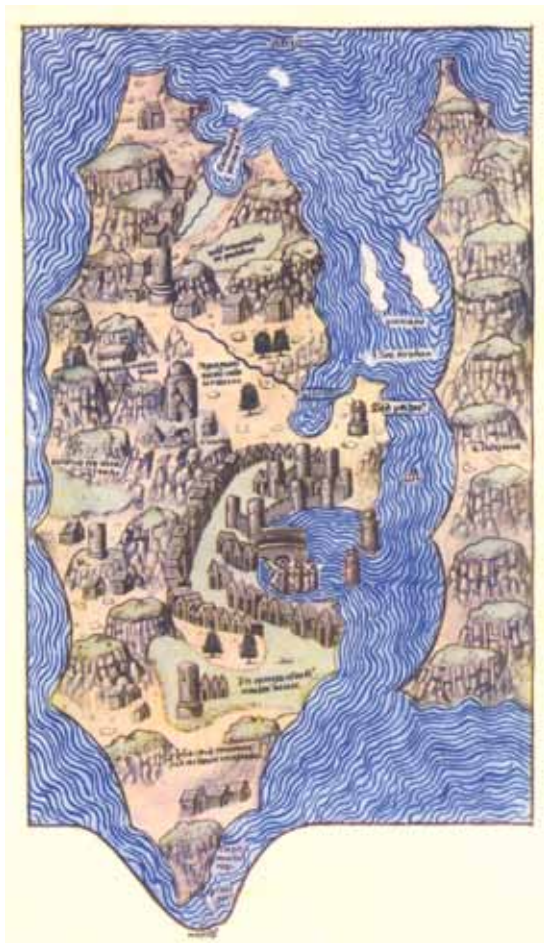
### ALBUM - THEODORE ROOSEVELT and FRANK HURLEY

Autograph album and commonplace book kept by Augusta Hughes, mostly while in Buenos Aires in the early part of the twentieth century, with contributions, signatures, letters etc by: Theodore Roosevelt (one-page typed letter signed, dated June 1910), Frank Hurley (pencil sketch of of the photographer with his camera, 2 penguins and ice-bound ship, inscribed "F. Hurley/ Shackleton Exn. 1916", and an 18-line autograph verse 'Song of the Trail', signed and dated 17 October 1916), Herbert and Margot Asquith (signatures dated July 1914), John Singer Sargeant (autograph letter), Arthur Conan Doyle (autograph note), John Alcock, Charlotte Shaw, a humorous watercolour sketch by an Inniskilling fusilier dated 1918, and (rather oddly) a cut signature of Josiah Wedgwood; together with numerous entries from many of the leading Spanish writers and theatrical figures of the day, including José Echegaray, Jacinto Benavente, Vicente Blasco Ibáñez, Ramón del Valle-Inclán, Benito Pérez Galdós (calling card inscribed "expects Miss Hughes will acknowledge that every Spaniard makes his duty"), Emilia Pardo Bazán, Fernando Díaz de Mendoza (2 letters), *in a red padded calf autograph album, oblong 8vo*, Buenos Aires, Montevideo, Madrid, London and elsewhere, 1906-1933

£800 - 1,000

€980 - 1,200

A FEMALE AUTOGRAPH COLLECTOR IN EARLY TWENTIETH-CENTURY BUENOS AIRES. Augusta Hughes was an ex-patriot in Buenos Aires and Spain, who clearly came into contact with many of the leading personalities and authors who visited the city, including many of the leading Spanish realist and modernist writers of the period. A few entries (Conan Doyle) were perhaps obtained by post, being on blank cards headed 'Augusta Hughes Collection', whilst the Theodore Roosevelt letter, in common with several others towards the end of the album, is addressed to Margot Asquith, one of the signatories of the album, leading us to suppose that she gave these letters to Augusta Hughes for inclusion in her album.



244



246

244\*

**ARGENTI (PHILIP P.) and STILPON P. KURIAKIDES**

*He Chios para tois geografois kai periegetais*, 3 vol., FIRST EDITION, *half-title in volume one, 78 plates (some colour), binder's blue cloth, gilt morocco lettering spine labels, 4to, Athens, Estia, 1946*

£1,000 - 1,500

€1,200 - 1,800

An important compendium of writings on the Greek Island of Chios from the beginning of the eighth century through to the 1880s, providing details of the authors and texts. Extensive extracts from each work are printed in the original language, with a translation into modern Greek.

245\*

**ARNOLD (MALCOLM)**

Autograph manuscript of his Quartet for Oboe, Violin, Viola and Cello, Opus 61, written throughout in Arnold's elegant print hand, with occasional scrapings-out (as usual), the cover-title page bearing a later signed inscription of 4 October 1976, 16 numbered pages, plus cover-title, thin strip of tape discoloration along spine, light dust-staining, some deleted scoring on last page, 4to

£600 - 800

€740 - 980

This attractive piece, with its particularly effective opening, remains in the repertory and dates from 1957.

246\*

**BAKST (LEON)**

ALEXANDRE (ARSÉNE) and JEAN COCTEAU. *The Decorative Art of Léon Bakst, portrait frontispiece and 77 tipped-in plates (50 colour), publisher's half vellum gilt over marbled boards, morocco spine label (with small chip), t.e.g., publisher's box with paper label on spine (worn), folio, Fine Art Society, 1913*

£1,500 - 2,000

€1,800 - 2,500





DESIGNS FOR THE CELEBRATED 1955 PREMIERE OF 'WAITING FOR GODOT', Peter Snow being responsible for both the costumes and set of this landmark production of twentieth-century theatre. In the words of Michael Coveney, Snow 'occupied a unique position in the cultural life of Britain since the second world war, as a painter, theatre designer, teacher and interventionist. He was also a larger-than-life character, flamboyantly bohemian, a keen biker, a lover of "happenings" – already by the 50s a true child of the 60s – and a much loved and influential head of theatre design at the Slade School of Fine Art between 1967 and 1992. He designed the British premiere of Samuel Beckett's *Waiting for Godot*, directed by Peter Hall at the Arts Theatre in 1955. The blasted tree demanded by Beckett stood upstage, behind a grim scrim which parted to reveal the tramps in baggy, pinstriped trousers, battered bowlers and dinner jackets – Snow also designed the costumes – skewered by fate in a bleak terrain of stones, a wooden box and an upturned dustbin' (Obituary, *Guardian*, 2 October 2008). In David Buckman's assessment, Snow was 'one of the most imaginative, unconventional, erudite and versatile British artists and designers of the past half-century' (*Independent*, 6 September 2008).

248

#### BELLOW (SAUL)

Revised typescript for part of a novel or short story, divided into two parts, the first fragment headed "I" opening: "Isaac [*altered by Bellow in ink to*] Elias Zetland told jokes. Here is one of them..."; the second headed "II/ Zetland: *By A Character Witness*", the first page headed "Zet", pages 16 to 18 headed "Z & Q"; with autograph revisions by Bellow on p. 1 (one word) and p. 12 (eight words); contained in an envelope from the Galerie Maeght of Zurich, addressed to "Mr. Saul Bellow/ 1126 E 59th St./ Chicago Ill. 60636/ USA", stamped and postmarked 23 October 1971, *nearly 50 pages, comprising a mixture of top and carbon copies, paginated 1-12 and 16-52, on flimsy paper, 4to*

£1,000 - 1,500

£1,200 - 1,800

'SO RICH AN AIR TO BREATHE' – A WORKING VERSION OF 'ZETLAND: BY A CHARACTER WITNESS', the short story that Saul Bellow extracted from a larger work-in-progress with which he was engaged parallel with the composition of *Humboldt's Gift* (the novel which won him the Pulitzer Prize and, it is thought, played a large part in securing him the Nobel); the short story being based on his friend Isaac Rosenfeld, while *Humboldt's Gift* famously examines his relationship with Delmore Schwartz. This typescript forms part of the matrix from which Bellow extracted 'Zetland: By a Character Witness', which he published in 1974 in Philip Rahv's *Modern Occasions* 2, where it is described as part of a new novel on which Bellow is working. It was reprinted without substantial change and without being described as part of a novel in progress in Bellow's *Him with His Foot in His Mouth and Other Stories* in 1984 and included in the *Collected Stories* of 2001, again without significant revision and again without being described as part of a novel in progress (see Allan and Nancy Chavkin, 'Saul Bellow's "Exalted Madness" and "Zetland: By a Character Witness"' in *Saul Bellow Journal*, Vol. 21, No 1-2). Further material on Zetland is to be found among Bellow's papers held by Special Collections Research Center at the University of Chicago Library.

The first section of our typescript describes Zetland's relations with Christopher (Kit) Quine, to whom he is introduced by Caesar Courtland of Princeton, and much of it centres on Quine, with whom Zetland shares digs, including his wartime service under Paton, his heavy drinking, his cat Fergus (also in trouble), his troubled marriage to Monica, his Jew-hating sister, his hometown Princeton, his leaving the gas on as a hint of suicidal intentions, his visit to Monica on the night he is thrown out and his picking up a black girl.

The section containing 'Zetland: By a Character Witness' begins at p. 25 and ends at p. 44. Typescript and published version follow the same outline, although some alterations were made (Max Zetland, for example, being called Abe in the typescript). And while our version continues for a further eight pages, the published version contents itself with a rounding-off paragraph (the one beginning 'They moved downtown in 1940 and lived on Bleecker Street for a dozen years. They were soon prominent in Greenwich Village...'). Ours continues with a section that begins: "Zetland and Quine sometimes talked about the War. They had had very different wars – Zetland hadn't really had a war at all..."; and concludes a paragraph that – in our opinion – sits well with the claim that Bellow, with Faulkner, 'is the greatest modern American writer of prose' (Introduction by James Wood to *Saul Bellow: Collected Stories*, 2001, p. xiii): "'Different as bread and cake,' Caesar Courtland murmured to his wife when they saw Quine and Zetland walking on Mercer Street. Quine who was so bald was hatless, and the bad weather reddened him, the frosty fog. He belted his trench coat very tightly. The boots seemed too heavy for his slender legs and troubled his gait. He might have walked much faster, might have gone flying or danced himself out of trouble if he hadn't been hampered. Zetland walked like a philosopher in the longish overcoat and wearing a fedora to which dirt weather and sweat had done all they could. He might have walked even slower, to think things over, and dawdled himself to a standstill with the briefcase in his hand, round face and round specs drawn towards treetops and beyond. But the son of Ozymandius felt that he understood the Governor's son particularly well. As if one needed permission to live! But choked by disapprobation one stifled while there was – oh! – so rich an air to breathe. And one must defy, and breathe."



249

249

#### BLUNDEN (EDMUND)

A small archive of letters, mostly written to the author's sister Frances, presentation copies of his books inscribed to close family members, and three photographs, the collection comprising 10 autograph letters or cards (one photographic, 2 with envelopes, 14 pages in all), 2 albumen prints of Blunden and 17 volumes (14 inscribed by Blunden, one annotated in pencil), various sizes and dates

£1,000 - 1,500

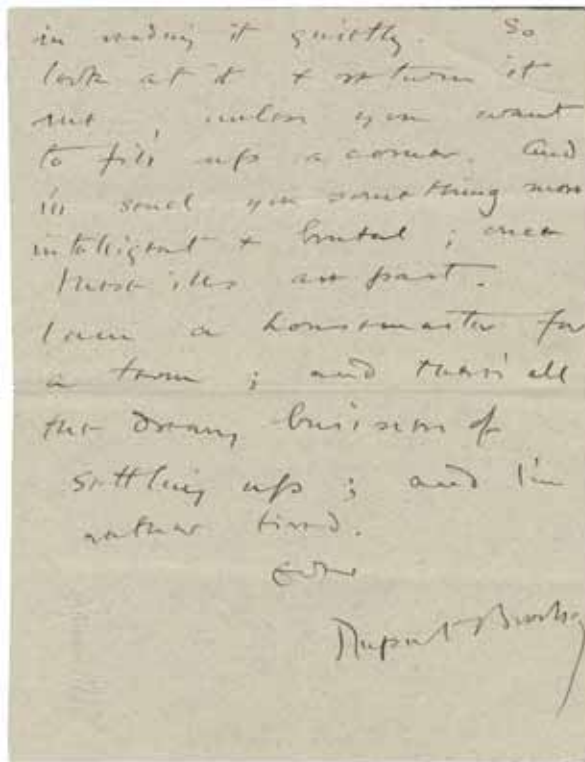
€1,200 - 1,800

An archive spanning the author's career, including his first book inscribed to his parents, and a fine annotated wartime portrait. The earliest correspondence is a photo card depicting Blunden in procession outside Skinner's Hall, written to his mother at Yalding on June 20 1913, "... please preserve this: it cost me 2s." Others are written, between 1933 and 1967, to his sister Frances (and her husband Stanley); on 9 February 1933 writing of Port Said that "it is almost ten years since I really patrolled some of its streets towards a glass of beer & a bookshop" and promising "If you are eaten by communistic centipedes please send a protest at once... & we will come & rescue you"; on 22 November 1946 enclosing a ticket to a lecture on the "Legend of Don Juan", "... the subject is gay but I suspect the Prof. looks like [followed by an ink caricature of a bearded, balding professor]"; In 1952, on "The Times" headed paper "...it is curious but we have not won a Television Set in a Christmas draw; probably you have & don't know what to do with it..."; 2 lengthy letters (1953 & 1954) from Hong Kong discussing life at the university, "... a library especially strong in books about China & the East generally. I have disturbed some that had nourished legions of bookworms once, but now the chemists have driven all but me & one or two more away", extolling the virtues of Hong Kong's beaches, discussing cricket ("... our weak team has to toil horribly against destructive Police, Dockyard Air Force, Army and other massive performers"), asking "Have you seen any starlings in Birmingham this winter? They are one of my memories - war memories at least", and mentioning his recent work editing the poems of Ivor Gurney, "... they are striking... many about War I (and still not mere repetitions of what has been said from the old Western Front)... I have now edited 3 authors who are called mad. It seems enough!".

The books include: *The Waggoner and Other Poems* (1920), limited to 500 copies, inscribed "To the Blundens both Old Blundens and Younguns. Author's Mark X Date 9.8.20. Biographer, 2020: - 'The poet had a shaky hand although but 23.'"; *Japanese Garland* (1928), limited to 390 copies, inscribed "To the eternally blessed & deeply loved G.M.B. and C.E.B. from their son Eddie, July 3, 1928"; *A Summer's Fancy* (1930), limited to 410 copies, inscribed "To my Father & Mother on our reunion in Yalding, from Eddie, December 1930"; a copy of Rupert Brooke's *1914 & Other Poems*, pencil note in Blunden's hand. A full listing is available on request.

The photographs comprise: a fine wartime albumen print portrait by A. Raillon of St. Omer, of Blunden in uniform, with two of his closest companions E.W. Tice and A.G. Vidler (both mentioned in the preliminary introduction of *Undertones of War*), annotated in pencil by Blunden; Blunden on the steps of Waseda University with several colleagues, with Blunden's pencil note about the poet "S. Oshima, who... published some poems declaring that I am as the spring sunshine to his otherwise frozen apprehensions".

Provenance: Frances Blunden (Edmund's sister) and her husband Stanley Calder; and thence by descent to the present owner.



250

250

**BROOKE (RUPERT)**

Autograph letter signed ("Rupert Brooke"), to "My dear Michael", submitting a poem for publication: "As a matter of fact I had dug up a thing I wrote some little while since. But it's in the prose style of my dead distant past, & a footling thing, though I still find a joy in reading it quietly. So look at it & return it me, unless you want to fill up a corner. And I'll send you something more intelligent & brutal"; the letter opens by thanking Michael for his condolences on his father ("...It was very good of you to write. As a matter of fact your first letter came before my father was ill, even. But I was ill then; and that, *not*, I do assure you forgetfulness, accounted for my silence..."), and ends by explaining that he has taken over his father's house for a term and is busy sorting out his affairs "and I'm rather tired", 3 pages, on headed mourning paper, 4to (turned sideways) and 8vo, School Field, Rugby, 17 February 1910

£1,500 - 2,000

€1,800 - 2,500

'THE PROSE STYLE OF MY DEAD DISTANT PAST' – RUPERT BROOKE SUBMITS A POEM FOR PUBLICATION.

This letter was written soon after the death of his father, a housemaster at Rugby. Brooke had been seriously ill that January and for a while it was thought he might be suffering from typhoid; his father meanwhile was suffering from acute neuralgia. The father's condition rapidly deteriorated, and he died, following a stroke, on 24 January, and Brooke had to take over the running of School House for that term.

The identity of the recipient of this letter – "My dear Michael" – as indeed of the piece being submitted, remains uncertain; at least to us. One possibility is that he was Michael Sadler (later Sadleir), the well-known bibliographer, book-collector and novelist. Brooke had developed a crush on him in 1906 when they were at Rugby together and even went so far as describing him as 'Antinous' in letters to his friend Geoffrey Keynes, who was to draw a discrete veil over Sadler's name when it came to publishing the letters (see *Friends and Apostles: The Correspondence of Rupert Brooke and James Strachey*, edited by Keith Hale, 1998, pp. 8-10). In 1911, Sadler helped set up with John Middleton Murry the Modernist magazine, *Rhythm*; so it is not inconceivable that he was already contemplating such a scheme in 1910: Brooke's reference to doing something "intelligent & brutal" certainly fits in with the Modernist criteria, as does the evident lack of urgency for a scheme as yet unrealized. His confession that he "still find[s] a joy in reading it quietly" would seem to mark the piece in question as being a poem or at least prose-poem; and by referring to its having a "prose style" the clear implication (so it seems to us) is that it is not, of itself, prose. Besides, he contributed very little prose to periodicals at this period, apart from reviews, which this clearly is not. Two poems – neither very Modernist – that he then had on the stocks were 'When the lips and hands are done with' and 'Desertion', published in the *Saturday Westminster* on 12 March and 2 April respectively (see Jeff Cooper, *Rupert Brooke: A Checklist*, online edition by the Friends of the Dymock Poets, 2013). Our letter is not printed in *The Letters of Rupert Brooke*, edited by Geoffrey Keynes, 1968; nor indeed are any by Brooke to his erstwhile Antinous.

**CHINA – EDWARD VII**

Document signed by Edward VII (“Edward R&I” at head”), being a warrant appointing Sir John Newell Jordan “Our Envoy Extraordinary and Minister Plenipotentiary at Peking”, with papered Privy Seal alongside the King’s sign manual; the typed warrant sewn with a set of printed instructions, incorporating the text of diplomatic regulations as agreed by the Congress of Vienna on 9 June 1815 and protocols subjoined on 21 November 1818, *in all 12 leaves plus blanks, light foxing and dist-staining on outer leaves, folio*, Court of St James’s, 26 October 1906

£1,000 - 1,500

€1,200 - 1,800

‘BELEAGUERED HALFWAY BETWEEN TWO OPPOSING ARMIES’ – a witness to the turbulence experiences by China in the early twentieth century, during the Warlord Era; and earlier Western hopes for trade domination. Included in the lot is a large and lavish memorial, bound in brown morocco with gilt initials on upper cover, and enclosed in a brown silk-covered case, issued to Sir John Jordan on his retirement after forty-three years service in the Far East and signed by fellow members of the consular service. With this is a watercolour menu for his retirement dinner held at Peking in 1920 and a letter to him in London by Stephen Gaselee, Librarian and Keeper of the Papers at the Foreign Office, forwarding the address to Jordan, and a letter by W. Stark Toller, from the Consulate General Shanghai, thanking Jordan for acknowledging it, and giving an account of the hazardous journey across war-torn China the address has had in getting to him: “When I was in Chungking I sent it on to Chengtu by the hand of a missionary, who managed to get captured by bandits within ten miles from Chungking, and caused me great anxiety as to the safety of the address. Happily he and it were safely released, the brigands giving the missionary \$300 to cover his expenses of detention. On my second attempt to get the address up to Chengtu by similar means, the missionary who was conveying it got beleaguered halfway between two opposing armies, and I had to send out a special messenger to ensure the safety of the missionaries and to retrieve the address. The third attempt fortunately was successful”. Few retirement gifts can have had so hazardous a history.

Sir John Newell Jordan (1852-1925) was an old China hand, being proficient in Chinese and in the consular service since the 1880s, when he was appointed Consul General – as per our document – in 1906: ‘he was recommended by G. E. Morrison, the influential correspondent of *The Times* in Peking. He returned to a scene much changed from 1896. Then, a weak China was becoming the field of fierce competition among imperialist powers for economic and territorial prizes. By 1906 China had gained confidence, for Russia and Japan, the most dangerous threats to her integrity, were both exhausted following their conflict in 1904–5. The central government had embarked on a programme of reform and modernization. National consciousness had awakened and was reflected in determination to recover rights and privileges extorted in China’s weakness. Recognition of this new confidence was one reason for co-operation among foreign powers, particularly for railway business, replacing rivalry... [By 1911] Jordan’s optimism was ill-founded. Within a few months China was in revolution which both toppled the imperial regime and disrupted the railway schemes... The death in 1916 of Yuan, the one man he believed who could hold China together and whom he valued as a friend, was a personal loss... Jordan, by now KCB (1909), GCIE (1911), privy councillor (1915), and GCMG (1920), retired in 1920. He had been a stalwart defender of British interests and privileges, and was regarded by most Chinese opinion as a foreign imperialist still more tarnished by his support of Yuan Shih-k’ai’ (E. W. Edwards, *ODNB*).

**252\*****CHURCHILL (WINSTON)**

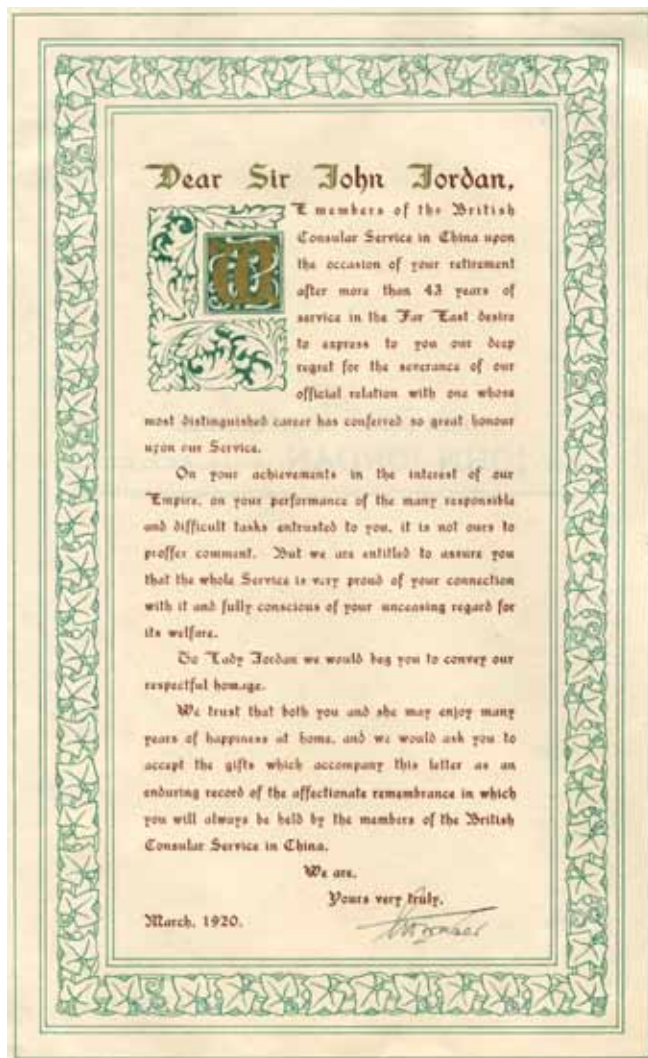
Great Contemporaries, AUTHOR’S PRESENTATION COPY, *inscribed “To A.H. Stewart from Winston S. Churchill Jan 1942” on half-title, publisher’s cloth gilt, 8vo*, Thornton Butterworth, May 1940; together with a group of ephemera collected by Stewart, Radio Officer on the BOAC flying boat ‘Berwick’ during a journey undertaken in January 1942, including a menu card SIGNED BY CHURCHILL AND THE OTHER PASSENGERS; a typed account of the flight and a British Airways Newsletter reporting the flight; a second menu card from a dinner commemorating the journey of another flying boat, signed by the crew; a photograph of Princess Elizabeth meeting crew members; Stewart’s log book, recording flights with Anthony Eden and Lord Mountbatten on board; and his Radio Officer’s Union card

£1,000 - 1,500

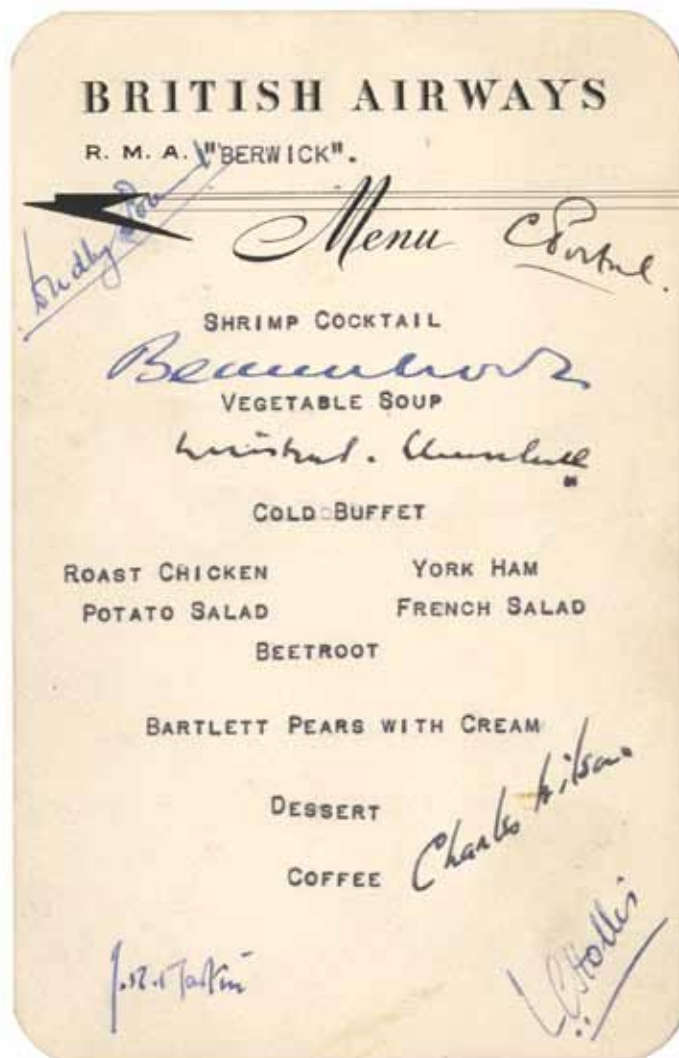
€1,200 - 1,800

CHURCHILL AND HIS WAR CABINET ON A DANGEROUS WAR-TIME FLIGHT. In January 1942 Winston Churchill, Lord Beaverbrook (Minister of Supply), Sir Charles Wilson (President of the Royal College of Physicians), Sir Charles Portal (Air Chief Marshall), Brigadier L.C. Hollis, Sir Dudley Pound (Admiral of the Fleet) and Churchill’s valet travelled non-stop from Bermuda to Plymouth in the flying boat *Berwick*. An account of the now historic journey was typed by the plane’s Radio Officer, A.H. Stewart, to whom Churchill inscribed this copy of *Great Contemporaries*.





251



252

"All other transatlantic flights were cancelled while we were airborne, so the 'air' was unusually quiet. The abnormal radio silence must have told the enemy that something was happening but they did not know what...We did not realise it at the time but we must have been flying over the north coast of France with the Prime Minister and senior members of the War Cabinet as passengers. It is impossible to determine what would have happened if we had been shot down, or captured. There is little doubt that it would have changed the course of the war." (Stewart's typed account).

253

#### CHURCHILL (WINSTON)

Letter signed ("Winston S. Churchill"), to "My dear Dickinson", thanking him for his letter and promising to consider carefully his proposed amendment, 1 page, engraved heading and royal cypher blindstamp, folded for filing, 8vo, Board of Trade, 17 November 1908

£500 - 600

€610 - 740

The provenance of the letter suggests that the recipient is Churchill's erstwhile Conservative colleague Robert Edmund Dickinson, who had served as MP for Wells between 1899 and 1906, and was a brother of Virginia Wolfe's first love, Violet Dickinson.



255

254

**DOYLE (ARTHUR CONAN)**

Two autograph letters signed ("A Conan Doyle"), to Mrs Marindin, one hoping that the papers which have not reached him have not miscarried, the other wondering if he has thanked her for them ("...In any case better twice than not at all..."); with one autograph envelope, 2 pages, *printed heading*, 8vo, Windlesham, 13 November and undated

£400 - 600

€490 - 740

255

**EDISON (THOMAS)**

Three-quarter length studio portrait photograph by Falk of New York, INSCRIBED ON THE MOUNT TO GEORGE CROYDON MARKS ("To my friend/G Croydon Marks/ Thomas A. Edison/ Orange NJ Sept 20 1905", in black ink), studio name and Edison copyright in the image, framed and glazed, image 338 x 250mm., overall 485 x 382mm., The New York Edison Co., 1904

£1,000 - 1,500

€1,200 - 1,800

A FINE PRESENTATION PHOTOGRAPH, WARMLY INSCRIBED BY EDISON TO HIS FRIEND AND COLLABORATOR, GEORGE CROYDON MARKS. Marks (1858–1938), was an English engineer, patent agent and politician, and co-founder of the firm Marks and Clerk. After opening the firm's New York office in 1910, Marks became even more closely associated with Edison, acting as his patent agent, advocate and personal confidant.

This portrait was published in *Cassier's Magazine* for 1904, with the sub-title "From a photograph taken by Falk on February 11, 1904, the fifty-seventh anniversary of Edison's birthday".



256

256

# ELGAR (EDWARD)

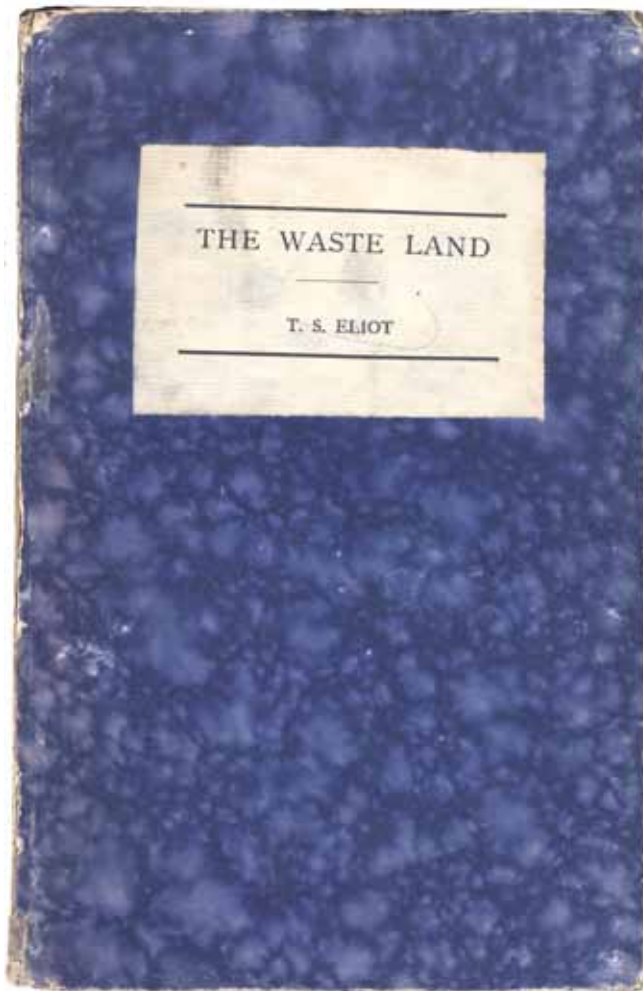
Series of twelve autograph letters signed ("Edward Elgar"), plus one typed letter and a letter by Alice, to his pupil Reginald Hugh Bailey and Bailey's parents (mostly his mother), giving advice on his musical education and education in general, while giving news of himself; with envelopes and a pictorial musical Christmas card, c.50 pages, some dust-staining, 8vo, Forli, Malvern, and elsewhere, 1892-1906, mostly 1890s

£1,000 - 1,500

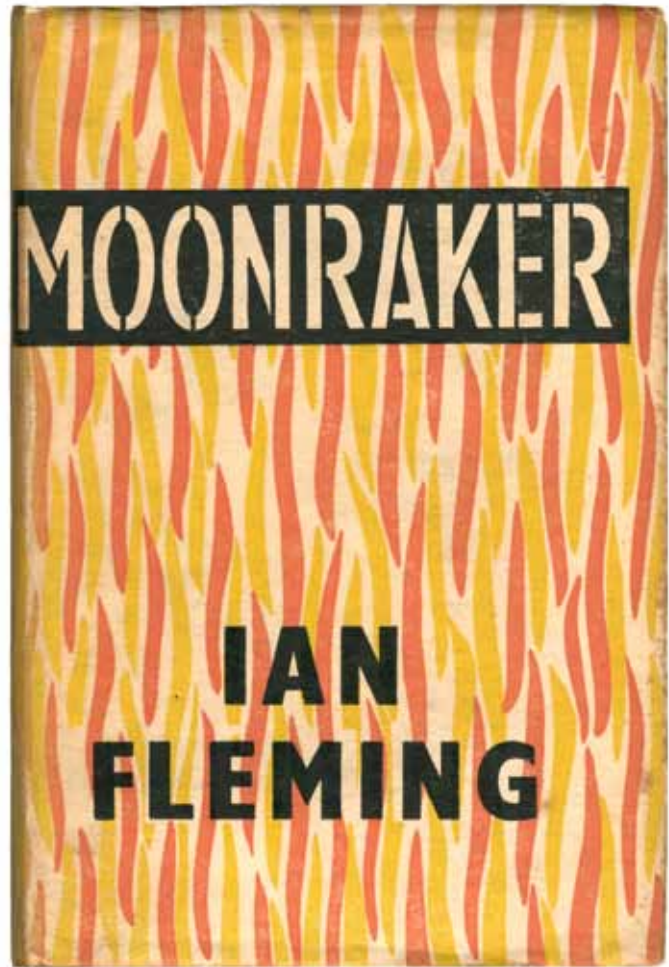
€1,200 - 1,800

'MERE MECHANICAL DEXTERITY COMES TO MOST PEOPLE BUT IT IS OF NO ACCOUNT WITHOUT THE SOUL, IS IT?' – ELGAR'S ADVICE TO A YOUNG MUSICIAN. This is a rare series dating from comparatively early in Elgar's career, during the period when he was at last beginning to win recognition as a composer but still having to earn a living as a violin teacher. They are the letters not of the stiff-upper-lip caricature of Englishness, but of someone swayed by strong feelings, and have something of the sometimes startling emotional openness to be found in his music. Indeed, at times, they read as if Elgar were addressing his younger self, as for example when in an eight-page letter of 23 January 1893 he advises Bailey: "'I hope you try and find out all the *inner meaning* of the music & are still not satisfied with mere show: that is always unsatisfactory & leads to nowhere. You used to like, I remember, to talk about the 'feeling' of the Music; pray do this always, the mere mechanical dexterity comes to most people but it is of no account without the Soul, is it? Well I hope you have had a good holiday: this time has been very sad for me as I told you my wife has been [ill] so I will tell you about our Summer holiday: we went to *Baireuth* I daresay you have heard of all the *Wagner Operas*: there they are done in his own theatre & most *superlatively* well done... I am sending you some Violin Studies: I fear they are *dry* & perhaps too difficult for you just yet but you will see. I have written a lot of things since I saw you & do more writing than playing now: I will send you some one day. Now, my very dear boy, you must go on working very hard – it is really your best time for getting over the drudgery & when you devote yourself entirely to Music you will be so glad... I trust you keep your other studies well in front: the days when musicians need not be educated men are over now: Schubert was about the last of that school: the art is now in a higher position than ever & it is the duty of every musician to raise it as high as he can... I am dreadfully ashamed of my writing now, but I have been scoring a Cantata [*The Black Knight*] 176 pages of small writing & it cramps the hand dreadfully & the pen *will* try & make semiquavers or minims all over the page instead of nice shapely letters"; subscribing himself: "Write to me sometime & tell me everything & with much love Believe me Affectionately yours Edward Elgar".





257



259

In a long letter to his mother of 19 April 1892, advising her on the purchase of a suitable bow, he recommends her son study harmony and pianoforte as well as the violin, adding: "At any time I shall be most delighted to advise you on any point connected with your son's music: I have taken a great liking to him (I doubt who could help that) & that must be my excuse for troubling you with such a long epistle". By 1902, it is clear that their lessons have long since ceased and that Bailey is ready to launch his own career; nevertheless Elgar, but now having achieved international fame with the German triumph of *Gerontius* and Richard Strauss's famous toast to his genius, can still write to his mother: "I hasten to say what extreme pleasure it gives me to hear of the success of your son. Please tell him that he need never be afraid to write to me and tell me of his doings".

Elsewhere, he advises his mother: "you must guard against his getting inflated notions from the praise in private circles (he is *quite* 'unspoilt') & try all you can to impose upon him the necessity of broad noble style in place of mere prettiness of playing & trickery & that a high ideal is necessary for a great musician"; offers to help Bailey with professional contacts ("...I know Dr Parry a little & Dr Stanford more & shall be very pleased to do anything possible when you are in London..."); sends music ("...I have just finished a set of six volkslieder with orchestra in imitation of their music: Mrs Elgar has written the words after Bavarian models..."); and gives news of the progress of his own career, including the first performance of the *Enigma Variations* ("...Richter is playing an orchl piece of mine on the 19th first performance & I hope to be in town again round about that date, if possible...").

This series appears to be unpublished, and indeed we can find no record of Bailey's having been Elgar's pupil in the usual literature. Jerrold Northrop Moore remarks that 'Few of Elgar's letters from the middle years of the 1890s have survived', and prints none for either 1895 or 1896 (*Edward Elgar: Letters of a Lifetime*, 1990, p. 47; some from these years survive however from the now dispersed Novello correspondence); while another example of the Christmas card carol of 1897/8 is reproduced by Moore at pp. 60-1. Moore refers to the 'ongoing drudgery of [Elgar's] violin teaching'; but from our letters it is clear that on this occasion at least Elgar, ever aware of the nobleness of his calling, put his heart into it as so many great musicians have done.





258

257\*

ELIOT (T.S.)

The Waste Land, FIRST ENGLISH EDITION, *some spotting, last leaf unopened (leaving list of "previous publications" and rear pastedown conjoint as usual), publisher's blue marbled paper boards, printed label on upper cover (Gallup's state 2 of 3, with single line rules; no priority), upper joint split, remnants of glassine adhesive tape on spine [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.

258\*

EROTICA - PHOTOGRAPHY

An album containing 84 erotic photographs, *gelatin silver prints (21 in warm brown tone), images approximately 108 x 148mm., loose mounted one or 2 per page recto only, half cloth over marbled boards, oblong 4to, [?French, early twentieth century]*

£2,000 - 3,000

€2,500 - 3,700

The majority of the images depict male-female couples against an "artist's studio" backdrop, with couches, Art nouveau drapes and glimpses of canvases on easels; eleven showing two or three women together, some with "toys"; five being single female studies, and one (slightly earlier) showing three men and a woman.

Viewing of this item will be by appointment only.

259\*

FLEMING (IAN)

Moonraker, FIRST EDITION, *light spotting at extremities, publisher's black cloth, dust-jacket (unclipped, dulled)*, 8vo, Jonathan Cape, 1955

£800 - 1,000

€980 - 1,200



261

260\*

**GANDHI (MOHANDAS K.)**

*Ethical Religion. Nithi Dharma...* Translated from the Hindi by A. Ramaiyer... with an Appreciation of the Author by Rev. J.H. Holmes, *first edition in English, some browning to title-page*, Triplicane, Madras, S. Ganesan, [1921]; *Freedom's Battle. Being a Comprehensive Collection of Writings and Speeches on the Present Situation*, *second edition*, Madras, Ganesh & Co., 1922, *publisher's printed wrappers*, 8vo (2)

£700 - 900

€860 - 1,100

TWO VERY RARE GANDHI PUBLICATIONS, dating from the time that Gandhi assumed leadership of the Indian National Congress in 1921 and encapsulating two of the principal cornerstones of his philosophy. *Freedom's Battle*, first published a year earlier, sets out his vision for achieving Swaraj or self-rule, and also contains the historic statement he made before the court during his trial in Ahmedabad on the 18th March 1921, where he pleaded guilty to the charge of promoting disaffection towards the Government established by law in India. In *Ethical Religion*, "he explains, in his own simple and clear manner, those fundamental principles of morality, which run as a golden thread through all the great religions of the world" (Preface). The first half of the book comprises an appreciation of Gandhi by J.H. Holmes.

261\*

**ILLUMINATED MANUSCRIPT - GORDON FORSYTH**

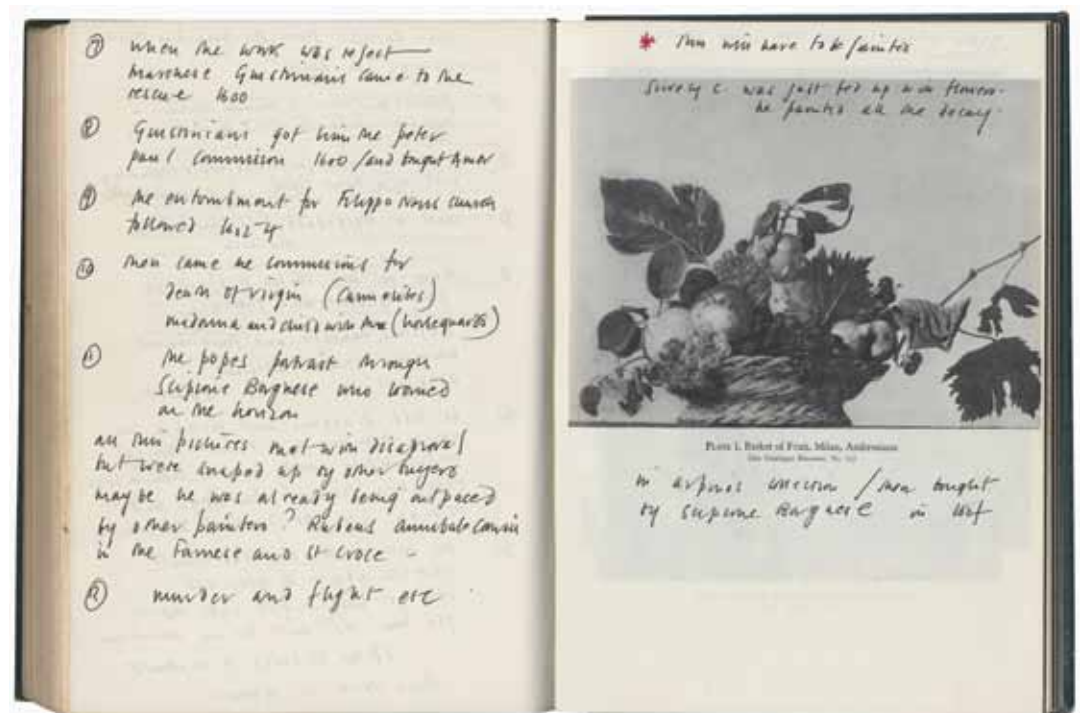
MORRIS (WILLIAM) *The Message of The March Wind*, *calligraphic manuscript on vellum [by Gordon Mitchell Forsyth]*, 14 pages, *written in black ink, title, a few opening words or letters and one 7-line quotation in red, 4 of the initials with embellishments in red or green, 4 full-page miniatures signed "G.M.F.", inscribed on fly-leaf "10:10:G:1910"*, contents loose in contemporary brown morocco, *lettered in gilt, morocco turn-ins with 5-line gilt border, spine worn, remains of tape marks on endpapers*, 8vo, [c.1910]

£600 - 800

€740 - 980

An Arts and Crafts manuscript on vellum by the Scottish ceramics designer, Gordon Forsyth (1879–1952), renowned for his work at Pilkington's Royal Lancastrian Pottery.

Provenance: from the collection of ceramicist Gwladys M. Rodgers, presented to her by Gordon Forsyth, who was in charge of the artists at Pilkingtons when she first came to prominence within the firm. There is at least one other record of a manuscript inscribed to her in this fashion. Given Forsyth's skill in lettering pottery, it seems likely that he was responsible for the calligraphy as well as the four miniatures in our manuscript.



262

262\*

JARMAN (DEREK)

FRIEDLAENDER (WALTER) Caravaggio Studies, DEREK JARMAN'S ANNOTATED COPY, INSCRIBED TO HIS PRODUCTION DESIGNER CHRISTOPHER HOBBS ("Dear Christopher here is an annotated Caravaggio buon viaggio derek. see you in Rome"), heavily marked up throughout, with extensive notes on several blank leaves and in margins, and key passages underscored in red and black ink, publisher's cloth, rubbed, 4to, New York, Schocken Books, 1969

£1,000 - 1,500

€1,200 - 1,800

'HERE IS AN ANNOTATED CARAVAGGIO', A FINE WORKING COPY PRESENTED BY JARMAN TO THE FILM'S PRODUCTION DESIGNER BEFORE THEY SET OFF FOR ROME. The idea for a film based on Caravaggio's life and paintings came from Jarman's friend, the art dealer Nicholas Ward-Jackson, who gave him this copy of Friedlaender's book; together with Christopher Hobbs they worked on various scripts and storyboards for some seven years before the film was completed in 1986. In addition to being responsible for the memorable production design, Christopher Hobbs also painted the copies of Caravaggio paintings used in the film (some of the plates are marked "TO PAINT" in his hand).

The extensive annotations, which we understand date from the early days of the project, include: observations and comments on Caravaggio's life ("unhappy childhood note story of brothers") and paintings ("Surely he must have hated painting flowers and longed to paint figures - no wonder they are worm eaten"; "paint this for a background detail. i'm not certain its a self portrait"), characters in the film ("all persons underlined will be in the film"; "Lena maybe magdalene and is certainly the virgin"), and ideas for the design, costumes and, crucially, the use of light. The abbreviation 'SEQ.' (for 'sequence') is used with underscoring throughout and the rear endpapers are filled with a list of 19 sequences "decided on", and other production notes ("The film largely shot at night", "music will be spanish gypsy", "the idea of stealing", "Giustiniani outrageous marchese/ Rome's most celebrated/ peroxide fag").

"Caravaggio was Derek, I mean Derek had spent a lot of his childhood in Italy and a great deal of Derek's private memories got into Caravaggio and we actually read all the correspondence that's available - mainly in Friedlaender's wonderful book - about Caravaggio's life which includes direct quotes from him in court, so you actually hear his voice in a sense and letters about him and by him and to him. And the person in that correspondence is not Derek's Caravaggio - Derek's Caravaggio is a nice respectable public school boy really with a strong dressing of Italian on top and I think Caravaggio himself would have been extremely surprised to see this" (Christopher Hobbs, interview recorded 19th July 2003, given to 400Blows Productions, [www.400blows.co.uk](http://www.400blows.co.uk)).

Provenance: Nicholas Ward-Jackson, given to Derek Jarman c.1979; subsequently presented to Christopher Hobbs, inscription on front free endpaper.



263

263\*

JENKINS (C. FRANCIS)

Vision by Radio. Radio Photographs. Radio Photograms, PRESENTATION COPY TO SIR GEORGE CROYDON MARKS, *inscribed on front free endpaper* "...from R.E. Reardon, Columbia, Pa., U.S.A. Nov. 5/25", with 5 LOOSELY INSERTED PHOTOGRAPHS and a printed patent, 1925; Radiomovies. Radiovision. Television, *inscribed "Jenkins Television Corp. Eng. Dept." on front free endpaper*, 1929, FIRST EDITIONS, *illustrations (mostly full-page), publisher's cloth, 8vo*, Washington, Jenkins Laboratories Inc. (2)

£2,000 - 3,000

€2,500 - 3,700

A FINE PAIR OF ASSOCIATION COPIES, WITH THREE RARE 'RADIO-VISION' PHOTOGRAPHS TRANSMITTED BY JENKINS USING HIS MECHANICAL TELEVISION TECHNOLOGY.

One of the rare transmitted images is of a facsimile message, sent some 80 years before the advent of fax machines, email and scanners: "This is an example of our new radio-photo letter, a method of transmitting messages by radio... will the time soon come when the post office department will deliver by radio photographic copies of our business letters at the speed of light..." This image is stamped on the reverse "This Photograph was sent and received by Radio/ Jenkins Laboratories/ Washington D.C." Another of the photographs is similarly stamped (but by "Radio Pictures Laboratory") and is signed by Jenkins in January 1924. The other three photographs comprise another of the radio-vision images (illustrated on page 20 of *Vision by Radio*.) and two photographs of transmitting equipment. About ten other 'radio-vision' images are known to have survived, including one in the Library of Congress and seven in a private television museum.

Charles Francis Jenkins (1867-1934) was an pioneer of early American cinema and one of the inventors of television. He published an article entitled 'Motion Pictures by Wireless' in 1913, but it was not until June 1925 that he publicly demonstrated synchronized transmission of pictures and sound. He was granted the U.S. patent for 'Transmitting Pictures over Wireless' on June 30, 1925. Included in the present lot is a printed Patent no. 1,559,437 dated 27 October 1925, granted to Jenkins for a 'Double-image Radio Picture'.

264\*

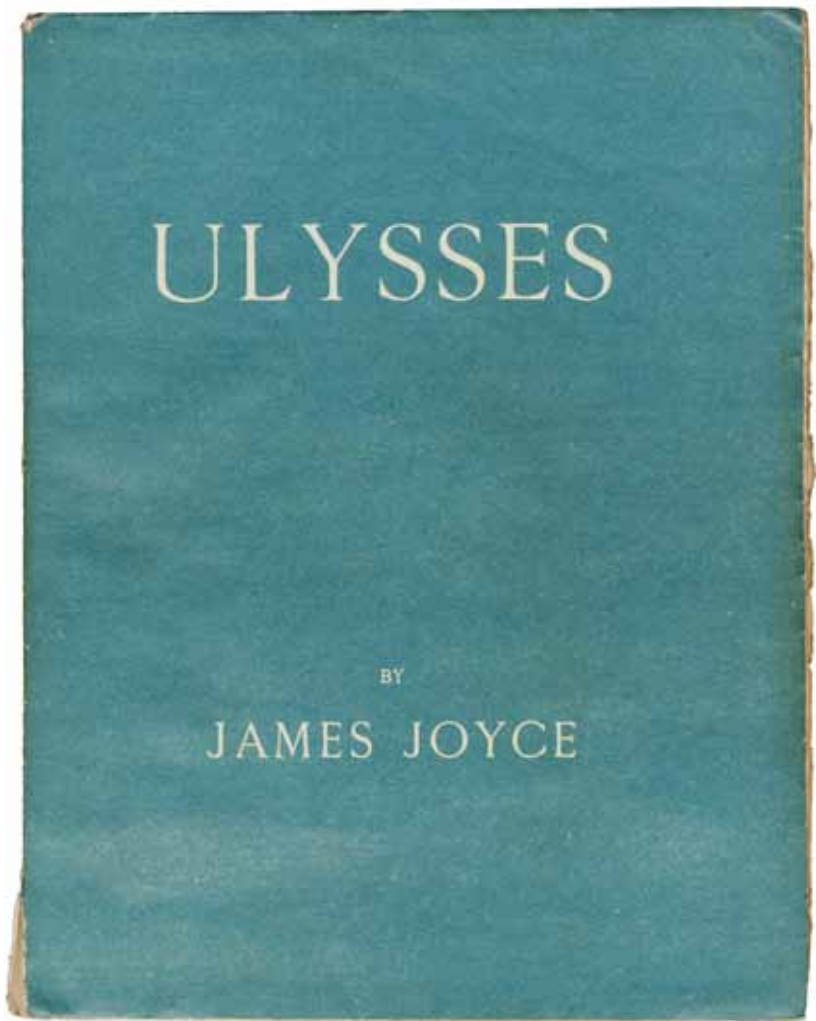
JOYCE (JAMES)

Ulysses, FIRST EDITION, NUMBER 184 OF 150 LARGE PAPER COPIES *on vergé d'Arches, from an overall edition limited to 1,000 copies, occasional offsetting (including to title-page), pencil signature ("Mrosofsky") on front free endpaper, untrimmed in publisher's light blue wrappers, upper cover lettered in white, corners rubbed with slight loss, short tear at base of upper joint (no loss), spine creased and cocked [Slocum & Cahoon A17], 4to (264 x 202mm.)*, Paris, Shakespeare & Co., 1922

£15,000 - 20,000

€18,000 - 25,000





264

'FRESHLY SMUGGLED FROM PARIS': NABOKOV DESCRIBING THIS EVOCATIVE ASSOCIATION COPY, PASSAGES FROM WHICH WERE READ TO HIM BY A FRIEND AT TRINITY COLLEGE.

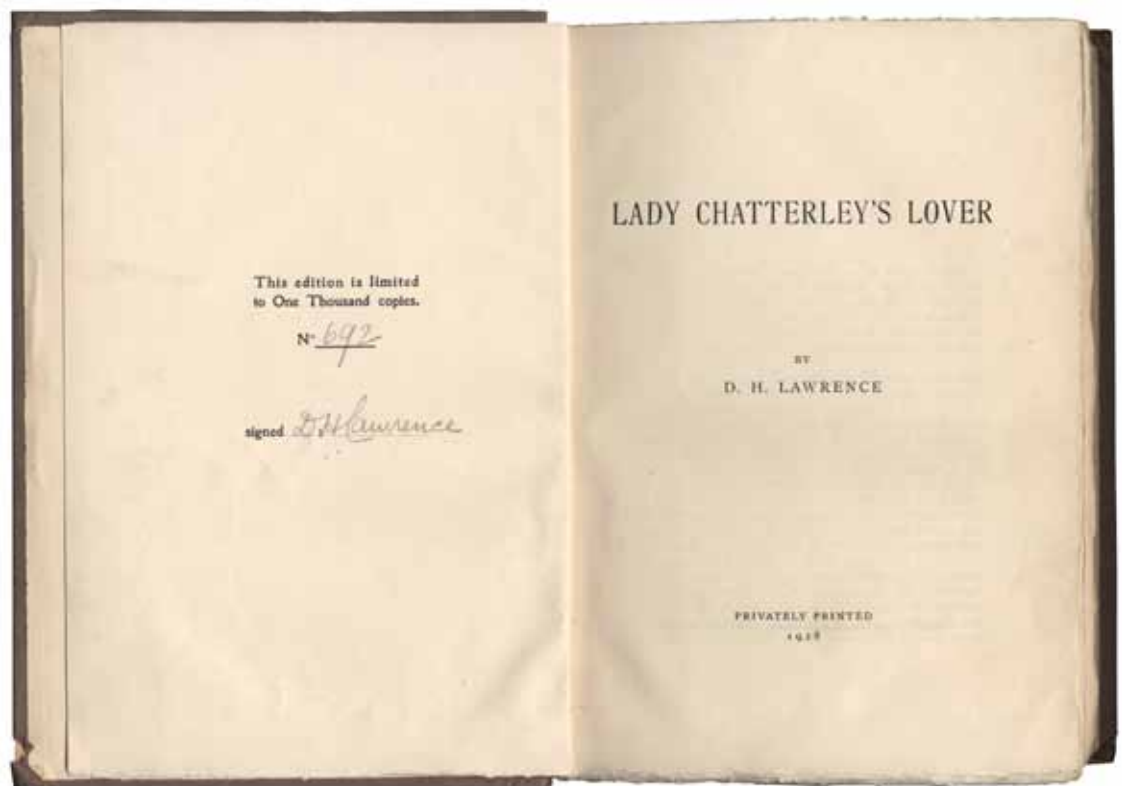
"My greatest masterpieces of twentieth century prose are, in this order: Joyce's 'Ulysses'; Kafka's 'Transformation'; Bely's 'St. Petersburg', and the first half of Proust's fairy tale, 'In Search of Lost Time'". Nabokov wrote and lectured frequently on Joyce, and his first sight of Mrosovski's copy of the book must have been memorable as he was to recall the event in print on two occasions in later years: "I tried to put myself into the same ecstatically reminiscent mood in regard to my student years... but all I could evoke were fragmentary little pictures: M.K., a Russian, dyspeptically cursing the after-effects of a College Hall dinner; N.R., another Russian, playing with tin soldiers on the floor, like a child; P.M. storming into my room with a copy of *Ulysses* freshly smuggled from Paris" (*Speak Memory. A Memoir by Vladimir Nabokov*, Gollanz, 1951, pp. 201-202).

In 1974 Nabokov elaborated on the story, recalling in *Strong Opinions*: "My first brief contact with *Ulysses* was around 1920 at Cambridge University, when a friend, Peter Mrosovski, who had bought a copy from Paris, chanced to read to me, as he stomped up and down my digs, one or two spicy passages from Molly's monologue... Only fifteen years later, when I was already well formed as a writer and reluctant to learn or unlearn anything, I read *Ulysses* and liked it enormously" (Penguin edition, 2011, p.88).

The first edition was printed in a total number of 1000 copies, comprising 100 signed copies on Dutch handmade paper, an edition of 150 large paper copies (of which this is one), and a regular edition of 750 copies. Despite the handling this copy must have been subjected to, the original wrappers remain intact.

Provenance: Peter Mrosovsky, pencil signature ("Mrosovsky").





267

266

#### KOKOSCHKA (OSKAR)

Series of some seventy autograph letters and cards, plus many by his wife Olda, to his close friend and fellow artist, Chatin Sarachi, written in a mixture of German and English, a fine series expressive of Kokoschka's artistic and political passions in his later years: "I was so glad when I got your recent letter. Your love of Art is a blessing especially in this time of ours that gives man only substitutes instead of passions. You can be sure that you will contribute to this holy cause for which the love of thousands and thousand of enchanted pilgrims has burnt. Art is a gigantic landmark that divides the earth of the worship of the bloody sacrifice from the earth of the cultured man. I cannot say very much, I can, sometimes, stammer a little when I see a sign of that life in myself that in the great masters become the very light and sun of their whole existence. Our world has been raped of its light. Too often all of us have all reasons to gnash our teeth and to hate a society which shows no spark of understanding for the immense loss that does mankind incalculable harm while humanity fights its stupid barbarous wars! Why?..."; together with a quantity of leaflets, exhibition catalogues and related material, an introductory letter by Kokoschka to Rothenstein on Sarachi's behalf (1942), etc., several hundred pages in all, many of the cards reproducing Kokoschka's paintings, the letters mostly on airmail stationery, 8vo, Villeneuve and elsewhere, mostly 1950s and 1960s

£4,000 - 6,000

€4,900 - 7,400

'THE WORLD HAS BEEN RAPED OF ITS LIGHT' - A FINE IMPASSIONED SERIES BY KOKOSCHKA. Chatin Sarachi, the recipient of these letters, was a distinguished Albanian diplomat who had served as Albanian Minister to London, as well as following his vocation as a painter. They met in 1939 and for a while shared a studio in Stratford Road, Kensington, where they painted each other's portraits; an oil by Kokoschka of Sarachi is reproduced in *The Studio*, November 1959. Included in the present archive is Kokoschka's autograph draft, written in pencil, of his catalogue introduction for Sarachi's first exhibition held at the Redfern Gallery in 1945, which opens: "A contemporary painter with whom the eager publicity has not yet become much acquainted does well to make his own decision of what he thinks the message, contained in his work, will be to those who are to greet him as the morning star".

267\*

#### LAWRENCE (D.H.)

*Lady Chatterley's Lover*, FIRST EDITION, NUMBER 692 OF 1000 COPIES SIGNED BY THE AUTHOR, book label removed from front paste-down, publisher's boards stamped in black, paper spine label, some small chips at extremities and joints, housed in a cloth chemise and morocco-backed slipcase [Roberts A42a], 4to, Privately Printed [Florence, Giuseppe Orioli], 1928

£1,500 - 2,000

€1,800 - 2,500



268



269

268\*

**LAWRENCE (T.E.)**

The Mint. Notes Made in the R.A.F. Depot Between August and December 1922, and at Cadet College in 1925. By 352087 A/c Ross, FIRST EDITION, NUMBER 4 OF 10 COPIES 'FOR SALE', FROM AN EDITION OF 50, A.W. LAWRENCE AND S.F. NEWCOMBE'S COPY, *untrimmed in publisher's half vellum, leather spine label, t.e.g.* [O'Brien A166], *small folio*, Garden City, Doubleday, Doran, 1936

£2,000 - 3,000

€2,500 - 3,700

LAWRENCE'S CONTROVERSIAL ACCOUNT OF LIFE IN THE R.A.F., PUBLISHED IN AN EDITION OF ONLY 50 COPIES TO SECURE COPYRIGHT. Lawrence had begun taking notes for this projected insider's view of the ranks on joining the R.A.F. in 1922, but the project was set aside when he was dismissed from the Force in January 1923. After publication of *Seven Pillars*, whilst he was in India, Lawrence reworked his notes and send a draft to Edward Garnett, who circulated copies to Air Marshall Trenchard amongst others. The latter's response led Lawrence to promise not to publish the work until at least 1950, but towards the end of his life he made further revisions with a view to private publication. After his death, the manuscript surfaced in America and was published to protect copyright, at a prohibitive price of \$500,000. The present copy is one of the ten theoretically intended for sale, numbered by A.W. Lawrence "No. 4 UK".

Provenance: A.W. Lawrence, inscribed in ink "This book is the property of A.W. Lawrence, c/o Tamplin & Co., Solicitors [etc]", and in pencil "On loan to Col. & Mrs. Newcombe for as long as they shall like. A.W.L."; Lt. Col. Stewart Francis Newcombe; and thence by descent to the present owner.

269\*

**MACDONALD (GEORGE)**

At the Back of the North Wind, FIRST EDITION, FIRST ISSUE, *half-title, illustrations by Arthur Hughes, 13pp. advertisements at end, publisher's pictorial green cloth gilt, g.e., covers very slightly marked, neat restoration to extremities* [Sadleir 1474], 8vo, Strahan & Co., 1871

£1,000 - 1,500

€1,200 - 1,800

"MacDonald's special talent was to create literary parables which borrowed heavily from fairy tale, myth, and biblical tradition...In *At the Back of the North Wind*, MacDonald contrasts the real world of the child Diamond with his dream adventures with Mistress North Wind, who takes him on her flights over London and beyond" (ODNB).





270

270\*

**MACKINTOSH (CHARLES RENNIE), BAILLIE SCOTT and LEOPOLD BAUER**

*Meister der Innen-Kunst*, 3 parts, part 1 comprising colour lithographed title, 3 text leaves, and 10 plates (8 in colour) after Baillie Scott; part 2 comprising colour lithographed title, 3 text leaves, and 14 plates (12 in colour and heightened in silver) after Mackintosh; part 3 comprising lithographed title in red and black, 2 text leaves, and 12 colour plates (several heightened in gilt) after Bauer, a few plates lightly spotted or toned or with bumped edges, occasional dust-soiling, 2 Baillie Scott plates with pencil sketches on verso or at margin, loose as issued together in grey linen-backed portfolio, rubbed and soiled, lacking some ties, folio (530 x 400mm.), Darmstadt, Alex Koch, [1902]

£5,000 - 7,000

€6,100 - 8,600

SCARCE PORTFOLIO OF SECESSIONIST ARCHITECTURE. In December 1900, Alexander's Koch's *Zeitschrift für Innendekoration* announced a competition for designs for a "Haus eines Kunstfreundes" ("House for an art-lover"). Mackintosh had exhibited at the Vienna Secession in 1900, and although his submission for this competition was incomplete at the time entries closed, he was awarded a special prize nonetheless. There was no first prize, but Scott won second prize and Bauer shared third place with two other architects. Mackintosh's house was eventually realized in 1999, in modified form, at Bellahouston Park in Glasgow.



271



272

271\*

**MORPURGO (MICHAEL)**

War Horse, FIRST EDITION, SIGNED BY THE AUTHOR AND ILLUSTRATOR, *publisher's pictorial boards designed by Victor Ambrus*, FINE COPY, 8vo, Kingswood, Kaye & Ward, [1982]

£1,000 - 1,500

€1,200 - 1,800

Provenance: Victor Ambrus (the illustrator of the pictorial covers), with a loosely inserted typed letter from the publisher to him dated 22 October 1982, announcing that the book had been published on 18 October, and enclosing "your presentation copies".

272\*

**MUSIL (ALOIS)**

Arabia Petraea, 3 vol. in 4, FIRST EDITION, 2 folding maps, *photographic illustrations throughout (one a folding panorama)*, *publisher's maroon cloth gilt*, g.e., 4to, Vienna, Alfred Holder, 1907-1908

£1,000 - 1,500

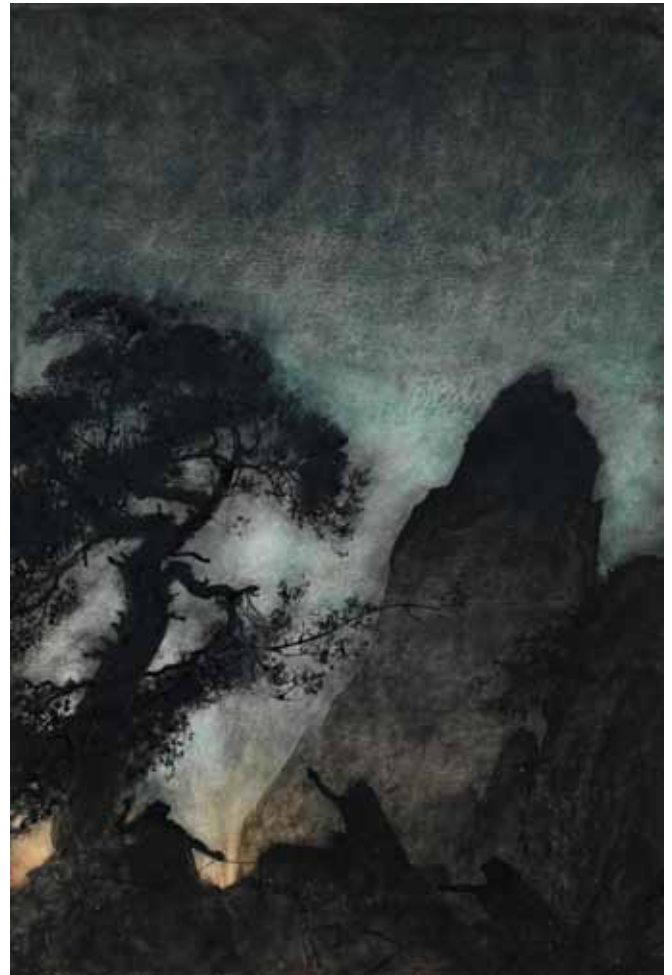
€1,200 - 1,800

First edition of an important monograph. *Arabia Petraea*, richly illustrated with photographic images of sites and inhabitants by the Czech Arabist and traveller Alois Musil (1868-1944), "established his reputation as a leading scholar of Arabic culture" (Howgego, *Encyclopaedia of Exploration 1850 to 1940*, 2008). Musil later helped survey the route of the Hedjaz Railway, later working undercover in the Middle East, "frequently clashing with T.E. Lawrence, to prevent attempts by the British to bring about an Arab uprising".

Provenance: Joseph von Karabacek (1845-1918, Austrian Orientalist), bookplate (1905).



273



274

273\*

#### OMEGA WORKSHOPS

Original Woodcuts by Various Artists, FIRST EDITION, NUMBER 52 OF 75 COPIES, *woodcut vignette on title, 14 woodcut illustrations (12 full-page) on 12 leaves, untrimmed in original decorative boards, slightly rubbed, 4to*, [Richard Madley] for Omega Workshops Ltd, 1918

£4,000 - 6,000

€4,900 - 7,400

LIMITED TO ONLY 75 COPIES, including original woodcuts by many of the most important of the Bloomsbury Group artists.

Comprises: Vanessa Bell ("Nude"), Roger Fry ("Still Life"; "The Cup"; "Harlequinade" after Mark Gertler; "The Stocking"), Duncan Grant ("The Hat Shop"; "The Tub"); Edward Wolfe ("Ballet"; "Group"), Edward McKnight Kauffer ("Study"), Simon Bussy ("Black Cat"), and Roald Kristian ("The Animals").

274

#### RACKHAM (ARTHUR)

The Three Norns Winding the Rope of Fate, *original pen, ink and watercolour, mounted, framed and glazed, with exhibition labels on verso (see below), image to view 270 x 80mm.*, [1910]

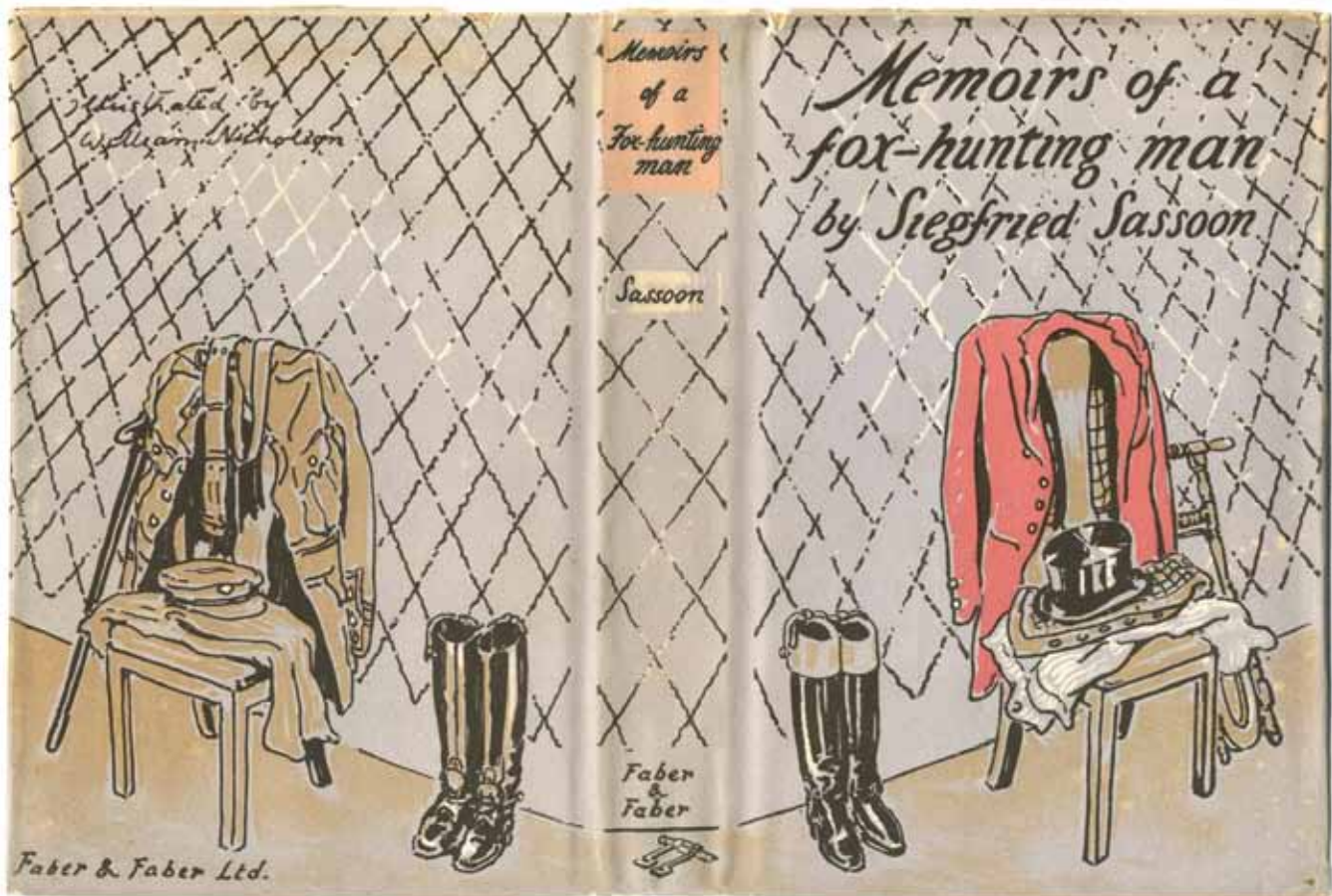
£3,000 - 5,000

€3,700 - 6,100

"The three Norns Winding the rope of fate" depicts Erda's daughters beneath Brunnhilde's rock, and was used an illustration ("The Three Norns", p.103) to the Rackham edition of Richard Wagner's *Siegfried & the Twilight of the Gods* (1911).

Exhibited: Leicester Galleries. Exhibition of Works by Arthur Rackham, November 1911, Lot 23... Purchased by Miss Ionides; The Fine Art Society. Arthur Rackham, RWS, 1867-1939, February 1971, with exhibition labels on verso of frame.





275



276

275\*

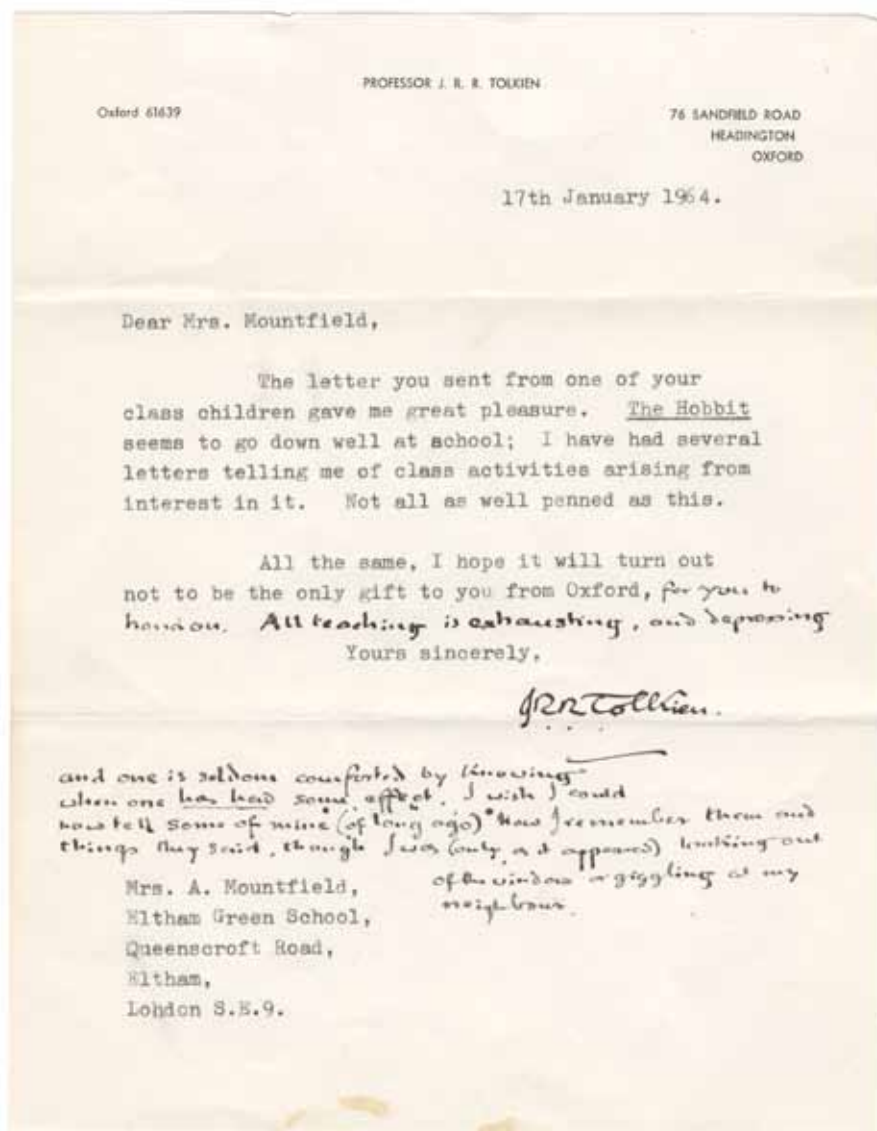
**SASSOON (SIEGFRIED)**

The Memoirs of a Fox-hunting Man, NUMBER 55 OF 300 COPIES signed by the author and illustrator, 7 plates, illustrations, and endpapers by William Nicholson, tissue guards to plates, original number slip ("55") loosely inserted, publisher's vellum, t.e.g., publisher's pictorial dust-jacket (with inner glassine wrapper), a couple of very small tears at upper margin but generally a fine copy, 8vo, Faber, 1929

£800 - 1,200

€980 - 1,500





277

276

**STRATTON (HELEN)**

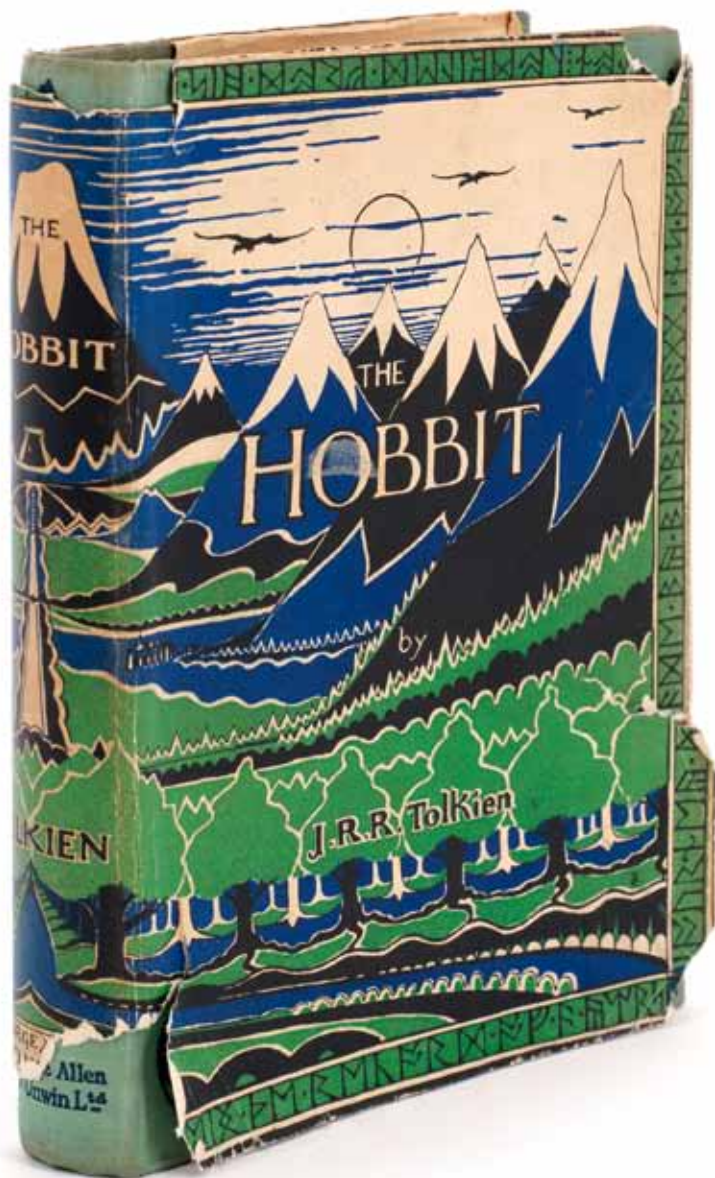
A group of 21 original illustrations for 'The Fairy Tales of Hans Christian Andersen', pen and ink, on board, window-mounted in 3 mounts, framed, and glazed, framer's label on each, and Exhibiton label on one (see below), images approximately 100 x 130mm. and slightly smaller, [c.1899]; together with 2 original pen and ink illustrations (signed 'H.S.') by George H. Sumner (5)

£1,000 - 1,500

€1,200 - 1,800

A good group of original pen and ink illustrations by Helen Stratton (active 1892-1925), for use in an edition of *The Fairy Tales* by Hans Christian Andersen, the works for which she is best known. Included are images for *The Little Mermaid*, *Wild Swans*, *Ugly Duckling*, and *The Snow Queen*. All are framed by Henry J. Murcott, one with an exhibition label on the reverse reading "Leighton House... Kensington. Loan Exhibition of Fairy & Folk-tale Illustrations", with names of the artist, subject and owner (the publisher Messrs. Archibald Constable & Co.) supplied in ink.

The drawings by George H. Sumner (1853-1940) in this lot comprise: 'Fog and Filthy Air' (75 x 240mm.), an allegorical art nouveau design; Father Christmas and horse-pulled cart against a wintery moonlit background (120 x 325mm.), used as a headpiece for *The English Illustrated Magazine* (1886), the printed version of which is reprinted in Simon House, *The Dictionary of 19th Century British Book Illustrators*, where his work is described as "owning something to Blake and Palmer, his illustration... somewhat akin to Morris".



278

277

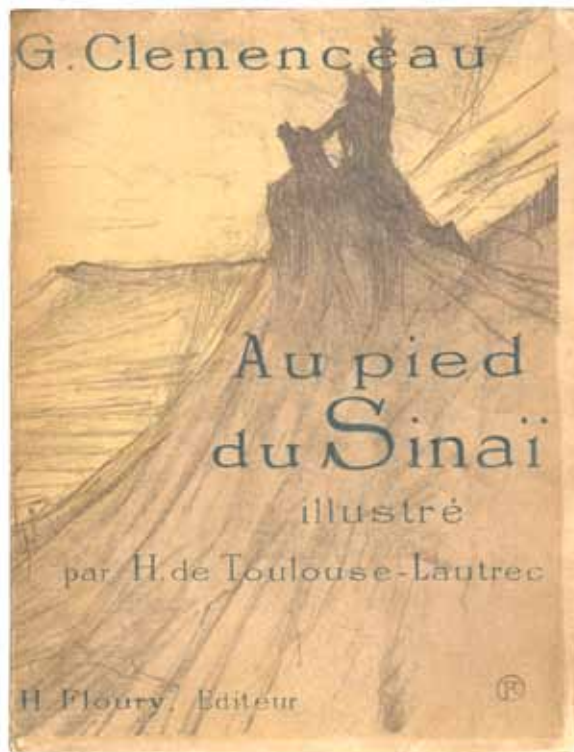
TOLKIEN (J.R.R.)

Autograph and partly typed letter signed ("J.R.R. Tolkien"), to Mrs A. Mountfield of Eltham Green School, thanking her for sending the letter by one of her class children which gave him great pleasure ("...*The Hobbit* seems to have gone down well at school; I have had several letters telling me of class activities arising from interest in it. Not all as well penned as this..." ) but adding that he hopes "it will turn out not to be the only gift to you from Oxford"; adding in his own hand: "for you to hand on" and observing: "All teaching is exhausting, and depressing and one is seldom comforted by knowing when one *has had* some effect. I wish I could now tell some of mine (of long ago) how I remember them and things they said, though I was (only, as it appeared) looking out of the window or giggling at my neighbour", 1 page, printed heading, small cup-rim stain at foot, 4to, Sandfield Road, Headington, 17 January 1964

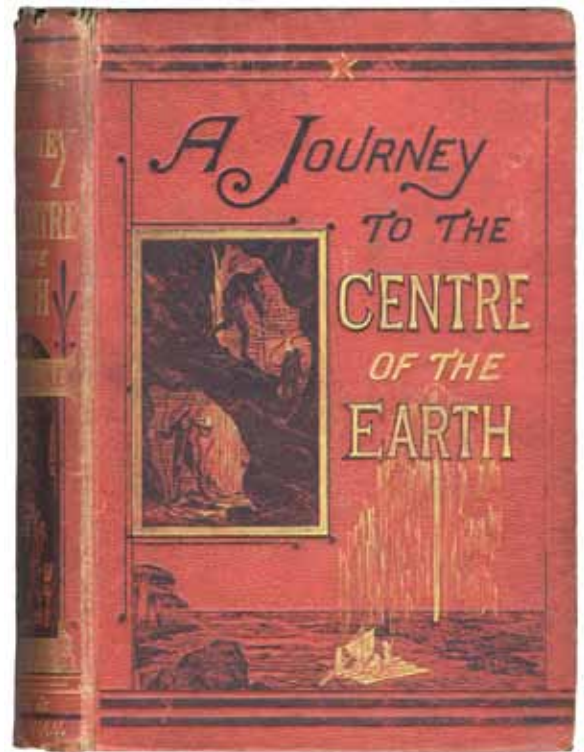
£1,500 - 2,000

€1,800 - 2,500

'*THE HOBBIT* SEEMS TO HAVE GONE DOWN WELL' – TOLKIEN ON *THE HOBBIT* AND HIS LIFE AS A TEACHER: it was, famously, while toiling away at the "exhausting, and depressing" job of schoolmastering that the idea of *the Hobbit* had first come to him, as he explained in a letter to W.H. Auden: 'All I remember about the start of the *The Hobbit* is sitting correcting School Certificate papers in the everlasting weariness of that annual task forced on impecunious academics with children. On the blank leaf I scrawled: "In a hole in the ground there lived a hobbit." I did not and do not know why' (*The Letters of J.R.R. Tolkien*, edited by Humphrey Carpenter, 1981, p. 215). Our letter is not published by Carpenter. See illustration on preceding page.



279



280

278\*

**TOLKIEN (J.R.R.)**

The Hobbit or There and Back Again, FIRST EDITION, FIRST IMPRESSION, *frontispiece and 9 plates or illustrations (all but one full-page), map endpapers in red and black by the author, light pencil inscription (near erased) on front free endpaper, publisher's green cloth, lettered and decorated in dark blue, first issue dust-jacket after a design by Tolkien, with 'Dodgeson' on rear flap corrected in ink, unclipped with price "7s. 6d." (loss at extremities of spine, 1cm at top, 3cm at bottom) and corners, short tear (with no loss) affecting one line of upper flap, generally fresh colour [Hammond A3(a)], 8vo, George Allen & Unwin, [1937]*

£10,000 - 15,000

€12,000 - 18,000

FIRST EDITION, FIRST IMPRESSION, IN THE SCARCE DUST-JACKET.

279\*

**TOULOUSE-LAUTREC (HENRI)**

CLEMENCEAU (GEORGES) *Au pied du Sinai*, NUMBER 133 OF 380 COPIES, *one of the 355 copies on vélin d'Arches "avec deux suites des lithographies", half-title, 10 lithographed plates by Toulouse-Lautrec, each in 2 states ("sur papier de Chine en couleur, et sur vélin en noir"), 6 vignettes, offsetting of wrappers onto front free endpapers, publisher's pictorial printed wrappers designed by Toulouse-Lautrec, ink number "2209" on spine (repeated on front free endpaper), spine refurbished with part loss of one letter [The Artist and the Book 302], 4to (265 x 200mm.), Paris, Henri Floury, [1898]*

£1,000 - 2,000

€1,200 - 2,500

280\*

**VERNE (JULES)**

*A Journey to the Centre of the Earth*, FIRST EDITION IN ENGLISH, *wood-engraved frontispiece, title-page vignette and 50 plates by Riou, 8-page publisher's catalogue at end, dampstain to upper edges of endpapers, extending into margins of first few leaves, one plate with some offsetting, publisher's pictorial orange cloth gilt, rubbed, hinges cracked, lower joint split, rubbed, 8vo, Griffith and Farran, 1872*

£1,000 - 1,500

€1,200 - 1,800

Provenance: Alexander Moore (1856-1936), presentation inscription "To Alexdr. Moore, May, 1872" on verso frontispiece; thence by descent to the present owner.

## WAUGH (EVELYN)

Autograph letter signed ("Evelyn Waugh"), to Eleanor Watts ("My Dear Eleanor"), thanking her for her invitation to [his wife] Evelyn and himself but complaining that, although she would love to accept, he cannot: "I, alas, am less free as I am chained hand & foot to this novel I am writing – a welter of sex and snobbery, -- I hope I shall have it finished by the middle of July in which case I shall love to visit you. Would you think it intolerably casual and altogether like the beastly people in the book I am writing, if I ask you to let me leave it open?"; and asking insouciantly: "Have they expelled you yet – and did you enjoy being tipsy?"; on the writing-paper of the hotel Waugh visited during his honeymoon; together with a printed invitation, made out to Miss Eleanor Watts, inviting her to Waugh's subsequent marriage to Laura Herbert (somewhat damp-stained), *the letter 1 page, some light creasing and hint of dust-staining but overall in fine condition, 8vo, 'Hotel M. Tokatlian, Istanbul'* [but in fact the Abingdon Arms pub at Beckley, near Oxford], 25 June 1929

£1,000 - 1,500

€1,200 - 1,800

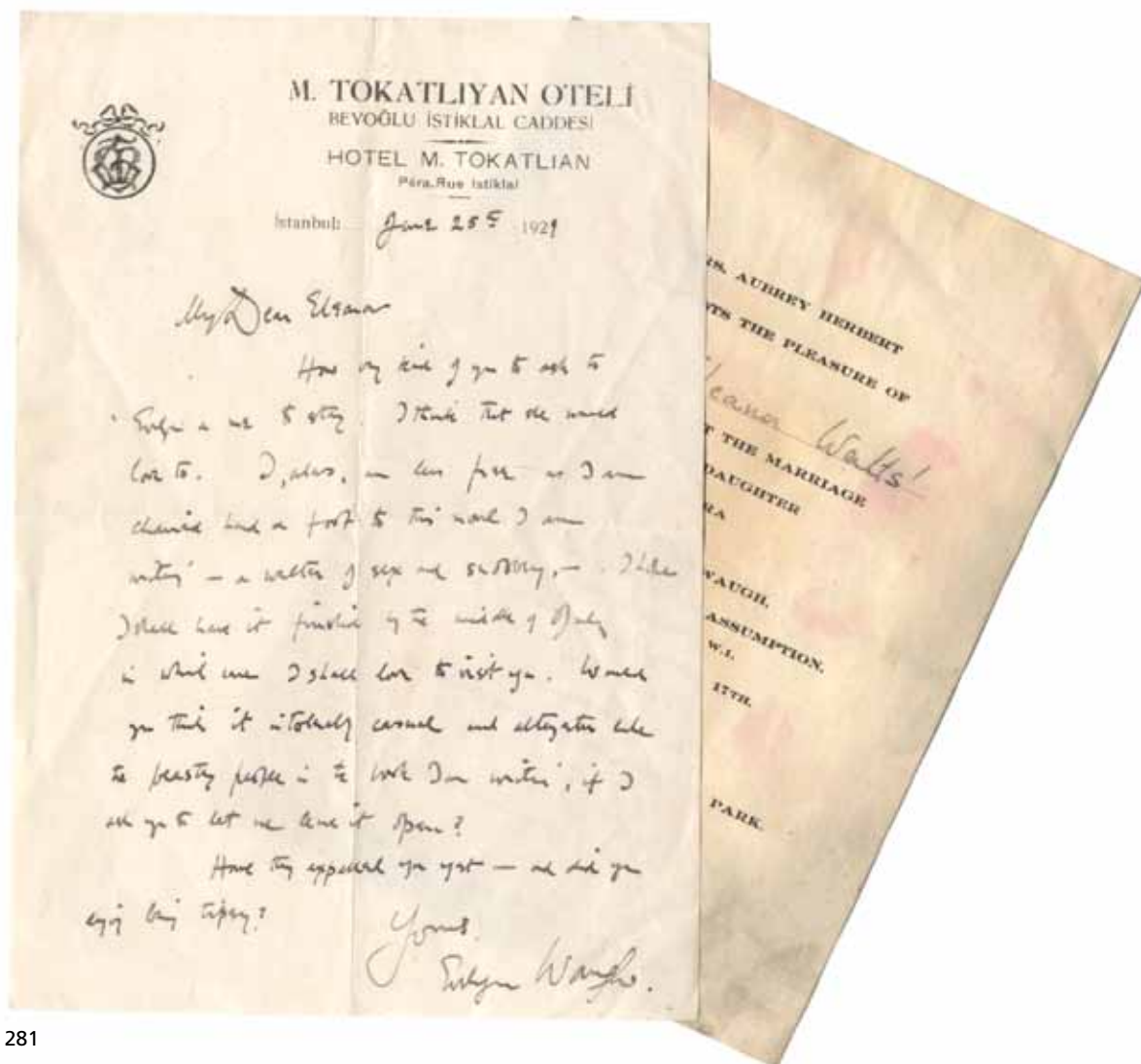
'CHAINED HAND & FOOT TO THIS NOVEL I AM WRITING – A WELTER OF SEX AND SNOBBERY' – A NEWLY-DISCOVERED LETTER WRITTEN WHILE WAUGH WAS AT WORK ON *VILE BODIES*, and addressed, in blissful ignorance of what the future had in store for him, to the girlfriend of the man who a few days later was to run off with his wife.

More even than most novels, *Vile Bodies* was a product of the circumstances in which its author found himself and, in this particular case, of the disaster which was about to befall him; as Waugh himself explains in the preface he wrote for the book in 1964: 'This was a totally unplanned novel. I had the facility at the age of twenty-five to sit down at my table, set a few characters on the move, write 3,000 words a day, and note with surprise what happened. The composition of *Vile Bodies* was interrupted by a sharp disturbance in my private life and was finished in a very different mood from that in which it was begun. The reader may, perhaps, notice the transition from gaiety to bitterness'.

Evelyn Waugh had married Evelyn Gardiner – She-Evelyn to his He-Evelyn – the previous June. That September his first novel, *Decline and Fall*, was published to great acclaim (but selling, as Waugh recalled in 1964, only about 3,000 copies in its first year). The publisher Duckworth, who had turned the book down on grounds of obscenity, tried to make amends by commissioning a travel book and sending the Waughs on what was in effect a Mediterranean honeymoon. It was not a success. They were both very ill, she seriously so. Their cruise ship took them to Constantinople (just then changing its name to Istanbul), where Waugh on 4 May 1929 stopped off to have luncheon at the Tokatlian Hotel (no longer extant). From there he wrote a letter to his fellow novelist Henry Yorke, using the hotel stationery (see *The Letters of Evelyn Waugh*, edited by Mark Amory, 1982, p. 33). This stopover also, it seems, gave him an idea for the title of the book Duckworth's had commissioned: 'We lunched at the Tokatlian, where the *hors d'oeuvres* were described on the menu as "various tidbits". Here the hall porter approached me in a fatherly manner, and, as we might offer a cigarette card or a postage stamp to a little boy, asked if I would like to have label of an hotel at Therapia to stick on my trunk. I was pleased to notice at the end of the cruise, when the luggage was stacked on the quay at Harwich, that many of my fellow passengers had been sympathetic to this suggestion' (*Labels: A Mediterranean Journal*, 1930).

They got back to London on 2-3 June. A week later Waugh retired to the Abingdon Arms (still extant), five miles outside Oxford in the village of Beckley, where he chained himself hand and foot to his novel, *Vile Bodies*. His wife meanwhile stayed on in London, sharing a house with Nancy Mitford and going to a lot of parties; her time spent largely in the company of John Heygate and his girlfriend, Eleanor Watts, the recipient of our letter. (Later married to Sir Simon Campbell-Orde, she was to enjoy a career as a painter and charity-worker, her obituary in the *Independent* describing her as 'possessed [of] a striking beauty and a love of art which enveloped her in a wide circle of socialites, writers, painters, actors and dancers. During her years at Lady Margaret Hall, Oxford, Eleanor Watts enjoyed friendships with Osbert Lancaster, John Betjeman, Stephen Spender, Christopher Hawkes and Evelyn Waugh, whose wife eloped with her boyfriend. To avoid an excess of male pursuit she left Oxford early, forsaking history and taking up art at the Central School of Art and Design', 24 May 1996).

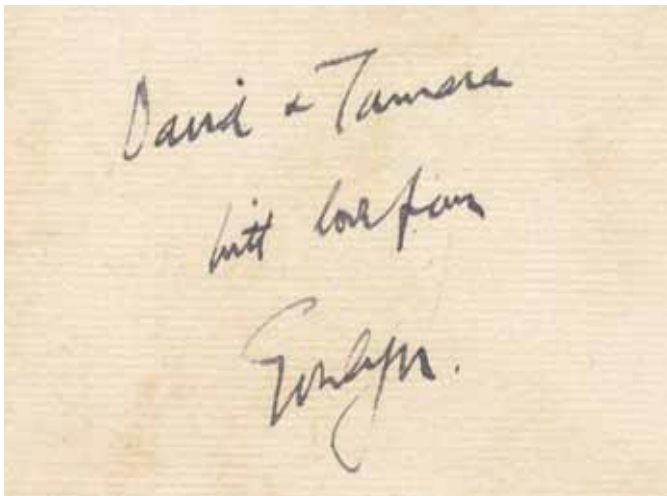




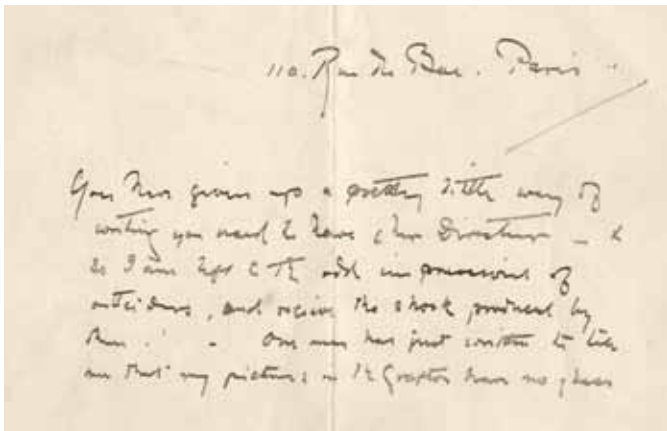
281

On 20 June, Waugh wrote another letter to Henry Yorke. This is on Bristol Hotel, Cairo, paper, but like ours is from the Abingdon Arms. In a phrase, since much quoted, he says he might go to Bryan and Diana Guinness's party 'if I thought there would be anyone who wouldn't be too much like the characters in my new book'. By 22 June he tells Yorke that he has managed to write some 22,000 words. The 25th of June, the day of our letter, was the day that the Guinnesses – future dedicatees of *Vile Bodies* – held their party. Waugh did not go. Harold Acton, who did, was to tell Waugh that he 'danced blissfully with Evelyn at Bryan's last night'. She-Evelyn then went on to another party with Nancy Mitford and John Heygate, Heygate staying until dawn. The following day Anthony Powell saw her and Heygate at a luncheon party. At another party in the first week in July, Heygate proposed to his girlfriend, Eleanor Watts. She turned him down. He stayed on at the party and drowned his sorrows. And then took She-Evelyn back to his flat and spent the night with her. Waugh continued writing his book at the Abingdon Arms. On 9 July she wrote to him and declared that she was in love with Heygate and did not know what to do. On 4 August he wrote to Acton 'A note to tell you what you may have already heard. That Evelyn has been pleased to make a cuckold of me with Heygate & that I have filed a petition for divorce'; soon afterwards telling him that 'Evelyn's defection was preceded by no sort of quarrel or estrangement'; adding: 'I did not know it was possible to be so miserable & live but I am told that is a common experience' (*Letters*, pp. 38-9; for a detailed chronology of these weeks and analysis of how the composition of *Vile Bodies* was affected, see Duncan McLaren's book-blog, *Evelyn! Rhapsody for an Obsessive Love*).

Letters from this crucial period of Waugh's life – which it might be argued had the effect of turning a brilliant novelist into a great novelist – are very rare; only three dating from the weeks between the Waugh's return from the honeymoon and She-Evelyn's defection being known to Mark Amory – our newly discovered letter bringing this number up to four.



282



283



284

282\*

#### WAUGH (EVELYN)

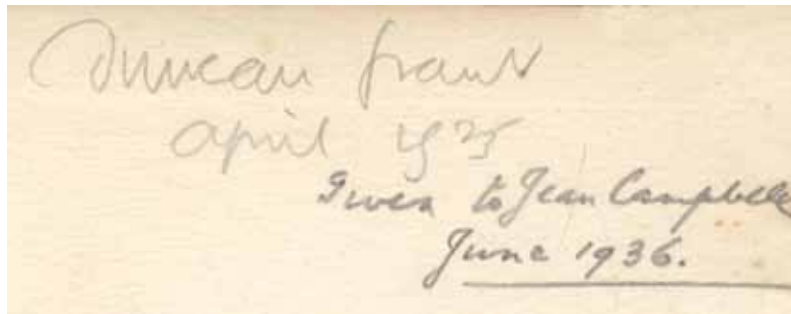
P.R.B. An Essay on the Pre-Raphaelite Brotherhood 1847-1854, FIRST EDITION, ONE OF 50 COPIES, AUTHOR'S PRESENTATION COPY, inscribed to "David & Tamara, with love from Evelyn", errata slip, endpapers very lightly toned, publisher's cloth-backed boards, extremities lightly browned, faint red waterstain at foot [Davis Checklist A2], 8vo, [Privately Printed by] Alastair Graham, 1926

£3,000 - 5,000

€3,700 - 6,100

P.R.B. is Waugh's first book of prose (preceded only by *The World to Come*, a poem privately printed when he was 13). The product of Waugh's fascination with the Pre-Raphaelite Brotherhood and the idea of the artist-craftsman, P.R.B. was privately printed for him in an edition of 50 copies by Alastair Graham, who had been his lover at Oxford. Waugh's friend Anthony Powell, who was then working for Duckworth, used the essay to secure Waugh a contract for a biography of Rossetti which would be published in 1928 (ODNB).

Provenance: from the library of David and Tamara Talbot Rice, sold on behalf of a descendant. David Talbot Rice (1903-1972), Byzantine scholar, was a life-long close friend to Waugh, the two men having met as contemporaries at Oxford where both were members of the Hypocrites Club.



285

283

**WHISTLER (JAMES ABBOTT McNEILL)**

Autograph letter signed with his butterfly signature, to "Cher Directeur", complaining that he has "given up a pretty little way of writing" he used to have, with the result that he is "left to the odd impressions of outsiders, and receive the shock produced by them"; adding: "One man has just written to tell me that my pictures in the Grafton have no glass upon them! Now this cannot be true?" ("...I should of course like to hear from you – Richards, I remember said in his report that he had framed the seapieces and *pasted* them in"; subscribing himself "Well, en attendant, toujours à vous"; integral with two office filing holes, docketed by a later owner "Whistler/ from Violet Dickinson", 2 pages, paper watermarked with the Prince of Wales feathers and 'The Prince'[s]/ Paper', light dust-staining, oblong 8vo, 110 rue du Bac, Paris, [January or February 1894]

£600 - 800

€740 - 980

WHISTLER EXHIBITS HIS SEA-PIECES AT THE GRAFTON GALLERY, and frets over the impression they are making on his public. Although unnamed, the recipient of this letter would appear to be Francis Gerard Prange, Director of the Grafton, where Whistler exhibited three sea-pieces early in 1894, namely *Violet and Silver: A Deep Sea, Dark Blue and Silver* and *Violet and Blue: Among the Rollers*. Whistler exhibited at three Grafton exhibitions in all, the first in 1893, ours in 1894 (the exhibition entitled *Fair Women*) and the third in 1895 (*Fair Children*).

Our letter has been hitherto unrecorded. Five other letters by Whistler to Prange are known, all but one of which address him (as here) as 'Cher Directeur'. Ours is the only one of these about the *Fair Women* exhibition. At some point it came into the possession of Violet Dickinson, who is remembered today as being Virginia Woolf's first love. There is however among other surviving correspondence a letter by Whistler to the restorer Stephen Richards of 16 January 1894, giving detailed instructions about varnishing and pasting the sea-pieces (Glasgow MS Whistler LB 17/11). For further details, see the University of Glasgow online *Correspondence of James McNeill Whistler*.

284\*

**[WHITMAN (WALT)]**

Two Rivulets, including Democratic Vistas, Centennial Songs, and Passage to India, Author's Edition, AUTHOR'S PRESENTATION COPY, WITH AN ALBUMEN PORTRAIT INSCRIBED "Walt Whitman, born May 31, 1819" on the image, and inscribed to "H G Dakyns, from the author" on front free endpaper, one page advertisement tipped-in at end, contemporary half sheep, covers near detached, spine lacking (a section loosely inserted) [BAL 21413], 8vo, Camden, New Jersey, 1876

£1,000 - 1,500

€1,200 - 1,800

Walt Whitman's poetry had been received more favourably in Britain than in his native US. Here his work was championed by John Addington Symonds, whose circle of literary and artistic friends included H.G. Dakyns (1838-1911), and it seems likely that it was through Symonds that he met Walt Whitman.

285\*

**WOOLF (VIRGINIA)**

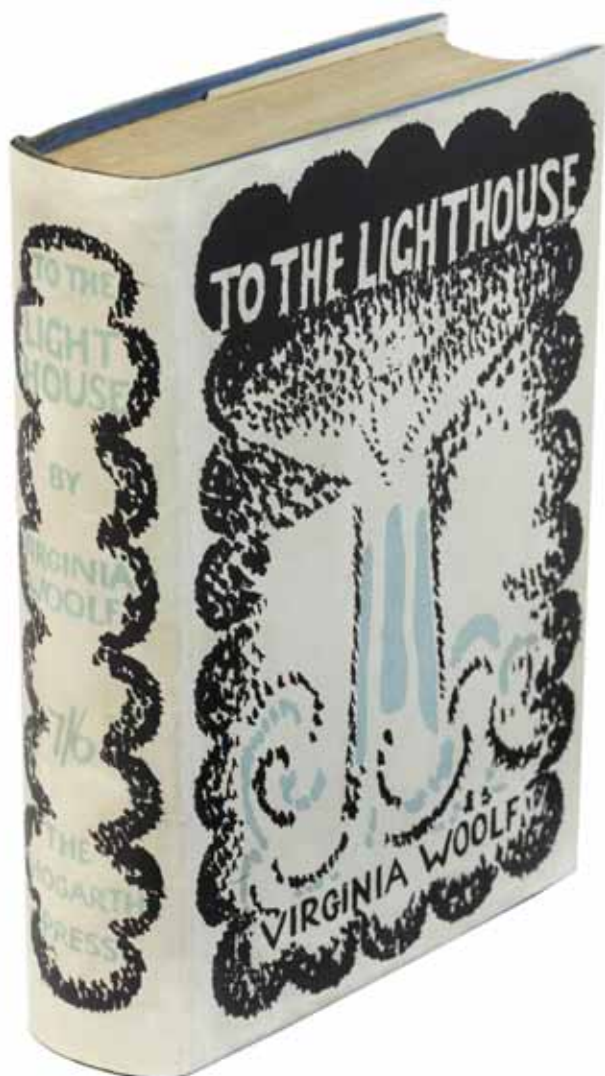
The Common Reader, FIRST EDITION, DUNCAN GRANT'S COPY, inscribed in pencil "Duncan Grant April 1925" on front free endpaper, and in another hand "Given to Jean Campbell June 1936", occasional spotting, publisher's pictorial boards, a little rubbed and soiled, 8vo, Leonard & Virginia Woolf at the Hogarth Press, 1925

£700 - 900

€860 - 1,100

A BLOOMSBURY ASSOCIATION COPY, SIGNED BY DUNCAN GRANT IN THE MONTH OF PUBLICATION. The book was later given to Jean Campbell, who with her partner Colonel Tweed, was a neighbour and close friend of Vanessa Bell and Duncan Grant at their French home at Fontcreuse near Cassis, where Virginia and Leonard Woolf at one time also intended to settle.

Provenance: Duncan Grant, ownership signature dated April 1925 (*The Common Reader* was published on 23 April); Jean Campbell, inscription dated June 1936.



286

286\*

**WOOLF (VIRGINIA)**

*To the Lighthouse*, FIRST EDITION, faint spotting on half-title, front endpapers and lower edge, publisher's bright blue cloth, head and foot of spine slightly discoloured, upper board corner bumped, dust-jacket designed by Vanessa Bell, professionally restored (mainly at head and foot of spine and flap edges) [Kirkpatrick A10], 8vo, Hogarth Press, 1927

£2,000 - 4,000

€2,500 - 4,900

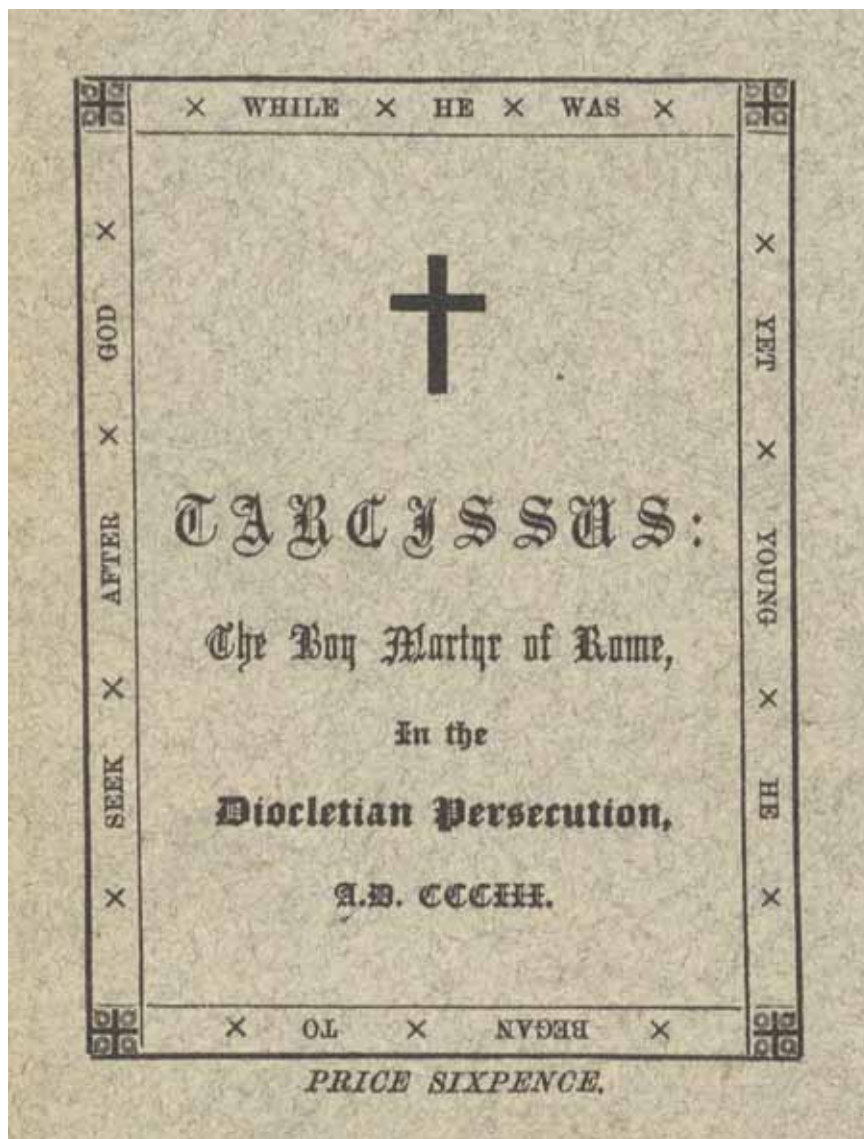




**Frederick Rolfe, Baron Corvo**  
**From the Collection of Dr. Rocco Verrill**



UNCLE FREDDY



287

## FREDERICK ROLFE, BARON CORVO

*From the Collection of Dr. Rocco Verrilli*

287\*

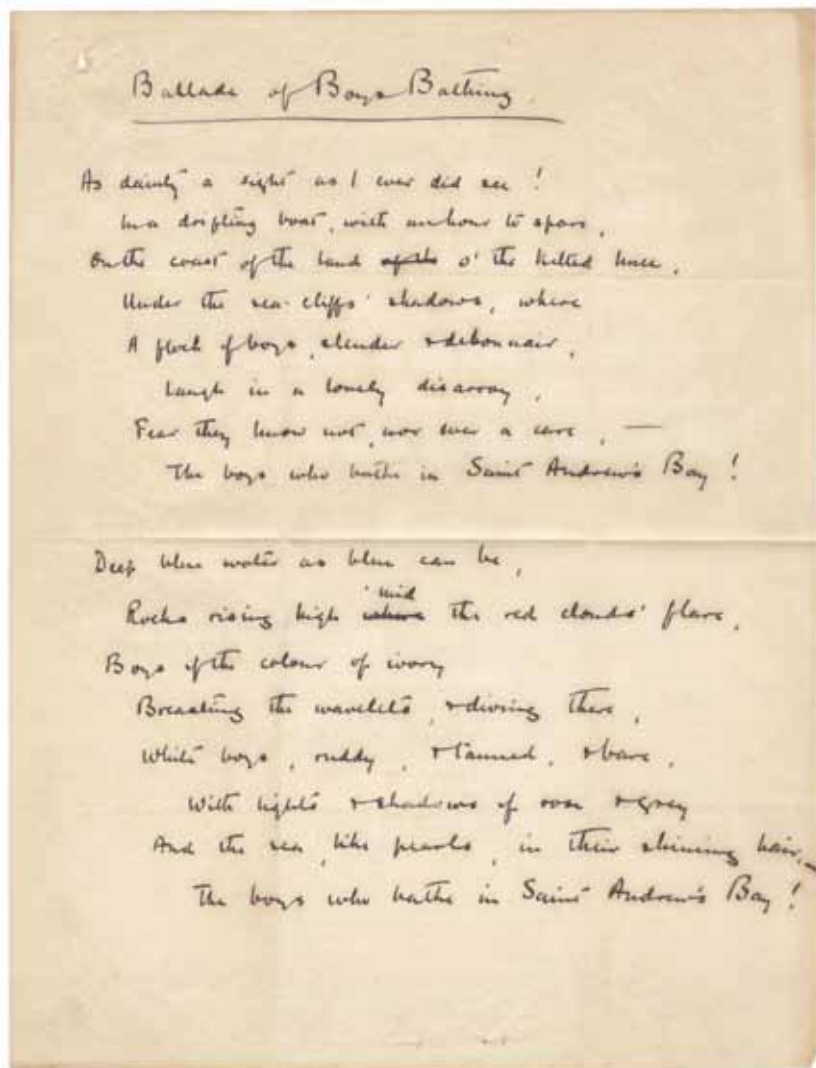
[ROLFE (FREDERICK WILLIAM) 'Baron Corvo']

Tarcissus: The Boy Martyr of Rome, in the Diocletian Persecution A.D. CCCIII, FIRST EDITION, *title within borders on upper cover, stitched as issued in publisher's light grey stiff paper wrappers, preserved in chemise [Woolf A1], 12mo, [Saffron Walden, Essex, 1880]*

£4,000 - 6,000

€4,900 - 7,400

FINE FIRST EDITION OF THE AUTHOR'S SCARCE FIRST BOOK. The poem is an account of the martyrdom, at the time of the Diocletian persecutions, of the boy Tarcissus. 'The fact that it was a favourite [martyrdom] of poetic pederasts in Rolfe's time invites speculation, especially in view of the fact that the subject matter of Rolfe's fiction was usually coloured by homosexuality' (Miriam J. Benkovitz, *Frederick Rolfe: Baron Corvo*, 1977, p.11).



288

288\*

ROLFE (FREDERICK WILLIAM) 'Baron Corvo'

Autograph manuscript signed ("Corvo") entitled "Ballade of Boys Bathing", 2 pages, recto only, folds, docket hole at upper left corner, slight oxidation of ink, 4to, [probably Christchurch, summer 1889]

£4,000 - 6,000

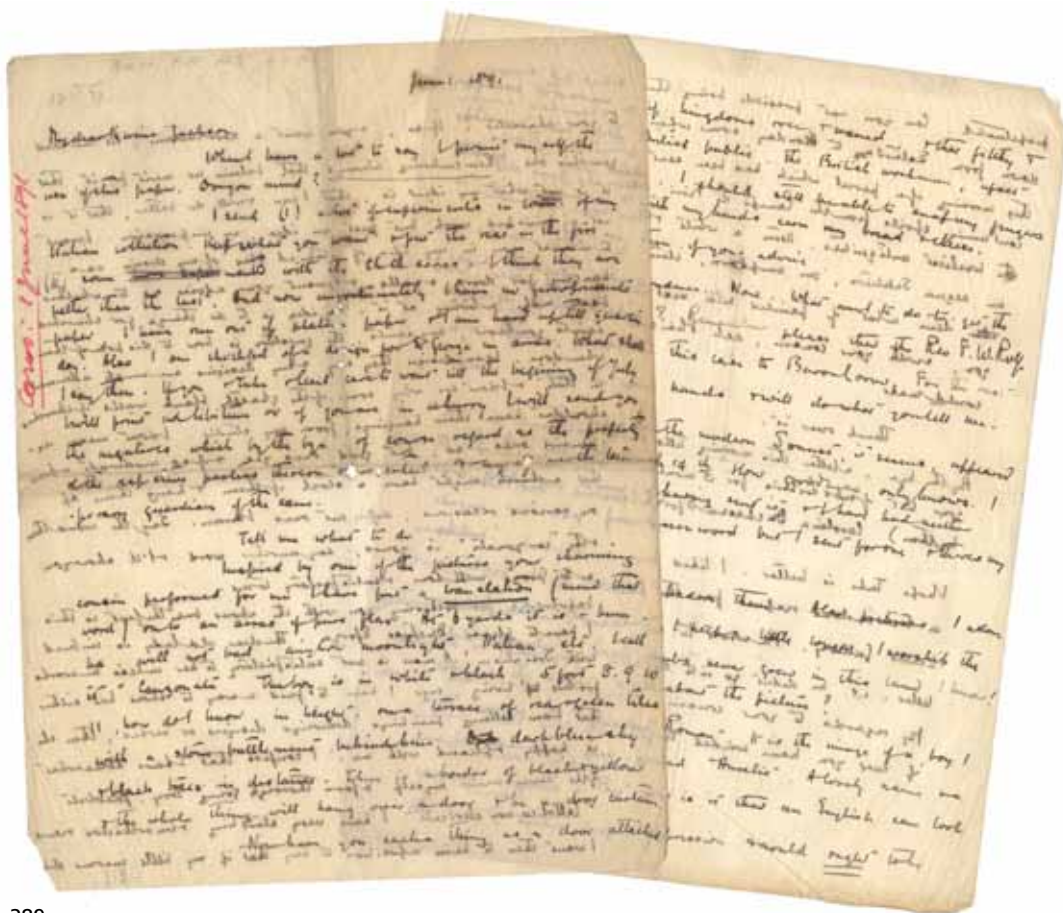
€4,900 - 7,400

"BOYS OF THE COLOUR OF IVORY / BREASTING THE WAVELETS & DIVING THERE": an exuberant Rolfe celebrates his freedom from the constraints of St. Mary's College. He wrote the 'Ballade of Boys' in the period following his discharge from the seminary at Oscott in August 1888. When he learned of the action of the College authorities, he was spending the summer with Father Angus, a priest resident at St. Andrews. Liberated, Rolfe gave vent to his appreciation of boys, and in February 1889 remarkably offered the poem to *Blackwood's Magazine* (they turned it down).

It was in that same year that Henry Tuke's painting *The Bathers* was exhibited, and that Rolfe spent a happy summer in Christchurch discussing the attractions of the adolescent male with John Gambriel Nicholson's friends Gleeson White and Kains Jackson. The 'Ballade' ends with an exclamation, "Set me a palette - &, while I may / I'll fix on a panel, if so I may dare / The boys who bathe in Saint Andrew's Bay", and indeed Rolfe produced his own painting of boys at swim. When the poem was finally published in April 1890, in *The Art Review*, it was without the partner illustration. The text of the present manuscript, which was presumably written out for Nicholson, differs very slightly from the published version.

Provenance: John Gambriel Nicholson, Uranian poet; Dr G.C. Williamson (?the art historian, 1858-1942); purchased from G.F. Sims (with catalogue description giving the earlier provenance).





289

289\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Corvo"), to Charles Kains Jackson, discussing his experiments in photography, art and design, 4 pages ('onion skin' paper), recipient's note of receipt "Corvo: 1 June 1891" in red ink, 4to, [Christchurch], 1 June 1891

£2,000 - 4,000

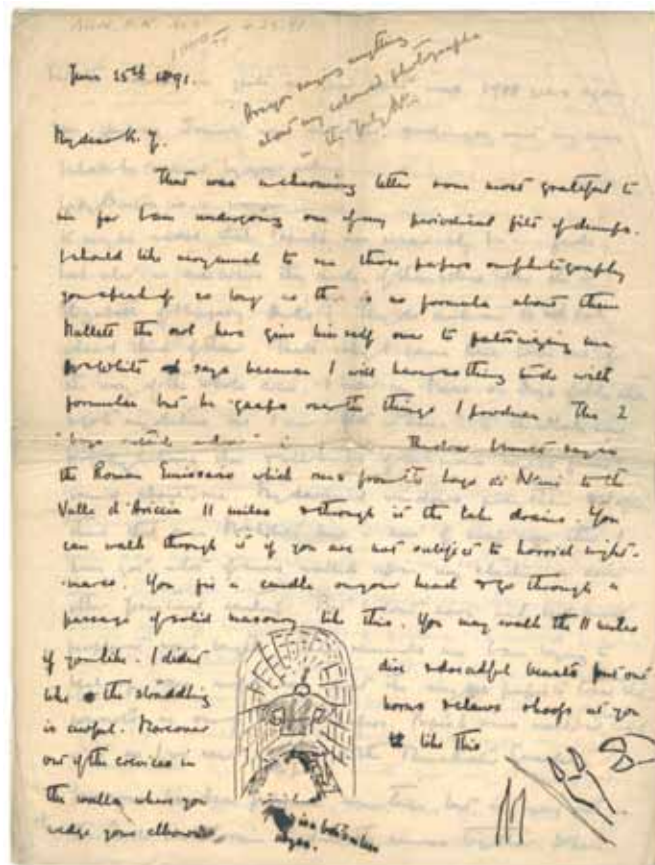
£2,500 - 4,900

"I ADORE THE WHITE BRAWLER. SUCH LIMBS NEVER GREW IN THIS LAND! I KNOW!". Charles Kains Jackson (1857-1933), a London solicitor, was a leading figure in the "Uranian" movement in his capacity as editor, from 1888 until 1904, of the monthly *Artist and Journal of Home Culture*. 'Quietly, infrequently, within its closely printed columns verse and prose studies concerning boy-love were included' (Timothy d'Arch-Smith, quoted in Aldrich and Wotherspoon, *Who's Who in Gay and Lesbian History*, 2002, p.279). He first met Rolfe in 1889, whilst holidaying with his eighteen year old nephew Cecil Castle, at Christchurch. Rolfe was staying, as did on and off for the next two years, at the home of Gleeson White. 'The discreet but undeniable pederasty of both men & easy acceptance of it was liberating Rolfe' (Benkovitz, p.28).

Writing from Christchurch, Rolfe sends Kains Jackson his most recent photographic studies [not included], "I think they are better than the last", but now having running out of photographic paper "I am churchful of a design of St. George in Arras... inspired by one of the pictures your charming cousin [Cecil Castle] performed for me... the boy is in white & black". He asks for advice on his career, mentioning he hopes to design hangings for churches but concerns of his success as "I have startling unorthodox views...". Expansive, he mentions that whilst his sonnet [Sonnet (*In the Modern Manner*) of Gore] had appeared in the *Anti-Jacobin* magazine on March 14 he had not yet received payment - an early example of Rolfe's lifetime concerns over money. He thanks Kains Jackson for sending his own verses and pictures, "... I adore the white brawler. Such limbs never grew in this land! I know!", and reminiscing about "a boy I had for cameriere once named 'Aurelio'. A lovely name & a lovely creature" and on musing "how it is than an English can look the same...". He hopes that Jackson may "bring that delightful singer down on Saturday...", and asks after the health of Henry Tuke, the artist whose *Bathers* had enthused the Christchurch group, and inspired the writing of Rolfe's *The Ballade of Boys Bathing*.

On the day this letter was written, Kains Jackson published Rolfe's 'Two Sonnets, for a Picture of Saint Sebastian the Martyr by Guido Reni, in the Capitoline Gallery of Rome' in the *The Artist and Journal of Home Culture*.





290

290\*

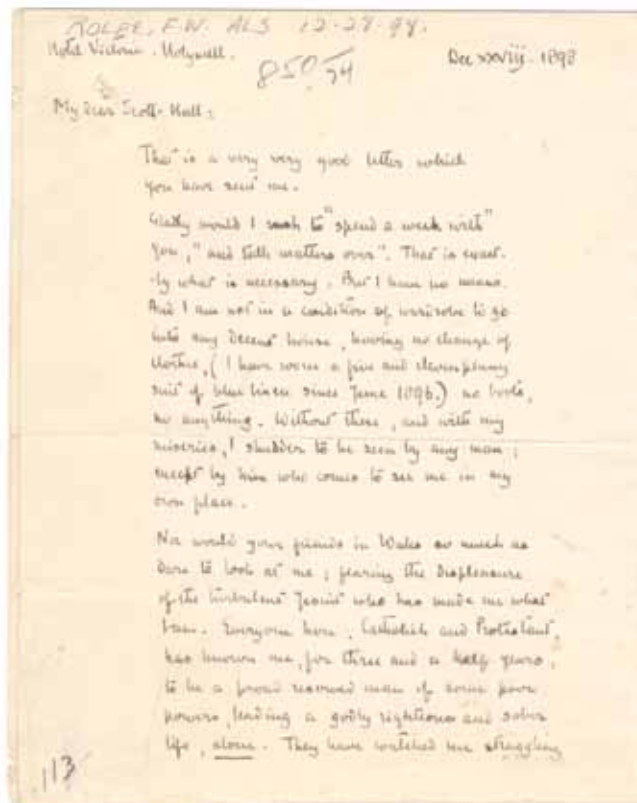
ROLFE (FREDERICK WILLIAM) 'Baron Corvo'

Autograph letter signed ("Corvo"), to Charles Kains Jackson, discussing photography, 4 pages ('onion skin' paper, recto only), including 2 SKETCHES, small hole to first leaf with some loss of illustration, 4to, [Christchurch], 15 June 1891

£2,000 - 4,000

€2,500 - 4,900

"WHAT I WANT IS A PERFECTLY NAKED BOY FLOATING IN MID AIR PERPENDICULARLY, HEAD THROWN BACK & ARMS UP". A lengthy and revealing letter ranging over a number of important subjects: photography, catholicism, and boys. Rolfe by thanking Kains Jackson for his understanding "for I am undergoing one of my periodical fits of dumps" (an usual case of Rolfe not blaming others for his darker moods). He encourages Jackson to send proffered papers relating to photography. Then he provides a description of the tombs at Ariccia near Albano, "... you may walk the 11 miles if you like... the straddling is awful. Moreover out of the crevices in the walls where you wedge your elbows dire & dreadful beasts put out horns & claws & hoofs at you like this" (beside 2 sketches: a man walking, legs apart, gingerly into the receding tunnel; horns and claws). Mysteriously a one-line sentence "Lady Burton is a woman" follows this, before launching a tirade against Papists, "... I am trying to kick up some awful row about the way papist treat their converts in one of the newspapers... I've sent a letter to the Manchester Guardian". Benkovitz mentions this as being Rolfe's first attack on Catholics. He writes about ongoing paintings, an Arras, St. Edmund, and "There is a St. Martin coming on & now what I want is a perfectly naked boy floating in mid air perpendicularly, head thrown back & arms up. I'll give him a golden bow & quiver & call him 'Love'". He complains that he hasn't the right bathing places to pose his boy models, that they are "ribald & ugly. Pose they couldnt for their lives", comparing them unfavourably in front of the camera to the models he found in Italy. He mentions that Gleeson White has offered his thirteen-year-old son Eric as a model, but Rolfe was not eager as "I am sure he regards me with a suspicious eye & expects me to give way to genuflections or some other Jesuitry". He asks for Henry Tuke's address in order to send him some photographs, before a candid statement on his "relations with boys. You know I never make friends of them now, I am too old & uninteresting. But I make them my bondslaves & worship their beauty."



292

291\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Carbon copy of a fragment of an autograph letter subscribed "Your faithful son in Xt/ F. Austin", probably to Father Beauclerk, relating to "the nature of my connection with [the *Holywell Record*]", accusing the recipient of publishing erroneous assumptions, and asserting that he has not shown the recipient's "letter to Mr Hochheimer [sic] whose hospitality, in spite of your threats to both of us, I am proud to accept" *stamped number "10"* at upper right corner, 203 x 56mm. mid-1897 to mid-1898

£400 - 600

€490 - 740

Rolfe lived with Frank W. Hocheimer, owner of the *Holywell Record*, from July 1897 to July 1898, and spent the majority of the year in furious correspondence with Father Beauclerk, the Jesuit priest of Holywell who had commissioned him to produce banners and wall paintings for the shrine of Saint Winefride's Well.

292\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Frederick William Rolfe"), to the Rev. W.E. Scott-Hall, imploring him to make possible a meeting "now and at once", and confirming his faith despite the desperation of his physical condition, with autograph envelope (postmarked "Holywell. Flints, Dec. 31 98") addressed to "The Rev W.E. Scott-Hall/ Staverton Fields/ Oxford" and annotated by Rolfe "Immediate", 2 pages (*conjoined*), 8vo, Hotel Victoria, Holywell, 28 December 1898

£1,500 - 2,000

€1,800 - 2,500

"I SHUDDER TO BE SEEN BY ANY MAN". Residing at Holywell, Wales, and having quarrelled with the local Jesuit priest Fr. Charles Beauclerk, Rolfe turned for help to William Scott-Hall. Thanking him for his letter and invitation to stay he replies, "I am not in a condition of wardrobe to go into any decent house, having no change of clothes, (I have worn a five and eleven penny suit of blue linen since June 1896), no boots, no anything". He attacks Beauclerk ("the turbulent priest who has made what I am"), and passionately outlines his despair and loneliness: "in August & September I supported life on blackberries, nuts and mushrooms which I ravished from the woods and fields. And everyone came and looked at me; and passed me by on the other side". Despite all, he finds hope in the progress of his literary career, mentioning the publication of "one little book" (*Stories Toto Told Me* published in September 1898), and that he has "two ready for the printer". Before his final plea for Scott-Hall to visit he confirms that "I have no quarrel with the Catholic faith. It is only that which has kept me from slitting my gizzard out of sheer despair of solitude...".

ROLFE F.W. ALS 11.9.99

Hotel Victoria, Holywell

Jan 9. 1899

Dear Scott-Hall,

It would be very disagreeable to me, and altogether remote from my intention to involve you in my quarrels. I am proud to stand alone in them.

The temporary embarrassment of mine is a secular one, and in that I thank your friendship.

This Jesuit has sworn to prevent me from earning a living. I have sworn that he shall do no such thing.

But there are the two novels with my publishing people, from collecting no value the loan which I asked of you.

Publishers are very slow, and one has to wait their convenience. If I pressed them, I should damage my future prospects.

There have been the two books for the last six months, and, through my business men, at first published with my security. This Jesuit has fully understood my credit here. To the extent that I am under notice to quit.

This Jesuit intends that I shall have to go straight into the workhouse, and that will finish me entirely.

I don't care what religion you are. There are always good men every where. But I would if you be helped in this temporary stress, which is like to break me down.

Tolson has never forgiven my sarcasms at his expense since. He became all about me (and from me) for the last ten years. But being a Roman Catholic he does not even speak to me. Ask him, if you love Tolson too.

No. There is not a single man in the world except yourself, and if you cannot act on my behalf, I shall be broken.

Why not read McDermott's flighty but good to see him. I am perfectly frank, and seeing no harm in you, I am.

You of course pray. But there is a Christian saying to the effect that God is a good worker, but he does love to be helped. That is why I am knocking hard upon the last thing left me my life.

It is life or death.

I don't go on reading your letters like this unhelped. It is only when necessity which makes me do it, and I don't do it very much.

You cannot leave me like this.

Very truly yours

R

293

293\*

ROLFE (FREDERICK WILLIAM) 'Baron Corvo'

Autograph letter signed ("R"), to the Rev. W.E. Scott-Hall, railing against his detractors and outlining the poverty of his position, with autograph envelope (postmarked "Holywell. Jan[uary] 3 99") addressed to "The Rev W.E. Scott-Hall/ Staverton Fields/ Oxford" (and "No Pay"), one page (torn from ledger), 4to, Hotel Victoria, Holywell, 2 January 1899

£1,500 - 2,000

€1,800 - 2,500

"IF YOU CANNOT ACT ON MY BEHALF I SHALL BE BROKEN... IT IS LIFE OR DEATH": a desperate plea before entering the workhouse. Whilst living at Holywell, where he had arrived in 1895, Corvo painted a series of sacred banners for the local church, under the aegis of the Jesuit Fr Charles Beauclerk. When in November 1898 a series of articles appeared in the *Aberdeen Evening Gazette* (subsequently reprinted in *The Catholic Times*) attacking Rolfe for his murky past, he blamed Beauclerk, claiming that he was trying to destroy him. Stating that it would be disagreeable to involve Scott-Hall in his quarrels ("I am proud to stand alone in them"), Rolfe then boldly outlines his complaint: "This Jesuit has sworn to prevent me from earning a living. I have sworn that he shall do no such thing".

Rolfe's previous letter to Scott-Hall, dated 31 December 1898, was sold in these rooms on 22 November 2011. In it, he complained that "at any moment I may be without a roof to cover me" and suggested he might come to stay with Scott-Hall in Oxford. In the present subsequent letter, Rolfe indicates that his financial prospects are improving: "...there are two novels with my publishing people... [but] publishers are very slow: and one has to wait their convenience. If I pressed them, I should damage my future prospects". Presumably the books are *In His Own Image* and *Chronicles of the House of Borgia*, neither of which appeared in print until 1901. Increasingly desperate, he writes, "I don't care what religion you are. There are always good men every where", implying that stress is breaking him, and that whilst Scott-Hall's offer of prayer is kind it is not enough, quoting an Australian saying "to the effect that God is a good worker but he does love to be helped". After a somewhat meek apology for once again sending his letter unstamped (thus incurring charges for the recipient) he signs off "I will not do it any more. You cannot leave me like this".

294\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Frederick William Rolfe"), to the Rev. W.E. Scott-Hall, announcing his move to Holywell Workhouse, with autograph envelope (postmarked "Holywell. Flints, Ja. 9. 99") addressed to "The Rev W.E. Scott-Hall/ Staverton Fields/ Oxford" (with forwarding address added), *one page (with conjugate blank)*, 8vo, [Holywell], 9 January 1899

£1,000 - 1,500

€1,200 - 1,800

"MY ADDRESS FOR THE FUTURE WILL BE AT THE HOLYWELL WORKHOUSE". A curt letter written on the day that a destitute Rolfe entered the Holywell Workhouse, and announcing that should Scott-Hall write again "you must address me as F. Austin". 'He was broken in spirit and numbed in mind and body. The workhouse was the acme of his pain' (Benkovitz p.103).

295\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Frederick Baron Corvo"), to the publisher Grant Richards, asking for the return of "the list of subjects I sent you at your asking last July", *one page, in red ink*, 8vo, 1 November 1900

£1,000 - 1,500

€1,200 - 1,800

Grant Richards (1872–1948) set up his own publishing house in 1897, two of the first authors whom he published being George Bernard Shaw and A.E. Housman. He met Rolfe, 'almost destitute and desperate', in 1899, having 'read and admired the *Toto* stories, and was eager to consider further works by the same hand' (A.J.A. Symons, *The Quest for Corvo*, 1934, p. 110). *Chronicles of the House of Borgia* was commissioned, for which Rolfe was to be paid a sovereign a week for seven months, ten pounds on publication, and twenty-five more should a second edition follow. Our letter hints at the inevitable difficulties over money, control of editing and content that almost immediately began between writer and publisher, before the eventual publication of *Chronicles* in October 1901. "The list of subjects I sent you at your asking last July" could either refer to proposed new subjects for commissions which Rolfe was already pushing despite being severely behind in his present book, or a list of complaints about corrections suggested by Richards' reader. By March 1902 Rolfe was writing 'By all, to whom I name your name, you are despised, or hated', signing off as Richards' 'ruthless and persequent enemy' (*Letters to Grant Richards*, 1952, p. 46).

296\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

In *His Own Image*, EXTRA-ILLUSTRATED COPY, with 9 photographs of boys by Rolfe (6 gelatin silver prints, 3 cyanotypes) all mounted and captioned in ink by Nicholson, 2 signed "Corvo" on the image, images 130 x 100mm. and smaller, original ink drawing of a seated nude boy signed "Corvo" and captioned "E Libris Johannis Gambriel Nicholson Jan. MCMIII" on front paste-down, several pencil annotations and underlinings in the text by Nicholson, publisher's blue cloth gilt, worn, hinges weakened [Woolf A4], 8vo, John Lane, 1901

£6,000 - 8,000

€7,400 - 9,800

EXTRA-ILLUSTRATED COPY WITH NINE PHOTOGRAPHS OF BOYS, A DRAWING, AND AUTOGRAPH POETRY BY ROLFE. *In His Own Image* comprises thirty-two tales relating to Corvo's character Toto, written with his 'peculiar mixture of paradoxical piety, fantastic humour, and sensuous appreciation of the lights, sounds, forms and changes of the world' (Symons, p.133).

The nine photographs by Corvo depict young men (5 clothed, 4 unclothed), captioned below in ink identifying them in reference to characters in the book: "Ercole" (3, "a lusty bronze Roman with the visage of Iuvenis Octavianus"), "Guido" (2, "Toto's very delicately slim and agile little brother of thirteen years, with the most beautiful white to his eyes"), "Toto" (the main hero of the stories), "Desiderio" ("stirred in his sleep upon the lawn"), and "Vittorio" ("my pure Greek, the strong magnificent violet-shadowed... model fit for Andrea Mantegna"). The final image shows an unidentified naked youth, turbaned and holding a bowl, which was used for Gleeson White's article on 'The Nude in Art' published in *The Studio* in 1893. During stays at Christchurch in the early 1890s Rolfe developed a passion for photography, which was also "a serviceable amusement for Rolfe and his friends. Through it they were never far from the absorbing matter of boys" (Benkovitz, pp.47-48).

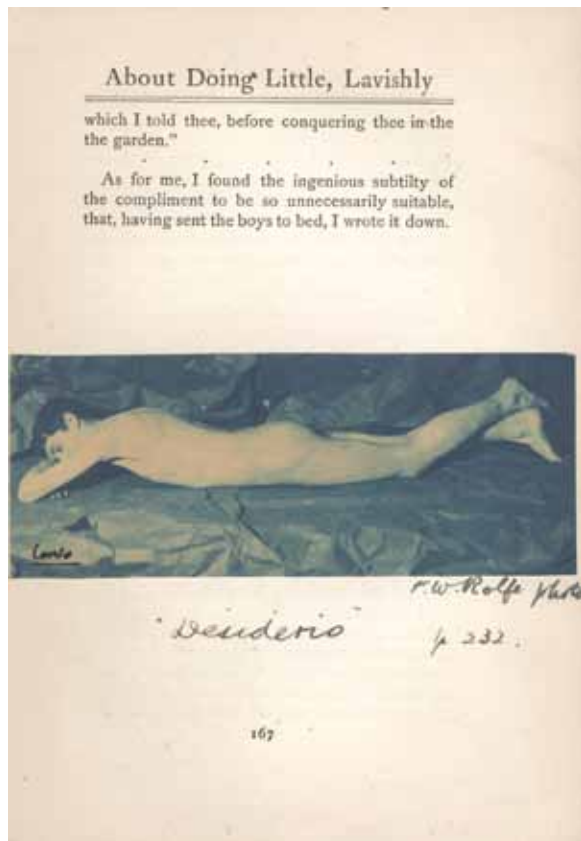




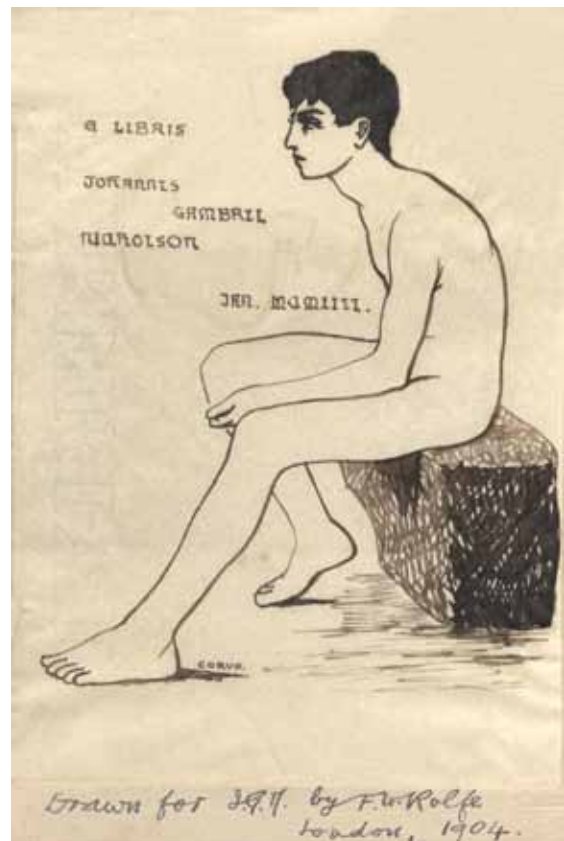
294



296



296



296

A 38-line manuscript note (330 x 68mm.) by Rolfe is tipped-in at the end. Commencing "They have delayed to post this. So, for your morning reading, I will send you...", followed by several quotations from the works of Meleager of Gadara, "Luckless lovers, soul beguil'd/you who know the fire of boyish love...", and "Love on a night brought a sweet/dream under the cloke of me"), ending "Now I think you may lie down... unless you can do my prose in hendecasyllabicks". Corvo worked on a translation of Meleager's *Greek Anthology* but, after falling out with the publisher Francis Griffith in 1906, hopes of publication in his lifetime foundered.

Pasted onto the front pastedown is an ink sketch signed "Corvo" (160 x 110mm.) based roughly on his photograph of Ercole, and entitled in Rolfe's hand "E libris Johannis Gambriel Nicholson, Jan. MCMVIII".

Provenance: John Gambriel Nicholson (1866-1931), Uranian poet and friend of Rolfe, with his ownership inscription "John Gambriel Nicholson July 4th MCMII" on title, and manuscript ex-libris drawn by Rolfe (see above).

297\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

*Chronicles of the House of Borgia*, FIRST EDITION, "UNIQUE COPY", original pen and ink drawing captioned "Antinoys of Belvedere", 2-page typed "Author's Statement" and autograph note concerning this copy signed by A.J.A Symons tipped-in on front free endpapers, 10 plates with original tissue guards, some spotting, publisher's red cloth, arms of Pope Alexander VI in gilt on upper cover, t.e.g., rubbed and faded [Woolf A5a], 8vo, Grant Richards, 1901

£2,000 - 4,000

€2,500 - 4,900

FIRST EDITION WITH THE SCARCE "APPENDIX III", AN ORIGINAL DRAWING BY ROLFE, AUTHOR'S STATEMENT, AND A DISTINGUISHED CORVINE PROVENANCE.

Described by A.J.A. Symons in his manuscript note to Shane Leslie as a "unique copy". It has bound in at the end the very rare Appendix III, "an essay treating of charges of homosexuality which had been made by five historians... against the Borgias. It was printed but suppressed, and only a few copies... survive" (Woolf, *A Bibliography of Frederick Rolfe, Baron Corvo*, revised edition, 1972). Woolf himself examined 4 copies, the present copy also including the published version of the Appendix. It also includes a copy of the 2-page "Author's Statement" (dated 26 June 1902) in which he chastises the publisher and distances himself from the publication "... I protest against the unwarrantable use of my name in connection with a work which I despise, and from which I formally withdrew thirteen months before publication".

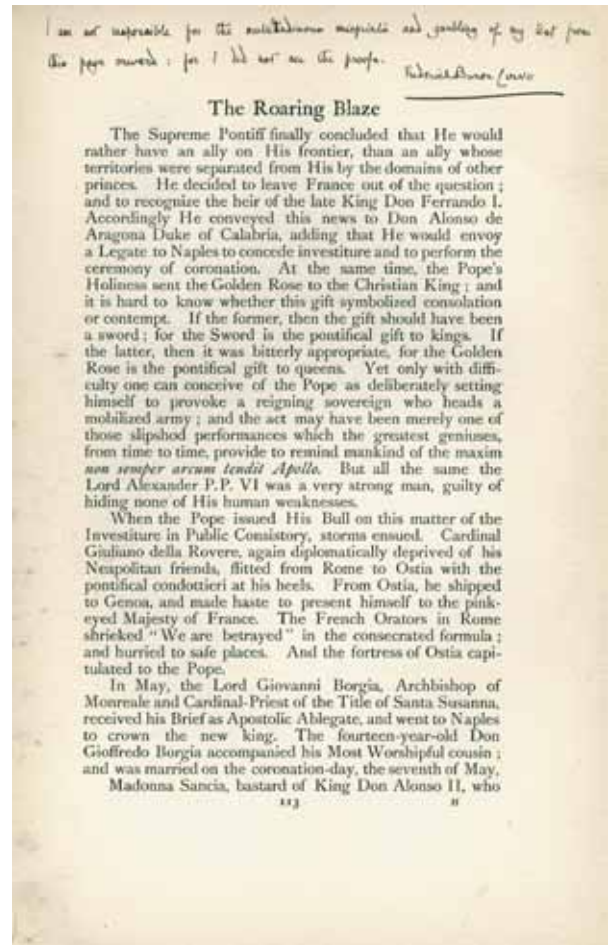
The original drawing of "Antinoys of the Belvedere" is described by Woolf as "dating from the Christchurch period" (i.e. the early 1890s when Rolfe was most active in photographing, painting and generally celebrating the youthful male form). Antinous was, of course, an important figure in the Rolfe canon - the lover of Emperor Hadrian, and celebrated for his beauty in several celebrated nude portrait sculptures, including the "Belvedere Antinous" (from the Vatican collections) upon which Rolfe's ink drawing is based.

This copy of the *Chronicles* is one of 730 copies of the UK edition, from an overall edition of 1250.

Provenance: Grant Richards; Shane Leslie, bookplate; Donald Weeks, ownership inscription inside lower cover, and a loosely inserted typed note signed describing this copy. "Sir Shane's own copy, which he acquired from Grant Richards, is now in Donald Week's collection" (Woolf).



297



298

298\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Chronicles of the House of Borgia, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "The first copy of my second book offered with respect and love to my father and mother by their eldest son Freddy. xxiii Oct. 1901" on front free endpaper, with two manuscript side-notes, and a few minor corrections in the author's hand (see footnote), 10 plates with original tissue guards, some spotting, publisher's red cloth, arms of Pope Alexander VI in gilt on upper cover, worn, 7 small ink spots (6 on spine, one on upper cover) [Woolf A5a], 8vo, Grant Richards, 1901

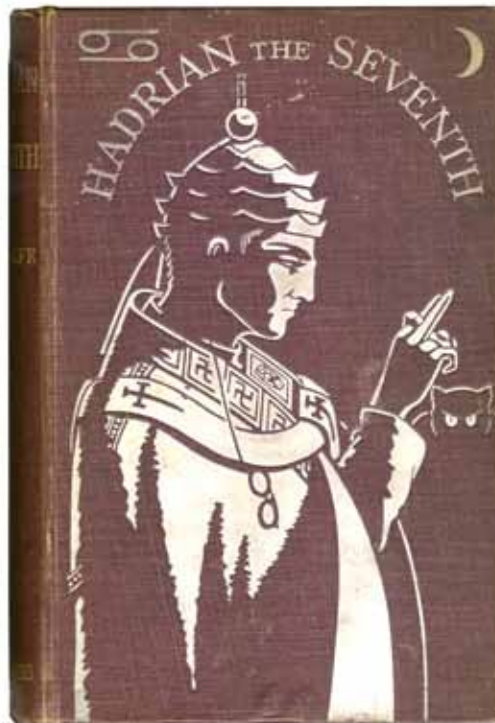
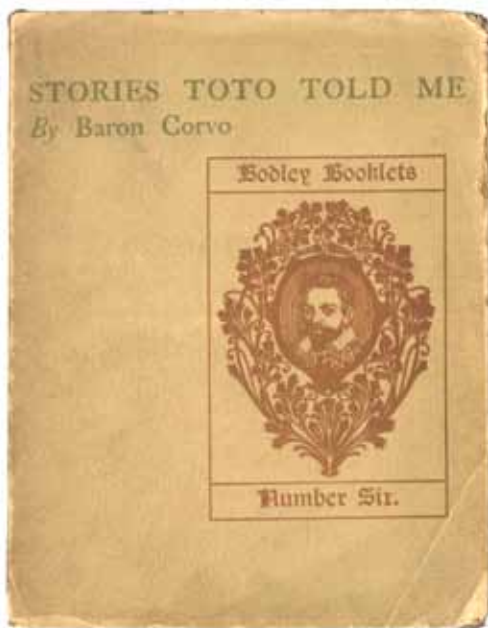
£2,000 - 4,000

€2,500 - 4,900

AUTHOR'S ANNOTATED PRESENTATION COPY, INSCRIBED TO HIS PARENTS. 'After seven years of alienation from his parents and almost no communication with any member of his family except his brother Herbert, Rolfe was reunited with his family in 1901 and 1902, when his father fell ill' (Benkovitz, p.145). Our inscription confirms the family were in contact by October 1901. It was inscribed "with respect and love" to his parents on 24 October, the day after he had written to his publisher Grant Richards complaining that he not received the author's copies which should have been sent to him 'before publication'. On the 26 October he acknowledged that he had now received 'six mutilated copies' of the *Chronicles*, contrasting this 'against the eighteen copies of 'In His Own Image' which Mr. John Lane, and Mr. Temple Scott, courteously sent me at the proper time' (*Letters to Grant Richards*, 1952, pp.40-41).

Rolfe angrily attacks Grant Richards, in two ink side-notes, on p.xi of the preface for "... the systematic mutilation of my ms... these lists have been excised; and, with them, the basis of my argument (i.e. the general untrustworthiness of Borgia historians) disappears", and on p.113 "I am not responsible for the multitudinous misprints and garbling of my list... for I did not see the proofs. Frederick Baron Corvo". There are six other minor typographical corrections, 4 in ink, 2 in pencil. One of 730 copies of the UK edition, from an overall edition of 1250.

Provenance: presented to the author's parents, with pencil note dated in the month of publication; Donald Weeks, ownership inscription inside lower cover.



299

299\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

*Stories Toto Told Me*, neat ownership inscription "C.H. Bennett. Xmas [18]98" on half-title, untrimmed in publisher's green printed wrappers, slightly frayed, preserved in cloth chemise and custom morocco-backed slipcase [Woolf A2], John Lane, 1898; *In His Own Image*, a few small wormholes at inner margin, publisher's blue cloth gilt, John Lane, 1901; *Chronicles of the House of Borgia*, publisher's red cloth gilt, faded [Woolf A5], Grant Richards, 1901; *Hadrian the Seventh*, 32pp. advertisements (dated September 1903) at end, publisher's purple cloth, upper cover with decoration in white after design by Rolfe [Woolf A6], Chatto & Windus, 1904; *Don Tarquinio. A Kataleptic Phantasmatic Romance*, 32pp. advertisements, later issue publisher's dark blue cloth, design after Rolfe in blind on upper cover, gilt lettered on spine [Woolf A7], Chatto & Windus, 1905, FIRST EDITIONS, 8vo (5)

£500 - 700

€610 - 860

300\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Uncle Freddy"), to his nephew Claud, 2 pages (bifolium, text on recto only), WITH 5 PEN AND INK DRAWINGS (including 4 self-portraits; the other a profile of Claudius), laid on card, folio (340 x 555mm.), 69 Broadhurst Gardens, Hampstead, London, England, 26 January 1903

£5,000 - 7,000

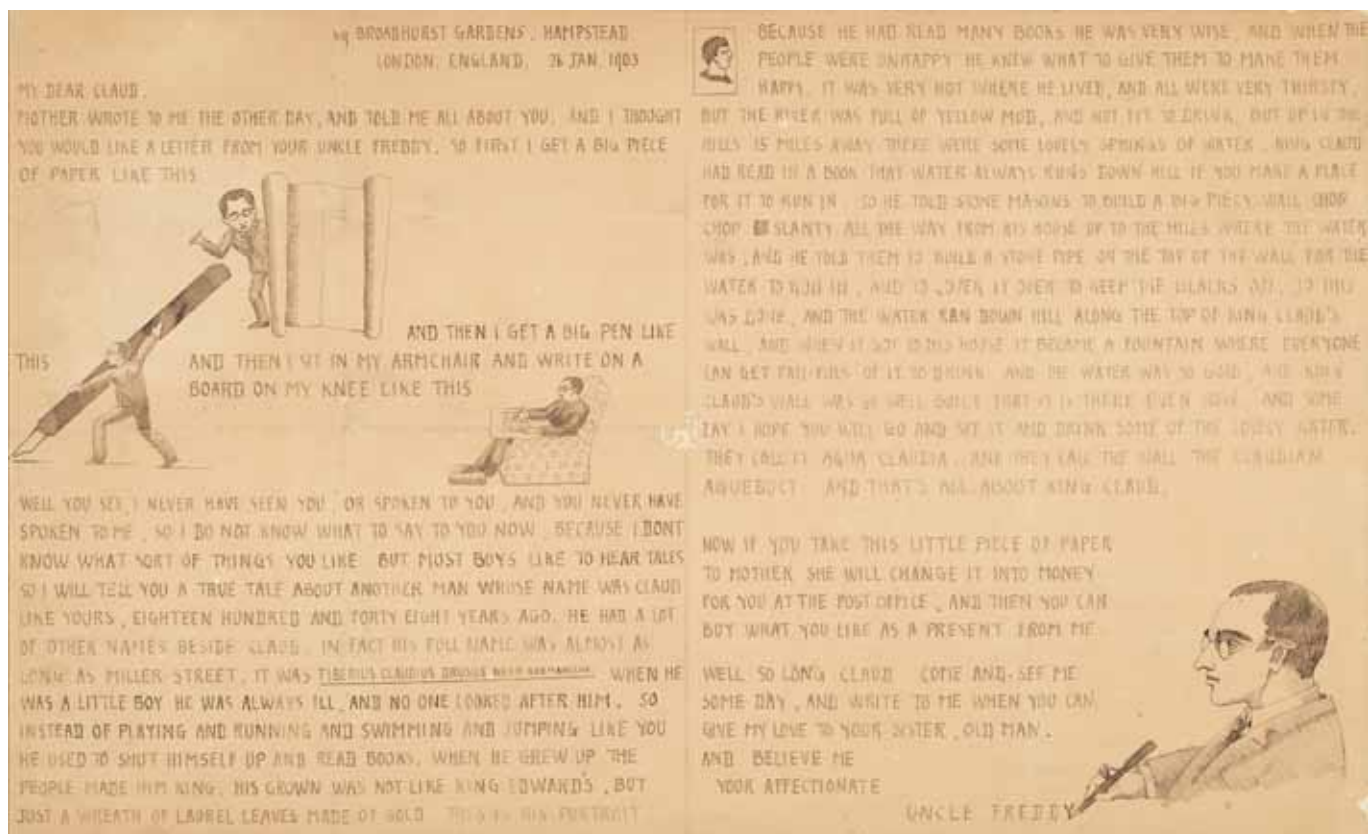
€6,100 - 8,600

THE ORIGINAL MANUSCRIPT OF A *LETTER TO CLAUD*, INCLUDING FIVE ORIGINAL ILLUSTRATIONS, four of which are caricature self-portraits.

The *Letter* is addressed to Rolfe's nephew Claud. Asked to write, Rolfe begins "First I get a big piece of paper like this... then I get a big pen like this... and write on a board on my knee...", interspersing the text with caricature self-portraits of himself. The final self-portrait is a more realistic head and shoulders version, bespectacled in tie and suit, with a large signet ring on his pen-holding hand. Claiming not to know what to write to a boy he has never met he decides on "a true tale about another man whose name was Claud like yours, eighteen hundred and forty Years ago [i.e. Emperor Claudius 41-54 AD]... when he was a little boy he was always ill, and no one looked after him. So instead of playing and running and swimming and jumping like you he used to shut himself up and read books. When he grew up the people made him king." There follows the tale of how the Claudian Aqueduct came into being. The parallels with *Hadrian* are clear, and as in that work, Claud can clearly be read a self-portrait - "Because he [Claudius/Rolfe] had read many books he was very wise".

Provenance: Donald Weeks. In May 1964 *A Letter to Claud* was exhibited at the Rolfe exhibition held at the University of Iowa. To coincide with the exhibition Weeks published the *Letter*, the illustrations redrawn and reduced, in book form [Woolf A24]. Limited to only 134 copies, with an introduction by Clarence A. Andrews, it was issued gratis on the opening night of the exhibition (4 May).





750  
 MS. All calumnies against Alex. VI have a Roman Catholic origin.

69, BROADHURST GARDENS,  
 HAMPSTEAD.

xxviii Jan, 1903

Dear Sir: Private and Confidential.

I have read with great pleasure your letter in N.Y. Sat. Rev. (Jan 17) in re Alexander vi, wherein you note saliently that "it is historians outside the Church, who, from recent investigations, defend him."

Will you allow me to say that I myself am a Roman Catholick not even on speaking terms with any other Roman Catholicks, for I find the Faith comfortable and the Faithful intolerable, and therefore am not inclined to approve of "those stupid craven Catholicks who fatuously think to conciliate by rabidly joining in the hue and cry against a Pope." You

III

-culars previously unknown". My work has been seen and praised at Oxford; and the Italian Ambassador, being much interested, has offered me credentials to the Undersecretary of State (son of Minister of Public Instruction Bacelli), with a view to bringing the matter before the Italian King and Government.

I am, Dear Sir,

Yours faithfully  
 Fred. Will. Rolfe.

J.J. Walsh Esq.

301

301\*

ROLFE (FREDERICK WILLIAM) 'Baron Corvo'

Autograph letter signed ("Fred. Will. Rolfe"), to James Walsh, discussing the controversies surrounding the publication of *Chronicles of the House of Borgia*, 4 pages, split at fold, 8vo, 69, Broadhurst Gardens, Hampstead, 27 January 1903

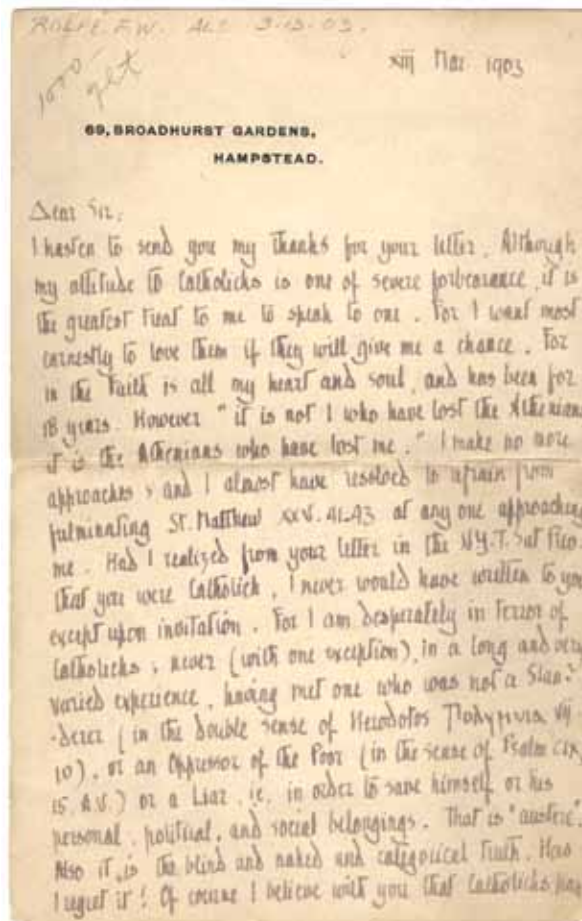
£1,500 - 2,000

€1,800 - 2,500

"ALL CALUMNIES AGAINST ALEX VI HAVE A ROMAN CATHOLICK ORIGIN". The first letter written by Rolfe to James Walsh, an American academic, who had previously studied for Jesuit orders and "was considered to be one of New York's most distinguished Catholic laymen" (Weeks, p.7). Walsh (1865-1942) had written a letter to the *New York Saturday Review* defending the Borgia Pope Alexander VI, and in support of opinions expressed by Rolfe in *Chronicles of the House of Borgia*. Rolfe marks the letter "Private and Confidential", and having thanked Walsh, introduces himself, "I myself am a Roman Catholick not even on speaking terms with other Roman Catholicks, for I find the Faith comfortable and the Faithful intolerable", at this stage unaware that the recipient is Catholic. He distances himself from the published edition of *Chronicles* as "Grant Richards announced an intention of garbling my m.s.", before presenting a case for his Borgia (a genealogy edited out of the book), and angling for help in securing patronage "to enable me to put together a complete and categorical history of Borgia.... My work has been seen and praised at Oxford; and the Italian Embassdor [is] much interested."

This letter initiated a near decade-long correspondence with Walsh. 'Of all the series of letters which Rolfe wrote, this one to Walsh has a special interest. The letters written during 1903 are unusual in that... they show Rolfe's method of work as an artist... They show one vivid aspect of his character: the extreme personal touch he could instil into his letters...' (Weeks, p.7).

Our letter is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter 1, p.9/10.



302

302\*

ROLFE (FREDERICK WILLIAM) 'Baron Corvo'

Autograph letter signed ("Fred. Will. Rolfe"), to James Walsh, discussing Catholicism, shared interests in the thirteenth century, the "Borgiada" and his health, 4 pages, one three-word annotation by the recipient, near split at fold, 8vo, 69 Broadhurst Gardens, Hampstead, 13 March 1903

£1,500 - 2,000

€1,800 - 2,500

"I AM WELL AND VIVID AND VIGOROUS, ALTOGETHER WHOLESOME AND NATURAL (EXCEPT 2 ARTIFICIAL TEETH)". A marvellously upbeat and engaging letter, the second of his correspondence with Walsh. Surprised to find that his supporter is a Catholic Rolfe insists "I want most earnestly to love them if they will give me a chance... For I am desperately in terror of Catholics; never (with one exception), in a long and very varied experience, having met one who was not a slanderer". He supports his position with quotes from the Psalms, the Greek philosopher Anaxagoras, and Herodotus. The "one exception" was Percy O'Sullivan, "the most exquisitely beautiful boy, body and soul, (with most exquisitely horrible voice) I ever met. I think of him vividly now with ardent admiration". Percy was an Irish-American who, together with his brother Vincent, was a pupil at St. Mary's College, Oscott when Rolfe was a teacher-pupil during 1887-1888. Rolfe generously praises Walsh's *The Thirteenth: Greatest of Centuries* (a copy of which he evidently sent from America), adding ingratiatingly "Do you know that formerly the xiii Century as the Greatest Century was the subject in which I specialized?" (something that certainly surprised Donald Weeks), moving on to say that for himself history "ends with 1530 or perhaps 1545. I really do know those years in Rome. I've done them in a frantically lovely book... "An Ideal Content" (accepted as *Don Renato* by the publisher Francis Griffiths in 1909 but, due to a dispute of Rolfe's making, not published until 1963). Despite claiming that all "my time is taken in a desperate fight for bare life, and for my duty to my lately widowed mother", having only one friend, "and no amusement, change, rest, of any kind", and being "a laborious eremite... I am well and vivid and vigorous... that's because I am being saved up for the Priesthood", he passionately expresses his love of the Borgia, Sforza and Santacroce: "How I burn to do books on them". In 1905 his *Don Tarquinio*, the story of twenty-four hours in the life of one Santacroce in 1495, was published, and in 1912-13 he started notes for a never-to-be-finished study of the Sforzas.

Our letter is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter II, p.9/10.

303\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Rolfe"), to James Walsh, discussing at length his "Divine Vocation", relations with his Jesuit superiors, and interest in prognostic astrology, 8 pages, on blue paper, 8vo, 69 Broadhurst Gardens, Hampstead, 3 June 1903

£1,500 - 2,000

€1,800 - 2,500

"I PERSIST IN MAINTAINING I HAVE A DIVINE VOCATION... PRAY FOR ME. PRAY THAT I MAY NOT BE IN A LUNATICK ASYLUM... I'M AFRAID". An expansive letter, sent at a time when Rolfe was furiously revising the manuscript of *Hadrian the Seventh*. The letter is filled with reflections of *Hadrian* (as elucidated by Weeks). 'Sometimes these were phrases which he had used before and would use again with variations... More often details in the book and the letters were identical' (Benkovitz, pp.158/8). In our letter Rolfe writes with genuine affection, seemingly taken by surprise that Walsh had maintained the correspondence: "I anticipated that my last [letter] would choke you off... I am glad you have taken it urbanely: but Americans are exquisitely urbane, though I never met a Kelt who was..."

Finding that Walsh, like himself, had been found by Jesuit superiors to have had "no Vocation", he is eager to know "how did their verdict strike you? Did you believe it? Did you (and do you) believe that you had (or have) a Divine Vocation, and that you alone could know finally that, and that those or [sic] could not see it must be fools and blind? Of course you accepted the consequence of the verdict. One has to... You can do me immense intellectual service by giving me your opinion on the above". Obviously intrigued that Walsh has steadfastly held his beliefs despite the rejection of his Vocation, Rolfe discusses his own experiences: "I received a Divine Vocation to serve God as a secular priest when I was a protestant boy of fifteen. I was very fervent about it... A few years later I was unfaithful to my Vocation, played the fool, sowed wild oats (if you like)... But I never relinquished my divine gift". Years later, after being taken in by the Jesuits, and his experiences in Oscott and Rome "came the verdict I had no Vocation... Well I said they were wrong. I swore and and swear that I have a Vocation, to say mass for the dead in particular...". He states than only he can know, and that there was a mistake in the judgement, "... a justifiable mistake seeing that I am an abnormal creature and my superiors were about as commonplace a gaggle of fatwitted geese as this hemisphere produces". After the crescendo of this outburst Rolfe calms down to explain that his doctor has suggested he must stop work and seek "freedom from worry for a year... If not, I shall have a serious nervous break-down within the month". Resignedly he writes that he cannot stop for he would be "penniless and homeless, and the three books which I have completed and the one which I am completing now will all be wasted... [I am] quite determined not to stop until I have the means to stop, or until I drop". In the latter part of the letter Rolfe discusses aspects of prognostic astrology, once more asks if Walsh has come across Percy O'Sullivan, before asking for Walsh's prayers, and signing off "And I'm Afraid".

Our letter is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter IV, pp.14-18.

304\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Rolfe"), to James Walsh, discussing *In His Own Image*, troubles with his other books, and fears about his health, 4 pages, split at fold, 8vo, 69 Broadhurst Gardens, Hampstead, 6 July 1903

£1,500 - 2,000

€1,800 - 2,500

"FOR GOD'S SAKE DON'T BEGIN TO PRAISE 'IN HIS OWN IMAGE'". Rolfe rails against his own book, saying the "title was forced upon it against my will... [it] means nothing and is blasphemy as well", and that as a result "two devils" (the painter Trevor Haddons, and Sholto Douglas), both pretending to be "the Divine Amicus, Much-desired" had plagued him. He talks of his appearance: "I'm 5 ft 8 and 9 stone 10. I used to train to 9 stone for rowing... mine [his physical condition] is congestion of the nerve-centres... It's caused by 7½ years incessant work as above in beastly conditions, and without a single holiday... and no tangible success". Complaining of living with 15 returned manuscripts, and "four complete m.s. which I cannot even get to the publishers", and despite horrible dreams Rolfe dare not stop working for "If I did some one would catch me idle; and then, when I die on a dunghill, they'll say I was a lazy devil".

Our letter is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter VI, pp.20-21.



ROLFE, FW. ALS 6.4.03.  
1750

69, BROADHURST GARDENS,  
HAMPSTEAD.

iii Jun. 1903

Dear D-Malah:

Do hate your letters. I am very glad you have written again. I anticipated that my last would choke you off, not when I wrote it, but when I read it again last Monday and considered its date in connection with your silence. I am glad that you have taken it urbanely: but Americans are exquisitely urbane, though I never yet met a Kelt who was. . . Yes, I know how little men know of one another. That is one reason why I myself refuse to interfere with or act to influence other men. I think it rather impertinent to try to make another man in one's own image (did you read my "In His Own Image" the title of which was given against my will?) because one is radically unsatisfied with oneself, and the attempt to make another like oneself is only pride of power, desire of soul for human respect, or something contemptible of that sort. I confess that I know no pleasure equal to the inventing, noting, and emphasizing the difference between a pair of differences: for it is obvious that each two things differ differently ~~from~~ from the manner in which other two things differ. That way is knowledge and scope acquired. . . Now till

102

303

305\*

ROLFE (FREDERICK WILLIAM) 'Baron Corvo'

Autograph letter, to James Walsh, detailing the impossible state of his financial position, and asking him to wire funds, 4 pages, on blue paper, 8vo, 69 Broadhurst Gardens, Hampstead, 17 August 1903

£1,500 - 2,000

€1,800 - 2,500

"MY AFFAIRS HAVE COME TO A HEAD. ALL MY CREDITORS ARE UPON ME... and at any moment I may be thrown out into the street, with nowhere to go... save me from going mad, losing all chance of success with my work". In extremis Rolfe risks the goodwill of Walsh ("If I am to lose your friendship I shall lose it now") by asking him to wire him money. By marking the letter "strictly private and confidential", demanding "Whatever you do, please burn this", and not signing the letter Rolfe indicates the shame he feels in asking for help. On the day he sent this letter Rolfe had heard that his application to the Royal Literary Fund for financial assistance - he had earned less than £10 in the past six months - was probably to be rejected, his landlady at Broadhurst Gardens was pressing him for payment, and, as Rolfe bemoans "it is the dead season and publishers delay my book". This period of financial strain was to put paid to Rolfe's friendship with another supporter, H.C. Bainbridge - who did not send money when requested. Rolfe wrote him a final letter on 28 September 1903 saying "there is nothing before me but the workhouse. Ta ta". After which Bainbridge wrote "I never saw Corvo again" (Bainbridge, *Twice Seven. The Autobiography*, 1933, p.139).

Our letter is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter VIII, p.27.

306\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Fr. Rolfe"), to the publisher John Lane, discussing his novel *Nicholas Crabbe*, and insulting the recipient on several counts, with autograph envelope (postmarked "Kensington, Jy 7. 04") addressed to "Mr. Jno Lane/ Vigo Street/ W.", 4 pages, on blue paper, 8vo, 15 Cheniston Gardens, Kensington, 7 July 1904

£1,500 - 2,000

€1,800 - 2,500

John Lane was the publisher of Rolfe's first commercially printed book *Stories Toto Told Me* (1898), having been impressed by them on their appearance in the *The Yellow Book*. He also published *In His Own Image* (1901), and at this time 'Rolfe's relations with Lane continued to be a model of those most to be desired by between author and publisher' (Cecil Woolf, *'Without Prejudice'*, 1963, introduction). All had changed by the time of our letter, when Rolfe was writing his semi-autobiographical novel *Nicholas Crabbe*, which 'offers the pathetic spectacle of a poor, lonely man wandering from one publisher to another with his manuscripts and finding little or no market for his labours' (Woolf). Rolfe opens with aplomb attacking Lane's "besottedly silly ill-spelt ungrammatical & purely spottily-punctuated letter just received, you must have been not yet sober", and accusing him of being a liar in respect of several publishing matters. He lampoons Lane for ignoring "my plain statement that *Nicholas Crabbe* is a Romance", outlining in patronising style that "when I write History, I take jolly good care to write from original documents: but I do not call *Nicholas Crabbe* historical", and "had my book been what you stupidly call it, it is hardly likely that I should have submitted it to you first... please remember that I offered the American rights to you first... simply because I wished to give you one more chance of behaving honestly for a change". Further abuse follows - "I was not aware that you had any friends; & I certainly do not know them" - and reference is made to a problem which was to enmesh Rolfe, his legal entanglement with the author Owen Thomas (see following item). Needless to say Lane did not publish *Nicholas Crabbe*, in which he is clearly identified as the scheming villain Slim Schlem, 'a snivelling little swindler'. It eventually appeared in 1960.

Our letter is published in *'Without Prejudice': One Hundred Letters from Frederick William Rolfe 'Baron Corvo' to John Lane*, 1963, Letter 100, pp. 88/89.

307\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Fr. Rolfe"), to the solicitors Messrs. Barnard & Taylor, "regarding the idea of recouping my losses by selling documents to newspapers", and in relation to his actions against Sir Owen Thomas, 3 pages (recto only), on paper neatly torn from pad with perforated edge, small rust hole from paperclip in upper blank margin, 4to, 15 Cheniston Gardens, Kensington, 22 August 1904

£1,500 - 2,000

€1,800 - 2,500

In 1903 Rolfe had undertaken to act as a literary ghost to Colonel Thomas, an adviser to the Rhodes Trustees. The resulting book, *Agricultural and Pastoral Prospects of South Africa*, was written over eight months, for which he was offered £50. The solicitors Barnard and Taylor of Lincoln's Inn Fields were approached by Rolfe, at the recommendation of his agent J.B. Pinker, to fight a case against Thomas for non-payment. 'Strange to say, Barnard and Taylor, who figure prominently in Rolfe's life during the next nine years, were persuaded not only to fight the case..., but also to make Rolfe a small weekly allowance to live on till the action was heard' (Cecil Woolf, *Letters to C.H.C. Pirie-Gordon*, 1958, p. 16).

A writ was issued on August 6, the plaintiff claiming £2000 as remuneration for his work. Our letter is written three weeks later, outlining a series of suggested ways forward "of recouping my losses" and driven by a need for ready cash. These consist of selling the manuscripts or proofs of *Agricultural and Pastoral Prospects* to several newspapers, or "should I sell them all absolutely to one newspaper, & wash my hands of the whole matter". Having laid out in a surprisingly measured pseudo-legal style his proposed options, he asks his solicitors' "opinion & advice on these five points, & also on the effect which the carrying-out [of them] will have upon my action against Colonel Thomas", humbly stating that "though I am anxious to indemnify myself for the damage which I have suffered, I have no intention of doing so in any but a legal & honourable manner". The letter is written from Cheniston Gardens, where Rolfe had moved in March 1904. By October, embroiled in the Thomas case, he was evicted by his landlady, and 'once more - and for the last time - Rolfe was homeless in London' (Benkovitz, p.174).

The action was finally heard on January 16, 1907. After a short hearing 'in which Rolfe was cross-examined unsparingly about his past life, and broke down, a verdict was given for the defendant with costs' (Woolf).

are. I was not aware that you had any friends: & I certainly do not know them. So I merely pointed out that, had my work been what you stupidly call it, it is hardly likely that I should have submitted it first to you.

It is true that, when I write history, I take pretty good care to write from original documents: but I do not call Nicholas Glabbe historical. And it also is true that I myself have not read more than the title-page & the first chapter of the typescript, which went to you (in the presence of witnesses) straight from the typewriting office. I shall examine it, when it comes back to me, with extremely careful endeavour to find out what can possibly have put you into such

306

475/4  
Telephone 980  
15 Cheniston Gardens, Kensington.  
27 Aug. 1904

Messrs. Barnard & Taylor,  
Dear Sirs:

Regarding the idea of reworking my notes by setting documents in newspapers, the Daily Chronicle, Daily News, Manchester Gazette, Pall Mall Gazette, especially have been named to me.

The first suggestion made to me is that the documents should be sold separately as separate newspapers: e.g.

1. The proofs of T.D. & P.P. of S.D. without the "Confidential Report."
2. The original typescript of T.D. & P.P. of S.D. (showing the passages omitted & the passages inserted for publication) without the "Confidential Report."
3. The original draft of the added chapter on "Political Aspects of land-settlement."
4. The Confidential Report to the Rhodes Trust.
5. The scheme for Rhodesian land settlement compiled for the B.S.N.C.
6. Colonel Thomas's Report on the proposed Rhodesian Political & Agricultural Land Company's novel scheme, with letter to Lord Hugg.

307

308\*

ROLFE (FREDERICK WILLIAM) 'Baron Corvo'

Autograph letter signed ("Fr. Rolfe"), to the solicitors Messrs. Barnard & Taylor ["Dear Sirs"], advising the amount he feels that his remuneration should be in his lawsuit with Colonel Owen Thomas, *one page, on paper neatly torn from pad with perforated edge, small rusthole from paperclip in upper blank corner, 4to, 15* Cheniston Gardens, Kensington, 27 August 1904

£800 - 1,200

€980 - 1,500

"A LITERARY OPINION WORTH CONSIDERING". Three weeks after issuing a writ against Colonel Owen Thomas, and despite promising 'I have determined not to move in any way except with your direction' (see previous lot), Rolfe writes to his solicitors with "a literary opinion worth considering: Lay before counsel the following as an alternative suggestion concerning amount of claim...". He claims that Thomas agreed to pay him £25 for a month's work (so "£200 for literary service actually rendered"), and suggests that a further £1800 should be paid "for damages on a/c of the promises which induced me to neglect my own work, & on a/c of T's attack on my reputation".

309\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Fr. Rolfe", to James Walsh, 1 page (blue paper), a bifolium with integral address leaf ("Dr. J.J. Walsh/ 110 West 74th Street/ New York/ U.S.A.", 2 postal stamps, one cut away), folds strengthened with tape on verso, one small hole just touching 2 letters, folio, S. Alphege, Broadstairs, Isle of Thanet, England, 3 November 1904

£1,000 - 1,500

€1,200 - 1,800

"I YELLED". Rolfe apologises for his previous letter in which he appealed for financial help, excusing himself, "I was terrified... & when i found myself slipping, I yelled... I am not a hero. I writhed horribly; & continued to exist, even in the mire". Rescued by his mother, and living in her small school for girls at Broadstairs, Rolfe tells Walsh about the lawsuit he had undertaken against Colonel Owen Thomas for refusing "to make good the promises on which he obtained my services". He mentions that his working day and night, and requests that his correspondent send "a long psychiatric prognosis of Hadrian. There is a distinct assertion of a secondary personality there, which greatly puzzles me, now that I read the book in print", and saying that once read "It should teach you a little about ME". Published in September 1904, Rolfe writes that "Chatto & Windus say that *Hadrian the Seventh* has not paid for publication yet", and that there is no American edition. Despite this he then reports in a rather upbeat manner on "My new book [*Nicholas Crabbe* which ] contains more of Hadrian" and other literary projects.

Our letter is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter IX, pp.27/8.

310\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Fr. Rolfe"), addressed to his lawyer Mr. [Churton] Taylor, making arrangements for his literary agent to view some of his manuscripts, offering advice on his lawsuit with Colonel Owen Thomas, discussing "Hadrian", and the "Vernon Herford affair", 1 page, on blue paper, 8vo, 5 Alphege, Broadstairs, 25 November 1904

£1,500 - 2,000

€1,800 - 2,500

In October 1904 Rolfe was evicted for non-payment from his lodgings at Cheniston Street. He was forced to remove himself to Broadstairs in Kent to stay at a kindergarten for girls run by his mother and sister. 'For Rolfe, Broadstairs was exile. His only pleasure was bathing in the sea which, in mid-November, he said he had done every morning since his arrival' (Benkovitz, p.177). However, as this letter demonstrates, despite recent financial setbacks and his distance from London Rolfe was proactive on many fronts. He requests that Taylor allow "Mr. Gale Pedrick (my literary agent) & Mr [Alexander] Moring of the Delamore Press to see: - (a) The Borgia Genealogy: (B) Lord Knolly's letter saying the King is much interested... (E) The black-bordered card, holograph of the present Conte Cesare Borgia announcing the death of the little Alessandro. And nothing else". Rolfe tells him that he will be informed of the "details of any business which may insue from this inspection", but presumably none did as no works by Rolfe were published by the De La More Press. Barnard and Taylor were engaged at this time in the lawsuit with Colonel Owen Thomas in relation to disagreements over unpaid fees due to Rolfe for his role in the writing of *Agricultural and Pastoral Prospects of South Africa*. Rolfe quotes a positive review of the book, to counter others who "sneered at & condemned [me] as an unpractical mystical scholar & genius. I hope that you are pressing my case with all speed". He urges action, drawing on the positive aspects of his horoscope over in November, which "is supposed to give success in lawsuits & finance. It is not unwise to take advantage of such circumstances".

The difficulty of taking on Rolfe as a client is clear. Not only does he expect Barnard and Taylor to pursue his legal case (with his astrological interventions to be considered), but also help his career (as intermediary with his agent, and also enclosing (not present in the lot) "Chatto's latest advt of *Hadrian* which you may care to circulate"), help with his expenses ("My stationery bill comes to nearly £3", an extraordinary sum in relation to his literary earnings), but also it seems to spend their time in his pursuit of "a bishop's mitre". In the final paragraph of the letter Rolfe gives thanks "for your researches into the Vernon Herford affair... he practically offers me a bishopric over the Christians of St Thomas on the Malabar Coast!!!!". This refers to an occurrence described by Benkovitz as 'the strange mockery of [Rolfe's] most ardent desire', an occurrence so strange to provoke Rolfe to a treble exclamation mark. 'Rolfe's dream of *Hadrian the Seventh* seemed momentarily to have come true in December 1904 (our letter suggests earlier). He was offered not a papal crown, but a bishop's mitre. The offer came from a 'Syro-Chaladiac prelate' named Vernon Herford' (Benkovitz, p.179). Herford had founded The Church of Divine Love, and on a missionary journey to South India in 1902 been consecrated by the schismatic Roman Catholic priest of Goa as 'British Administrator of the Syro-Chaldean Metropolitan See in India'. On his return to England, having read *Hadrian* he contacted Rolfe, via Richard Whiteing, to offer him a bishopric over '25,000 Xtians and 20 churches'. Despite Rolfe's yearning for recognition of his Vocation he showed restraint in his pursuit of the offer, fearing Herford to be a fraud. Benkovitz considered him 'less a fraud than a crackpot', territory familiar to Corvo students.



ROLFE, F.W. MS. 11.23.04.  
 5. Alphege Broadstairs. 28th May, 1905. (15d.)  
 Dear Mr. Taylor:  
 Please permit Mr. Gale Pedrick (my literary agent) to Mr.  
 Morning of the Delamere Press issue:-  
 (a) The Borgia Genealogy:  
 (b) Lord Roslyn's letter saying that the King is much interested;  
 (c) Dr. Garnett's " " " my researches are of great  
 value.  
 (d) The Six Borgia Portraits:  
 (e) The black-bordered card, autograph of the present Count  
 Cesare Borgia announcing death of the little Alexander  
 did nothing else. There will be no need to say or explain  
 anything. At this stage, I merely wish Mr. Morning to see the  
 items named above, in order that they may tell him their  
 own tale. Some gentlemen will call on Wednesday 28th  
 inst. I enclose a letter which should tell you what is  
 afoot; it shall let you know details of my business  
 which may arise from this inspection.  
 I read Chatter's latest about Hadrian, which you may  
 see is excellent.  
 That Mr. has signed Agnes and Hadrian Project very  
 favourably indeed. "The author speaks as a writer & judge  
 is completely right" or "there is a chance

310

ROLFE, F.W. MS. 5.28.05.  
 5. Alphege Broadstairs. 28th May, 1905.  
 Dear Sirs:  
 It would be as well for me to see a complete Scheme  
 of the manner in which you propose to present my case.  
 I am so fairly convinced of the possibility of presenting  
 it in an unimpeachable fashion that, with knowledge  
 of the legal form & an opportunity of weighing the  
 details, I feel sure that I could do much to remove  
 any doubts which at present may possess you.  
 Regarding the idea of taking the Borgia to Rome, I  
 suggest that late autumn would be a more favourable  
 time.  
 Regarding the immediate future: I am sure that the most  
 practical thing is to continue my output of literary work,  
 without interruption. I suggest that with certainty of  
 £150, i.e. £50 cash & £10 a month for 10 months  
 I should have a fair chance to see clear. The two  
 first reviews of Don Tarquinio (which I trust you duly  
 received) are favourable — more favourable than those  
 of Hadrian the Seventh, in that they proclaim the book  
 as possessing interest for the general as distinguished  
 from the particular reader. Messrs Chatter have offered  
 a handsome recognition of my previous work to the  
 end of the volume; & I am inclined to think that  
Don Tarquinio is a foundation on which one may  
 build. It is too early to be unduly sanguine; but  
 I submit the foregoing for your consideration.  
 Kindly let me know as early as possible what more you  
 are prepared to do; & kindly return enclosures.  
 There is no chance of my coming to Town in person.  
 Truly yours F. Rolfe.

311

311\*

ROLFE (FREDERICK WILLIAM) 'Baron Corvo'

Autograph letter signed ("Fr. Rolfe"), to his solicitors Barnard and Taylor ("Dear Sirs"), discussing his the publication of *Don Tarquinio*, and outlining the current state of his finances and prospects, 1 page (with conjugate blank), 8vo, 5 Alphege, Broadstairs, 28 May 1905

£1,000 - 1,500

£1,200 - 1,800

"I AM INCLINED TO THINK THAT DON TARTINIO IS A FOUNDATION ON WHICH ONE MAY BUILD". Writing ten days after the publication of *Don Tarquinio* Rolfe reports to his solicitor that the "first reviews... are favourable - more favourable than those of *Hadrian the Seventh*, in that they proclaim the books as possessing interest for the general as distinguished from the particular reader". A romance, the book tells the story of how Don Tarquinio's fortunes turn on a service rendered to Cesare Borgia. 'Rolfe's delight in Rome and all things Italian, his delight in the male human body and in the rich elegance of Renaissance princelings, and his familiarity will all these served him well in this production of this... ingenious story... both totally and charmingly artificial' (Benkovitz, p.169). Rolfe had begun work on *Don Tarquinio* as early as 1900, mentioning it together with *Hadrian* in a letter to Kenneth Grahame on 21 December, but was published by Francis Griffiths on 18 May 1905. Rolfe suggests the publication could mark a turn in his own fortunes, providing details of hoped-for earnings over the ensuing months but - still too poor to travel to London from Kent - he politely asks "Kindly let me know as early as possible what more you are prepared to do". Meanwhile he remained "[with] no means to move... camping out in [his mother's] empty house" at Broadstairs, perhaps conjuring up an image of Van Gogh, similarly holed up and destitute in the neighbouring town of Ramsgate thirty years earlier.



312\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Fr. Rolfe"), to Dr. [Stuart] Reid of Duckworth, concerning arrangement for C.H.C. Pirie-Gordon to act as his intermediary in delivering a manuscript to London, and conjuring up an image of his life in Wales, with autograph envelope (postmarked "Crickhowel, Jy 21") addressed to "Dr. S.J. Reid, Blackwell Cliffe, East Grinstead", 2 pages, with conjugate blank, 8vo, Gwernvale, Crickhowel, 21 July 1907

£1,500 - 2,000

€1,800 - 2,500

"I WILL NEVER WILLINGLY COME TO TOWN AGAIN" - Rolfe, happy in Wales and collaborating contentedly with Pirie-Gordon. The letter was sent from Gwernvale, Crickhowel near Abergavenny, the country house of the Pirie-Gordon family. In 1906 Pirie-Gordon had invited Rolfe to stay, planning to establish with him 'a secular semi-monastic order which, by joint studies, should in a spirit of disinterestedness, add to the learning of the world' (Symons, p.177), and had spent a joyful summer (Symons' 'Happy Interval') there. In February 1907, in the aftermath of the loss of his lawsuit against Colonel Taylor he returned, remaining almost continuously until July of the following year. Here he collaborated with Pirie-Gordon on *The Rule of the Order of SS. Sophia*, a rule book of their proposed monastic order, and other literary projects. The recipient of our letter Stuart Reid, an experienced literary agent, joined Duckworth & Co. in 1907. Apparently he had seen a manuscript by Rolfe, and had hoped to meet the author in person. Instead Rolfe writes that "I thought I couldn't do better than to send you my collaborator Mr. Pirie Gordon who happened to be masonizing in town at the moment", as "I will never willingly come to town again...". He explains brightly that "I have been making hay (cows') while the sun was shining", and untypically for Rolfe he is relaxed about his dealings with the publisher, writing that it was a pity Pirie-Gordon "could only see a Mr Duckworth who hadn't even seen my ms. However we are quite ready to take hints". Rolfe's casual mention of "a Mr. Duckworth" suggests why the publisher did not end up publishing any work by Rolfe.

313\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letters patent, "to James Walsh, a Doctor of Medicine, Law & Philosophy", admitting him as a "Noviciale of our Order of Sanctissima Sophia", one page, on paper with engraved device of the Order at head, and purple wax seal at foot, slightly brittle with one corner missing (affecting 2 letters), folds strengthened on verso, folio, "Given at Gwernvale, Crickhowel, South Wales, under my own hand & seal, this xii day of May. In the Year of Lieutenancy, In the Year of the Lord 1908"

£1,200 - 1,800

€1,500 - 2,200

Styling himself "Frederick, Knight Founder, Knight Magnate, General of the Title of Saint Sebastian & Saint Pancras, Provost of the Comity of Flamens", Rolfe as a Noviciale of the Order of Sanctissima Sophia. The Order, devised by Harry Pirie-Gordon and Harry Luke whilst staying on Iona in 1905, was based on the Chivalric Orders which had been established at the time of the Crusades. The Order was formerly created at the Welsh family home of Pirie-Gordon in 1906, Rolfe being instigated as one of the first members at this time. As noted by Donald Weeks Rolfe was therefore not "Knight Founder", and had no authority to admit others to the Order. Some twenty years, in a letter to A.J.A. Symons [see Lot 325] Walsh was still obviously touched to have been made the only American member.

Our letter is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter X, p.29.

314\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph postcard signed ("Fr. Rolfe"), to James Walsh, asking him to suggest an American publisher for *The Desire and Pursuit of the Whole*, and praising Venice, 2 pages (on a 'Cartolina Postale Italiana'), written in red ink, recto and verso with integral address panel, 8vo, Palazzo Mocenigo Corner, Campo San Polo, Venice, 22 February 1910

£1,000 - 1,500

€1,200 - 1,800

"THE CITY OF MY DREAMS" - enthused by his Venetian surroundings, Rolfe reawakens his correspondence with James Walsh in New York, asking him to supply the name of "some decent literary agent your side" who might find an American publisher for his latest manuscript. This was *The Desire and Pursuit of the Whole*, based (with little attempt to disguise his sources) on Rolfe's experiences during his first year in Venice. Confidently he describes it as "a modern romance of modern Venice, which everyone will HAVE to read who comes here". After a polite enquiry about Walsh's situation, he triumphantly writes that he himself is feeling "about 25 years old simply because this is the city of my dreams & I've learned to row Venetian fashion, poised, standing & thrusting...". Sadly the book was never to be published in the author's lifetime, and just three years later he was buried in a pauper's grave in San Michele cemetery, Venice.

Our letter is published in *Frederick Rolfe, Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter XI, p.30.





316

315\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Fr. Rolfe"), to James Walsh ("Sir James"), 2 pages (graph paper), brittle, repaired on blank verso with cello tape with a few small losses affecting a couple of letters), folio, 286 Calle Larga San Marco, Venice, 18 May 1910

£600 - 800

€740 - 980

Rolfe was released from the English Hospital on 11 May, having been sent there as a pauper by the consul on 23 April. A week later, living at the Hotel Belle Vue et de Russie, he writes to "Sir James" Walsh, "after bronchitis, pneumonia, heart, last Sacrament". The letter illustrates Rolfe's never ending battles with his health, starvation and poverty, in order to pursue his literary ambitions. "Notwithstanding my present ridiculous physical weakness, I'm keener & more resolute than ever; & I feel my life has been handed back to me to have another try in". He solicits Walsh for help in finding an American agent, and addresses several matters relating to Venetian glass. Walsh used this information in the Appendix of the 1910 edition of his *The Thirteenth: Greatest of Centuries*. He had evidently commissioned Rolfe to do some deeper research in the Venetian libraries, but no more was forthcoming - their friendship soon to be shattered over Walsh's perceived failures to help Rolfe find a publisher in America.

Our letter is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter XII, p.31-33.



316\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph notes on events in the Medici family in 1478, 3 pages, in English, Italian and Latin, the English sheet with rust marks at foot, the others folded vertically and written in columns, docket holes, 4to, [Venice, c.1910]

£2,000 - 3,000

€2,500 - 3,700

NOTES TOWARDS AN UNFINISHED HISTORY OF THE SFORZA FAMILY, relating to the 1478 *annus horribilis* of their allies the Medici. Donald Weeks asserted that these notes formed part of Rolfe's Sforza family history, and that they were written in Venice. Although no mention is made of a Sforza manuscript in the list of Rolfe's effects at his death, a fragment of the family history was in the possession of A.J.A. Symons in the late 1920's, and 17 special copies of Symons' 1927 *Frederick Baron Corvo* included half a page of original manuscript. Furthermore, the paper of the present lot (with the distinctive watermark "Extra Fine Linen Bank") matches that of the autobiographical account below, which was written after May 1910.

1478 saw the attempted assassination of Lorenzo de' Medici and his brother Giuliano as part of a plot by the Pazzi family to displace them as rulers of Florence. The lot comprises: a copy of an Italian description of the fate of the various conspirators (numbered "1478c" at head); a fragment of an account in Latin copied by Andrea the notary from the original text of Giovanni Battista Da Montesecco, Pazzi conspirator, relating to the incident ("1478o"); notes in English ("1478 ") concerning the children of Lorenzo and "Claricia" (Clarice Orsini: "Messor Agnolo [Angelo Poliziano, the Medici tutor] complains that Claricia makes Messor Gio[vanni] leggere il saltero which he can't praise... Piero most promising boy... after conspiracy - Lor[enzo] sent his fam[ily] to Cafaggiolo for winter... Poliz[iano] by fire in veste da camera, writing melancholy letters to Lucr[ezia] Tornabuoni mother of Lor[enzo]").

317\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph manuscript signed ("Fr. Rolfe") possibly sent to James Walsh of New York, being an autobiographical account of his life, works, trials and tribulations up to and including his time in Venice, 5 pages, recto only, held together with initial and final blank leaves by a split pin at upper left corner, folds, 4to, [Venice, late June or July 1910]

£4,000 - 6,000

€4,900 - 7,400

ROLFE'S DECLARATION OF HIS LITERARY OUTPUT AND THE INJUSTICES HE HAS SUFFERED. The present account appears to be a briefing that Rolfe's correspondent can use in his efforts to find an agent or publisher, and bears similarities to the 'Proposal for Financier' that Rolfe sent to R.M. Dawkins on 29 May 1909 (published in Woolf, ed., *Letters to R.M. Dawkins*, 1962, p. 144). In our manuscript, Rolfe writes, "I am trying to find a trustworthy & businesslike procurator, who will take over my assets & obligations from Barnard & Taylor, & recover my goods from Pirie-Gordon, & put me on my feet again." The narrative opens, "I have lived in Venice since 1908, where I can enjoy better health & do more & better work than elsewhere", before launching into a series of familiar complaints: "Some few years ago, I wrote Agricultural & Pastoral Prospects... In this transaction I was pecuniarily injured.... The phenomenal stupidity of Barnard & Taylor... made me appear as a mere literary hack who may be plundered with impunity." He goes on to attack his former friends Benson ("For some few years, he worked on my emotions, causing me to burn two of my new books in manuscript.... Benson then used his spiritual powers of coercion, refusing me the Rite of Benediction. He also procured me the loss of half-a-dozen 3000-work serial mss. through his friend Lord Alfred Douglas") and C.H.C. Pirie-Gordon (who "has detained all my goods for two years, refusing to do anything or to let me do anything with my own work").

Rolfe continues his evocative account: "My life during the summer & autumn of 1909 was lived chiefly in a small open boat on the Venetian lagoon. I frequently was without food for six days & nights consecutively. I passed the winter of 1909 & the spring of 1910 on the open landing of a servant's staircase in an old Venetian palace, chopping & carrying fire-logs, lighting fires, filling boilers, & working a cream separator for my living. This period culminated in pneumonia & the Last Sacraments in April-May 1910."

Of *The Desire and Pursuit of the Whole*, Rolfe writes, "I continued to write another novel, a satire of Modern Venice.... I have written it six times over". (On 6 June 1910, Rolfe wrote to Fox that he had written out five copies, so our manuscript dates from after that point.) Appealing to his correspondent's entrepreneurial spirit, Rolfe closes, "I have a clean & definite scheme for the profitable exploitation of my wares. Business is the art of making valuable what is not valuable. I nourish no fantastic ideas about the dignity of literature such as I produce: but regard it as a commercial article which businesslike methods can easily make as lucrative as a patent pill".

- (a) I have lived in Venice since 1908, where I can enjoy better health & do more & better work than elsewhere. The following books of mine have been published & favourably criticized: (see criticisms at end of Don Tarquinio.)
1. Stories Toto Told Me: (Lane. 1/-)
  2. In His Own Image: (Lane. 6/-)
  3. Rubaiyat of Umayyad Khayyam: (Lane. 10/6)
  4. Chronicles of The House of Borgia: (Richards. £1.1.0.)
  5. Hadrian the Seventh: (Chatto. 6/-)
  6. Don Tarquinio: (Chatto. 6/-)
- I have contributed to the Universal Review, Monthly Review, Mesurimeter Review, Outlook, Gentleman's Magazine, Pall Mall Magazine, Yellow Book, Academy, &c. I edited Dr Hardy's Studies in Roman History (Sonnenschein) & Canon Lombdale Ragg's Church of the Apostles, (Rivington). I dictated (on the basis of his unsuccessful Arnold Prize Essay) C.H.C. Price-Gordon's Innocent the Great (Longmans).
- (b) Some few years ago, I wrote Agricultural & Pastoral Prospects in South Africa (Constable) for one Owen Thomas, an expert adviser employed by the Rhodes Trust & the Chartered Company of British South Africa. In this transaction I was pecuniarily injured & forced to resort to legal measures. I then assigned the management of my literary property to Messrs Barnard & Taylor, solicitors, 47 Lincoln's Inn Fields. In return, they offered to act for me against Owen Thomas, to pay the expenses of my lawsuit, to give me a sufficient income, & to do better with my productions than I could do, from their control of my literary property.
- (c) I lost my case against Owen Thomas, owing (as I believe) to the phenomenal stupidity of Barnard & Taylor, who refused to call for production in court of letter containing terms of contract & made me appear as a mere literary hack who may be plundered with impunity by refusing to produce in court my great Borgia Genealogy (mentioned in Section II.) that work being in question.
- I have had to complain of breaches of written agreements on the part of Barnard & Taylor, as to the time at which instalments of my income were to reach me, whereby I suffered much inconvenience. Lately, I have become aware that their management of my property (over which they have had sole control for seven years) has been absolutely non-existent. They confess that they have never acted in my interest in any way, keeping me in ignorance so that I have had no chance of acting for myself.
- (d) The Reverend Robert Hugh Benson, catholic priest & novelist, of Hare Street House by Buntingford, introduced himself to me as a sympathetic admirer of my Hadrian the Seventh, & obtained my confidence

It is possible that the recipient of Rolfe's account was James Walsh, on whom he had pinned his hopes of salvaging a literary career. In a letters to him of February and May 1910 (see above), he asked Walsh to find him an agent, and in early June, he began sending him manuscripts and typescripts; Rolfe may have intended for Walsh to include the present briefing in submissions to publishers.

2000 Aug. 1910. I answer on this, not out of disrespect or lack of love, but just because you will get my points more  
 nearly this way. June 14 I sent you *The House* in 2 vols. June 14<sup>th</sup> I sent 1 vol. *Transcript* *Shakespeare* (of  
*The One or the Many*. June 10<sup>th</sup> - 10<sup>th</sup> I sent you 8 *Letters to James Walsh*. I sent 1 vol. *Transcript*, 1 vol. *Shakespeare*, all  
 usual manuscript of all my work. Your letter of the 10<sup>th</sup> of June fills me with the awful thought  
 that the rest of my work is lost.

August 16, 1910.

750-  
 Dear Mr. Rolfe:-  
 I left for the West Coast after the arrival of your man-  
 uscript and that delayed my return to New York. I made in-  
 quiries for Mr. Paul Nevill, but could find only Mr. Paul Nevill. He  
 told me that he was out of town but that it was not far from him. I  
 found that you had not communicated with him. Then I took the lib-  
 erty of reading the manuscript myself as he is to be able to tell the  
 truth. I am glad that you have sent it - because now you know exactly how  
 I feel about it. I think it is a book that I had two friends read it. I  
 fear that it will be difficult to find a publisher for it here in  
 America, but while it contains an excellent bit of love story quite ab-  
 sent in its way and with a somewhat surprising quality of a very  
 endearing there is no much besides that Publisher's hostile. One of  
 the friends who read it was himself familiar with the publishing busi-  
 ness in America and was doubtful about its acceptance. Then Mr.  
 Nevill returned I communicated with him, but I have hesitated be-  
 cause of the name that you mentioned. Is this another Paul Nevill?  
 Here we are then with nothing done formally and only dis-  
 couragement with regard to the outlook. Yes, I see. And it has taken my breath away.  
 Now I add that personally I have been a little hesitant  
 about pressing the matter in any way because the book contains so  
 many personalities. There are quite a number of hidden personalities which  
 that make them easily recognizable. I should feel that if the man-  
 uscript went through my hands to an agent I should have to tell him  
 that, though it is probable that the disguise is so thin that he would  
 recognize that real persons are involved. So much the better from a commercial point of  
 view. I know what I take all my work. Am I to be taken without a struggle against? Or please?  
 I shall do. Is it fair to ask me this?

318

318\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter, to James Walsh in New York, writing in response to Walsh's comments on his book *The Desire and Pursuit of the Whole*, and the dire circumstances of his existence in Venice, 2 pages, Rolfe's letter in black ink written on the sheet of Walsh's typewritten letter, 4to, [Venice], 27 August 1910

£2,000 - 3,000

£2,500 - 3,700

"WHORES HOWL DAY & NIGHT UNDER MY WINDOW". Early in June Rolfe had sent to Walsh in New York eighteen of manuscripts (listed at the head of our letter), in the hope that an American publisher could be found. On 16 August, a full two months' later, Walsh replied. It is obvious he found no hopes in placing the manuscripts with an American literary agent, and was himself placed in a difficult situation as Rolfe's *Desire* includes a poorly disguised and damning portrait of Robert H. Benson in the character of the Rev. Bobugo Bensen. Benson was, from 1904 to 1906, Rolfe's closest confidant, but by the time of this letter was considered a traitor and as having done more than any other to damage Rolfe's career. In 1910 Benson had attended a lecture given by Walsh, and a friendship had ensued. In reply, his hopes crushed, Rolfe goes on the attack ("The delay is terrible", and "Your letter has knocked me flat & gasping"), defending his works by quoting the success of *Hadrian the Seventh*, and stating that while Walsh and others "are strong, they sit tight, silent & see me die. That is all". Whilst others carry on contentedly "I am living in a filthy hole where I have caught sixty one rats since June [when he posted his manuscripts to Walsh]... whores howl day & night under my window. I have not bathed since last November, nor changed my clothes since August 1908".

The year after our letter Thomas Mann was in Venice, a visit that inspired his *Death in Venice* (1912). Like Mann's main protagonist Gustav von Aschenbach, an aging author struggling with inner demons against a backdrop of the city, Rolfe pictures himself alone, whilst "the city & the lido swarm with summer visitors, & it will be a frightful task to hide my misery".

Our letter is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter XIII, pp.33-36, illustrated.



Consolato Inglese. San Felice. Venezia. xviij Mar. 1911

Dear Sir James Malah:

Your letter of 1 Mar shows me that you are unworthy of my confidence & admiration, & you have forfeited both. I suppose that what makes me such a terror to my astonishing adherence to truth, due to a habit of writing everything in a book which never leaves my person till it is filled & safely cached. Naturally it upsets the careless & inexact, & causes the exasperation which you spatter. . . I have a few remarks to make on your letter. (1) I do not imagine that you would dare to give me the name of the liar who told you that I had "a patrimony with a regular income." I told you (xviii May 1910) "You are lucky never to have been 'in sight of lack of money' in your life. I have never been anything else. Had I ever been 'unius lacertae dominus', master of a bare but regular competence so that I could work uninterruptedly, I should have attained comfortable circumstances long ago."

2

That is exactly true, & I have nothing to add to it. And, that you should shulk behind an anonymous calumny, without remembering, or believing, what I told you, disqualifies you for my kindness. (2) I ~~will~~ ask your permission to send you my ms (xviii May 1910), & you gave it with every sign of gladness. (3) The carriage on the parcels was fully paid at this end, Vi. Jun. - xx. Jun. 1910.) (4) As far as I am concerned, the mss which you say you dispatched Dec. 1910 are lost to me, simply because you neglected my careful & explicit directions. There was about five years bitter work there: so you & your precious Seniors can congratulate yourselves. (5) You still strangely neglect to give me a business-like invoice of the mss, which you sent — an account of your trust — though I have reminded you four times of this duty. (6) I did not "clamour" at all. I simply asked (iii Nov. 1910) for two mss, which could have been made up into three parcels of under 4 lbs weight apiece & sent by registered post as I requested, if you

319



320



321



319\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph letter signed ("Fr. Rolfe"), to James Walsh, breaking off relations with his former supporter in belligerent style, 4 pages (joined, minor archival repairs at folds), 8vo, Consolato Inglese, San Felice, Venice, 16 March 1911

£1,500 - 2,000

€1,800 - 2,500

"ROBBED OF YEARS OF WORK BY YOU & BENSON & PIRIE-GORDON, ROBBED EVEN OF MY CLOTHES & TOOLS OF TRADE..." On March 16 1911, Rolfe received £10 from the British Consul (a gift to him from Alexandra, the Queen Mother). With money to hand for paper and stamps he promptly wrote this letter to Walsh, telling him forthrightly "that you are unworthy of my confidence & admiration, & you have foreited both". In a furious outpouring he lists nine points of grievances over Walsh's handling of his manuscripts, accusing him of hypocrisy, feeding him with images of his own parlous conditions "...awful nights on the open shore of the Lido only keeping alive for fear of crabs & rats...", and criticising Walsh's previous letter as "the most disgusting & disgraceful & most typically catholic which I have ever read...". As so often with Rolfe the explosive and bitter tone of this letter was caused by a mixture of dashed literary hopes, extreme poverty, envy and pride, and willful misunderstanding.

Our letter is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter XIV, pp.37/8.

320\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Autograph postcard signed ("Fr. Rolfe"), to James Walsh at Fordham University, castigating him for his silence, and linking him negatively with Robert H. Benson, 2 pages (recto and verso of a "Cartolina Postale Italiana", stamped "Venezia 14.5.11"), one corner chipped just touching letters, 8vo, English Consulate, Venice, 14 May 1911

£1,000 - 1,500

€1,200 - 1,800

THE FINAL KNOWN COMMUNICATION WITH JAMES WALSH, 'doubtless written openly to create embarrassment' (Weeks, p.57). Walsh did not reply to this card, which marks the end of the extant correspondence. Bitter that Walsh has failed to reply to his previous letter (see previous lot) Rolfe sarcastically writes "I can quite understand that you prefer esconement in a sulky silence". Ever self-deluding he fails to understand why his previous letter should have met with silence, instead suggesting it is due to "your allegiance to the freemasonic Grand-master of the Order of Sanctissima Sophia (who employs his mother to attack my Mother on his behalf)" [Pirie-Gordon], and Robert H. Benson, damning three of his once closest supporters in one short sentence. Corresponding with A.J.A. Symons years later, Walsh was forgiving, writing that he 'was sorry for the disposition and the temperament... that made [Rolfe] such a hedgehog as regards those with whom he was brought in contact in any intimate way' (quoted by Weeks).

Our postcard is published in *Frederick Rolfe. Baron Corvo. Letters to James Walsh*, edited by Donald Weeks, 1972, Letter XV, pp.38/9.

321\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

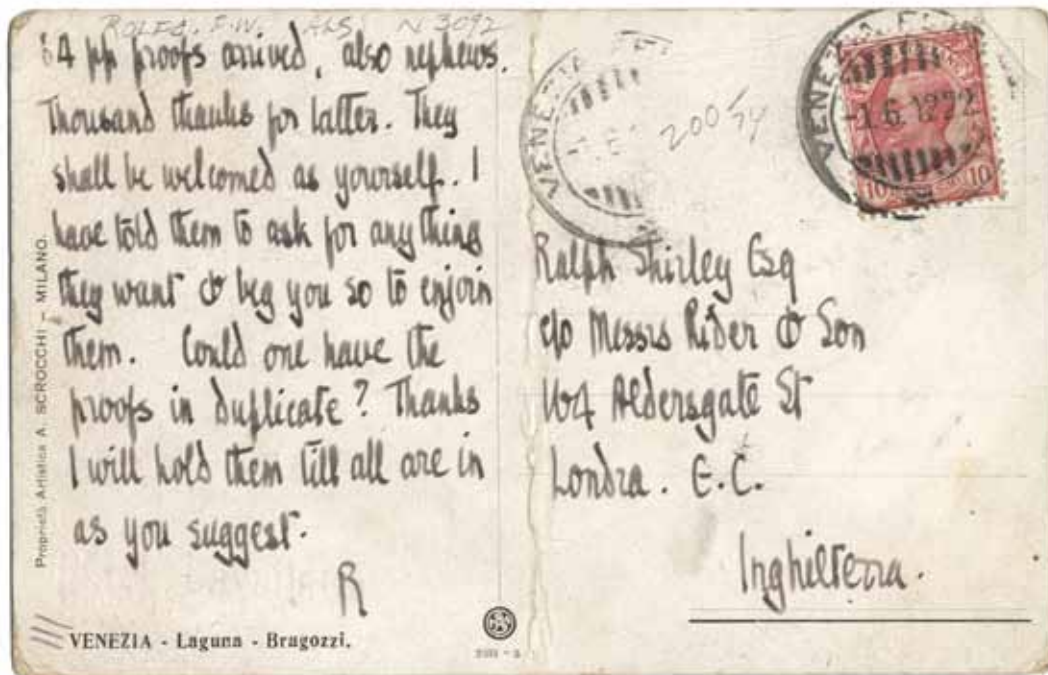
Autograph postcard signed ("Fr. Rolfe"), to Dr. Ernest H. Van Someren, 1 page (including address panel, stamped "Venezia, 5.9.11"), the recto a red and black printing of a sixteenth century Venetian degree, 8vo, Venice, 4 September 1911

£1,000 - 1,500

€1,200 - 1,800

"YOU ARE WARNED THAT I AM AGAIN EXISTING IN A BOAT ON THE LAGOON" - Rolfe taunts the man who had previously offered him hospitality. In July 1909 Dr. Van Someren offered Rolfe ('out of sheer kindness', Benkovitz) a room in his palazzo, treating him to a large extent as one of the family. This arrangement allowed Rolfe plenty of time to write, and he devoted himself to *The Desire and Pursuit of the Whole*, his 'Romance of Modern Venice'. In it Rolfe mercilessly lampoons all Van Someren's acquaintances within the English Colony. This, together with underlying themes of homosexuality, forced his host to offer Rolfe the ultimatum 'of discontinuing his book, or leaving the house. Without an hour's hesitation he chose the latter course, and walked onto the streets' (A.J.A. Symons, *The Desire*, 1934, introduction).

This postcard was written to Van Someren "to prevent undue complacency or blissful ignorance", telling him that Rolfe was living on the lagoon. In early September 1911 he had somehow managed to find refuge in a *topo*, a four man bark covered with water-proof tarpaulin, which was his home for about six months. The postcard chosen by Rolfe is a copy of a degree issued in 1527 by the Venetian Republic 'contro la bestemmia e le parole oscene' ("against swearing and obscene words").



322

322\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Postcard signed "R", to Ralph Shirley, c/o Messrs Rider & Son, thanking him for sending a proof (presumably for *The Weird of the Wanderer*, and "also nephews" [the Powys brothers], one page (including address panel "Ralph Shirley Esq., c/o Messrs Rider & Son, 164 Aldersgate St., Londra, E.C., Inghilterra", recto a painted view of Venice lagoon), vertical fold, 8vo, [postmarked Venice, 1 June 1912]

£800 - 1,200

€980 - 1,500

ROLFE IN VENICE, writing to Ralph Shirley thanking him for sending the proofs of *The Weird of the Wanderer*. Shirley was founder of *Occult Review*, and for thirty years director of William Rider & Son, a publisher specialising in occult and mystical titles. Rider issued the book in November 1912 in a print run of 10,475 but according to their accounts by March of the following year only eighty-two copies had been sold. Shirley's "nephews" were the writer John Cowper Powys and his brother Llewelyn who met Rolfe whilst holidaying in Venice. John Cowper recalled his first sighting of Rolfe floating towards him on a gondola which 'was actually covered with the most wonderful skins of leopards and lynxes and it was handled by a Being who might very well have passed for the Faun of Praxiteles' (Powys, *Autobiography*, 1934, p.411).

Provenance: Donald Weeks, mentioned in his article *The Anatomy of Corvomanic*, P.L.A. Quarterly, vol.1, no.3, p.32.

323\*

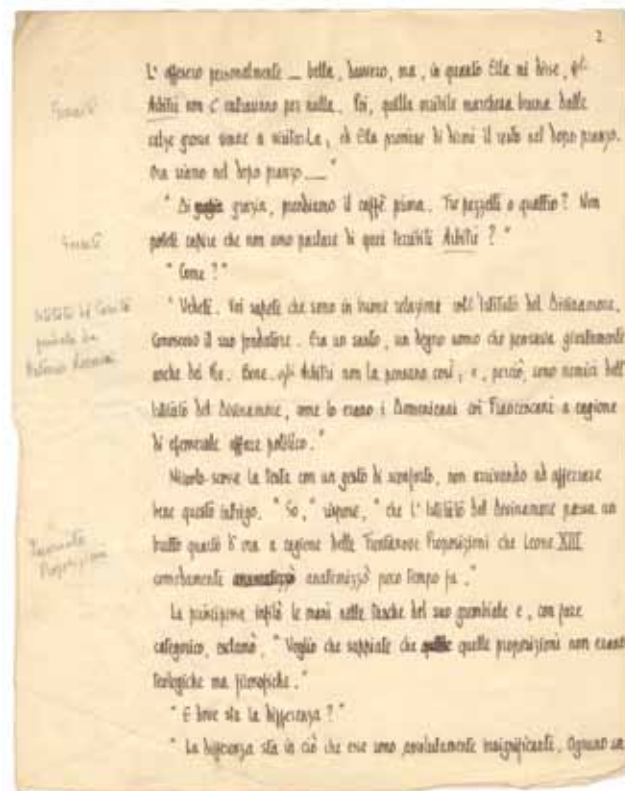
**[ROLFE (FREDERICK WILLIAM), 'Baron Corvo' and HARRY PIRIE-GORDON]**

*The Weird of the Wanderer*. Being the Papyrus Records of Some Incidents in One of the Previous Lives of Mr. Nicholas Crabbe Here Produced by Prospero & Caliban, FIRST EDITION, publisher's blue gilt- and blindstamped cloth, DUST-JACKET (split at folds but no loss of text) [Woolf B9], 8vo, William Rider, 1912

£400 - 600

€490 - 740

One of three "collaborations" written by Rolfe with Harry Pirie-Gordon, in the very rare dust-jacket.



324

### 324\*

#### ROLFE (FREDERICK WILLIAM) 'Baron Corvo'

Autograph manuscript signed ("Fr. Rolfe, autore di 'Adriano Settimo'"), the unpublished draft of his Italian translation of the story 'Deinon to Thely', 11 pages, recto only, a few linguistic corrections in another hand (see below), edges slightly bumped, first leaf trimmed at head presumably removing title, preserved in decorative paper portfolio, 4to, [Venice, c.1912]

£4,000 - 6,000

€4,900 - 7,400

Rolfe wrote 'Deinon to Thely' in 1904, and sent copies to several magazines. It eventually appeared in *The Academy* on 9 January 1909, unbeknownst at the time to Rolfe, who only received payment and a copy of the magazine at the end of May. It was on the strength of what Rolfe depicted as the commercial success of 'Deinon to Thely' that he was able to move into the Trattoria agli Alboretti, although inevitably the writer quarrelled with *The Academy's* editor - none other than Lord Alfred Douglas - about how much he was due. 'Twenty-five years later [Douglas] spoke of 'Deinon to Thely' as "most brilliant" and took full credit for its publication' (Benkovitz, p. 230).

The publication of 'Deinon' presumably spurred Rolfe to translate it into Italian. The dating of the present manuscript is unclear; Sims remarks 'this Italian version was probably written in Venice, ca. 1912. The odd phrases in another hand may be the work of Matilde Delli, secretary at the Hotel Belle Vue in Venice (at which Corvo stayed in 1908-1910), who worked with Corvo on an (unpublished) Italian translation of *The Weird of the Wanderer*'. Certainly by June 1912, 'Rolfe had got French and Italian translations under way' so that his publisher William Rider & Son Ltd. could sell them to continental publishers; at that time he was working with Delli 'on a translation which in time he recognized as 'exquisitely D'Annunzian' and congratulated himself on how 'nicely' he had written' (Benkovitz, p. 282). The paper, however, bears the same watermark as that of the autobiographical proposal that he sent probably in June or July 1910.

Provenance: according to a catalogue slip from G.F. Sims, probably with A.J.A. Symons, since 'the Curwen Press boards case is in his style', his bookplate loosely inserted; J. Maundy-Gregory, bookplate by Badeley dated 1927; purchased from Sims, 15 May 1975. The mysterious Maundy-Gregory appears at Symons' 'End of the Quest' in *The Quest for Corvo*: 'a plump, rubicund, middle-sized man in his fifties, with an expensive flower in his button-hole, [and] an air of constant good-living' (p. 269). Beginning in 1927, Symons sold a number of manuscripts to the 'terete and sensile Gregory' for sums that were beyond Symons' wildest imagination. Gregory (1877-1941) sold honours for David Lloyd George, but also used his connections to retrieve two lost works by Rolfe, the novel *Don Renato*, and Rolfe's translation of the poetry of Meleager.

325\*

**WALSH (JAMES)**

Four typed letters signed ("Jas Walsh"), to A.J.A. Symons, relating to Walsh's memories of, and feeling for Rolfe, 13 pages, 8vo, between 28 January 1929, and 14 September 1933; together with 2-page typescript by Walsh describing Rolfe's design for a cross to be used as an emblem of his new chivalric organisation, with 2 ink corrections and a pencil sketch of the Maltese cross-style design (small collection)

£400 - 600

€490 - 740

Four letters by James Walsh, an American medic, who corresponded with Rolfe over a nine year period between 1903 and 1911. They are written to A.J.A. Symons, during the period of his research for the writing of *The Quest for Corvo*. Looking back twenty years after their association, Walsh wrote of Rolfe that "I like [him] very much". He recalls that he was a "humble member", the only American member, of Rolfe's Society of Sanctissima Sophia (describing the button that was worn), discussing the circumstances under which they came to know one another, and how ten years later their friendship ended. Sent a copy of *The Desire and Pursuit of the Whole* "... he wanted me to take up with American publishers. The book was almost libelous and hit very hard some of my friends, the Jesuits, in England and particularly Monsignor Benson... [after returning it] I was crossed off his list after that". He explains that at the time when Rolfe turned to him for financial help he could send no more than £10 (which Rolfe felt a betrayal of friendship) as "I was only just beginning practice and was not in a position to do more...". Finally he says "I think I understood him quite well and was sorry for the disposition and the temperament... that made him such a hedgehog as regards those with whom he was brought in any intimate way".

Walsh wrote on 26 July 1933 "I think under that title, 'The Quest for Corvo', you could make a very interesting book". However, for some reason his name does not appear either the list of acknowledgements or the index, most likely in his modern life as a respectable professor not wanting his name linked to that of such a controversial figure as Rolfe.

326\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Don Renato. An Ideal Content, *first published edition*, NUMBER 77 OF 200 COPIES, *slipcase [Woolf 8b]*, Chatto & Windus, 1963; The Bull Against the Enemy of the Anglican Race, [LIMITED TO 50 COPIES], PRESENTATION COPY INSCRIBED BY A.J.A. SYMONS "*Harold with the special compliments of A.J. [in default of Baron Corvo] July 7 19.31" on front free endpaper, publisher's decorative wrappers, printed label on upper cover [Woolf A9]*, Privately Printed, 1929; The Desire and the Pursuit, *publisher's light green cloth [i.e. remainder binding], dust-jacket [Woolf A10]*, Cassell, [1934]; Amico di Sandro. A Fragment of a Novel, NUMBER 72 OF 150 COPIES, *publisher's cloth-backed boards [Woolf A12]*, Privately Printed, 1951; Nicholas Crabbe, NUMBER 50 OF 215 COPIES, *slipcase [Woolf A16b]*, Chatto & Windus, 1958; The Songs of Meleager. Made into English with Designs by Frederick Baron Corvo... in Collaboration with Sholto Douglas, LIMITED TO 750 COPIES, *[Woolf B17]*, First Editions Club, [1937]; The Rubaiyat of Omar Khayyam. Done into English... by Frederick Baron Corvo, *publisher's red cloth-backed boards [Woolf B2]*, John Lane, 1903; Hubert's Arthur, *dust-jacket [Woolf B16]*, Cassell, 1935--SYMONS (A.J.A.) Frederick Baron Corvo, NUMBER 191 OF 199 COPIES, PRESENTATION COPY *inscribed to Harry Vaux Huggett, publisher's wrappers [Woolf B11]*, Curwen Press, 1927; The Quest for Corvo. An Experiment in Biography, AUTHOR'S PRESENTATION COPY, *inscribed to Ian Campbell (24 October 19340) [Woolf B14]*, Cassell, 1934--BAINBRIDGE (H.C.) Twice Seven, AUTHOR'S PRESENTATION COPY *inscribed 'for "my peaceful friend"... November 22nd 1933" [Woolf B13]*, Routledge, 1933, *unless mentioned publisher's cloth, 8vo*; and 4 others, Rolfe (14)

£400 - 600

€490 - 740

327\*

**ROLFE (FREDERICK WILLIAM) 'Baron Corvo'**

Letters to Grant Richards, NUMBER 65 OF 200 COPIES, *publisher's marbled boards, printed label on upper cover [Woolf A13]*, Peacock Press, [1952]; A Letter from Baron Corvo to John Lane, LIMITED TO 30 COPIES, PRINTED ON VELLUM, *loose as issued [Woolf A15]*, Peacock Press, 1958; Letters to C.H. Pirie-Gordon, PROOF COPY, *with pencil corrections in an unidentified hand [cf. Woolf A17]*, Nicholas Vane, 1959; The Letters... to Kenneth Grahame, LIMITED TO 40 COPIES, PRINTED ON VELLUM, *woodcut letter "T" designed by Eric Gill on title, loose [Woolf A20]*, Peacocks Press, 1962; Letters to R.M. Dawkins, GALLEY PROOFS INCLUDING LETTER XXX *which was suppressed in the final edition, printed on folio sheets*, TIMOTHY D'ARCH SMITH'S COPY *inscribed to him, with a note mentioning the "redoubtable Canon" by the editor Cecil Woolf and with D'arch Smith's bookplate, several corrections, brown buckram, tall thin folio (495 x 160mm.), [cf. Woolf A21]*, 1962; idem, PROOF COPY, *with pencil corrections in an unidentified hand, wrappers [cf. Woolf A21]*, Nicholas Vane, 1962; Without Prejudices. One Hundred Letters... to John Lane, LIMITED TO 600 COPIES, 6 plates, *printed note from Lane loosely inserted, publisher's boards, plain pink wrappers [Woolf A23]*, Privately Printed, 1963; Letters to Leonard Moore, PROOF COPY, *plain wrappers*, Nicholas Vane, 1960; Letters to James Walsh. Introduction and Notes by Donald Weeks, *dust-jacket, Bertram Rota, 1972*; Letters to Harry Bainbridge, LIMITED TO 350 COPIES, *edited by Miriam J. Benkovitz, publisher's cloth*, Enitharmon Press, 1977; Aberdeen Interval. Some Letters from Frederick William Rolfe to Wilfred Meynell, ONE OF 20 COPIES ON HAND-MADE PAPER, *this copy "G", from an overall edition of 120, publisher's cloth-backed marbled boards*, Edinburgh, Tragara Press, 1975; The Venice Letters. A Selection... Chosen, Edited and With an Introduction... by Cecil Woolf, NUMBER 7 OF 25 COPIES, EDITOR'S PRESENTATION COPY, *inscribed to Victor Hall, publisher's cloth*, [Privately Printed], 1966, *unless otherwise mentioned 8vo* (13)

£600 - 800

€740 - 980

A collection of thirteen works relating to the correspondence of Rolfe, mostly printed in very limited editions.

## End of Sale



# Index

Item Description	Lot No	Item Description	Lot No	Item Description	Lot No
Ackermann, R.	56-58	Burke, E.	79, 80	Felibien, A.	17
Afghanistan	120	Burns, R.	81	Ferguson, A.	103
Africa	83, 170, 197	Burton, R.F.	82, 83	Fielding, T.	104
Albania	59	Byron, G.N.N.	84	Film	262
Ali Pacha	95			Fitzherbert, A.	44
Alken, H.	60	Cambridge	57	Fleming, I.	259
Allard, C.	1	Cameron, J.M.	85	Franklin, J.	105
Americana	7, 10, 61, 62, 70, 103, 159, 201, 204-210, 224	Campbell, C.	13, 14		
Andersen, H.C.	276	Campbell, T.	86	Gandhi, M.	260
Andreae, J.	39	Caracci, A.	15	George III	106
Angling	175	Caravaggio	262	Germany	129
Arabia	82, 272	Carlyle, T.	87	Gibbon, E.	107
Argenti, P.P.	244	Catherine II	88	Gibbs, J.	18
Arnhem	223	Chapman, J.	5	Glanville, R. de	45
Arnold, M.	245	Cheshire	11	Glasse, H.	108
Arrowsmith, A.	2	China	89, 251	Goethe, J.W. von	109
Art	13-38, 63, 133, 160, 164, 266, 283	Churchill, W.S.	252, 253	Gould, J.	110
Arts & Crafts	261	Cinema	262	Grant, D.	285
Asia	2	Clemenceau, G.	279	Gratianus	46
Astronomy	54	Conrad, J.	181, 182, 189-195	Greece	116, 244
Augustine, Bishop of Hippo	48	Cook, J.	90, 91	Guildhall	111
Austen, J.	65	Cookery	92, 108	Guillotín, J.I.	112
		Corvo, Baron	287-326		
		Cowell, J.	93	Halfpenny, W.	19
Bakst, L.	246	Cowper, W.	94	Harris, M.	113
Banks, J.	66	Crime and punishment	142	Hawaii	114
Bavarian law	40	Czech Republic	41	Hawkesworth, J.	90
Beaumont and Fletcher	67			Hebraica	69, 127
Beckett, S.	247	Davenport, W.	95	Heraldry	137
Bellow, S.	248	Dempsey, M.C.	200-231	Herberstein, S. von	115
Bentham, J.	68	Desgodetz, A.	16	Herbert, A.	59
Bibles	69	Despard, E.M.	96	Hess, P.	116
Bindings	183	Dickens, C.	97, 98	Hodges, C.H.	210
Blackstone, W.	70	Dictionaries	93, 131	Holbein, H.	40
Blake, W.	71-73	Dodoens, R.	43	Holmes, R.B.	150
Bloomsbury Group	273	Doyle, A.C.	254	Homann	6
Blunden, E.	249	Duchesne, J.	24	Hooker, W.	117
Boer War	74	Dugdale, W.	99	Hudson, W.H.	195, 196
Bohemia	41	Dumont, J.	100	Hunter, J.	118
Book of Common Prayer	75	Dunne, W.A.	162	Hunting	60
Book of Hours	50	Dyke, J.	225	Huntingdonshire	119
Bowen, E.	3			Hurley, F.	243
Bowles, C.	4	Eden, W.	62		
Bracton, H.	42	Edison, T.	255	Illuminated manuscripts	47-50
Bradley, O.N.	201	Edward VI	101	Incunabula	39
Breviary	49	Edward VII	251	India	120, 121
Broadhurst, H.	202	Eisenhower, D.	204-208	Ireland	122-125, 128
Brooke, R.	250	Elgar, E.	256	Irving, W.	126
Browning, E.B.	180	Eliot, G.	102	Italy	16, 27-30, 36, 38
Browning, R.	76, 236	Eliot, T.S.	257		
Brunel, I.K.	77	Erotica	258	James I	128
Buck, S.	78	Essex	5, 119	Jansch, L.	129
				Jarman, D.	262

# Index

Item Description	Lot No	Item Description	Lot No	Item Description	Lot No
Jenkins, C.F.	263	Ogilby, J.	8	Singapore	226
Jenkins, J.	130	Omega workshops	273	Smith, A.	168
Johnson, S.	131	Original artwork	276	Snow, P.	247
Jones, I.	20, 25	Ortelius, A.	9	South Africa	162
Joyce, J.	264	Oxford	56	Sowerby, J.	169
Judaica	69, 127			Stanford, W.	55
		Pacific	90, 91, 114	Stanley, H.M.	170
Keats, J.	132	Palladio, A.	25	Stedman, J.G.	71
Kent, W.	20	Parry, W.	151		
Kerensky, A.	185	Paxton, J.	152	Talbot, C.	171
Kipling, R.	265	Percy, T.	153, 154	Tatham, F.	73
Kitchin, T.	3	Photography	85, 89, 114, 150, 157, 189,	Taylor, J.	172
Kokoschka, o.	266		193, 198, 201, 204, 207, 209,	Television and radio	263
			214-215, 221-222, 231, 247,	Theology	61, 172, 173
			249, 252, 255, 258, 263, 296	Thomas, D.	232-242
Lake District	104	Picart, B.	26	Tolkien, J.R.R.	277, 278
Lane, J.	306	Piranesi, G.B.	27-30	Topography	78
Law	42, 44-46, 51-53, 55, 100	Pitt, W.	155	Toro, B.	33
Lawrence, D.H.	267	Playford, W.	156	Toulouse-Lautrec, H.	279
Lawrence, T.	133	Poe, E.A.	183	Trade	168
Lawrence, T.E.	268	Poland	157		
Le Pautre, J.	33	Polar	105, 139, 151	Ursini, F.	34
Lindley, J.	134	Pomona	117, 134	Uzanne, O.	186
Livingstone, D.	170, 197	Pownall, T.	10		
London	6, 58, 99, 111, 136, 137, 140	Pre-Raphaelite Brotherhood	282	Vasari, G.	35
Louis XIV	138	Priestley, J.	159	Vasi, G.	36
Lyon, G.F.	139			Vellum printing	186
		Rackham, A.	274	Verne, J.	280
Macdonald, G.	269	Rastell, J.	53	Versailles	17
Mackintosh, C.R.	270	Reynolds, J.	160	Vian, P.L.	228
Maino, G. de	52	Richard II	161	Vrients, J.	12
Maitland, W.	140	Richards, G.	295		
Malone, E.	141	Ridgway, M.B.	224	Wagner, R.	274
Maria Theresa	142	Ridley, J.H.	146	Walpole, H.	174
Medici family	316	Rogers, C.	31	Walton, I.	175
Metz, C.M.	21, 22	Rolfe, F.W.	287-326	Warburton, W.	176
Military	74, 121, 143,	Roosevelt, T.	243	Warner, R.	177
	200-231, 252, 268, 271	Rossetti, D.G.	163	Waugh, E.	281, 282
Mongez, A.	23	Rubens, P.P.	32	West Indies	127
Montanus, A.	7	Ruskin, J.	163, 164	Whistler, J.A.M.	283
Montgomery, B.L.	211-222	Russia	88, 115, 246	Whitman, W.	284
Morpurgo, M.	271			Wilde, O.	187
Morris, W.	261	Sacro Bosco, J. de	54	Women writers	178
Music	156, 245, 256	Sassoon, S.	275	Woolf, V.	285, 286
Musil, A.	272	Saxton, C.	11	Wordsworth, W.	179, 188
		Science	118, 165, 255	World War I	271
Natural history	43, 110, 113, 117, 134,	Scotland	81, 101	World War II	200-231, 252
	144, 152, 169, 175, 177	Scottish Union	166		
Nature-printing	144	Secessionism	270	Zanetti, A.M.	37
Naval	96, 125, 130, 138, 145-148	Settle, E.	166	Zanotti, G.	38
Nelson, H.	147, 148	Shakespeare, W.	141, 167		
Nicholson, W.	275	Shaw, G.B.	184, 185		
Nightingale, F.	149	Siddons, S.	167		
North West Frontier	150				

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Friday 8 August 2014

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Sold for £12,000

## 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.

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 *Hammer Price*  
20% from £50,001 to £1,000,000 of the *Hammer Price*  
12% from £1,000,001 of the *Hammer Price*

On certain *Lots*, which will be marked “AR” in the *Catalogue* and which are sold for a *Hammer Price* of €1,000 or greater (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*), the *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006. The *Additional Premium* will be a percentage of the amount of the *Hammer Price* calculated in accordance with the table below, and shall not exceed €12,500 (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).

<i>Hammer Price</i>	Percentage amount
From €0 to €50,000	4%
From €50,000.01 to €200,000	3%
From €200,000.01 to €350,000	1%
From €350,000.01 to €500,000	0.5%
Exceeding €500,000	0.25%

**8. VAT**

The prevailing rate of *VAT* at the time of going to press is 20%, but this is subject to government change and the rate payable will be the rate in force on the date of the *Sale*.

The following symbols are used to denote that *VAT* is due on the *Hammer Price* and *Buyer's Premium*:

- † *VAT* at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- Ω *VAT* on imported items at the prevailing rate on *Hammer Price* and *Buyer's Premium*
- \* *VAT* on imported items at a preferential rate of 5% on *Hammer Price* and the prevailing rate on *Buyer's Premium*

- G Gold bullion exempt from *VAT* on the *Hammer Price* and subject to *VAT* at the prevailing rate on the *Buyer's Premium*
- Zero rated for *VAT*, no *VAT* will be added to the *Hammer Price* or the *Buyer's Premium*
- α *Buyers* from within the EU: *VAT* is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: *VAT* is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no *VAT* will be charged on the *Hammer Price*, but *VAT* at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a *VAT* inclusive basis.

**9. PAYMENT**

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus *VAT* and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Unless agreed by us in advance payments made by anyone other than the registered *Buyer* will not be accepted. Payment will have to be by one of the following methods (all cheques should be made payable to Bonhams 1793 Limited). *Bonhams* reserves the right to vary the terms of payment at any time.

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases;

**Bankers draft/building society cheque:** if you can provide suitable proof of identity and we are satisfied as to the genuineness of the draft or cheque, we will allow you to collect your purchases immediately;

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes, coins or travellers cheques in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £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](mailto: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 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.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, 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.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	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> .	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 <i>c/o 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.
8.1.1	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.	10.5	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.
8.1.2	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> ,	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.
8.1.3	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> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	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;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	9.3.3	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.
8.1.6	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;	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.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
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;			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> .
8.1.8	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;			10.12	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.
8.1.9	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			<b>11</b>	<b>GOVERNING LAW</b>
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.				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.
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.	<b>10</b>	<b>MISCELLANEOUS</b>		
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> .		
		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 <sup>[AR]</sup>, 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.
- NTB/MAIN/03.14/V2



<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	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.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
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> ):	7.4	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.	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
7.1.1	to terminate this agreement immediately for your breach of contract;			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.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	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> .
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:	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> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
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	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
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	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.
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	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> .
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.	<b>10</b>	<b>OUR LIABILITY</b>
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:	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> .
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	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:
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.	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
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> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
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.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	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.
		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> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* 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 *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

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 *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

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.

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.

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 *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

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.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

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.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

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 *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://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](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

### LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).  
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** a person who has completed a *Bidding Form*.  
**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

**"Bonhams"** Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

**"Book"** a printed *Book* offered for *Sale* at a specialist *Book Sale*.

**"Business"** includes any trade, *Business* and profession.

**"Buyer"** the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

**"Buyer's Agreement"** the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

**"Buyer's Premium"** the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

**"Catalogue"** the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

**"Commission"** the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

**"Condition Report"** a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

**"Conditions of Sale"** the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

**"Consignment Fee"** a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

**"Consumer"** a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

**"Contract Form"** the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

**"Contract for Sale"** the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract 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](http://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."

# Bonhams Specialist Departments

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## 20th Century British Art

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## Aboriginal Art

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## African, Oceanic & Pre-Columbian Art

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Fredric Backlar  
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## American Paintings

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## Antiquities

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## Antique Arms & Armour

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## Art Collections, Estates & Valuations

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## Art Nouveau & Decorative Art & Design

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## Australian Art

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## Australian Colonial Furniture and Australiana

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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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## California & American Paintings

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## Carpets

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## Contemporary Art

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## Costume & Textiles

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## Entertainment 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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(Attendee / Absentee / Online / Telephone Bidding)

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Paddle number (for office use only)

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