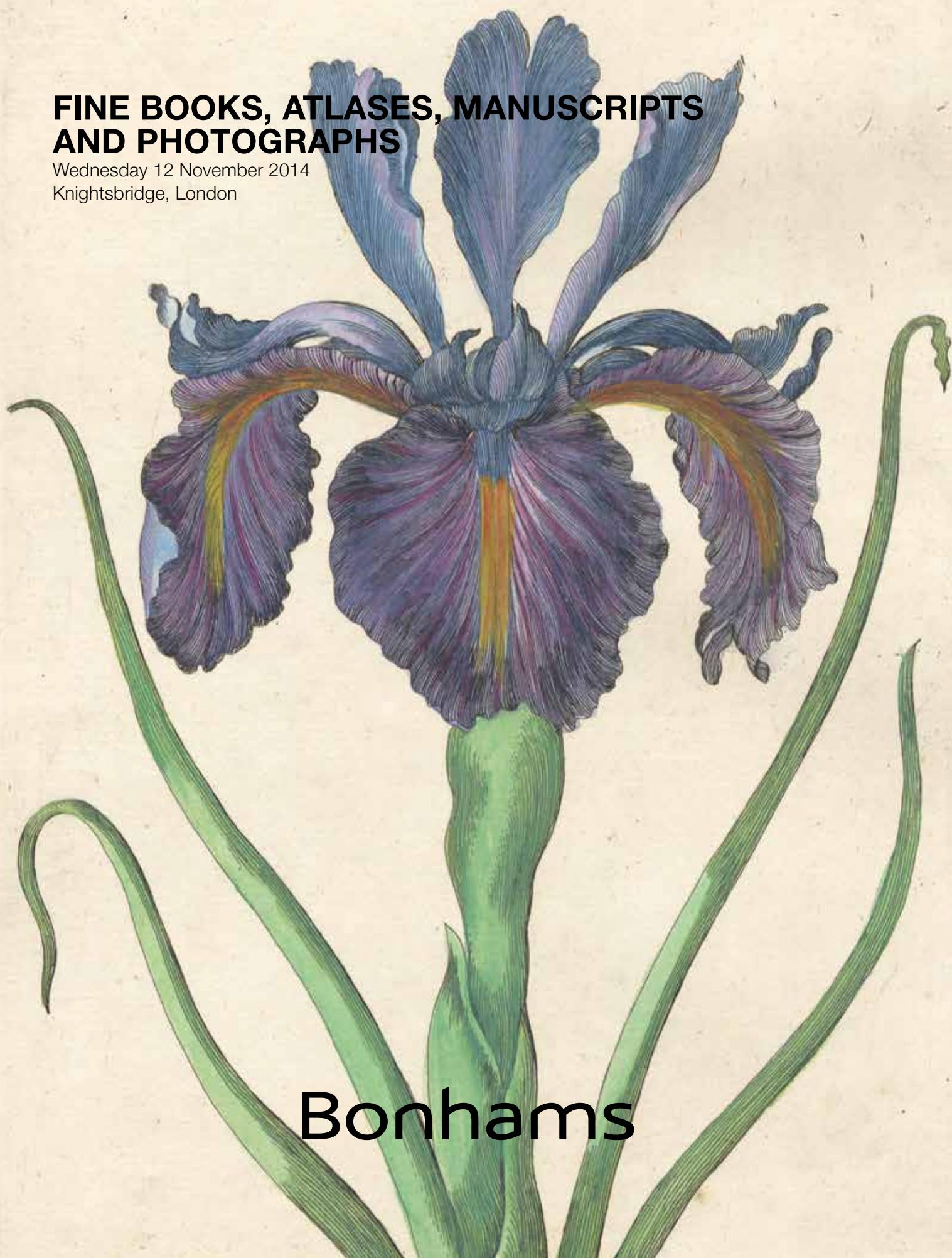


**FINE BOOKS, ATLASES, MANUSCRIPTS  
AND PHOTOGRAPHS**

Wednesday 12 November 2014

Knightsbridge, London



**Bonhams**

Handwritten text on a piece of paper, partially obscured by a ruler. The text is written in cursive and includes the words "Handwritten text" and "Handwritten text".

[illegible]

$\log_{10} \frac{1}{\text{variance}} = -0.78 + 0.69 \log_{10} \left( \frac{\text{mean}}{\text{variance}} \right)$

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E. J. Gurney.

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# FINE BOOKS, ATLASES, MANUSCRIPTS AND PHOTOGRAPHS

Wednesday 12 November 2014 at 1pm  
Knightsbridge, London

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Inside back cover: Lot 6, 45

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## 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, Jennifer Ebrey to discuss any collection, storage or shipping concerns.

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Tel: +44 (0) 20 7393 3841  
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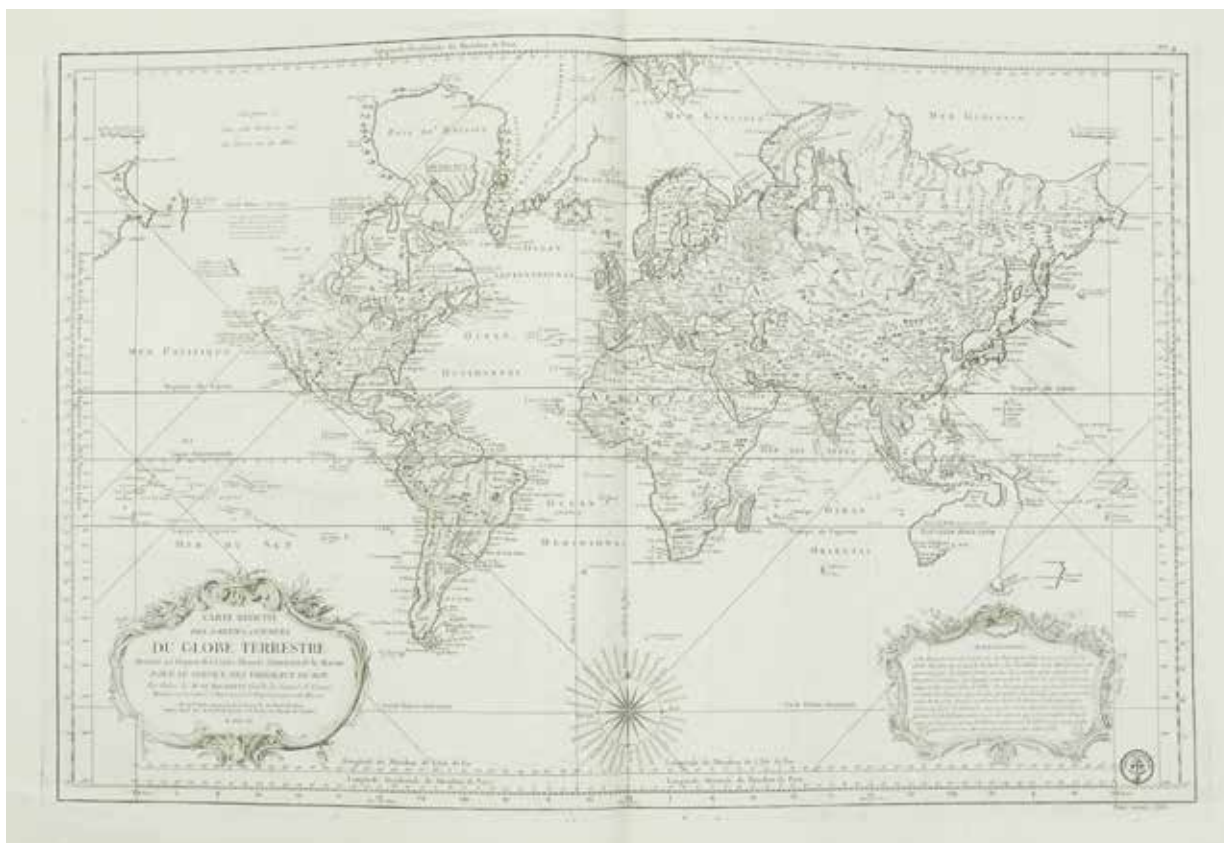
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Natural History	11-43
Books, Manuscripts and Photographs	44-122
Modern Literature, Art and Illustrated Books	123-174

## LOTS

1-10
11-43
44-122
123-174



1



1

# FINE BOOKS, ATLASES, MANUSCRIPTS AND PHOTOGRAPHS

Wednesday 12 November 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

1\*

### BELLIN (JACQUES NICOLAS)

L'Hydrographie Françoise. Recueil des cartes générales et particulieres qui ont été faites pour le service des vaisseaux du Roy. Par ordre des Ministres de la Marine depuis 1737 jusqu'en 1765... Les cartes marines pour l'Europe et l'Asie; Les cartes marines pour l'Afrique et l'Amerique, 2 vol., *engraved allegorical frontispiece, 2 engraved titles within decorative borders (dated 1765), 106 engraved maps (including 6 not called for in letterpress index, all but 13 double-page), one map with charting lines added in bistre pencil, letterpress text including tables within typographical borders, printed on thick paper with good margins, mounted on stubs, contemporary calf, upper covers with gilt arms, spines gilt lettered with title, and anchor and fleur-de-lys devices within raised bands, worn, small paper shelf label on upper covers [Phillips 587, maps dated 1737-1772], large folio (648 x 495mm.)*, [Versailles, L'Imprimerie du Département de la Marine, 1773]

£15,000 - 20,000

€19,000 - 26,000

**Provenance:** "Wm Peere Williams - These charts found on board La Nympe Frigate when captured by H.M. Ship Flora Augt 10th 1780", inscription on title of volume one, similar inscription in volume 2. William Peere Williams (1742-1832) joined the navy in 1759, and by 1777 was captaining the frigate *Venus*, in which he joined Lord Howe's squadron in North America. In 1780 he took command of the *Flora*. "Cruising off Ushant on 10 August, the *Flora* fell in with a French frigate, the 32-gun *Nympe* (Captain du Romain). La *Nympe* was the bigger ship, but the *Flora* was better armed, and in a hard-fought action which demonstrated the power and utility of the carronade, the *Flora* had 9 men killed and 17 wounded, while the French lost 55 killed and 81 wounded. A French attempt to board the *Flora* was repulsed, and Williams's men eventually boarded and took their prize" (*ODNB*).

2\*

### [BELLIN (JACQUES NICOLAS)]

Le Neptune françois, ou recueil des cartes maritimes, levées et gravées par ordre du Roi. Premier Volume [only], Contenant les Cotes de l' Europe sur l' Ocean, depuis Dronthem en Norvege, jusqu'au Detroit de Gibraltar, avec la Mer Baltique, *engraved allegorical title by P. La Pautre after J. Berrin, 31 double-page engraved maps by H. van Loon and C. Berey, one engraved table, letterpress text, all printed on thick paper with good margins, mounted on stubs, contemporary calf, upper covers with gilt arms, spine with gilt title, anchor and fleur-de-lys device within raised bands, worn [cf. Phillips 517], large folio (650 x 490mm.)*, [Versailles/Paris, L'Imprimerie du Département de la Marine, 1773]

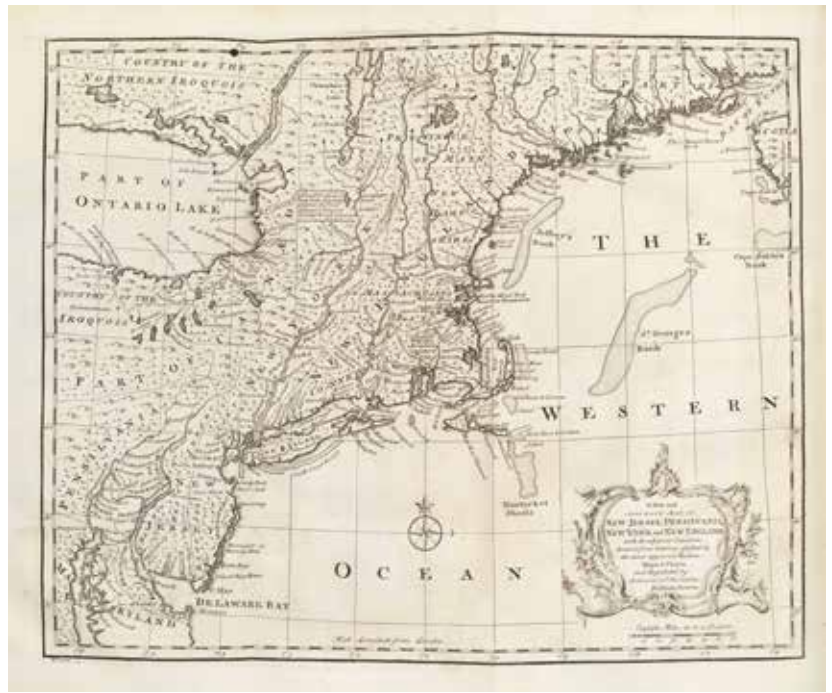
£3,000 - 5,000

€3,800 - 6,400

**Provenance:** "Wm. Peere Williams, Capt. of H.M. Ship *Flora*, by taking La *Nympe* Frigate Aug. 10th 1780, off Brest", inscription at head A1. See previous lot. See illustration overleaf.



2



3

3\*

#### **BOWEN (EMANUEL)**

A Complete System of Geography. Being a Description of All the Countries, Islands, Cities...of the Known World, 2 vol., *titles in red and black, imprimatur leaf, 2 engraved plates, 69 engraved maps (some folding or double-page, "Germany in circles" cut to size and remounted, "Turkey in Europe" lightly dampstained at lower margin but otherwise all clean), modern cloth [Phillips, 603], folio (395 x 248mm.), William Innys [and others], 1747*

£3,000 - 5,000

€3,800 - 6,400

**Maps include:** World (2, one a twin-hemisphere), the Four Continents, America, Carolina, "Louisiana, Florida, and Canada", Virginia and Maryland, "Pensilvania, New Jersey, New York and New England", Mexico and New Spain (including California), North Pole, China, Japan, Persia, and the Russian Empire.

4\*

#### **COLLINS (GREENVILLE)**

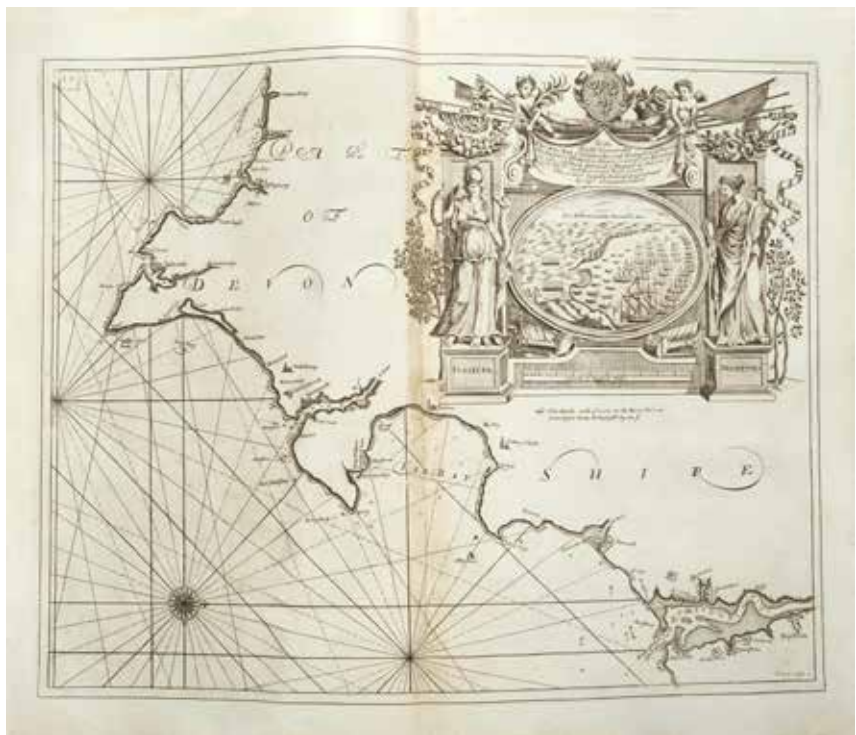
Great-Britain's Coasting Pilot: In Two Parts, Being a New and Exact Survey of England and Scotland from the River Thames to the Westward and Northward; with the Islands of Scilly, and from thence to Carlisle; Likewise the Islands of Orkney and Shetland, *engraved allegorical frontispiece incorporating a miniature chart, title printed in red and black, 48 maps on 51 engraved mapsheets (42 double-page, 3 folding on 2 sheets, 3 single-page of which one folding), mounted on guards (mostly loose), letterpress description of the Scilly Isles by Abraham Tovey loosely inserted, contemporary boards (defective) [this edition not in NMM], folio (520 x 335mm.), J.Mount, T. Page, and W. Mount, 1776*

£2,000 - 3,000

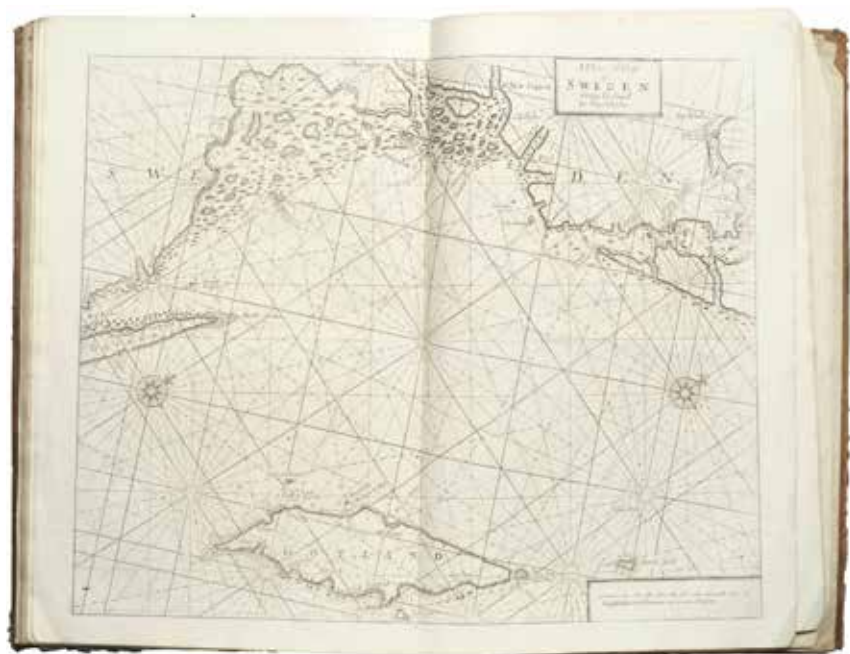
€2,600 - 3,800

A scarce late edition of Collins' *Coasting Pilot*, first published in 1693. Loosely inserted is a manuscript map in brown and red inks, for the proposed breakwater at Plymouth (1812), with an estimate of the cost of construction on the verso; also a 4-page printed prospectus (with 2 illustrations) issued by the Padstow Harbour Association in 1829.





4



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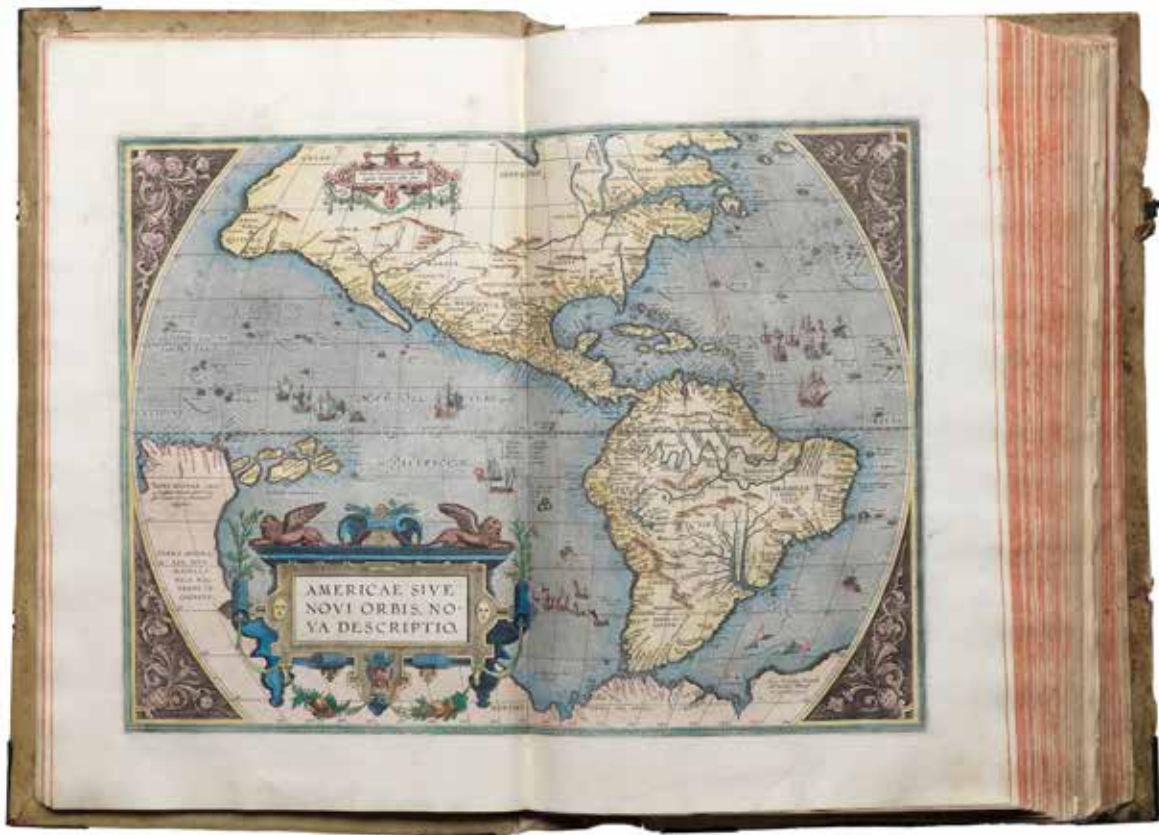
5\*

#### ENGLISH PILOT

The English Pilot. Describing the Sea-Coasts, Capes, Head-Lands... Rivers and Ports in the Whole Northern Navigation, woodcut Royal arms on title, 31 engraved maps (mostly of the coast of Scandinavia and the Baltic, 26 double-page, 5 folding, small tear at fold of 2 but generally in good condition), woodcut coastal profiles and illustrations in the text, contemporary calf, rubbed [NMM 3 424], folio (478 x 305mm.), W. and J. Mount, T. Page, 1756

£1,500 - 2,000

€1,900 - 2,600

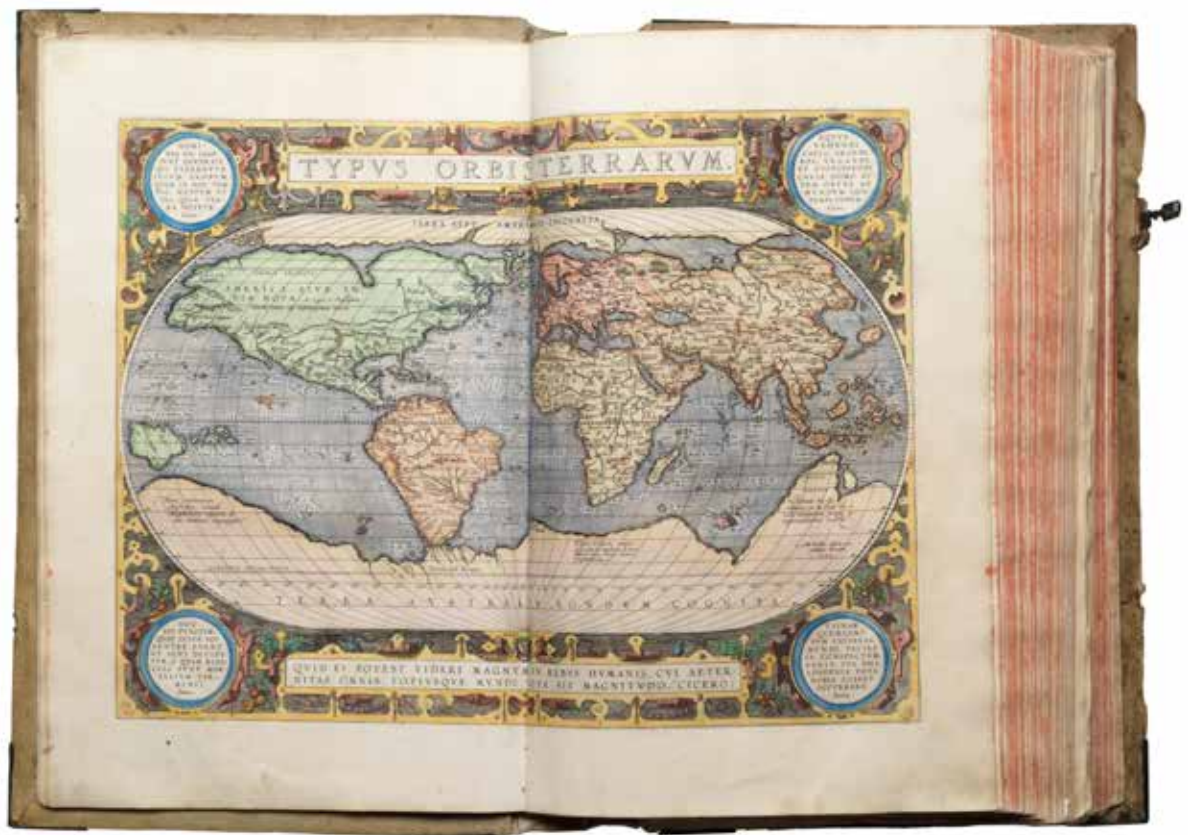


6



6





6

6\*  
**ORTELIUS (ABRAHAM)**

*Theatrum orbis terrarum*, 3 parts in 1 vol., *Latin text, hand-coloured allegorical engraved title, engraved portrait and 147 HAND-COLOURED DOUBLE-PAGE MAPS, uncoloured woodcut title to the 'Parergon', a few maps loose with traces of tape on verso, contemporary blindstamped German pigskin over wooden boards, central stamped arms dated 1589, metal corner pieces and clasps, upper section of spine chipped and split, some loss to outer margin of rear cover exposing board, lacking 2 corner pieces and one clasp* [Phillips 400; Koeman III, Ort 29] folio (485 x 310mm.), [Antwerp, Plantin, 1595]

£35,000 - 55,000  
€45,000 - 70,000

"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). First published in 1570, this updated edition contains 115 maps in the first part, and 32 maps in the 'Parergon'.

**Provenance:** Gerhart von Aevenschleve Valtinsson, blindstamped arms dated 1589 on covers.



7

7\*

#### PAZZINI CARLI (VINCENZO)

[Atlante geografico], 102 double-page engraved maps (some hand-coloured in outline, one folding) by A. Costa and others after B. Borghi, as issued without title-page, occasional light browning and soiling but mostly clean and with wide margins, contemporary half sheep, gilt panelled spine lettered 'Atlante novissimo', marbled boards rubbed and torn, 4to (289 x 210mm.), [Siena, V. Pazzini Carli e figli, maps dated 1788-1796]

£2,000 - 3,000

€2,600 - 3,800

An extremely rare Sienese atlas, the first to feature maps by Bartolomeo Borghi, many of which were subsequently included in the the latter's *Atlante generale*, published in Florence in 1819.

Vincenzo Pazzini Carli (1707-1769), was a Sienese bookseller, publisher and printer. Following his death, his two sons took over the reigns and published the atlas between 1798 and 1801. No other Pazzini atlas is recorded on ABPC, and there is just one in Basel listed on WorldCat, with 41 maps and no title-page. One further atlas has appeared on the market, also without a title-page and again with fewer maps: the description for that copy states that the atlas was issued without a title-page and that the number of maps always varies.

**Provenance:** Antonio Sempiterni of Rieti, inscription on front free endpaper ("Atlante novissimo del Pazzini Carli da Siena/ 1790/ Ad uso di Antonio Sempiterni/ di Rieti/ Carte No. 102"); Alfredo Moretti, bookplate.

8\*

#### SOCIETY FOR THE DIFFUSION OF USEFUL KNOWLEDGE

Maps of the Society of the Diffusion of Useful Knowledge, 2 vol., 213 hand-coloured engraved maps, city plans and celestial maps (of 218, without Geological England, Birmingham, Marseille, Syracuse, and Toulon, some on 2 sheets joined), modern half morocco [Phillips 794], folio (410 x 335mm.), Chapman and Hall, 1844

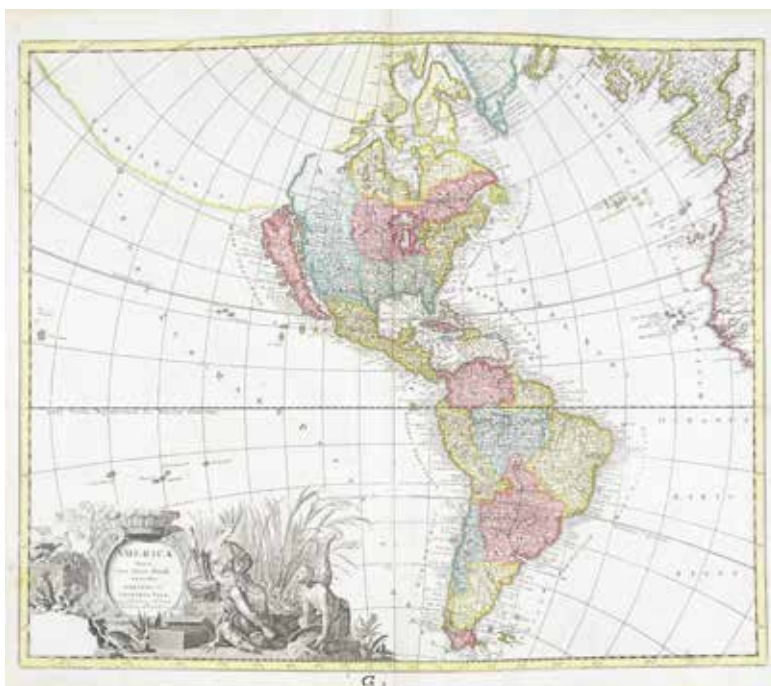
£1,500 - 2,000

€1,900 - 2,600





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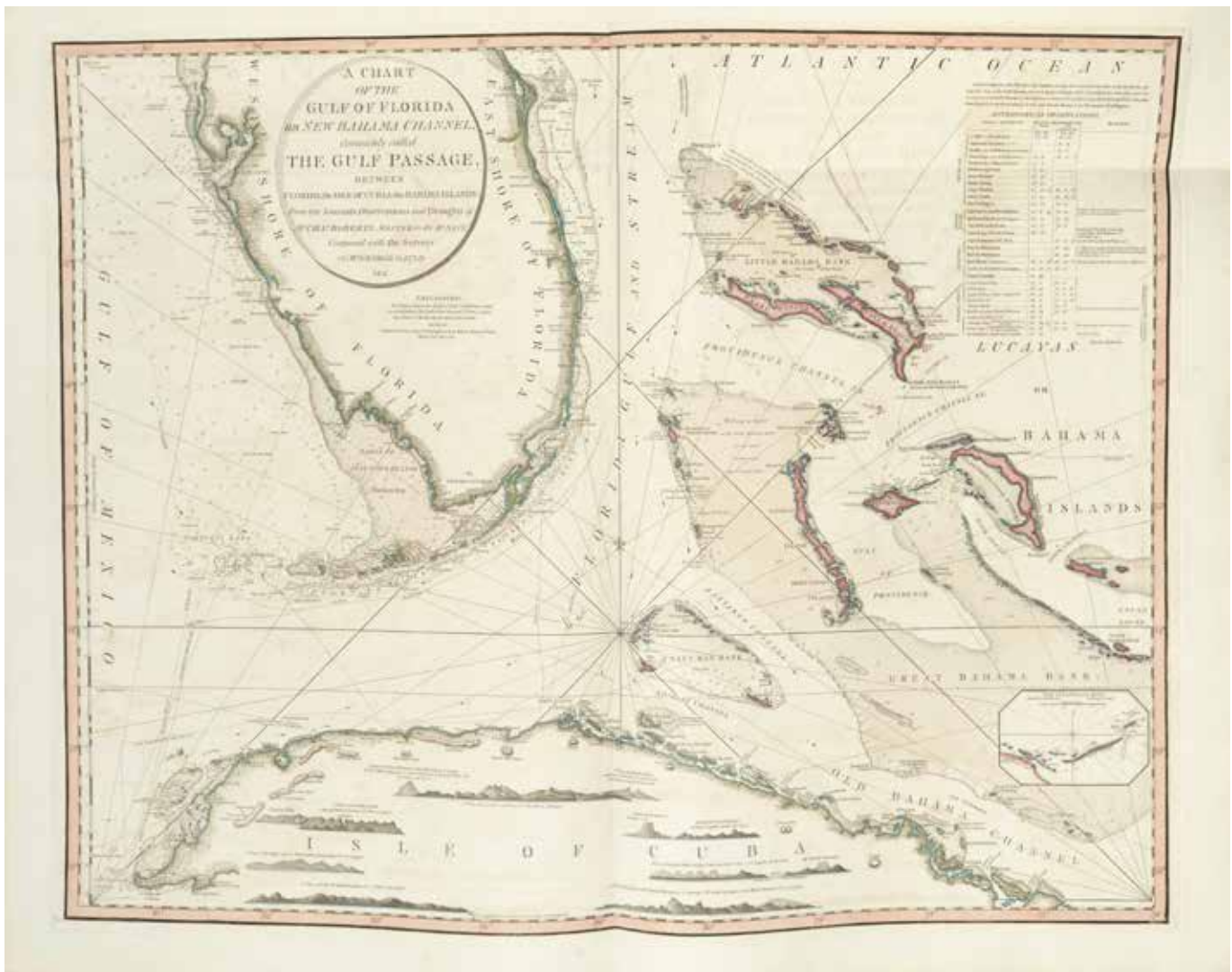
**[VALCK (GERARD AND LEONARD)]**

[Composite atlas], 16 double-page engraved maps (15 by Valk, one by Schenk, all but one of Greece hand-coloured, 4 with small tear or loss), one uncoloured birds-eye view of Venice by De Wit, 3 hand-coloured city views (Rome, Rotterdam, defective Hague) by Allard, double-page sheet of flags by Schenk, 2 additional defective maps (one twin-hemisphere with large loss to one corner), manuscript index leaf loose, contemporary boards, defective, folio (545 x 350mm.), [Amsterdam, Valk, c.1700]

£800 - 1,000

€1,000 - 1,300

Valck maps include: America ("America Aurea Pars Altera Mundi Auctoribus" showing California as an island), Asia, Europe, Russia, England and Wales, Ireland, Spain and Portugal.



10

10

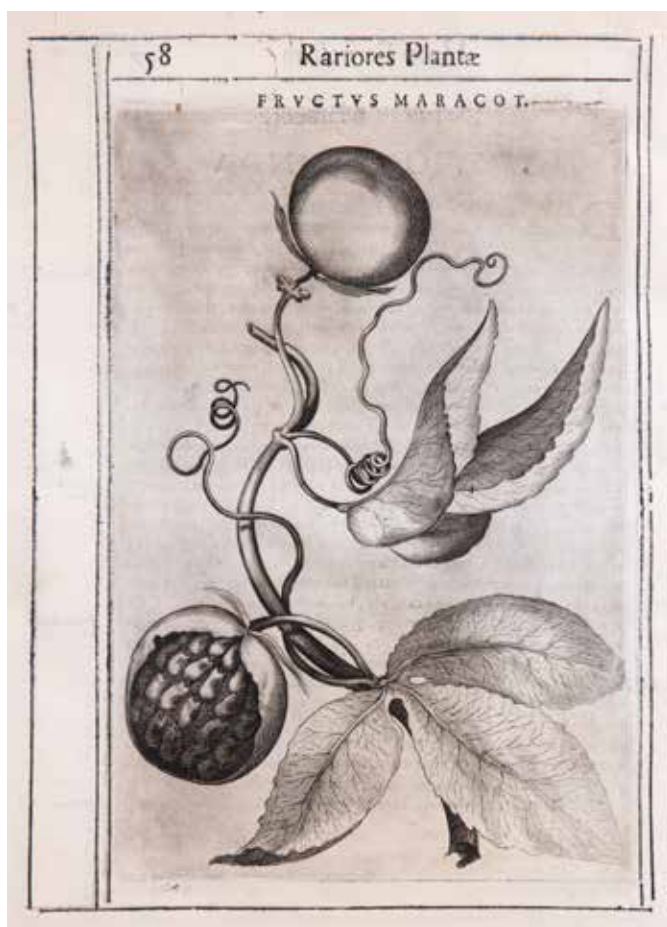
## WEST INDIES

[Composite atlas], 29 hand-coloured engraved maps (17 double-page, 10 folding, 2 single sheet, stamp-numbered 1-29 on blank verso), manuscript contents page, contemporary half calf, folio (575 x 450mm.), [W. Faden, 1791-1798; Laurie & Whittle, 1794-1798; Steel, 1802]

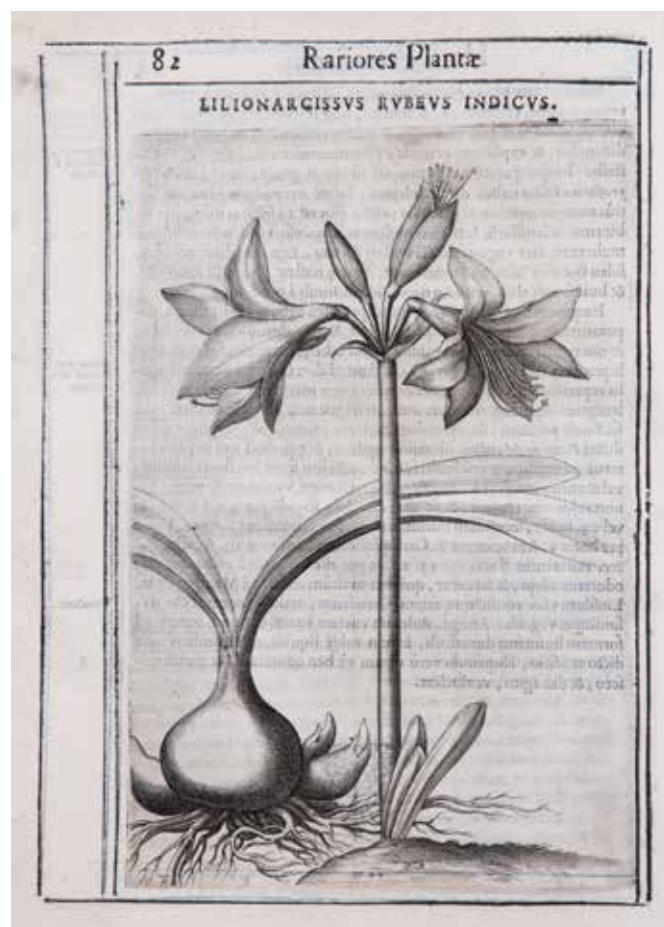
£3,000 - 4,000

€3,800 - 5,100

An atlas of West Indies maps (numbered 1-29) published by Laurie & Whittle (15), Daniel Steel (1) and William Faden (13). Included is the scarce "Chart of the Gulf of Florida", a sea-chart depicting southern Florida, the Keys, the north coast of Cuba and the Bahamas. A full listing available.



11



11

## NATURAL HISTORY

11\*

### ALDINI (TOBIAS) AND PIETRO CASTELLI

Exactissima descriptio rariorum quarundam plantarum, que continentur Rome in horto farnesiano, first edition, *engraved title within architectural border (laid down)*, 22 full-page woodcut illustrations, pages 27 and 30 misnumbered 37 and 40 respectively, worm holes to preliminary leaves repaired, upper corners of last gathering repaired affecting neatlines, early limp vellum [Cleveland Collections 172; Hunt 208; Nissen BBI 13; Oak Spring Flora 28; Pritzel 1590], folio (303 x 218mm.), Rome, Jacob Mascardi, 1625

£600 - 800  
€770 - 1,000

FIRST EDITION of this beautifully illustrated catalogue of rare and exotic plants in the Farnese gardens in Rome by its curator Tobia Aldini of Cesena. "The authorship of this work remains the subject of considerable conjecture" (Cleveland Collections); although the title-page clearly states that the author is Aldini, others have attributed the work to Castelli, the founder of the botanical gardens at Messina - a view supported by the opening poem on +3 which contains the acrostic 'Petrus Castellus Romanus'.

"Exactissima descriptio is divided into sixteen chapters, each one of which is devoted to a particular plant. A complete description of the plant, as well as details concerning its medicinal and culinary properties, are provided, while elegantly engraved plates aid the reader to grasp its salient characteristics... Although the name of the artist who made the preparatory drawings for this work is not known, the engraver can be identified as the same artist who signed the frontispiece, Luca Ciamberlano (1586-1641), then working in Rome as an engraver of religious, classical and allegorical subjects and as a designer of frontispieces. It is known that Castelli was an accomplished draughtsman with regard to plants, and it is quite possible that he was responsible for these high-quality plates..." (Cleveland).





12

12\*

#### ANDREWS (HENRY)

The Botanist's Repository, for New, and Rare Plants. Containing Coloured Figures of such Plants, as Have not Hitherto Appeared in Any Similar Publication, vol. 1-6 (of 10), first edition, *engraved titles, letterpress title in volume 1 (others discarded as often), 432 hand-coloured engraved plates (several folding, some heightened in gum arabic, some spotting and occasional offsetting, mostly to text), library stamp on titles, 10 letterpress leaves and 2 plates (one recto, one verso), contemporary half calf, worn, some covers detached with part loss of 2 spines* [Nissen BBI 2382; Dunthorne 8; Great Flower Books, p.155; Pritzel 174; Stafleu TL2 135], 4to, T. Bensley, for the Author, 1797[-1809]

£1,500 - 2,500

€1,900 - 3,200

*The Botanist's Repository* "made a contribution of lasting importance to the literature of botany and horticulture by providing records and means of identification of a great diversity of beautiful and interesting plants, many of them new to science" (Hunt), with many of the species depicted coming from Australia and South Africa.

Provenance: Portsmouth Public Library.

13\*

#### BAUER (FRANZ ANDREAS)

Delineations of Exotick Plants, Cultivated in the Royal Gardens at Kew. Drawn and Coloured, and the Botanical Characters Displayed According to the Linnaean System, first edition, *30 hand-coloured engraved plates by Daniel Mackenzie, James Basire and Franz Bauer after Franz Bauer (watermarks between 1794 and 1798, imprints between 1793 and 1796), some toning and light spotting, library stamp on letterpress dedication and verso of the first plate, contemporary half calf, worn with loss to spine* [Nissen BBI 97; Dunthorne 28; Great Flower Books, p.73; Hunt 747; Pritzel 494], folio (590 x 460mm.), George Nicol, 1796[-1797-1803]

£5,000 - 7,000

€6,400 - 8,900





13

COMPLETE COPY - INCLUDING THE VERY RARE THIRD PART - OF "WITHOUT DOUBT ONE OF THE MOST BEAUTIFULLY ILLUSTRATED FLOWER BOOKS... of considerable taxonomic importance, because of its first-publication of several species and because of the accuracy of the plates" (Hunt). Bauer (1758-1840), described by Wilfred Blunt as "the greatest botanical artist of all time", worked as a botanical illustrator at Kew Gardens for nearly fifty years. All the plates depict ericas, which were grown from seeds collected by Francis Masson in South Africa.

The work was originally published in three fascicules, with ten plates in each. The first was issued in an edition of ninety copies ("but ten were spoilt"), the second in eighty copies, and the third fifty copies. The plates were issued without descriptive text, Sir Joseph Banks explaining in his preface that to have done so would have been "a superfluous expence... [and] each figure is intended to answer itself every question a Botanist can wish to ask, respecting the structure of the plant it represents; the situation of the leaves and flower are carefully imitated, and the shape of each is given in a magnified, as well as natural size...". We have been unable to trace a complete set offered at auction in the past forty years.

**Provenance:** Portsmouth Public Library.



14



15

14\*

### BLACKER (WILLIAM)

Catechism of Fly Making, Angling and Dyeing, Comprising Most Essential Information, 2 titles (general title on thick card and engraved 'Art of Angling' title to first edition), 6 plates (5 lithographs of flies, one engraving), 31 flies attached with embossed silver paper seals, additional card leaf (marked in pencil "See table", demonstrating stages of tying a fly) with 6 flies attached by embossed silver paper seals, Blacker's pink advertisement label ("No. 54, Dean Street, Soho, London") on front paste-down, piece of upper blank margin cut from general title, some browning and spotting, contemporary calf, crudely rebaked, covers detached [Westwood & Satchell, p.32], 8vo, by the Author, 8 December, 1843

£1,000 - 1,500

€1,300 - 1,900

Regarded by Blacker as a 'New Edition' of *The Art of Angling*, the copies with an 1843 title-page ran to 130 pages. This copy has the 31 actual samples of trout flies, and the "fly dressing" demonstration sheet.



16

15\*

**BLUME (CARL LUDWIG)**

Collection des orchidées les plus remarquables de l'archipel Indien et du Japon, first edition, *half-title, additional hand-coloured lithographed title by Lauters depicting dancing Balinese maidens surrounded by a wreath of orchids, 70 lithographed plates by G. Severeys (56 coloured, one double-page), some spotting and offsetting, paper shelf label in margin of title, ink stamp in upper margin of p.1, contemporary green half morocco gilt, t.e.g., rubbed, upper cover detached* [Nissen BBI 175; Great Flower Books, p.501; Pritzel Stafleu TL2 569], folio (448 x 285mm.), Amsterdam, C.G. Sulpke, 1858[-59]

£2,000 - 3,000

€2,600 - 3,800

Provenance: Portsmouth Public Library.

16\*

**BRISSON (MATHURIN JACQUES)**

Ornithologie ou méthode contenant la division des oiseaux en ordres, sections, genres, espèces et leurs variétés, 6 vol., first edition, *letterpress titles and text in French and Latin, additional engraved titles, 261 folding engraved plates by François-Nicolas Martinet, contemporary calf, rebacked in calf gilt* [Nissen IVB 145; Anker 69; Ellis 378; Wood p.257; Zimmer p.94], 4to (286 x 209mm.), Paris, Jean-Baptiste Bauche, 1760

£1,500 - 2,000

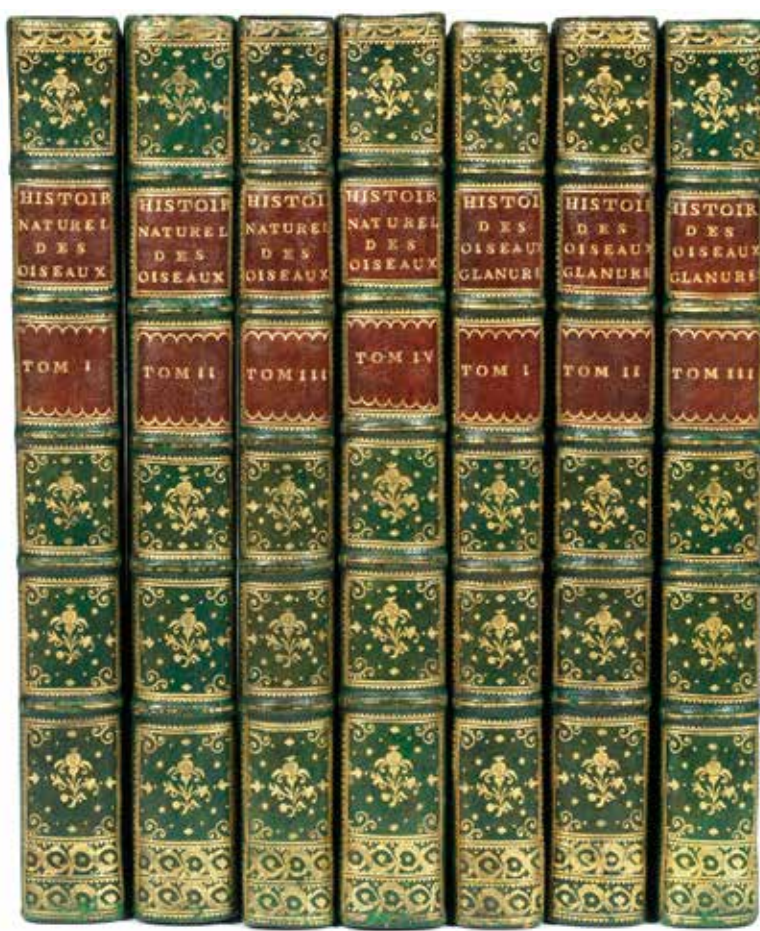
€1,900 - 2,600

"ONE OF THE MOST IMPORTANT EARLY SYSTEMATIC ORNITHOLOGIES" (Ellis).





17



18

17\*

**CURTIS (WILLIAM)**

Botanical Magazine; or, Flower-Garden Displayed, vol. 50-69 bound in 10, 1688 hand-coloured engraved plates (some folding), ink stamp on 10 titles, approximately 32 letterpress pages, and blank verso of 26 plates, occasional spotting or light offsetting but generally clean, untrimmed in library cloth [Nissen BBI 2350], 8vo, Sherwood, Jones & Col., 1823-1842, sold not subject to return

£3,000 - 4,000

€3,800 - 5,100





18

18

# **EDWARDS (GEORGE)**

A Natural History of Uncommon Birds and of Some Other Rare and Undescribed Animals [-Histoire naturelle d'oiseaux peu communs: et d'autres animaux rares & qui n'ont pas été décrits]; Gleanings of Natural History... [-Gleanures d'histoire naturelle....], 7 vol., titles and text in English and French, 362 hand-coloured engraved plates, 'Natural History' with hand-coloured engraved allegorical frontispiece ("Ornithologia nova") in volume 1, 2 uncoloured plates of Samojeds in volume 2, and a list of subscribers in volume 4, 'Gleanings' with engraved portrait by J.S. Miller after Dandridge, list of subscribers in volumes 2 and 3, and the plates numbered in ink, occasional spotting, text with some offsetting and browning, early nineteenth century green crushed morocco gilt, g.e., rubbed at extremities [Nissen IVB 286, 288; Anker 124-126; Fine Bird Books, p.73; Lisney, p.128; Zimmer, pp.201-203], 4to (280 x 220mm.), for the Author, [1743]-1751

£10,000 - 15,000

€13,000 - 19,000

A FINE SET. Although the English titles and preliminaries are bound first, this set appears to comprise the French edition with the first edition of the English text: "when the two editions are combined and interleaved, the English and French descriptions of each plate are on opposite pages, between which the plate may be conveniently inserted. Some copies [viz. ours] are bound in this manner" (Zimmer).

19\*

**EDWARDS (SYDENHAM)**

The Botanical Register: Consisting of Coloured Figures of Exotic Plants, Cultivated in British Gardens; with their History and Mode of Treatment, vol. 1-27 (bound with Appendix to volumes 1-23), FIRST EDITION, 2304 hand-coloured engraved plates, and 4 uncoloured plates after drawings by Edwards and others, some double-page or folding, some spotting and offsetting, library stamp on titles, one text leaf and blank verso of each plate (only occasionally showing through), volume 1 disbound, others contemporary half calf gilt, worn, loss of 4 spines, several covers detached [Nissen BBI 2379; Dunthorne 108; Great Flower Books, p.84; Stafleu TL2 1625], 8vo, James Ridgway, 1815-1841

£2,500 - 3,500

€3,200 - 4,500

A complete run of the first 27 volumes of *The Botanical Register*, including the appendix to volumes 1-23 which includes an article (and 7 plates) about the Swan River Colony, Australia. Edwards "was a talented and enthusiastic artist. He obviously possessed knowledge of plant anatomy and... [his work] is considered among the best scientific illustrations of the day" (ODNB).

**Provenance:** Portsmouth Public Library.

20\*

**ELLIOT (DANIEL GIRAUD)**

A Monograph of the Tetraoninae, or Family of the Grouse, first edition, 27 hand-coloured lithographed plates after Elliot, Joseph Wolf (1) and William S. Morgan (2, of eggs), printed by Bowen & Co. and C.F. Tholey, lists of subscribers and plates, without instructions to the binder slip, plate 12 trimmed just shaving image, one or two very light spots only but otherwise the plates EXCEPTIONALLY CLEAN, occasional spotting and a few short nicks to text and tissue-guards, specially bound for Henry Arthur Johnstone in dark green crushed morocco, upper cover with gilt armorial device enclosing monogram 'HAJ' and gilt ornithological tools, spine gilt-lettered and decorated in 6 compartments, t.e.g., pigskin endpapers with Johnstone's nautical ex-libris stamped in brown on front free endpaper, extremities rubbed, corners slightly bumped [Nissen IVB 293; Fine Bird Books, p.74; Anker 128; Wood, p.331; Zimmer, p.205], large folio (585 by 465mm.), New York, published by the author, [1864]-1865

£6,000 - 8,000

€7,700 - 10,000

A FINE COPY OF ELLIOT'S SECOND MONOGRAPH ON BIRDS, containing all the species known to ornithologists at the time. The numbers of many of these species were already in decline, leading Elliot to predict in the Preface that some would soon become extinct from North America.

**Provenance:** Henry Arthur Johnstone, specially bound for him. Johnstone's library, containing a large proportion of books on natural history, was sold en bloc to the London bookseller Clements in 1921.

21\*

**ELWES (HENRY JOHN) AND AUGUSTINE HENRY**

The Trees of Great Britain & Ireland, 8 vol. bound in 7 (including index), coloured pictorial titles, coloured frontispieces in volumes 1-5, portrait in volume 7, 412 plates, green half morocco gilt by Bumpus, spines faded, t.e.g. [Nissen BBI 595], folio, Edinburgh, Privately Printed, 1906-1913

£800 - 1,200

€1,000 - 1,500



19

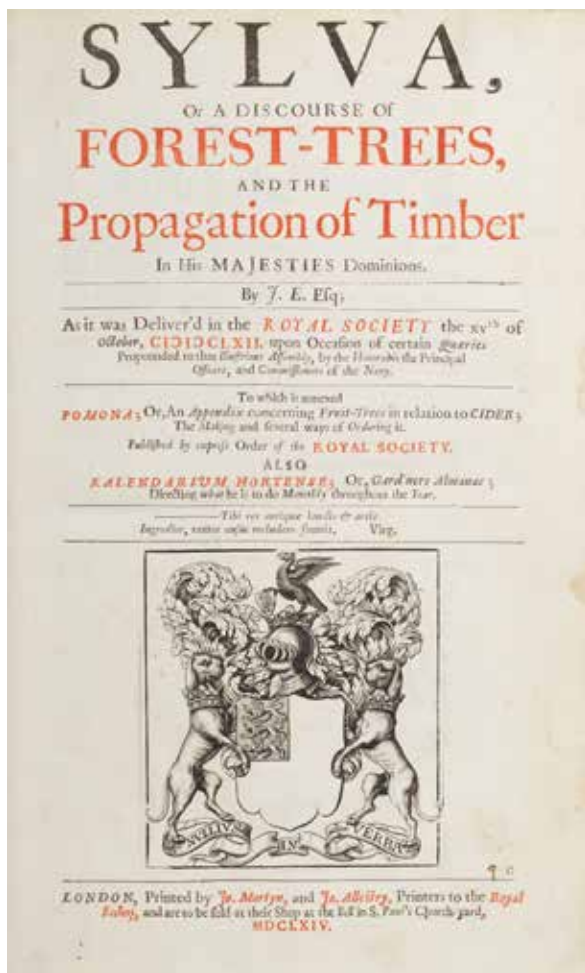


21



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22\*

#### EVELYN (JOHN)

Sylva, or a Discourse of Forest-Trees, and the Propagation of Timber in His Majesties Dominions... To which is annexed Pomona... concerning fruit-trees in relation to Cider... also Kalendarium Hortense; or, Gard'ners Almanac, 3 parts in 1 vol., first edition, *imprimatur leaf, general title-page in red and black with engraved armorial, 2 part titles, 'Pomona' with extra leaves inserted after C4 (headed 'Animadversion') and F2 ('Sir Paul Neile's second paper'), errata leaf at end, H1 cancelled as usual, one or two stains and light soiling in margins, contemporary calf with blind-ruled borders and leaf tools in corners, rebacked, small stain on upper cover, spine worn, upper cover near detached [Wing E3516; Keynes 40; Henrey 132], folio (293 x 182mm.), Joseph Martyn and James Allestry, Printers to the Royal Society, 1664*

£700 - 900

€890 - 1,200

**Provenance:** inscribed "Parham" in black ink on front paste-down and "The first and best edition" in the same hand on imprimatur leaf.

23

#### FURBER (ROBERT)

[Twelve Months of Flowers], set of 12 hand-coloured engraved plates after Peter Casteels, *each with engraved key list of flowers below, and the title of the month within small central cartouche, some spotting and browning, framed and glazed without the list of subscribers [Henrey 733], folio (visible area 435 x 340mm.), From the collection of Robt. Furber, gardiner, at Kensington, 1730-[1732]; sold as a collection of plates not subject to return*

£5,000 - 7,000

€6,400 - 8,900





24

## 24 GART DER GESUNDHEIT

[Gart der Gesundheit], edited by Johann von Cube, 236 leaves (of 262), 42 lines, double column, numerous woodcut illustration coloured in a contemporary hand, 8 leaves of manuscript indices and notes (including 2 illustrations) in several later hands bound in at end, approximately 60 leaves with some loss (30 of these with loss of text), several tears or repairs, ink pagination numbers in upper right corner, a few marginal annotations in red pencil, blindstamped calf antique over wooden boards, metal catches and clasps, calf strap [ISTC ig00104000; BM II 366; Goff G 104; GW M09757; Hain 8953\*; Klebs (Gart) 8 & 7; Early Herbals 27], folio (250 x 180mm.), [Augsburg, Johann Schönsperger, 15 December 1488]

£2,000 - 3,000  
€2,600 - 3,800

First printed by Peter Schoeffer in Mainz in March 1485, the *Gart der Gesundheit* marked an "important landmark in the history of botanical illustration, & may perhaps be the greatest single step ever made in that art" (Klebs). Written in the vernacular, rather than the Latin of the *Hortus Sanitatis* from which it evolved, it was in addition to its botanical interest a "remarkable source for folklore and dialect studies". This is the fourth Schönsperger edition, the first appearing in August 1485. All his editions are rare, and there are none recorded on ABPC as having sold in the past forty years.

Provenance: Starrensteid, bookplate.



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26

25\*

#### GERARD (JOHN)

The *Herball or Generall Historie of Plantes*, first edition, *engraved pictorial title (cut down and window-mounted to show large woodcut arms on verso), engraved portrait, woodcut illustrations throughout, 3 leaves with very small hole touching lettering, approximately 30 small marginal repairs, final 4 index leaves strengthened at margin, final leaf laid down but generally very clean with good margins, library stamp on verso of title and 5 other leaves (dedication, A1, and 3 margins), paper shelf label on title, modern quarter morocco* [STC 11750; Nissen BBI 698; Henrey 154; Hunt 174], folio (334 x 215mm.), John Norton, 1597

£1,000 - 1,500

€1,300 - 1,900

The first edition of this great herbal by “the best known of English herbalists” (Arber). The woodcuts include nearly 200 native plants which had not previously been described, as well as the first illustration of the potato.

**Provenance:** Portsmouth Public Library.

26\*

#### GMELIN (JOHANN GEORG)

*Flora Sibirica sive historia plantarum Siberiae*, 4 vol., first edition, *301 engraved plates on 286 folding sheets, engraved vignette and large historiated initial in each volume, some dust-soiling and occasional light spotting (heavy on plate 20 in volume 2), occasional neat marginal ink annotations, untrimmed, ink library stamp on titles and one text leaf in each volume, contemporary green calf-backed marbled boards, worn* [Nissen BBI 721; Hunt 531, without volume 4; Pritzel 3381], 4to (270 x 210mm.), St. Petersburg, Ex typographia Academiae Scientiarum, 1747-1769

£2,000 - 3,000

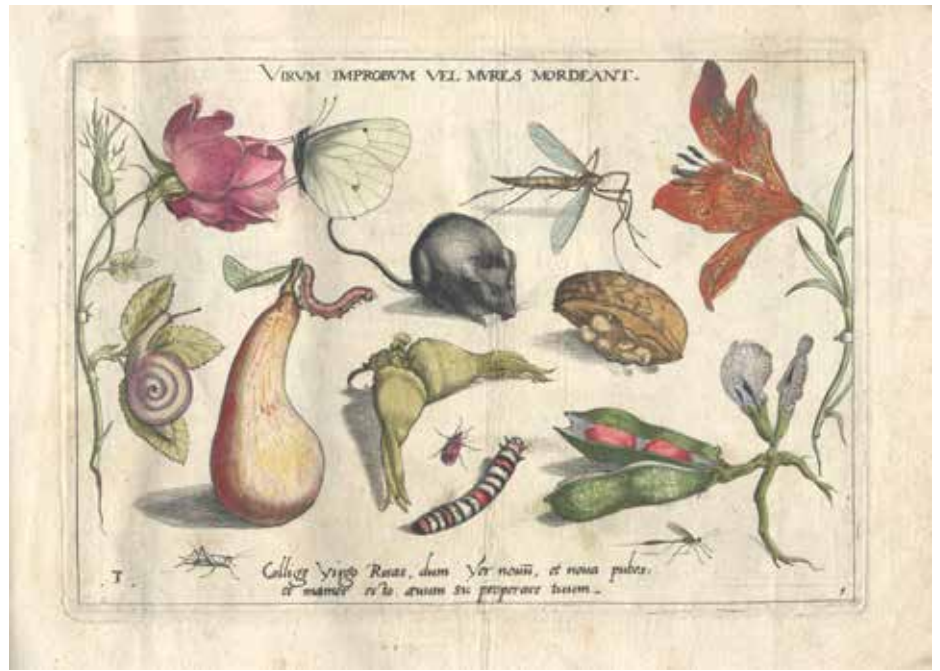
€2,600 - 3,800

SCARCE FIRST EDITION OF THE FIRST COMPREHENSIVE FLORA OF SIBERIA. Gmelin (1709-1755), a German botanist and professor at the University of Tübingen, accompanied Bering's Second Kamchatka Expedition for a period of nearly ten years. In *Flora Sibirica* he describes 1178 species, and provides an overview of the geography, geology and natural features of Siberia.

**Provenance:** Portsmouth Public Library.



27



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27\*

#### HILL (JOHN)

The British Herbal: An History of Plants and Trees, Natives of Britain, Cultivated for Use, or Raised for Beauty, first edition, engraved frontispiece by H. Roberts after S. Wale, title printed in red and black with engraved vignette, 75 hand-coloured engraved plates by Boyce, Darly & Edwards, R. Benning, H. Roberts and others after Darly & Edwards and J. Burgess,, occasional light spotting and dampstaining, mainly to margins, worming in lower margins of first 4 leaves, tear to plate 13 without loss, one small repair, contemporary calf, rather worn, joints splitting [Nissen BBI 881; Henrey 798; Hunt 557], folio (255 x 408mm.), T. Osborne and J. Shipton, 1756-[1757]

£1,000 - 1,500

€1,300 - 1,900

Provenance: "Presented to John Egan by his esteemed friend Mr. John Gregory Hill/ Terrington St. John 1857", inscription on front free endpaper.

28\*

#### HOEFNAGEL (JORIS)

[Archetypa studiaque], 4 parts in 1 vol., 34 hand-coloured engraved plates (of 48, but with additional plate 4 in part 2 and a sepia-engraving titled "Specimen of a philosophico-chorographica chart of East Kent"), lacking titles, 8 plates torn without loss, eighteenth century calf gilt, worn [Nissen ZBI 1954], oblong folio (245 x 295mm.), [Frankfurt, 1592], sold as a collection of plates not subject to return

£1,000 - 2,000

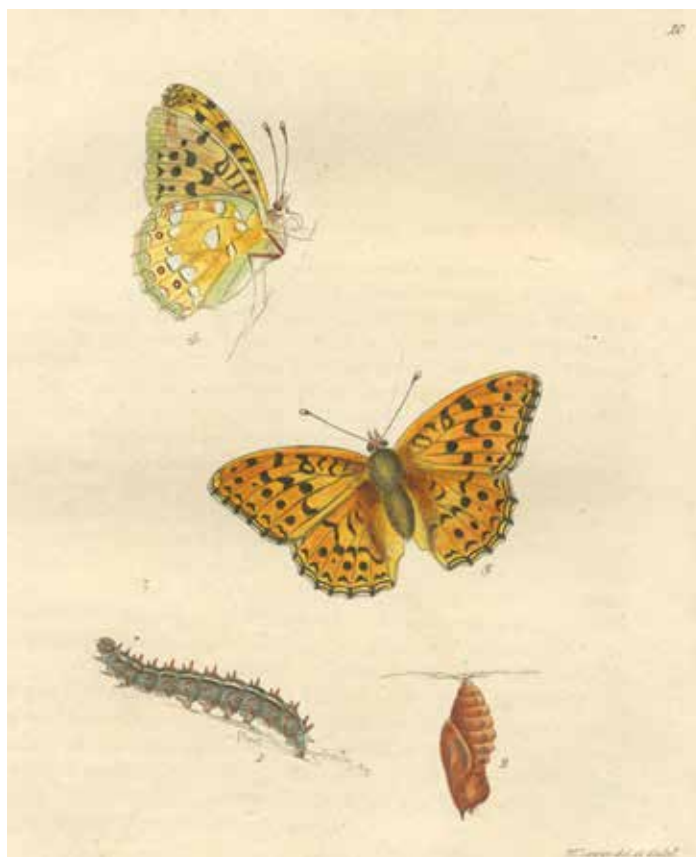
€1,300 - 2,600

Provenance: Mary Lepine, inscribed "Her Book, 1776" on front free endpaper.





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# **L'ECLUSE (CHARLES DE)**

*Rariorum plantarum historia*, first edition, *engraved pictorial title, engraved portrait of the author, numerous woodcut illustrations throughout (one hand-coloured), small hole at gutter margin of final 2 leaves with loss to a few letters of index on one, early calf, rebacked preserving gilt backstrip* [Nissen BBI 372; Hunt 180], folio (338 x 210mm.), Antwerp, Plantin, 1601

£1,000 - 2,000

€1,300 - 2,600

An exceptionally clean copy of L'Ecluse's *Rariorum plantarum*, including the *Fungorum Historia*, "one of the first published monographs of its kind" (Hunt).

30\*

# **LEWIN (WILLIAM)**

*The Papilios of Great Britain, Systematically Arranged, Accurately Engraved, and Painted from Nature, title in English and French, 46 hand-coloured engraved plates (watermarks "J. Whatman 1794"), occasional spotting, one text leaf loose, early green half calf* [Nissen ZBI 2488; Lisney 411], 4to, J. Johnson, 1795

£1,000 - 1,500

€1,300 - 1,900

The second issue of Lewin's *Insects of Great Britain*, with a new title-page, printed in the same year as the first issue.



31



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31\*

**LILFORD (THOMAS L. POWYS, LORD)**

Coloured Figures of the Birds of the British Islands, 7 vol., second edition, photogravure portrait frontispiece, 421 chromolithographed or hand-coloured lithographed plates by A. Thorburn and J.G. Keulemans, small neat pencil number in upper fore-corner, all on stubs, original dark half morocco gilt by R.H. Porter, t.e.g., very slight abrasion to headband of volume 7 [Nissen IVB 563; Anker 308; Fine Bird Books, p.91; Wood, p.436; Zimmer, p.399], large 8vo, R.H. Porter, 1891-1897

£2,000 - 3,000

€2,600 - 3,800

Provenance: Lionel Phillips, bookplate; C.S. Barlow, morocco bookplate.

32\*

**MOSLEY (SETH LISTER)**

A History of British Birds, their Nests and Eggs, 3 vol., "Superior Edition" (printed on first title), 276 hand-coloured plates (160 of birds, 116 of nests and eggs), volume 3 without title (as published), t.e.g., crushed half morocco gilt by F.E. Stoakley of Cambridge, g.e., original pink printed paper parts wrappers bound in, A FINE SET [Nissen IVB 650], 8vo, Huddersfield, Mosley, [1881]-1884-1887-[1892]

£3,000 - 4,000

€3,800 - 5,100

VERY RARE, no copy in the Natural History Museum. The work was unfinished, and this may well have been due to the death of Frederick Bond (FZS, 1810-89), who supplied the text; there is a note of his death in the text to plate 137.

Provenance: Arthur B. Duncan, bookplate.



33



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#### **MERIAN (MARIA)**

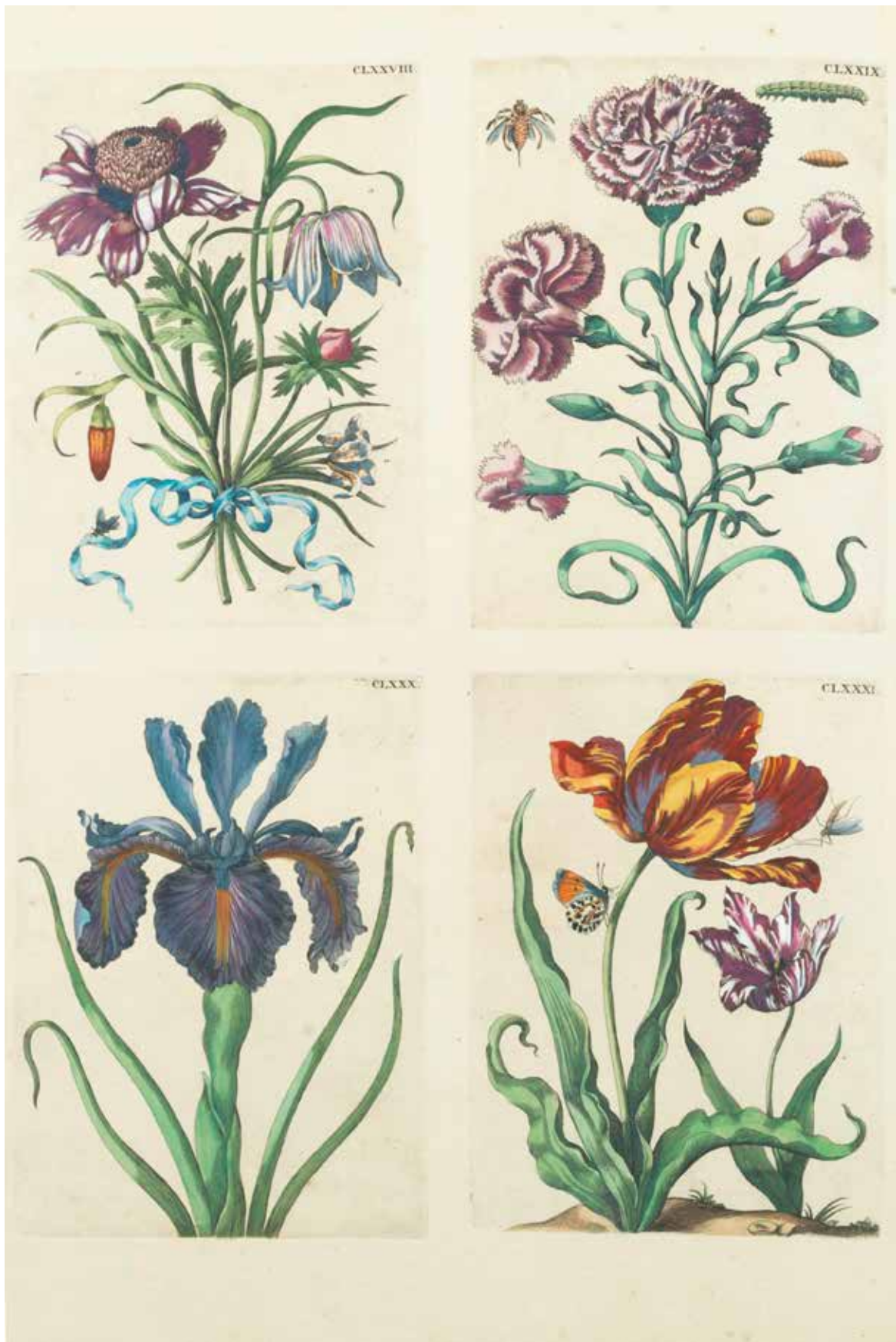
*De Europische Insecten*, FIRST FOLIO EDITION, *Dutch title in red and black with engraved vignette*, 184 hand-coloured engravings on 47 plates, engraved tail-piece on last page of text, without the half-title (and frontispiece found in some copies), occasional light spots and soiling, title slightly stained at fore-edge, one text leaf with corner repaired, contemporary panelled calf, sides with gilt fillet borders, floral corner- and centrepieces, gilt panelled spine with flower tools and raised bands, skilfully rebacked preserving original backstrip, binding discreetly restored [Nissen VBI 1342; *Great Flower Books*, p.67; Dunthorne 205; Hunt 483 (French edition; Landwehr 136), folio (504 x 345mm.), Amsterdam, J. F. Bernard, 1730

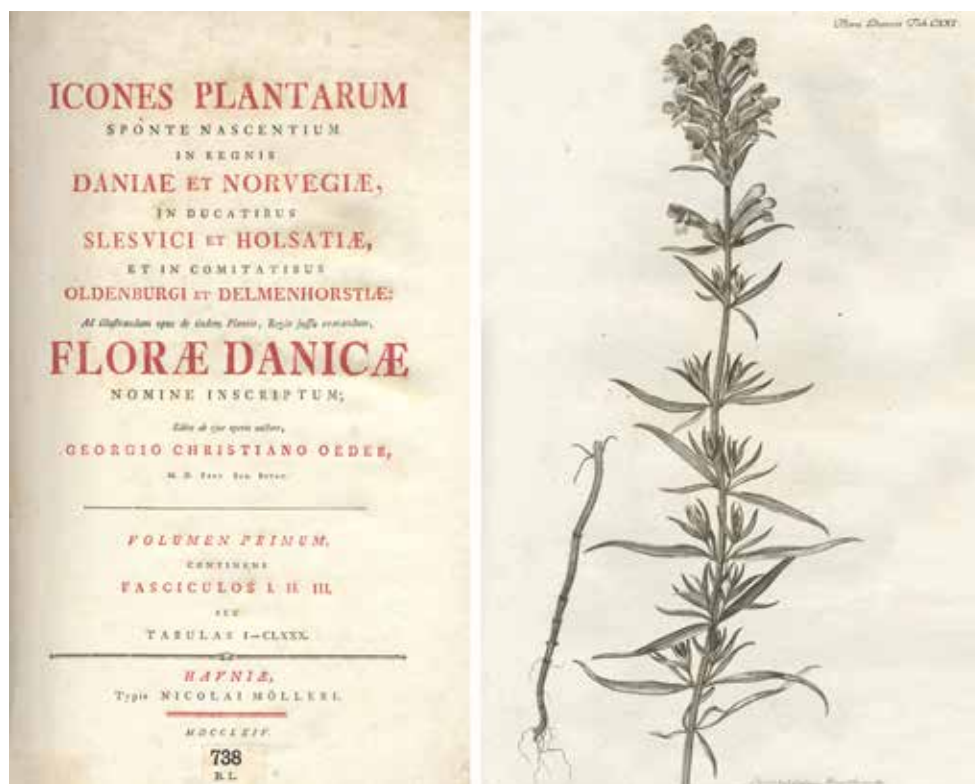
£20,000 - 30,000

€26,000 - 38,000

A MAGNIFICENT COPY WITH FINE HAND-COLOURING. "The first folio edition and the first appearance of the full suite of Maria Merian's plates of the European insects, the companion and complement to her great Surinam work .. It is as remarkable for its botanical as for its entomological content" (De Belder).







34

34\*

#### OEDER (GEORG CHRISTIAN) AND OTHERS

Icones plantarum sponte nascentium in regnis Daniae et Norvegiae... Florae Danicae nomine inscriptum, vol. 1-7 (fascicles 1-23) bound in 8, *general titles printed in red and black, 1260 engraved plates (some folding, a few shaved in one margin, occasional light dust-soiling but plates generally clean), leaf of manuscript index at end of each volume, small paper shelf label on general titles, ink stamp in margin of 12 letterpress leaves and on blank recto of one plate, volume 8 in contemporary boards (worn and split at spine), others contemporary half calf (worn, one hinge repaired) [Nissen BBI 2249; Dunthorne 218; Great Flower Books, p.69-70; Hunt 594; Stafleu and Cowan 7001], folio (378 x 230mm.), Copenhagen, N. Moller [and others], [1761]-1764-1799*

£1,000 - 1,500

€1,300 - 1,900

The first seven volumes of one of "the finest national floras ever compiled" (Blunt and Stearn), the *Flora Danica* was started by George Christian Oeder, founder of the Royal Botanical Institute in Copenhagen, in 1761. After the third volume Otto Frederik Muller (to volume 5), and Martin Vahl edited the work.

Provenance: Portsmouth Public Library.

35\*

#### PALLAS (PETER SIMON)

Flora Rossica, vol. 1, parts 1-2 [all published], bound in 1 vol., first edition, *hand-coloured engraved additional title with dedication to Catherine II, 101 hand-coloured engraved plates by Karl Friedrich Knappe, occasional light dust-soiling, nineteenth century library stamp in margin of 3 letterpress leaves, small paper shelf label on additional title, contemporary red morocco gilt, g.e., worn [Nissen BBI 1482; Dunthorne 221; Great Flower Books, p.70; Hunt 672; Pritzel 6905], folio (460 x 275mm.), St. Petersburg, J.J. Weitbrecht, 1784-1788*

£4,000 - 6,000

€5,100 - 7,700

THE FIRST GREAT ILLUSTRATED RUSSIAN FLORA. Catherine II underwrote the costs of the publication, which was originally intended to have five or six hundred plates. But due to changes in administration the funds were not forthcoming, and only volume one was published.

Provenance: Portsmouth Public Library.



35



36

### 36\* PARKINSON (JOHN)

Theatrum botanicum: the Theater of Plants. Or, an Herball of Large Extent, *additional engraved pictorial title, over 2500 woodcut illustrations in the text (approximately 30 coloured in an early hand), small burn hole to leaf U6, short paper repair to 8 leaves (including title and additional title affecting image), numerous ink annotations in a neat ?early eighteenth century hand, small paper shelf label on additional title and approximately 8 library stamps (mostly upper margin of preliminaries), modern quarter morocco [STC 19302; Henrey 286; Hunt 235; Nissen BBI 1490; Pritzel 7749], folio (330 x 220mm.), Thomas Cotes, 1640*

£800 - 1,200  
€1,000 - 1,500

Provenance: Portsmouth Public Library.

### 37\* RONALDS (HUGH)

Pyrus Malus Brentfordensis: or A Concise Description of Selected Apples, *half-title, 42 hand-coloured lithographed plates by Elizabeth Ronalds, occasional light spotting and soiling, uncut in contemporary green floral cloth, rebacked preserving original gilt title [Nissen BBI 1670], 4to (319 x 245mm.), Longman, Rees, Orme, Brown & Green, 1831*

£1,000 - 1,500  
€1,300 - 1,900

Hugh Ronalds worked for over fifty years as a nurseryman in Brentford, and published this selection of 179 different varieties of apples at the suggestion of John Loudon. The fine plates include a number of recently introduced apples, and the work concludes with a 5-page list of the best varieties of apples, "classed according to the situations for which they are adapted" (for example in greenhouses, small or large gardens, on Paradise Stocks etc.). Ronalds ends with the offer: "Should this prove a favourable season (1831), we shall have a fine display of fruit, both on the trees and in the fruit-room... I shall have much pleasure in showing them, from September till the spring, to any persons interested on [sic] the subject who may please to call and inspect them".





38

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38\*

# **RUMPF (GEORG EBERHARD)**

Herbarium Amboinense, plurimas conplectens arbores, frutices, herbas, plantas terrestres & aquaticas, quae in Amboina, et adjacentibus reperiuntur insulis Het Auctuarium ofte Vermeerdering op her Amboinsch Kruid-Boek, 6 parts and supplement bound in 4 vol., FIRST EDITION, SECOND ISSUE, text in Latin and Dutch, engraved allegorical half-title, title-pages printed in red and black, engraved portraits of Rumpf and Burmann, 694 engraved plates (of 699, some folding, approximately 10 with small repairs), engraved vignettes, one portrait and all but four titles laid down, in part 3, 2 title vignettes cut away and A1 laid down with some loss of text, contemporary green half calf, red gilt labels on spines, rubbed [Nissen BBI 1700; Hunt 518], folio (400 x 262mm.), Amsterdam, Meinard Uytwerf, 1750-1755

£4,000 - 6,000

€5,100 - 7,700

FIRST EDITION, SECOND ISSUE, COMPLETE WITH THE SUPPLEMENT, OF ONE OF THE FIRST GREAT SURVEYS OF EAST INDIES FLORA. This second issue differs from the first of 1741-1750 only in that the title-pages were re-dated. Whilst Rumpf centred his studies on the small island of Amboina he also included plants from the neighbouring islands.

Provenance: Portsmouth Public Library.



39



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39\*

#### SCHAEFFER (JACOB CHRISTIAN)

Fungorum, qui in Bavaria et Palatinatu circa Ratisbonam nascuntur icones nativis coloribus expressae, 4 vol. in 2, second edition, text in German and Latin, 2 engraved frontispieces in bistre, 330 hand-coloured engraved plates by J.G. Fridrich, G.P. Nussbiegel, G.P. Trauttner and others after Sophie Beez and Loibel (mostly printed recto and verso), engraved vignette in bistre on title of volume 4, light spotting and dust-soiling mostly in volume 4, small ink stamp on titles, blank corner of 4 plates and 7 letterpress leaves, contemporary green morocco gilt, 3-line rule border on sides, spine tooled with flower and other ornaments in six compartments with raised bands, g.e., dulled and rubbed at extremities, small paper labels on spines [cf. Nissen ZBI 1744, first and third editions], 4to, Regensburg, 1772

£2,000 - 4,000

€2,600 - 5,100

The scarce second edition of one of the most handsomely illustrated colour-plate books devoted to fungi. Schaeffer (1718-90), a botanist and theologist who spent most of his career in Regensburg (eventually as pastor and superintendent to the university), describes in detail the great variety of Bavarian fungi.

Provenance: Portsmouth Public Library.

40\*

#### SWEET (ROBERT)

Geraniaceae. The Natural Order of Gerania... Comprising the Numerous and Beautiful Mule-varieties Cultivated in the Gardens of Great Britain, vol. 1-3 (of 5), 300 hand-coloured engraved plates, occasional spotting, one text leaf provided in facsimile, modern green half morocco, t.e.g. [Nissen BBI 1926; Dunthorne 292; Great Flower Books, p.77], 8vo, James Ridgeway, 1820-1826

£1,000 - 1,500

€1,300 - 1,900



41

41\*

**SWEET (ROBERT)**

The Florist's Guide, and Cultivator's Directory; Containing Coloured Figures of the Choicest Flowers, Cultivated by Florists, 2 vol., first edition, 200 *hand-coloured engraved plates* by J. Watts after E.D. Smith, library ink stamp on titles, 8 text leaves and verso of 2 plates, plate 46 strengthened on verso of fore-margin, modern cloth [Nissen BBI 1925; Great Flower Books, p.77; Pritzel 9080], 8vo, James Ridgway, 1827-1832

£2,000 - 4,000

€2,600 - 5,100

Provenance: Portsmouth Public Library.

42\*

**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 *chromolithographed plates* by and after John Nugent Fitch (on 385 sheets, numbered 1-48 and 145-479), some with additional hand-colouring, 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; Stafleu TL2 6282], 4to, B.S. Williams at the Victoria and Paradise Nurseries, 1882-1893 (8)

£2,000 - 3,000

€2,600 - 3,800





42



43

43\*

#### **WYATT (CLAUDE)**

*British Birds*, 2 vol., 67 lithographed plates, hand-coloured by the (10) daughters of R. Bowdler Sharpe (1847-1909, ornithologist), contemporary half calf, worn [Nissen IVB 1027; *Fine Bird Books*, p.116; Zimmer, p.694; Mullens & Swann, p.667], 4to, William Wesley, 1894-1899

£1,500 - 2,000

€1,900 - 2,600

Mullens and Swann call this work "probably the best 'working' book of illustrations: the artists have avoided the too common fault of over-colouring the birds figured." The author thanks the Misses Sharpe for the "perfect way in which they have carried out the painting for me".

Provenance: Hanbury Barclay, armorial bookplate.

**PLEASE NOTE THAT THE TRAVEL & EXPLORATION SALE ON 3 DECEMBER WILL INCLUDE NATURAL HISTORY WORKS FROM A PRIVATE COLLECTION OF SOUTH AFRICAN BOOKS.**

## FINE BOOKS, MANUSCRIPTS AND PHOTOGRAPHS

44

### ADAMS (HENRY)

Series of nineteen largely autograph letters signed by Henry Adams, to his close friend Charles Milne Gaskell (addressed as 'Carl' or 'Carlos'), with five letters by his wife, mother, sister and sister-in-law and one letter to Adams; the Adams letters as follows (unless otherwise stated autograph and 4 pages each): 12 August 1868, signed "H.B.A."; 7 December 1868, unsigned; 8 January 1869 signed "H.B.A."; 19 January 1869 subscribed "Ever Yrs"; 15 February 1869 signed "H."; 15 March 1869 signed "H.B.A."; 5 May 1869, 1 page, signed "H."; 25 December 1869 signed "H.B.A."; 30 January 1871 signed "H.A."; 29 February 1872 signed "H."; 17 December 1873 signed "Henry Adams"; 18 December 1875, typed throughout with typed postscript by his wife; 29 December 1876, 8 pages, signed "Henry Adams"; 1 February 1880, 2 pages, signed "Henry Adams"; 11 April 1880, 3 pages, signed "Henry Adams"; undated [but September 1880], 2 pages, signed "Henry Adams"; 6 November 1881 signed "Henry Adams"; 17 December 1885 signed "Henry Adams"; and 27 July 1912, 3 pages, typed and signed "Henry Adams"; the other letters by: his mother A.B. Adams, 7 May 1869; his wife Marian, undated; H.L. Higginson to Henry Adams, 6 pages, 27 December 1873; his mother A.B. Adams, 3 pages, 30 November 1876; his sister Mary Quincy, 3 pages, 22 August 1877 and Marian's sister Ellen Gurney with a postscript by her husband, 8 pages, 22 December [1885], *nearly 100 pages in all, some on lightweight paper, overall in fine condition, mostly 8vo*, Washington and elsewhere, all but one 1868 to 1885

£10,000 - 15,000

€13,000 - 19,000

'BURN AND FORGET THIS LETTER, AND DON'T SPEAK OF IT TO ANYONE' – A MAJOR ADDITION TO THE CORPUS OF ONE OF THE GREATEST OF ALL AMERICAN LETTER-WRITERS, whose letters are widely seen as making up one of the vital chronicles of the life of the mind in America and as complementing his celebrated autobiography, *The Education of Henry Adams*. Adams has been described as 'perhaps the most brilliant letter writer of his time', his letters being 'literature of a high order' and making up 'one of the great records of American experience' (Ernest Samuels, editor, *Henry Adams: Selected Letters*, 1992, p. ix, and J. C. Levenson, Ernest Samuels, Charles Vandersee, Viola H. Winneri, editors, *The Letters of Henry Adams*, i, 1982, p. xiii).

The bulk of these newly-discovered letters belong to the comparatively early years when Adams was establishing himself in Grant's Washington as a crusading journalist, during his married years when he was Professor of History at Harvard and Editor of the *North America Review* and settling as a professional historian in Washington, where with his wife, described by Henry James as 'one of the two most interesting women in America', he established the first intellectual salon of the capital; a halcyon period brought to an abrupt close by her suicide.

Charles George Milnes Gaskell (1842-1919), the recipient of the letters, was among the most important of Adams's correspondents. Indeed it could be argued that he can, with the emergence of these letters, be considered the most important of all. Gaskell was the son of the distinguished Conservative MP who had made up a youthful triumvirate with his fellow Etonians Arthur Henry Hallam, of *In Memoriam* fame, and the future Prime Minister, William Ewart Gladstone (see their letters in the present sale). Gaskell had been introduced to Adams on 27 April 1863, the precise date and occasion being recorded by the latter in his *Education*. They became firm friends later that year after Adams visited Gaskell at Trinity, Cambridge, where he was an undergraduate. The Gaskells were to become a second family to Adams, his mother showing him especial kindness; she being a member of the Williams Wynn family, through whom Wenlock Abbey came into the Gaskell family: this being an idyllically beautiful domain that played such a large part in the young Adams's – and indeed the young Henry James's – life (see Cynthia Gamble, *John Ruskin, Henry James, and the Shropshire Lads*, 2008, Chapter 13).

The remainder of Adams's letters to Gaskell are now held by the Massachusetts Historical Society and are published in *The Letters of Henry Adams*. A breakdown of Adams's correspondents is given by the editors: 'The chief recipients, besides his brother Charles and Elizabeth Cameron, are Charles Milnes Gaskell, 393 letters; John Hay, 248; Mabel Hopper La Thoron, 169; Brooks Adams, 147; Mary Cadwalader Jones, 133; and Henry Cabot Lodge, 83. The remaining 2,000 went to more than two hundred different recipients' (i, p. xxxvii). Some idea of the quality – as opposed to mere quantity – of the letters to Gaskell is furnished by the number chosen for inclusion in the *Selected Letters*. Those addressed to Gaskell come to a total of 37: this compares to 39 addressed to Elizabeth Cameron, 27 to Adams's brother Charles, 22 to John Hay, 2 to Mabel La Farge, 1 to Louis Hooper Thoron, 15 to Brooks Adams, 2 to Mary Cadwalader Jones and 9 to Henry Cabot Lodge. Had the present letters been available to his editors, one can with some confidence say that many would have been deemed worthy of inclusion, too.



Quite why the present letters were retained by the family – in whose possession they have remained to this day – is not absolutely clear; although one answer suggests itself. Many are of an extremely sensitive nature, bearing as they do on the private lives of both Adams and Gaskell, and to a Victorian sensibility would surely not have been deemed suitable for public exposure. They are, in short, the sort of letters that many a Victorian family would have burnt. Indeed, in one of them, Adams asks Gaskell to do just that.

The most sensitive issue of all is the suicide of Adams's wife, Clover (a remarkable woman in her own right, often cited as the inspiration of Henry James's *Daisy Miller* and *Portrait of a Lady*). After her death, Adams destroyed all her letters and rarely referred to her, refraining from mentioning her even in *The Education of Henry Adams*. Among the letters to Gaskell in the present haul is one announcing his engagement to her. It is marked at the head "Very secret and most confidential" and opens: "Pecavi! Oh, indeed I repent and am contrite, for I have sinned against thee, my friend, and I know not what excuse to offer. Perhaps you suspect already from this exordium what it is that I have done. If so, lay down this letter – fold it up – put it in your pocket – burn it – repudiate me – swear that you never write – never speak to me again". If such facetiousness is fairly typical of the age, what follows is not. Certainly, no other surviving letter Adams wrote at the time is quite so revealing (or flies quite so much in the face of conventional piety): "I am in an awful funk, an unimaginable terror, and my brain whirls with the thought; but I have got to be married. How I can endure it I don't know. Yet though reason tells me I am mad, the devil that drives me on deludes me so far as to make me actually exult in my own idiocy. What makes the thing more than ever incomprehensible to me is that the – ah! young woman – is neither young; nor, to anyone but me, pretty; nor extraordinarily rich; nor of any specially swell family; nor in short, can it be called a brilliant match. Nine people out of ten would say I have chosen her in cold blood. Yet I give you my word of honor that I could not help it!... I only know that I met my destiny, and all the more my destiny because it was no easy process of steady intimacy – juxtapositions as Clough calls it – but I brought it into reality by sheer will, breaking down obstacles and forcing myself into her attachment".



Similarly, one can understand why the family might have wished to withhold the letter Adams wrote nearly fourteen years later after his wife's suicide, telling Gaskell of "the disaster which has broken my life to pieces" and begging him to inform his English friends but, when he next writes, to "say as little about my troubles as you can". Set against this reticence, is a quite extraordinary seven-page letter by Clover's sister Ellen to Gaskell, writing, as she says, "more than he can ever tell you": "I never in all the course of my life have had so deep and abiding a sense of peace & happiness as the past two weeks. It is as if a wounded frightened little bird dashing in terror in the dark – that you couldn't get at – was at last free and in Gods sunlight. In her last note to me – never posted – She said 'God might envy Henry his patience'... She felt she was blasting his life poor child – and nothing could open her eyes. If she had come safely through this I think she may have got a peace & strength & zest for life such as she never had".

Other, no doubt sensitive, matters covered by these letters include Adams's bouts of acute depression ("... Burn and forget this letter, and don't speak of it to any one... The other day as I was fitting up my rooms, I hung up in tasteful frames Mina Hervey's three water-colours of Cannes. I had three days intense depression in consequence. About one week in two is passed by me wholly in fighting these fits of despondency... I don't want anything, not even to go back to Europe. What should I do there! Life has no purpose, and nothing that life can offer, seems to me worth the trouble of taking..."); the failure of Gaskell's engagement to Lady Mary Hervey ("...My connection with London, except through you, is as completely at an end, as though I had never lived there, and this news is not likely to make it closer..."); Adam's assessment of his standing in American society ("...Americans open their arms to me because my social position is recognised as absolutely the best to be had, and among diplomats and English I associate as half a foreigner. There is nothing closed to me. I am sought for to take part in everything. I even gave a little dinner a few days ago, and who do you think was at it? Three persons besides myself: The Foreign Secretary, Mr Seward; the Attorney General, Mr Evarts; and the Secretary at War, General Schofield, We played whist in my room till eleven... The force of social position surprises even me, who have seen so many examples of it, and backed by a little literary success and boldness, offers me everything I could wish. So at least disappointment has no share in my feelings, and I can't console myself with having anything to regret..."); his equivocal relations with American culture ("...My half dozen drawings and bronzes are a sort of object of worship to me, the more so because they are things unknown here, and a silent protest against all the forms of American taste..."); Washington gossip ("...Politics are still shady, Many people expect my father to be Secretary for Foreign Affairs but Gen Grant as yet has made no sign and even Washington gossip reveals nothing. Either way it matters little to me..."); his political ambitions ("...My own opinion is that my father will not be asked to enter the new Cabinet but Evarts is to be in it, I hope as Secretary of the Treasury, and this is better than if my father were there, not that I want office but I want power. We have already laid the basis of our new party, and if Evarts controls the Treasury and my friend Wells remains Commissioner, I shall be on the very apex or brain of it, and shall have a great field. So you see I dodge about and dance all night and talk not to girls, with my mind full of finance, political combinations and personal hostilities, while all the time I have to appear utterly and absolutely ignorant of what is going on, and indifferent to it... I have snubbed one or two great men in a most alarming way. You would have howled with delight. And I was infernally impertinent. Constant association with swells, reduces them to a common level... I could get an office without the least trouble if I wanted it, but you see I have taken an infernally high tone, and I can't afford to sell myself cheap..."); his amatory dalliances ("... I am 'cousin Henry' to a tribe of girls who are no more related to me than they are to the Emperor Ki-Wang and who weep in my arms – or on my arms – over their lover's quarrels. Strange to say, it amuses me! I like to console cousins – when they are attractive. Arrant little coquettes they are, as ever drew breath, and ignorant as members of Parliament or Congress..."); further battles with despair ("...I was used up and had to rest, after ten days of depression that made me suffer the torments of the damned..."); and his work at Harvard ("...The work is prodigious.. I am buried under heaps of German works which have to be devoured by volumes, and my boys are always so close on my heels that I can't stop to breathe...").

Adams's appraisal of marriage in another letter might, to many, seem particularly indelicate: "Well! I think much of you, and feel a curiously grave and paternal interest in your wife. This matrimony is such a ridiculously serious thing! It drags such an alarmingly long tail after it! It strips us all, both men and women, so shockingly bare of all mere plumage, and obliges us to meet each other's gaze with such a cynical indifference to the total absence of those little affectations of geniality, wit and dignity which are our little armor in general society! There must be a deal that is admirable in human nature to stand this test as it does. Yet there are times when Apollo must seem ugly to his wife, and Venus a bore to her husband. Oh! how I could hate a husband if I were a woman, and how pleasant a thing it would be to poison him! And to think that so innocent a joy is forbidden!" – a quip one hopes that Adams had forgotten when his wife came to poison herself nine years later.

This same letter introduces someone who was to become a dear friend to both the Gaskells: "By the way, apropos to nothing, there is now a young American *littérateur* in London, whom I have promised to give letters to; one Henry James, author of 'Roderick Hudson' and other novels. As I know him and like him, I have not thought it best to read his books, but I am told they have merit. It is more to the purpose that he is a very agreeable, gentlemanly fellow, and as he is tired of the continent and thinks he shall prefer England, I shall give him a letter to Lord Houghton and a line to Palgrave or Woolner. He should have a club, and be introduced to George Howard, Swinburne and Rossetti".

ESOPVS







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## 45 AESOP

Fabule et Vita esopi: cum fabulis Aviani: Alfonsii: Pogii florentini: et aliorum: cum optimo commento: bene diligentero correcte et emendate, 99 leaves (of 104, lacking a2, a5, b3, b4 and f3), 46 lines with headline, Gothic letter, 184 large woodcut illustrations (title and 11 coloured by hand in several colours, subsequent 4 partially coloured in pink-red, a few of the remainder touched with red), rubricated in red throughout, large initials provided in alternate red and blue, some marginal annotations in an early hand, 8 lines struck through in ink on one leaf, F1 defective with loss to part of 11 lines, tears neatly closed on 12 leaves (including title), contemporary calf over wooden boards, rebaked preserving part of early spine, later metal clasps and catches [JSTC ia00114000; BMC IX, 187; Goff A114; GW 349; Hain 329; Proctor 9361], folio (280 x 195mm.), Colophon: Antwerp, Gerard Leeu, 26 September 1486

£80,000 - 120,000  
£100,000 - 150,000

MAGNIFICENTLY ILLUSTRATED EDITION OF AESOP. The woodcuts derive from those first used in an edition of Aesop printed by Johann Zainer at Ulm, c.1476-7, and are, in all but four instances, taken from the blocks used for the Latin Aesop printed by Knobloch at Strassbourg, c.1481. Subsequently the blocks were passed to Johann Koehloff the Elder, of Cologne, who used them for his German Aesop of 1489. The text includes Rinucius's translation of the life of Aesop, and Romulus' prose version of the Fables, and several fables by other authors.

**Provenance:** "Liber S. Nicolai... 1700", inscription on leaf a3; Bibliotheque Impériale, circular red stamp on title (just touching image) and leaf a3; Prof. Victor Goldschmidt, Heidelberg, ink stamp on final leaf.





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#### 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 1.19; Podeschi 121], large 8vo (255 x 170mm.), for Thomas M'Lean, 1825

£1,000 - 1,500

€1,300 - 1,900

"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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#### ARISTOTLE'S MASTER-PIECE

Aristoteles Master-piece, or, The Secrets of Generation diplayed in all the parts thereof., Containing, 1. The Signes of Barrenness. 2. The Way of Getting a Boy or Girl. 3. Of the Likeness of Children to Parents. 4. Of the Infusion of the Soul into the Infant. 5. Of Monstrous Births, and the reasons thereof. 6. Of the Benefit of Marriage to both Sexes. 7. The Prejudice of unequal Matches. 8. The Discovery of Insufficiency. 9. The Cause and Cure of Green-sickness. 10. A Discourse of Maiden-heads. 11. How a Midwife ought to be Qualified. 12. Directions and Cautions to Midwives. 13. Of the Privities. 14. The Fabrick of the Womb. 15. The Use and Action of the Genitals. 16 Signs of Conception, and whether of a Male or Female. 17. To discover false Conceptions. 18. Instructions for Women with Child. 19. For preventing Miscarriage. 20. For Women in Child-bed. 21. Of ordering New-born Infants, and many other very useful particulars: to which is added a Word of Advice to both Sexes in the Act of Copulation: and the Pictures of several Monsterous Births drawn to the Life, FIRST EDITION, setting with line 11 of title ending 'reasons', woodcut frontispiece of a hairy woman and a black child born to white parents, 6 woodcuts of monstrous births (including repeat of frontispiece) at end, with the blank H12, occasional worm-trails and staining, a few leaves cropped, the woodcuts with holes, tears and chips (slight loss to 4 of the images, the last with loss of text), contemporary sheep, binding loose (text block separated in 2), upper cover with slight loss to lower half of outer edge [Wing A3697fA], 12mo, J. How, and are to be sold next door to the Anchor Tavern in Sweetthings-rents in Cornhil, 1684

£2,000 - 4,000

€2,600 - 5,100

"THE DIRTY BOOK OF THE EARLY MODERN PERIOD": THE ONLY KNOWN COMPLETE COPY OF ONE OF THE TWO EARLIEST EDITIONS OF THE MOST NOTORIOUS SEX MANUAL OF THE AGE.

"*Aristotle's Masterpiece* was the most popular book about women's bodies, sex, pregnancy, and childbirth in Britain and America from its first appearance in 1684 up to at least the 1870s. More than 250 editions are known, but all are very rare... It was sold furtively by country peddlers and in general stores and taverns; regular booksellers seldom advertised it, though they usually had it under the counter" (The Library Company of Philadelphia, 'Treasures', online catalogue).



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The work was in fact assembled from Levinus Lemnius's *The Secret Miracles of Nature* (1564) and Jakob Rüff's midwifery manual *De conceptu et generatione hominis* (1554). The attribution to Aristotle is totally spurious and was probably a vain attempt to give the work some measure of respectability; but although it was effectively banned until the mid-twentieth century, the prohibition didn't keep it from circulating: it was reprinted endlessly until the early twentieth century and became one of the most notorious and widely distributed sex books in the English language, right up to the 1960s. Such enduring popularity was partly due to the practical advice on pregnancy and the care of infants, and partly to its rather sensationalised descriptions of the sexual act and forms of monstrosity.

The present copy is the only one of this particular edition known to have survived, there being two distinct editions dated 1684 with different settings of the title-pages, the priority of which has not been established. Ours has line 11 ending 'reasons' rather than 'sexes', and the word 'Sweetthings' rather than 'Sweetings' in the imprint. ESTC notes these variations, but not the fact that the entire text is in two different settings throughout.

We have traced one complete copy of the other 1684 edition, sold by Maggs in 2011 (Catalogue 1447, 'Wing Books Printed in England 1641-1700 From the Library of James Stevens Cox', item 11). ESTC records seven copies of the two editions (British Library, Guildhall Library, Royal College of Surgeons, University of Pennsylvania, U.S. National Library of Medicine, Yale University, 2 copies), but all are incomplete to varying degrees.

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#### BABBAGE (CHARLES)

Autograph letter signed ("C. Babbage"), to William Sharpey, Secretary of the Royal Society, announcing that he is preparing a volume entitled *Material for the History of the Analytical Engine*, part of which has already been printed, in which he proposes reprinting his paper 'On a Method of Expressing by Signs the Action of Machinery'; he asks therefore if the Royal Society will loan him the plates illustrating the eight day water clock and the water ram, of which he intends taking about 400 impressions, 2 pages, trace of mounting, integral leaf trimmed away, 8vo, Dorset Street, Manchester Square, 23 July 1865

£2,000 - 4,000  
£2,600 - 5,100

eight day clock the other  
a representation of the  
water-ram.

I should be very glad to request  
of the Royal Society the loan  
of these plates for the purpose  
of taking about 400 copies.

I am, My Dear Sir,  
Yours Truly  
C. Babbage

23 July 1864

To Dr Sharpey

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BABBAGE ANNOUNCES HIS INTENTION TO PUBLISH A FULL DESCRIPTION OF HIS ANALYTICAL ENGINE, the device upon which his posthumous fame as the first pioneer of computing rests: 'Toward the end of his life, Babbage began assembling his own and other's previously published writings on the Difference and Analytical Engines with the intent of publishing a history of the machines, but died before he could accomplish this task. He had the first 294 pages of this work typeset and printed on slightly varying types of paper during his lifetime. It would appear that its purpose was to collect the most significant published writings, many of which had appeared as obscure pamphlets or in little-read journals, together with a listing of what remained unpublished, including all of Babbage's notebooks and engineering drawings, in the hope that his unfinished projects might be completed at some future date. The book was completed by Babbage's youngest son, Major-General Henry Prevost Babbage, to whom Babbage had bequeathed his calculating engines and everything pertaining to them. Were it not for this volume and the bibliography of Babbage's works published both here (on the last three printed pages of the book) and in Babbage's autobiography, Babbage's achievements might have been forgotten. As it turned out the information was never implemented literally, probably because construction of the mechanical Analytical Engine was just too complex a project for any organization except a government to undertake. Yet Babbage's ambitions and his ideas remained alive in the minds of people working in mechanical computation long after his technology had fallen into obsolescence. When Vannevar Bush suggested in 1936 that electromechanical technology might be the way to realize "Babbage's large conception" of the Analytical Engine, he cited this volume among his references; and in building the electromechanical Harvard Mark I, Howard Aiken saw himself as fulfilling Babbage's ambition' (Diana H. Hook and Jeremy M. Norman, *Origins of Cyberspace: A Library on the History of Computing, Networking, and Telecommunications*, 2002). Babbage had announced publication of the never-completed book in his autobiographical *Passages from the Life of a Philosopher*, published in 1864, hoping to bring it out in February 1865 (pp. 140, 496).

The other work referred to in our letter, his paper 'On a Method of Expressing by Signs the Action of Machinery', was read to the Royal Society on 16 March 1826 and published in the *Philosophical Transactions of the Royal Society of London*, vol. 116, pt. 3, 1826, pp. 250-65 and 4 plates; it has been described as 'Babbage's first publication of his system of mechanical notation that enabled him to describe the logic and operation of his machines on paper as they would be fabricated in metal' (*Origins of Cyberspace*).

For other letters to Sharpey, see the collection under 'Science' in the present sale; another collection put together by him and illustrated with photographs of fellows of the Royal Society was sold at Christie's South Kensington, 29 May 1986, lot 162a.





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#### **BALTARD (VICTOR) AND FALIX CALLET**

Monographie des Halles centrales de Paris construites sous le règne de Napoléon III et sous l'administration de M. Le Baron Haussmann, first edition, *half-title*, 35 engraved plates on 29 sheets (the 6 double-page or folding plates counted as 2) by Huguet, Outhwaite, Martel and others after Baltard, all mounted as issued on stubs, tissue guards, illustrations in the text, contemporary green morocco-backed marbled boards, slightly rubbed, large folio (588 x 438mm.), Paris, A. Morel, 1863

£1,000 - 1,500

€1,300 - 1,900

Designed by Victor Baltard (1805-1874), the Halles centrales de Paris were built between 1854 and 1874, and formed a central part of Georges-Eugène Haussmann's modernisation of Paris. Pioneering in its use of glass and iron, it was celebrated as an icon of modern industrial design.

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#### **BIBLE, IN ENGLISH, AUTHORISED VERSION**

The Holy Bible Containing the New and Old Testament, *engraved pictorial general title by William Marshall, New Testament title within typographical border*, [1638]; The Book of Common Prayer, and Administration of the Sacraments... with the Psalter, and Psalmes of David, *title within typographical border (cut to size and laid down, presumably at early period as ruled and with eighteenth century ownership inscription in margin)*, with final blank, small blank piece torn away from one margin, 1638; The Whole Book of Psalmes, *title within typographical border*, 1638, 3 works in one vol., ruled in red throughout, contemporary black morocco gilt, sides elaborately decorated including trailing leafy stems, the inner panel with red morocco gilt onlay corners, enclosing large "arabesque" with central quatrefoil brown morocco gilt onlay, flat spine decorated in 2 panels with 2 small oval red morocco onlays (one small gauge mark), metal clasps, gilt gauffered edges, rubbed [Herbert 520; STC 2331, 16410, 2682], folio (388 x 245mm.), Cambridge, Thomas Buck and Roger Daniel

£800 - 1,200

€1,000 - 1,500

Provenance: "John Monins, Febr. 1778", ownership inscription on Common Prayer title.

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### **BOER WAR – ROUGH RIDERS**

Diary of the second Boer War, kept by Lieutenant Lord Zouche of the 'Rough Riders', serving under Captain H.W.M. Bonham's 78th Company (for whom Zouche has very little time, and dubs 'Napoleon'), in skirmishes with the Boers and when 'sweeping' Boer farm houses ("...Speaking roughly there seems to be an average of about one man per farm who is or has been fighting where there are no grown up sons – where there are such sons then say 2 or 3 to each farm. The great majority of those whom I have hitherto visited have returned from the war. The following are the questions we ask... Then, Warn against *moving off their farms to visit each other* even next door neighbours the only moves allowed being to market towns... Warn against *riding in any case*, only carts allowed & same with Kaffir servants... All this of course to prevent as far as possible any *assemblies...*"), *upwards of 250 pages, in two black oilcloth bound notebooks, usual wear etc.*, 8vo, South Africa, 1900-1901

**£600 - 800**

**€770 - 1,000**

The 20th Battalion of the Imperial Yeomanry, who took their name 'Rough Riders' from the US cavalry regiment in which Theodore Roosevelt famously served, was formed in early 1900, after the succession of defeats suffered by the British army under Redvers Buller early in the war (see the previous lot). In 1901 they were to become the City of London Yeomanry. The author of our diary, Robert Nathaniel Cecil George Curzon, 15th Lord Zouche (1851-1915), joined when he was nearly fifty years old, receiving a lieutenant's commission; his diary beginning on 18 October 1900 (rather confusingly he provides no information as to years, noting that Tuesday 1 January marks the start of the 20th century; by which he means 1901: a note on the fly-leaf in another hand stating that the diary runs from 1899 to 1901 being in this respect incorrect). Early entries of the diary are made in pencil, some inked-over, while most of the remainder are written in ink. Some proper names have been left blank, and some false beginnings made to entries, both of which suggest that it is a fair copy; although the varying gaps between entries (as if leaving space for expansion) suggest that perhaps it was made by Zouche himself while in South Africa, based on notes made in the field.

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### **BOER WAR**

Autograph journal kept in the field, inscribed on the inside cover: "Written by Pvt W.B. Capel/ Vol Special Service in South Africa/ If anything should happen to me will you kindly send this book to Mrs E.J. Capel/ my father and mother/ Gladstone Villa/ Wallingford/ Berks/ England/ Vol Co Royal Berks Regiment", beginning with his voyage out to the Cape in March 1900 and ending that July, written in home-made notebook cut down from a larger provisioning ledger, each page of which is printed with a list of commodities to be ordered, *some 20 pages, written in indelible pencil on perforated pages, some leaves loose, first page rubbed otherwise in good legible condition, covers worn, with part of the original volume's morocco label on back cover, 16mo, South Africa, 1900*

**£400 - 600**

**€510 - 770**

This vivid and attractive account records Private Capel's experiences on his voyage to South Africa, where he disembarked at East London 9 April, and his company's march to join their regiment, the Berkshires, who they joined at Bloemfontein on 20 May, Capel being ever keen to see active service ("...I feel as though I should like to smash into them to day Monday 16 [July] We marched off this morning at 7 o'clock with 2 days rations biscuits and beef whistling and singing. We marched to the kopjes where the Boers had been but we were disappointed they were gone bolted as usual..."). The last entry, dated Saturday 21 July 1900, breaks off abruptly: "we started from Camp about 7 am and had got fairly on the road when at 7x30 we heard guns fire and then the enemy started firing with big guns it was a row for about an hour ours against theres then the pom-poms started with their peculiar pop-pop there were also several sniping shots we lay under an hill just by one of our big guns. It was funny to hear the shells whistling through the air and then several seconds after you could hear the thud and a bang which shook the hills all round I am writing this while the shells are banging all round".

**BOER WAR – COLENZO, SPION KOP AND LADYSMITH**

Autograph journal kept by a servant of Sir Redvers Buller VC, Commander-in-Chief of British forces in South Africa during the first months of the second Boer War, the journal headed “Diary special”, the first entry recording Sir Redvers’s sixtieth birthday (“...8.12.99/ Waited on General Buller at dinner on the 4.12.99 (60 years old...)”), the second their departure to the front (“...22nd.11.99/ Left Cape Town secretly at 7 p.m. General Buller and Staff got aboard S.S. Mohawk, left for Durban in Natal, General and Staff servants and grooms only aboard, bad ship...”); the diary thereafter covering the period of Buller’s service in South Africa and his first major engagement at Colenso on 15 December 1899 (“...Got up at 2.30 a.m. struck camp, battle started at 5 a.m, the cannonading is terrific on both sides, 8 hours bombarding, one Battery Artillery cut up, 3 men only left out of the Battery. Infantry loose heavy, enemy estimated at 80,000 and well fortified, our men was shot down like rabbits, dont know the exact loss killed and wounded but must be great, also Boers; stoped fighting about 6 p.m, cannot move the Boers out of their positions, Mr Trotter came in spotted with blood all over, C.pt Hughes R.A.M.C got killed of our staff, he was a nice gentleman, & was sorry when I heard it. All is quiet tonight. 3 battalion holding Colman bridge, expect another big fight tomorrow...”) and the Battle of Spion Kop on 24 January 1900 (“...the bombarding was terrific, I never saw such a battle in my life, it was awful...”); followed by a narrative of Buller’s attempts to break through Botha’s army and effect the relief of Ladysmith, such including their reverse at Vaal Krantz on the third attempt (“...Battle started again this morning, our troops getting badly mauled, took one position, and had to give it up again, as they was too heavily shelled by the Boer guns, our balloon went up and reported that the Boers had big guns all round the high hills, on the top of the hills, our troops on an open plain below, General Buller nearly got hit today again by a shell, it dropped close by the General; the Rifle Brigade loose heavy, a lot of my old pals I saw killed and wounded, Boers work their search light tonight...”); culminating in the relief itself on 28 February; with most entries neatly scored through (presumably indicating that a fair copy had been made), end-pages containing addresses, notes of supplies etc. (such as shaving brush, Vaseline, “Helmet strap shortened”, comb, “diary book” etc.), plus abandoned drafts of some early entries, *c.100 pages, kept in pencil or permanent pencil in a black oilcloth-covered field notebook, with wallet set into upper cover, some leaves loose or torn out, other wear through use in the field, but overall in good sound condition, narrow 8vo*, South Africa, November 1899 to September 1900

**£600 - 800****€770 - 1,000**

‘OUR MEN WAS SHOT DOWN LIKE RABBITS’: a fine Boer War diary kept from an unusual perspective, that of a servant of Sir Redvers Buller, the British Commander-in-Chief, and covering the major engagements fought by Buller, including Colenso – nadir of the so-called ‘Black Week’ – Spion Kop – an even greater defeat – and the eventual relief of Ladysmith, in which the author had a part: «At 4.a.m scout woke me up, asking me where the General was, telling me that he wanted to report to the G. that the Boers had retired miles by Ladysmith. towards Dundee, and the road was clear into Ladysmith, telling me he had been in Ladysmith himself also some cavalry under Lord Dundonald, I could not sleep any more, to [sic] over joyed, I took him to one of our staff officers whom he reported it to, we started marching early towards Ladysmith inspecting the Boers trenches and positions as we went along, an awful smell of their dead cattle all along the road... 1.3.1900/ started marched towards Ladysmith... arrived in the town about 10.a.m, before getting right in the town men who had been besieged in Ladysmith rushes to us for food and tobacco, they look very bad, more skeletons than anything else”.

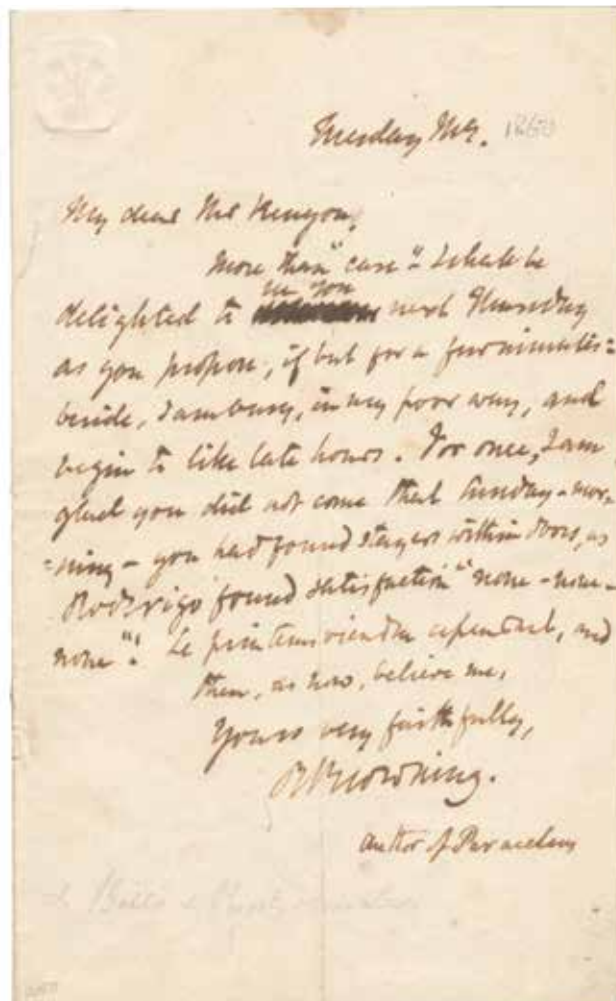
**BROWNING (ROBERT)**

Autograph letter signed (“R Browning”), to “My dear Mr Kenyon”, assuring him that, more than “care”, he should be “delighted” to see him next Thursday as he proposes (“...if but for a few minutes: beside, I am busy, in my poor way, and begin to like late hours...”); and saying that, for once, he is glad Kenyon did not come that Sunday morning, or he would have found “stayers within doors” (“...as Roderigo found satisfaction ‘none – none – none’!...”); adding “Le printemps viendra cependant”; Browning’s signature subscribed in a contemporary hand “Author of Paracelsus”; to which has been added in pencil “& Bells & Pomegranates...”; dated in a later hand in pencil at the head “1860”, *1 page, paper watermarked ‘Tassell & Smith/ 1838’, Prince of Wales feathers stationery blindstamp, some dust-staining etc., integral blank with tears just extending into first leaf where formerly mounted, 8vo*, “Tuesday M[ornin]g” [?February or March 1838-1845]

**£2,000 - 3,000****€2,600 - 3,800**

A NEWLY-DISCOVERED LETTER BY ROBERT BROWNING TO JOHN KENYON. John Kenyon, the ‘Guardian Angel’ of Robert and Elizabeth Barrett Browning, was a cousin of Elizabeth’s, and principal visitor during her illness. He was also a friend of Robert’s father, and encouraged Robert to write to Elizabeth, as well as, with some persistence on his part, arranging their first meeting. Only nine letters by Robert to Kenyon are recorded, one of which, dated c.1837, is lost, four of which are written between 1843 and 1845 (before or during the courtship), while the remaining four date from after their marriage.





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The watermark date of 1838 provides some clue as to when ours was written, as does the reference to spring's eventual arrival, suggesting that our letter might have been written in February or March. Research into weather, visiting patterns, Browning's stationery, and his familiarity with *Othello* will no doubt come up with a plausible date (for example, if the letter were written in 1845, it must date before Wednesday, 26 February, since a letter written that morning by Robert to Elizabeth announces the precipitous arrival of spring). Likewise the identification of Browning under his signature as "Author of Paracelsus" (published 1835) provides another clue; as does the addition in pencil below this of "& Bells & Pomegranates" (published 1841-2). The pencil date of 1860, by when Kenyon was dead, is best ignored.

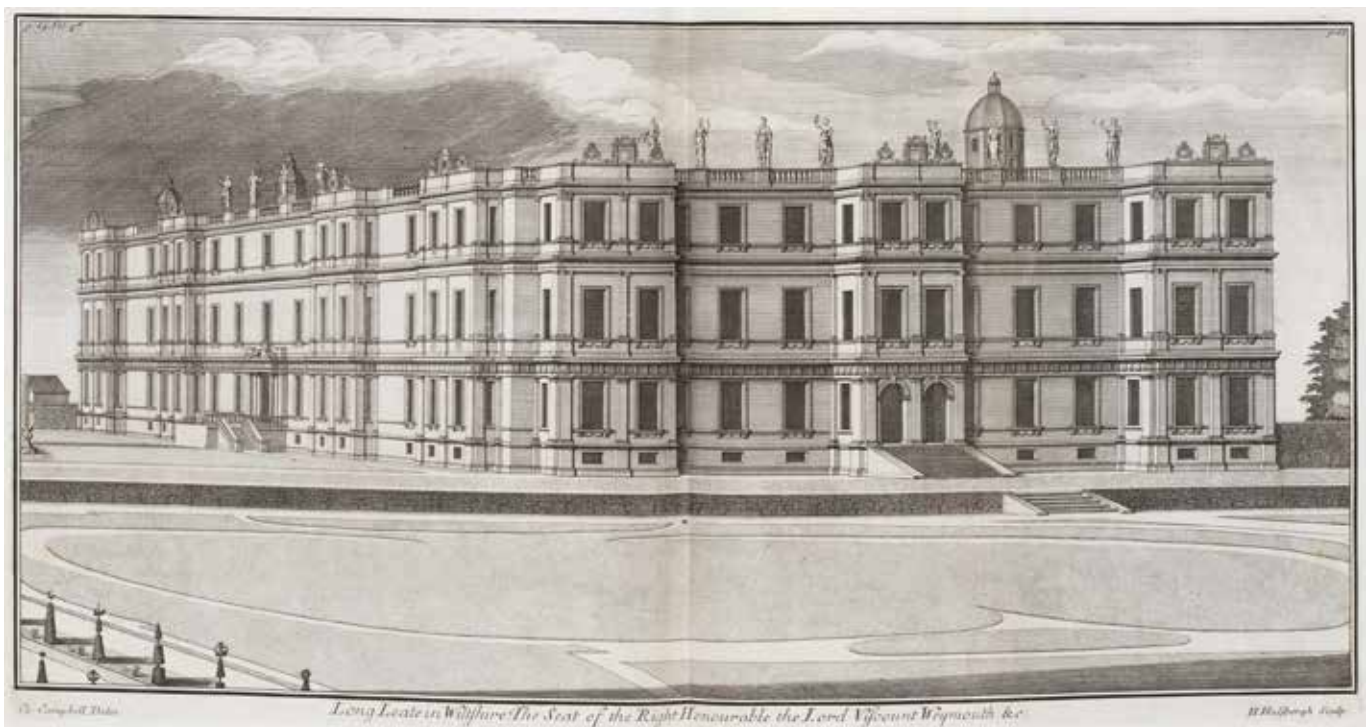
One of the surviving letters by Robert to Kenyon is provisionally dated [?28] March 1844 by the Brownings' editors. Here Browning tells 'My dear Mr Kenyon' (addressed as in our letter) that 'I hardly know the engagement I should not have a right to break in order to see you after a year's interval! Of course I will come and be happy. My Mother and Sister congratulate themselves that you were turned back by that same snowstorm, as the latter, (my mother's right hand and interpreter) was in the country'. He also described himself as busy with the proofs of *Pauline* (see *The Brownings' Correspondence*, edited by P. Kelley, R. Hudson, and S. Lewis; and the Baylor Armstrong Library online edition of the same).

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#### BROWNING (ROBERT)

Autograph note, written on the inner flap of an envelope addressed by him to his half-uncle Reuben Browning, at Rothschild's Bank, New Court, St Swithin's Lane, London, pointing out that they paid Mr Kenyon "for us ten years running" and that the year before he died they paid "on our simple receipt" and wondering why this cannot be done now ("...Pray try & induce them to listen to common sense. You can find a seal on my wife's letter if you like..."); the autograph envelope with Paris and London datestamps of 26 and 27 December 1859 and marked "Angleterre", worn with some paper-losses at folds, oblong 8vo, [Rome, ?18 December 1859]

£400 - 600  
€510 - 770



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## BURMA

Records of the Chin Field Force of the British Indian army operating in Burma against the Chin hill tribes in the early 1890s, comprising two ledgers of communications to the Chief Commissioner (i.e. governor), Alexander Mackenzie, and Chief Secretary, Sir Edward Symes, and others at Government House, Rangoon, from political and military officers in the field, notably Captain Frederick Duncan Raikes, the British Deputy Commissioner of Upper Chindwin, and Sir Bertram S. Carey, Assistant Commissioner and political officer of the Chin Hills, as well as Major-General R.C. Stewart, General Officer Commanding Burmah District; the files comprising telegrams, incoming letters, memoranda, drafts, etc., full of accounts of military operations ("...706 Carey left this morning for pimpi Lt Wardell heliographs from Kolai that he ambushed a party of 15 armed Chins yesterday killing three and wounding three badly and possibly more no casualties our men sagyilain and mobingyi chiefs come in this morning but give no news..."), of the destruction of villages, punishments inflicted, casualties suffered, etc.; together with intelligence reports and memoranda of strategic and tactical proposals, etc. ("...This programme seems generally suitable but I think Carey is inclined to demand too many guns at a time & the punishment he proposes to inflict on the Nwengal villages if they do not comply with his terms is too harsh. He has already been asked to modify his proposals in this matter. The programme may require alteration if we have to cooperate with Bengal in coercing the Lushais. Bengal's letter on this subject has not yet been received..."), *several hundred pages in 2 volumes, some items loosely inserted and others missing, paper browning to many leaves and fragility in places, cloth-backed printed boards, folio, Burma, early 1890s*

£1,000 - 1,500

€1,300 - 1,900

The brief Third Burmese War had been fought in November 1885 and the country annexed by the British on 1 January 1886. Resistance nevertheless continued for a further decade, with the Chins holding out for seven years and widely regarded as the most formidable of all opponents to the British administration.

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## 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, 299 engraved plates (of 300, lacking plate 89 in volume 3) on 220 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, sold not subject to return*

£1,000 - 1,500

€1,300 - 1,900

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

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**CAREY (SIR GEORGE, LORD HUNSDON)**

Letter signed ("George Carey"), to the Countess of Warwick, interceding with her on behalf of two of his servants, Charles and William Clough, who held a lease from her late husband, the Earl of Warwick, and observing that the Cloughs had been obliged to institute legal proceedings for non payment against Tratman, her bailiff at Slimbridge, through which they obtained verdict and judgment in their favour, whereupon the respondent had troubled the Cloughs with writs of errors and amercements for not scouring a ditch, even though this was in fact the responsibility of Sir Henry Winston, another servant of the Countess, who held land adjoining the Cloughs but to whom the Cloughs "have refused to sell him there lease at his price and pleasure"; the upshot of all this being that the Cloughs, "much wearied with long expence of time and money", had decided as a last resort to appeal to the Privy Council, but Carey had suggested they approach the Countess personally and, on their agreeing to this, was sending them with the present letter to "submit them selves and there cases to your honours consideration and order" ("...To which end I sende them to you, prayeing your Ladyship in the honourable mind of your noble disposition ether to take such course therin as the equities of there Cause shall require by some letter to your officers: Or else to geve them Leave without your offence or displeaseure to seeke there remedie by Compalint: which I would be verie loath they should be forced unto when your Ladyships worde may doe them right [*contractions expanded*]..."); address leaf ("To the right honourable/ the Countess of Warwicke/ geve theis"), recipient's docket in an Italic hand, 1 page, trace of seal, paper watermarked with a little jug, professional repair to opening tear in address leaf, guard and stitch-holes where formerly bound, one or two very faint spots, but overall in fine and attractive condition, folio, "From Drayton, the 1 June 1593"

**£2,000 - 3,000**

**£2,600 - 3,800**

AN EXCEPTIONALLY HANDSOME LETTER SIGNED BY THE PATRON OF WILLIAM SHAKESPEARE'S THEATRICAL COMPANY, THE LORD CHAMBERLAIN'S MEN. Sir George Carey's father, Henry first Baron Hunsdon (1526-1596), Lord Chamberlain and cousin of the Queen, had established the company: '[the elder Carey] is intermittently recorded between the mid-1560s and 1590 as having a company of players, who became the Lord Chamberlain's Men when he assumed that office. Then in 1594 they were reorganized or reconstituted under the same name, having absorbed at least some of the earl of Derby's players, known as Lord Strange's Men, who probably included William Shakespeare. As lord chamberlain, Hunsdon had ultimate control of the revels office, which censored plays, and he could expect to be highly influential in the choice of troupes for performances at court – the Chamberlain's Men are recorded as acting there thirty-two times between 1594 and 1603. He was well placed, too, to protect his players against ill-wishers in the city of London; in October 1594 he wrote to the lord mayor, asking, successfully, that his company be allowed to perform there' (Wallace T. MacCaffrey, *ODNB*).

Hunsdon's son, Sir George Carey (1548-1603), was to inherit both his father's title and his company of players on his death in 1596, and not long after that his office as Lord Chamberlain as well. He was, at the time of our letter, serving as Governor of the Isle of Wight. By 1593, he was already an active literary patron, offering shelter to Thomas Nashe when he fell foul of the authorities; and in the next few years was to become actively involved with his father's players: 'in practice [Hunsdon's] retinue of players was increasingly under the direction of his eldest son Sir George Carey, a generous, affable and discerning man, who lived in high style and rewarded his servants lavishly' (Katherine Duncan-Jones, *Shakespeare: An Ungentle Life*, 2014, forthcoming, p. 100). George remained patron of the Lord Chamberlain's Men until the accession of James I in 1603, when he resigned his office and the King took the company into royal patronage.

It is under George's aegis that the Chamberlain's Men built the Globe Theatre in 1599, and under his aegis that they gave the world plays such as *The Merchant of Venice*, *Henry IV, Part 1*, *The Merry Wives of Windsor*, *Henry IV, Part 2*, *Much Ado About Nothing*, *Henry V*, *Julius Caesar*, *As You Like It*, *Hamlet* and *Twelfth Night*. Indeed, it is very probable that *The Merry Wives of Windsor* was written specifically with George in mind, to celebrate his elevation to the Order of the Garter in May 1597. At the time of our letter, Shakespeare was just coming into prominence as a playwright (following the so-called 'lost years' of 1585 to 1592); and was to be writing plays for the Lord Chamberlain's Men from around 1594.



My duty to yo<sup>r</sup> Ladyship most humble remembered: whereas heretofore I  
 did humble beseech the protection of yo<sup>r</sup> grace, in the behalfe of those beaten  
 my servants, Charles and William, whoe contrerunge a lease made to  
 them by yo<sup>r</sup> most honorable father there late M<sup>ty</sup>. Which they quietly enjoy  
 under yo<sup>r</sup> grace attendance to law, and the equitie of their cause for the which  
 they doe and will acknowledge their humble thanks, and service to yo<sup>r</sup> grace.  
 Nevertheless forced to sue for Rent heretofore due to them for the same by one  
 Matthew yo<sup>r</sup> grace halfe at Starbridge, and haunge recovered by verdict against  
 him, and judgement thereupon given (as they informe me) are troubled by writs  
 of error, and other vniuall variations, and especially with gressious matters  
 anenters set upon them for not payment of a debt, the which belongeth not to  
 them to doe. w<sup>ch</sup> suites and variations are supposed to be maintained by  
 Dr. J. Curie, Vicar of yo<sup>r</sup> grace officers in that parties for that he  
 haunge growndes more advantage on their side, they haue refused to sell  
 him there lease at his price and pleasure. The poore men much wearied  
 with longe expense of time and money for their late request determined to  
 complaine to the right honorable Lordes and others of her M<sup>ty</sup> most honorable  
 private Councell for redresse hereof, and would haue exhibited to them  
 their articles hereto classed: from whence wherof I haue stayed them for  
 that the matter concernes some followers of yo<sup>r</sup> grace and haue written them  
 (as most willingly they wille) to repaire to yo<sup>r</sup> grace and submit their cause  
 and there cause to yo<sup>r</sup> grace consideration, and inter. yo<sup>r</sup> grace and I send them  
 to yo<sup>r</sup> grace, praying yo<sup>r</sup> grace in the behalf of yo<sup>r</sup> grace noble disposition, either to  
 take such course as the equities of there cause shall require by some of  
 yo<sup>r</sup> officers Or else to give them leave without yo<sup>r</sup> offence or displeasure to  
 sue there remedie by Complaint: which I would be verie loath they should  
 be forced vnto when yo<sup>r</sup> grace gentle words may doe them right and free  
 them from such oppression, as they grauntinge complaine to haue bene grieved  
 And so commending my most humble service to yo<sup>r</sup> Ladyship doe commend  
 you to the tuition of Almightye From Dnyton the 1<sup>st</sup> of June 1593.

Yo<sup>r</sup> Ladyships most humble to  
 be Commaunded

George Carey

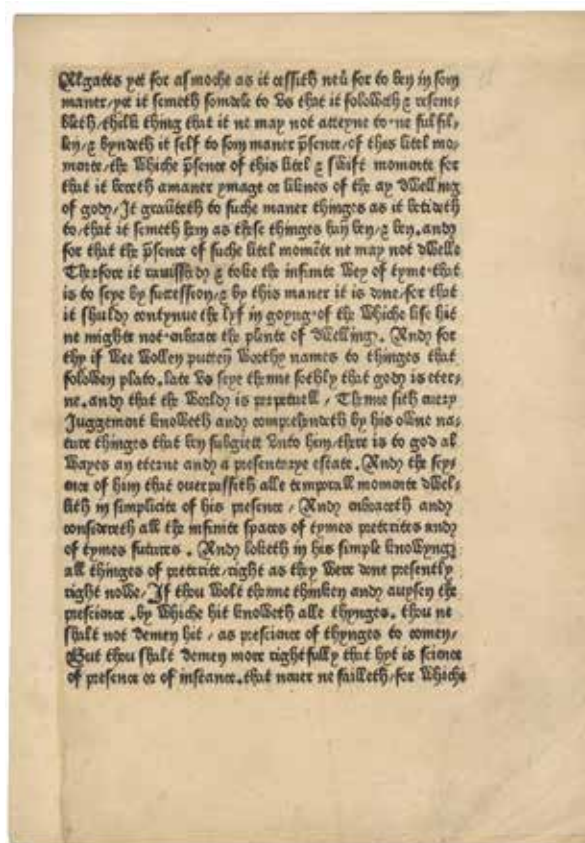
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George's wife and daughter were also notable patrons in their own right; his wife Elizabeth, née Spencer, being described by Spenser in *The Faerie Queene* as 'the most vertuous, and beautifull Lady, the Lady Carey', while both she and her daughter, also Elizabeth, receiving dedications from Nashe. The exceptionally attractive Italic hand in which our letter is written gives some indication of the humanist culture that flourished in the Carey circle.

Of equal note is the woman to whom our letter is addressed, Anne Countess of Warwick. She was widow of Ambrose Dudley, Earl of Warwick, brother of Robert, Earl of Leicester, Elizabeth's favourite. Anne had been appointed Maid of Honour to the Queen in 1559, and remained in attendance on her for the rest of the Queen's life: 'Thanks to the countess's intimacy with Elizabeth her influence was believed to be extensive and much solicited, but owing to the destruction of her papers after her death it can be gauged only from the comments of others. The prevailing impression is of a very effective advocate and medium for submitting petitions and letters... She was undoubtedly one of the pivotal women in Elizabeth's court' (Simon Adams, *ODNB*). George and Anne were of the same age and would have known each other through the Court, and both, incidentally, were to die within a year of the Queen herself.

For other examples of George Carey's signature at this period, see the British Library Add MS 12506, f. 271 and Lansdowne MS 148 ff. 122, 188; for papers concerning the Tratmans, see Gloucestershire Archives D 2957/274/4 and D 2957/65/15; and for Winston's will of 1610, see the National Archives, PRO/11/115/82.

Nothing by either Henry or George Carey is recorded by *ABPC* as having been sold at auction.



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# **CAXTON (WILLIAM)**

BOETHIUS (ANICIUS MANLIUS TORQUATUS SEVERINUS) [De consolatione philosophiae], first edition in English, translated by William Chaucer, 2 leaves only (folios 90 and 91, misnumbered 86 and 87 in pencil), 29 lines, mounted on guards and repaired in margins, bound with a pen and ink facsimile of a third leaf and other related cuttings and letters in modern cloth by Sangorski & Sutcliffe, morocco label on upper cover [Goff B-813; STC 3199; Hain-Copinger 3399; GKW 4576; Duff 47; Morgan Cat III, 676], folio (265 x 185mm.), [Westminster,] William Caxton, [c.1478]

£1,500 - 2,000

£1,900 - 2,600

**Provenance:** William Blades, printer and Caxton biographer; Colonel J.G. Birch, Caxton scholar; sold at Sotheby's, 1963, to Frank Hammond, Birmingham bookseller.

Colonel Birch's 3-page typed note gives details of the history of the leaves: "After stumbling on the Caxton records of the 1470's in the ancient archives of the City of Cologne in 1923 while serving with the British Army of Occupation in Germany after the War of 1914-1918, it was my constant desire to own at least some specimen of Caxton's handiwork, the rarest of all incunabula.... An opportunity did not arise until 1960, when some leaves from Caxton's press which had been in the collection of William Blades, Caxton's biographer, came into my possession". Colonel Birch goes on to recount how he later identified Caxton's name on a late fifteenth century list, found in Cologne Library, of applicants for permits to enter the city, thus filling in a gap in the printer's biography and confirming Caxton's own statement that he had learned to print in that town. Birch's discovery is well-known, and acknowledged in printed extracts and cuttings tipped-into the present volume (for example by A.W. Pollard in a printed article from the *The Library*, 4th series, vol. 4, 1924, 'William Caxton's Stay at Cologne').

Also included is a letter to Colonel Birch from George D. Painter of the British Museum, confirming authenticity of the two leaves, which "correspond to sig. [m] 2 (beginning: Al gates) and [m] 3 (beginning: as to)... of Caxton's edition of Boethius... The edition can be dated [c.1478], as it is in the earlier state of Caxton's type 2... They are apparently on the same paper as the BM copies, their general appearance is unexceptionable, and they agree with the original printing in minute details such as faint smudging between the lines, or small defects on the type". The facsimile leaf, presumably produced in order to make up an imperfect copy which was subsequently broken up, is not without interest as it contains Caxton's lengthy colophon referring to Chaucer.

## CRIMEAN WAR

Journal of Captain William Thomas Markham of the Coldstream Guards, kept in 1854 and 1855 while attached to the 2nd and 1st Battalions, Rifle Brigade, and with the 1st Battalion, Coldstream Guards (from February 1855 as ADC on the staff of Lieutenant-General Sir George Brown, Commander of the Light Division), the journal running from 12 February 1854, upon receiving news of his dispatch to the East, up until 7 July 1855, upon his embarkation for home, with Markham's watercolour frontispiece and title-page added when the journal, originally written in vellum notebooks (see Markham's letter to his mother of 16 March 1855), was bound up by him; together with a series of upwards of thirty letters written during the Crimean campaign to his parents at Becca Hall, Yorkshire, including a six-page letter in pencil headed "Field of Battle R: Alma 21st Sept", plus earlier letters written from Eton and letters written from Canada and elsewhere at other times in his career, *the journal upwards of 450 pages, signs of handling and use throughout and some leaves loose (one or two possibly missing), half morocco marbled boards, morocco label: 'Journal of Captain Markham A.D.C. 1st Battn Rifle Brigade and 1st Battn Coldstream Guards, Crimea, 1854-5', rubbed, with slight loss of text at foot in places where trimmed in binding, but nevertheless in sound and attractive condition, 4to, England and at sea, Crimea and environs (largely before Sebastopol), February 1854 to July 1855*

£2,000 - 4,000

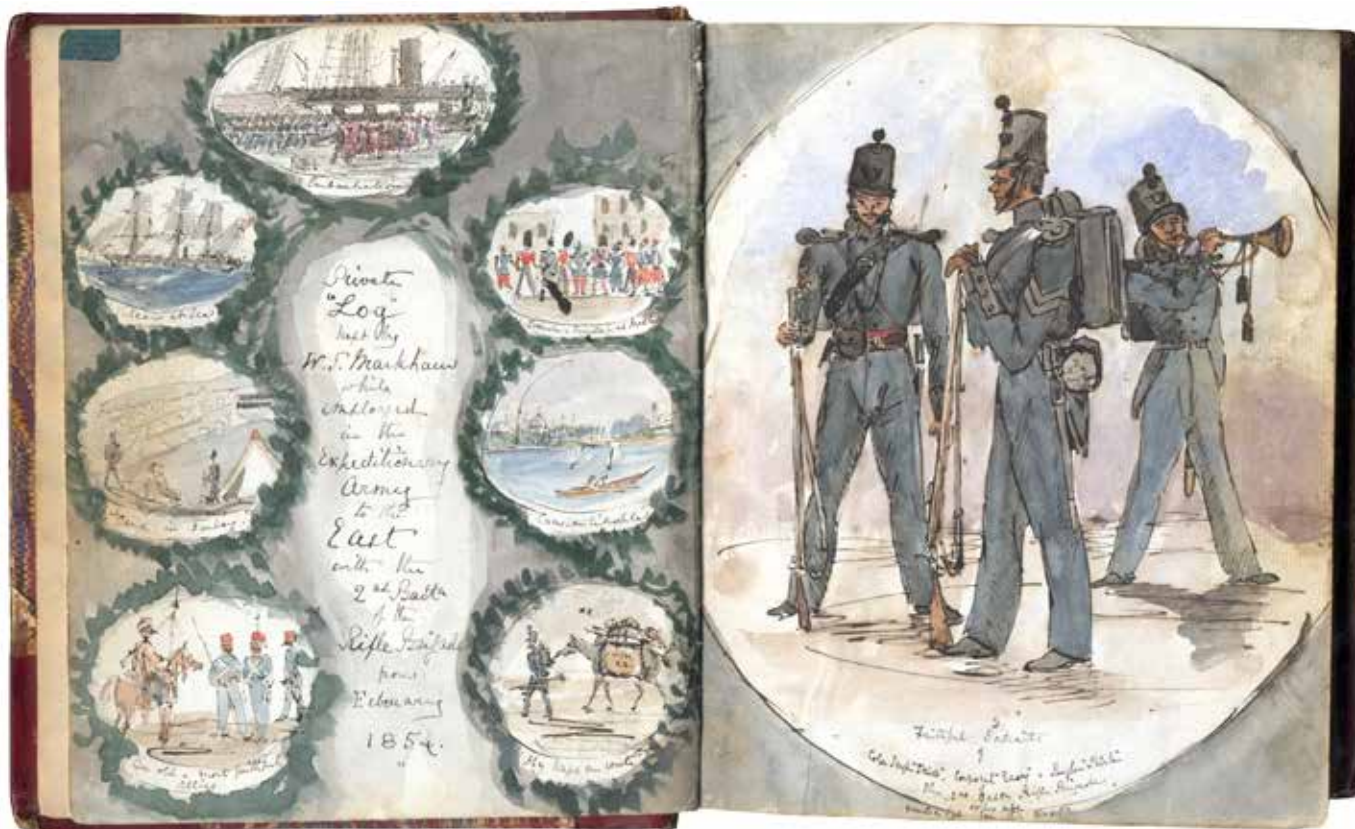
£2,600 - 5,100

'SWISH, SWISH, SWINGE, CAME THE GRAPE & CANNISTER, MOWING DOWN OUR MEN BY SCORES' – a major and vividly-written account of the early months of the Crimean War, including the first embarkation and early stages of the campaign, the Battle of the River Alma (in which Markham played a conspicuous part), Balaclava and Inkerman, that November's hurricane and severe winter of 1854-5, with descriptions of or allusions to Florence Nightingale ("...Miss Nightingale, Mr Bracebridge & Mr Soyer arrived & we met them en route to Lord Raglans..."), the photographer Roger Fenton, the *Times* reporter W.H. Russell, the Commander-in-Chief Lord Raglan, and other notable figures.

Markham's entry for 20 September 1854 covers 12 pages, and constitutes a valuable eye-witness account of the Battle of the Alma, written by someone in the very thick of the action. In describing the battle, Markham makes the modest disclaimer that he "only relate[s] my story of the battle, as I saw it, & every one probably has a different view, & would tell a different account of it". Markham's disavowal of any attempt to objectify his narrative or tidy it up – allied to a natural gift for vivid, sometimes startlingly unconventional, expression – being the very qualities that make this journal so valuable.

A severely truncated extract from his account of the Alma must suffice here: "we lay down for 3 hours whilst St Arnaud & Lord Raglan rode about amongst the troops & made the various dispositions of the force – a very fine hot morning, & brilliant light, however being hard marched, already had 4 miles, very sore foot, & next to no breakfast, I found myself soon blinking, & had a capital nap on a heap of weeds –. About ½ p. 10 the advance sounded through the divisions, & we began to move on... The French on the right near the sea & somewhat in advance we had already seen Russian cavalry on the next hills... I could see a very large body of Lancers, their long lances glittering in the morning sun very distinctly... we pushed steadily on, & when 1000 or 1200 yards from the burning houses, my company was saluted with showers of rifle balls, ping, ping, ping they came at us from out of the smoke; we immediately lay down, returned the fire at our longest range... the hills seemed to vomit fire & smoke in all directions, & whiz, whiz came round shot & shell through us in quantities: on we went skirmishing, politely bowing & ducking our heads, as these horrid roaring missiles to which we were unaccustomed came by us, some of them knocking over our horses, smashing through our advancing lines with a *crunch* I shall never forget, others striking the ground & bouncing like a cricket ball, hip, hop, hop for a half mile away to our rear, shells bursting, & grape fired at too long a range at present, rolling up to our feet... got orders to dash on to the low wall of a vineyard & garden at some of the burning houses – we did so under a hail of bullets... I begged to go on, as we thought we could soon reach the other side of the vineyard; we got leave, jumped over the wall, dashed forward, the vines & other plants tremendously tangling & harassing to get through, & showers of grape, cannister bullets & round shot coming at us... We got down to the river (where I took a long swig: the water very good) jumped in, & had to cross in two places... The river foamed & boiled with shot, shrapnel & cannister, say nothing of musket balls... the grape & cannister like flocks of starlings on the wing in its sound, & it seemed to search us out even lying under cover... then with as many men as I had, crossed a hollow... The practice made by their batteries was awful, Swish, swish, swinge, came the grape & cannister, mowing down our men by scores – How I escaped I know not – However no time to think, & on we went, the Russians leaving the work; the Colonel Ross, & I cheering the men forward, till we got up & threw ourselves under the parapet – I was exhausted but safe for a moment... The Russian battalions now 100 yards from us, (sturdy stout fellows they looked in long, grey coats & helmets) remained very firm... Suddenly a cry was raised that we were firing into the French... a panic took the men, & the regts that so lately had seized the entrenchment, now retired in a crowd down the hill again, Officers in vain trying to rally them – being close under the parapet I was one of the last to leave, & saw the Russian columns come pouring into the entrenchment again, & leaping over it in pursuit of us... the carnage was frightful; Oh the anguish, & sickness of heart that I felt at that moment of repulse! – the expectation of every step I took being my last, as blood & brains flew about, & men rolling in the dust... But now the Guard's brigade had crossed, – on they came steadily, the sight was cheering, the enemy had had enough, & the tide of battle was turned, but the fire was hot as ever".

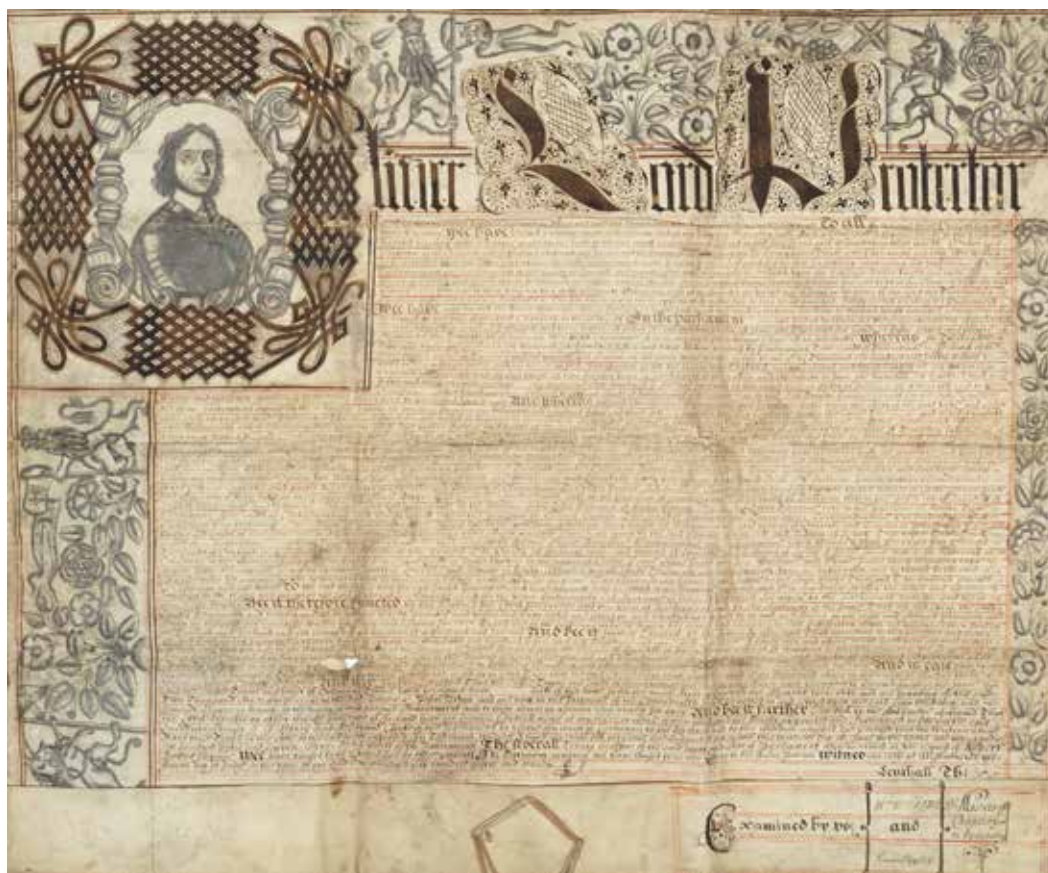




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Although Markham's division was held in reserve at the next two major engagements, Balaclava and Inkerman, his descriptions of experiencing these battles off-stage, so to speak, are no less vivid: "25th/ Under arms an immense time (without reason before day light) turned in again -. about 7. A.M. we heard firing & heavy cannonade towards Balaklava -. My company the only one in camp... & we remained waiting to be called out all day... We got no very authentic accounts of the battle till 4 P.M. when we heard, that our heavy cavalry brigade... had made a most brilliant charge, routing a large force of Russian cavalry, & that more gallantly still the Light brigade had, through a mistake (of Capt Nolan, 15th Hussars, & ADC to Genl Airey), been almost cut to pieces, in the most daring charge ever heard of at some batteries, & numbers of infantry, & that out of 800 who charged only 200 returned to muster... I heard of the death of many friends of mine - the day was most gallant but disastrous... Ridley (late 32nd & 50th Regts) a witness of the battle dined with me, & gave me an account of the battle which had been fought within 2 miles of us, but of which we could only see the smoke".

His account of the great hurricane of 14 November is no less remarkable ("...all the tents were speedily down, some torn into shreds, others blown away to sea, & most of us fled for shelter under the parapet of the battery, this was partially blown down, the rain cut & scudded in all directions, & we had to lay on the side of the hill holding on for dear life, it was impossible to walk or stand, & everything we had blanket, knapsacks, kettles & all were swept away, & big stones kept flying down the hill like round shot..."). It was this hurricane that destroyed so many supplies and exacerbated the hardships of the terrible winter that followed: "poor fellows they arrived almost frost bitten & covered with ice & snow - the rain had turned to snow, very cold freezing & a tremendous storm - terrible weather for the poor men, & the storm so thick we could hardly find our way out of the battery - bitter cold walk back to our camp by ½ p 6 AM; my whiskers, fur cap in a mass of ice & frozen together, & the great coat &c like oak boards". Among incidental pleasures, are Markham's accounts with the famous, or soon-to-be-famous, such as the photograph Roger Fenton (whose image of Markham and fellow staff officers of Sir George Brown have bestowed upon him a measure of immortality): "Mr Fenton persuaded the General during the morning to sit for his portrait, & then took a very good one of Sir George & the staff of the Division - In the afternoon the 3 ADCs rode to Balaclava... Rode back, Hallewell, Airey & the photograph[er] dined".



61

61\*

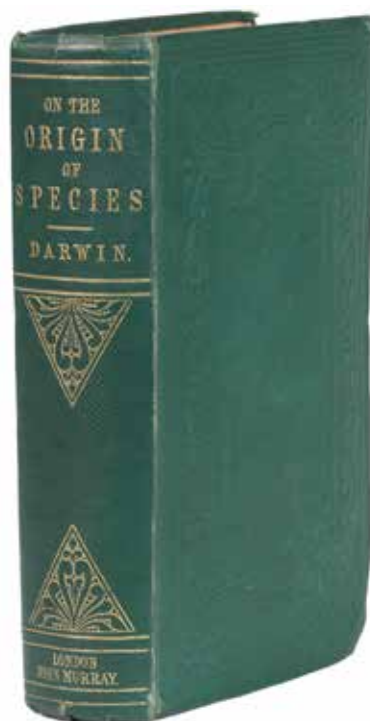
### CROMWELL (OLIVER)

Initial letter portrait, drawn in plumbago within the letter 'O', on a letters patent issued by Oliver Lord Protector confirming the grant of land in Ireland to Sir Hardress Waller, written in English throughout, being, specifically, an exemplification of an inspeximus of a writ of certiorari dated 29 June 1657 addressed to the Clerk of Parliament (Henry Scobell), asking for particulars of a private act confirming to Sir Hardress and others certain lands in Limerick, and of the return made to the writ by the Clerk of Parliament of 30 June 1657, consisting of a recital of an act of the Parliament of 17 September 1656 to 26 June 1657; the act in question reciting that on 20 March 1652 it was resolved by Parliament that Sir Hardress Waller should for his services be granted lands to the value of £1200 per annum and that the allocation of the lands was entrusted to Commissioners, in pursuance of which he was granted certain lands (listed in detail) by patent of 9 January 1653; the act now being recited confirms these lands to him, and also confirms other lands to other persons; with a concluding note that the present inspeximus is being issued as letters patent at the request of Robert Bowes; signed at the foot as examined by William Harington and Edmund Gyles, Masters of Chancery in Ordinary; the Initial Letter Portrait and heraldic decoration drawn in plumbago, the portrait showing Cromwell in armour, half-length facing to his left, the heraldic decoration incorporating the lion and unicorn holding banners with the cross of St George and harp of Ireland with floral decoration running between them; the document itself in pen and brown ink, with strapwork surrounding the portrait and finely historiated capital letters in the upper line; with string and silk ties for the Great Seal of the Protectorate (no longer present), *vellum with later paper backing, small losses at folds, some rubbing and overall browning but nevertheless still in attractive condition, 670 x 810 mm.*, Westminster, 4 July 1657

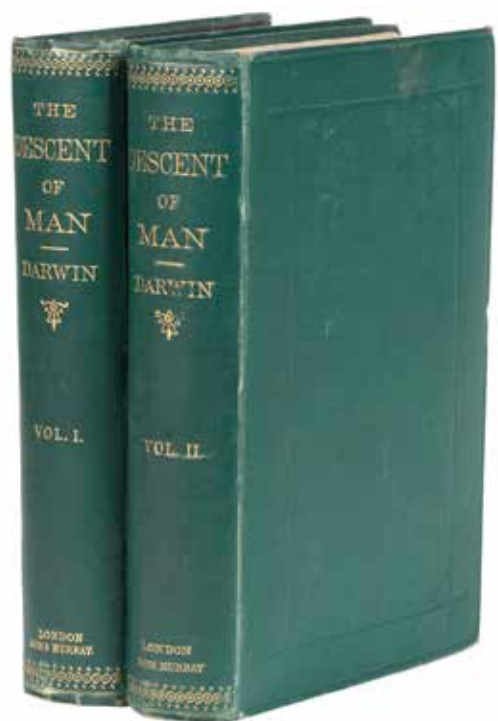
£3,000 - 4,000

€3,800 - 5,100

A FINE PORTRAIT OF THE REGAL OLIVER CROMWELL ON A GRANT OF LANDS IN IRELAND, the form of this document – letters patent – and its decoration – the initial letter portrait – directly mimicking royal documents and reflecting the regal status conferred on Oliver as Lord Protector. Indeed Sir Hardress Waller, the beneficiary of this deed, had been an enthusiastic commissioner of the court that tried King Charles, missing only one of its meetings, and had signed his death warrant, and in the year this document was issued was among those who lobbied for Cromwell himself to receive the crown. It was customary for the recipients of grants such as these to pay for their decoration, so it could be said that this particular document gives concrete expression to Waller's ardent admiration of the Lord Protector. (It also helps explain why such documents are so uncommon.)



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During the Civil War, Waller had served in the New Model Army and taken part in the Battle of Naseby and had been wounded at Basing House. Afterwards, during Cromwell's Irish campaign, he had led the siege of Carlow and been appointed Governor of Limerick (for further details, see the *ODNB*). Something like half of the document is taken up by a recital of the lands that have been granted to him, opening: "the Castles Townes and Lands commonly called or knowne by the names of Newcastle Kilbane Kilmurry Kirrikipp Ballygashoon Ballynod Ballydae Knockingald Lishyane and Medinesally lately belonging unto Jordan Roth The castle Towne and lands of Ballisymon Storylane Lishylane Ballynwickes and the Moiety of the lands of Tonoleton lately belonging unto Edmond Burke The castle Towne and lands of Castle Troy lately belonging unto Theobald Burke Lord of Brittas...".

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#### **DARWIN (CHARLES)**

*On the Origin of Species by Means of Natural Selection, third edition (seventh thousand), half-title, folding plate, advertisement leaf at end, publisher's blindstamped green cloth gilt, with Edmonds & Remnants binders' ticket, extremities of spine slightly creased but generally fresh [Freeman 381], 8vo, John Murray, 1861*

£800 - 1,200  
€1,000 - 1,500

Provenance: Arthur B. Duncan, bookplate.

63\*

#### **DARWIN (CHARLES)**

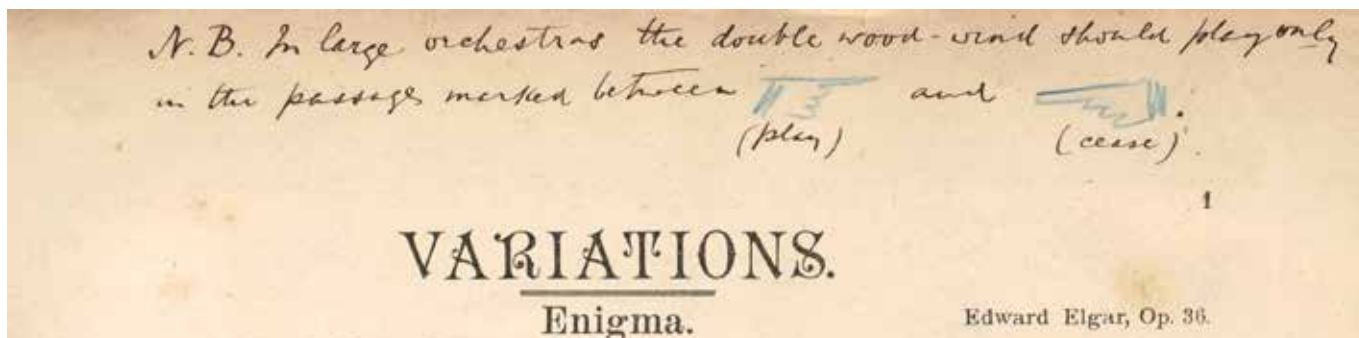
*The Descent of Man and Selection in Relation to Sex, 2 vol., FIRST EDITION, FIRST ISSUE, with page 297 of volume 1 beginning "transmitted", volume 2 with errata on verso of title and tipped-in 'Postscript' leaf, and advertisement leaves both dated January 1871, half-titles, wood-engraved illustrations, one section working loose in volume 2, publisher's green cloth gilt, lower joint of volume 1 splitting [Garrison-Morton 170; Freeman 245; Norman 599], 8vo, John Murray, 1871*

£1,000 - 1,500  
€1,300 - 1,900

"This is really two works. The first demolished the theory that the universe was created for Man, while in the second Darwin presented a mass of evidence in support of his earlier hypothesis regarding sexual selection" (Garrison & Morton 170). 2,500 copies of the first issue were published on February 24 and sold at £1.4s. The second issue was published the following month.

Provenance: Arthur B. Duncan, bookplate.





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#### DICKENS (CHARLES)

Autograph letter signed ("Charles Dickens"), to Sir Francis Grant ("My Dear Sir Francis"), President of the Royal Academy, assuring him that it would have given him great pleasure to "acknowledge the Royal Academy's remembrance of Literature at the dinner on Saturday" but explaining that he is prevented "from attending that interesting Festival" since "in consequence of my having been exhausted by 'Reading' and railway travelling" he has been ordered by his doctors to avoid hot rooms until next winter "and on no account during my period of exhaustion to speak in public"; and so, "With a very ill will", he obeys them; with autograph envelope signed ("Charles Dickens"), stamped and postmarked, 1 page, engraved heading, integral blank, paper watermarked 1866, envelope with some dust-staining and tape-marks, 8vo, Gad's Hill Place, 26 April 1869

£600 - 800

€770 - 1,000

'EXHAUSTED BY "READING" AND RAILWAY TRAVELLING' – DICKENS AT THE END OF HIS TETHER: he had begun a farewell reading tour of London and the provinces the previous October, which included the sensationally dramatic rendition of the murder of Nancy from *Oliver Twist*, the performance of which 'became almost an obsession with him despite warnings by doctors and friends that it was adversely affecting his health' (Michael Slater, *ODNB*). By late April, the time of our letter, the performances had proved such a strain that he was forced under doctors' orders to abandon the tour. However when he received another invitation from Sir Francis Grant PRA to address the Academy the following year, he accepted; and in his speech paid tribute to his old friend Daniel Maclise, who had just died: this was to be the last of his public speeches. He was to die seven weeks later. Neither the present letter, nor that accepting Grant's invitation the following year (sold in our rooms, 27 March 2007, lot 593) are printed in the Pilgrim edition of Dickens's letters.

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#### DODGSON (CHARLES LUTWIDGE)

Autograph letter signed ("C.L. Dodgson"), to Mrs Egerton, expressing himself delighted at having "been allowed to add you & your girls to my list of friends" ("...It is helpful and comforting, when there is so much scepticism, & even atheism, around one in Oxford, to know those to whom Christianity is not only a reality, but the reality of life..."), and answering her question as to whether he thinks "it 'right' to make a rule not to see Pantomimes in Lent" ("...questions like this belong to 'Church' observances, & rules of human origin – not to the essence of Christianity..."); concluding: "As life draws on to its end, I seem to feel, more & more, that *all* Christians, Church & Dissent alike, are *brothers* (& sisters) & should love each other as such", 4 pages, 12mo, Christ Church, Oxford, 18 March 1894

£2,000 - 3,000

€2,600 - 3,800

LEWIS CARROLL ON THE ADVISABILITY OF LETTING YOUNG LADIES GO TO PANTOMIMES, or, more precisely, as he phrases the question that has been put to him, whether he thinks "it 'right' to make a rule not to see Pantomimes in Lent"; his answer being, quite simply: "Surely, in *one* sense of the word. But the word is used in *two* senses (as of course you know): (1) a thing which it is wrong *not* to do; (2) a thing which it is not wrong to do (& also not wrong *not* to do). The first sense means 'it is a *duty*'; the second 'it is *allowable*' – I think it 'right', in the *second* sense of the word: but I need not say that, if I thought it 'right' in the *first* sense, I would not go myself".

The recipient of this letter, Helen (Nellie) Egerton, was widow of John Coker Egerton, sometime Rector of Burwash, Sussex, diarist and author of *Sussex Folk and their Ways* (1884). Dodgson had met her two eldest daughters, Caroline Augusta (Gussie) and Helen Mary when delivering a talk on logic at Oxford High School for Girls on 19 February 1894, calling round on the family on 2 March. On 31 March he had Augusta, who was then a couple of months shy of eighteen, round to a tête-à-tête dinner in his rooms at Christ Church; noting in his diary: 'Gussie Egerton to dine with me – a first experiment. We had a very pleasant evening'.

this belong to "Church"  
 observances, & rules of  
 human origin — not  
 to the essence of  
 Christianity —  
 As life draws on to  
 its end, I seem to feel,  
 more & more, that all  
 Christians, Church &  
 Dissent alike, are  
brothers (& sisters) &  
 should love each  
 other as such.  
 Sincerely yours,  
 C.L. Dodgson.  
 My cold is better; I  
 thank you for all kind  
 wishes

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Our letter appears to be unrecorded and is not published in *The Letters of Lewis Carroll*, edited by Morton H. Cohen (1979), where three letters to the family are printed (all held by the Bodleian Library), two being to Mrs Egerton, written on 8 and 10 March 1894, and one to Gussie's sister Helen, written on the same day as ours. The letter to Helen displays a species of convoluted logic that makes it clear that the equally convoluted logic of our letter has its playful side (not least in light of Dodgson's dig at the church and his sly implication that he would not let any church doctrine stand in the way of his enjoying pantomime).

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#### ELGAR (EDWARD)

Printed full score of *Variations on an Original Theme for Orchestra* (Op. 36), composed by Edward Elgar, inscribed by Arthur Poyser on the fly-leaf facing the title-page: "This is one of Elgar's own copies, contains his own markings, and was given to me when I spent a day with him at his home in Hampstead. I had met him, previously, when with Armitage Robinson (a great friend of his) we came upon him at Alassio, in Italy, when he was at work on 'In the South', etc. He (Elgar) dedicated one of his works to Armitage Robinson — Dean of Westminster and, subsequently, Dean of Wells. AP", bearing Elgar's autograph note at the head of the first page: "N.B. In large orchestras the double wood-wind should play only in the passages marked between [hand pointing right drawn in blue crayon] (play) and [hand pointing left drawn in blue crayon] (cease)"; and accordingly marked up by him in blue crayon with finger pointers, and further indications (such as "All" and "Cl") and further marking in red crayon, on about twenty-four pages; fly-leaf bearing ownership signature of Arthur Poyser, *publisher's cloth-backed printed boards, covers stained, preliminaries spotted and lightly browned within, folio*, Novello, 1899 [given by Elgar to Poyser in about 1912]

£2,000 - 3,000

£2,600 - 3,800

'PLAY ONLY IN THE PASSAGES MARKED' — SCORE OF THE 'ENIGMA' VARIATIONS MARKED UP FOR PERFORMANCE BY EDWARD ELGAR. Arthur Thomas Poyser, to whom this score was given by the composer, is recorded as having edited *The Scout Song Book* in 1912 and as having written to Elgar seeking advice on suitable hymns for Scouts. Elgar was, as Poyser's account states, living in Hampstead at this time. Poyser is also recorded as having served as choirmaster and organist at All Saints' Bordighera, 30 or 40 miles from Alassio, which is where Armitage Robinson and Elgar met in January 1905. The finger pointers in blue crayon with which Elgar has embellished this score are very typical. (Information kindly provided to the owner by Chris Bennett of the Elgar Birthplace Museum.)



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# **ELIZABETH I**

Exemplification of a Fine and Recovery in the Court of Common Pleas from John Stacy to Richard Lone for the Manor of Romshed (or Rumstead in Sevenoaks and Tonbridge), with the pendant Seal of the Court of Common Pleas in brown wax, attached by vellum tag, on vellum, minor dust-staining, 260 x 340 mm., Court of Common Pleas, 9 October [1559]

£1,000 - 1,500  
 £1,300 - 1,900

A particularly fine impression of the Court's seal, showing the Queen enthroned on the obverse and the royal arms on the reverse, with the matrix lugs untrimmed. Other deeds relating to properties in the neighbourhood owned at this period by Richard Lone are among the Stanhope of Chevening Estate Papers, in the Kent History and Library Centre.





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#### FALDA (GIOVANNI BATTISTA)

Der Romischen Fontanen Wahre Abbildung [Le fontane di Roma], woodcut device on title, 41 engraved plates (of 42, without no. 1, all but 2 double-page, 3 shaved at margin), 3 illustrations (2 engraved) in text, woodcut endpiece [Berlin Kat. 3603], Nuremberg, Christian Sigmund Froberg, for Sandrart, 1685; Li giardini di Roma... nuovamente dati alle stampe con direzione di Giov. de Sandrart, engraved title, 17 double-page engraved plates (of 18, numbered 2-18), Nuremberg, [no place, c.1685], 2 works bound in 1 vol., nineteenth century vellum, red morocco spine label lettered "Roman Gardens. Falti" on spine, slightly soiled, folio (359 x 233mm.), sold not subject to return

£800 - 1,200

€1,000 - 1,500

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#### 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 Majestys 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 Countrey is in condition to act offensively, & may derive some Benefit from forreign Negotiations. It was always my wish to see this Countrey 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 Enemy's. A little time will confirm the Separation so throughly 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, conclusion of the letter cut out and pasted on to the foot of page 4 (a third leaf apparently lacking), some very light foxing, 4to, Edinburgh, 30 October 1779

£600 - 800

€770 - 1,000

'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.

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#### GEOFFREY OF MONMOUTH

Britan[n]ie utriusq[ue] regu[m] et principu[m] origo, first edition, *woodcut device on title, woodcut on AA8 verso depicting the coat-of-arms of Yves Cavellat, numerous initials on crible ground, lacking N6 (final blank), ink ownership name and note (in another hand) on title, very small worm trail throughout text, very light dampstain throughout, eighteenth century calf gilt [Adams G444], 4to (195 x 130mm.), [Paris, Jodocus Badius Ascensius, 1508]*

£3,000 - 4,000

£3,800 - 5,100

THE ROXBURGHE-DIBDIN COPY OF ONE OF THE MOST WIDELY READ WORKS OF THE MIDDLE AGES. "*Historia* provides a vivid, uninterrupted account of the early history of Britain from the foundation of the island's population and monarchical tradition by Brutus, a Trojan émigré, via a series of royal dynasties, some of whose members enjoyed later fame, to the last glorious British kings, notably Uther Pendragon and Arthur, before the population of the island succumbed to Saxon aggression" (*ODNB*). The legends of the work were largely accepted as authentic throughout the Tudor period, and historians who cast doubt on their credibility were attacked by all who wished to maintain the mythical origins of the British nation. This work influenced major writers including Shakespeare, Milton, Malory and Spenser.

**Provenance:** Étienne Baluze (1630-1718), French scholar, name in ink on title "Stephanus Baluzius Tutelensis"; ink shelfmark "F.4.52" on verso of flyleaf, and indistinct crossed-out price below; Duke of Roxburghe; his sale, 29 June 1812, lot 8324, sold for £2.5s to Thomas Frognall Dibdin, who discusses this edition in his *Library Companion*. While Dibdin was acting as librarian-bibliographer for Lord Spencer at the time of the Roxburghe sale, and might therefore have been buying on his behalf, the present volume does not bear a Spencer accession number (see De Ricci, *English Collectors*, p.77); presumably therefore Dibdin bought it for himself.



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### GEORGE III

Collection of thirteen military commissions, two signed by George III (both with late and typically disordered signatures), two by George IV as the Prince Regent, three by George IV as monarch, one by a council of state during his absence in Hanover, four by William IV and two by Victoria, three issued in favour of William Monins, the first commission appointing him ensign in Sir John Moore's regiment, the remainder in favour William's younger brother Eaton Monins, tracing the latter's progression from Ensign to Major-General, variously counter-signed by Sidmouth, Peel, Melbourne and others, one marked as entered by Blake's patron Thomas Butts; with papered seals etc., *all but the last on vellum, usual dust-staining etc., oblong folio*,

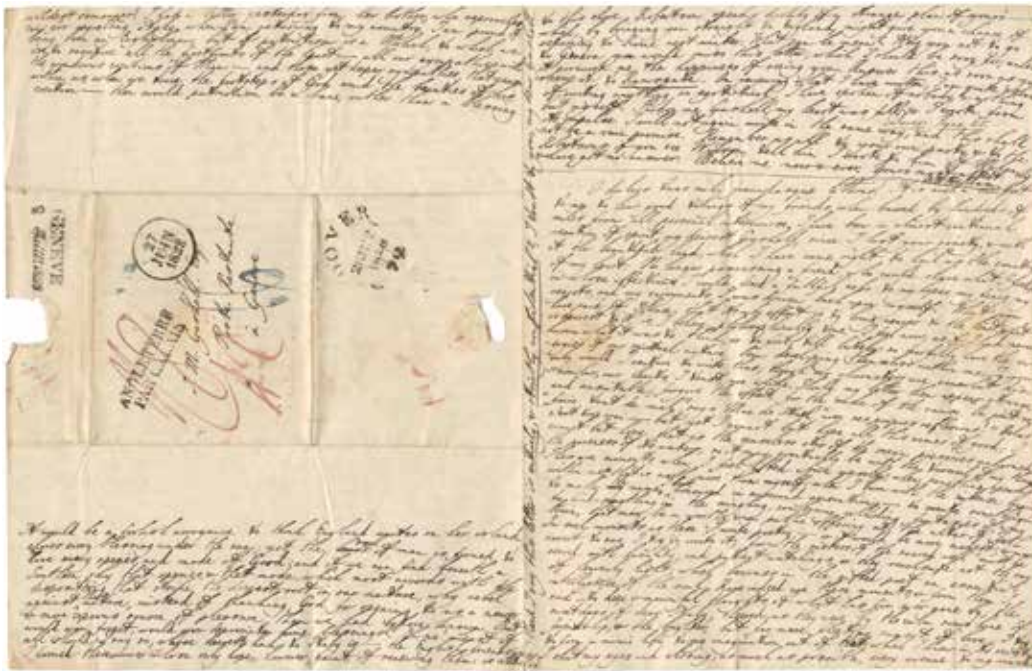
London, 1808-1854

£800 - 1,000

€1,000 - 1,300

Eaton Monins, who joined the army in 1814, served with the 52nd Light Infantry at Waterloo and is entered on the Waterloo Roll as Ensign. He afterwards served with the army of occupation in France and, at the time of his death in 1861 (aged 66 at Walmer Hill, Kent), was major-general and Colonel of the 8th Foot. His Waterloo Medal was sold in these rooms, 7 October 2009, lot 10.





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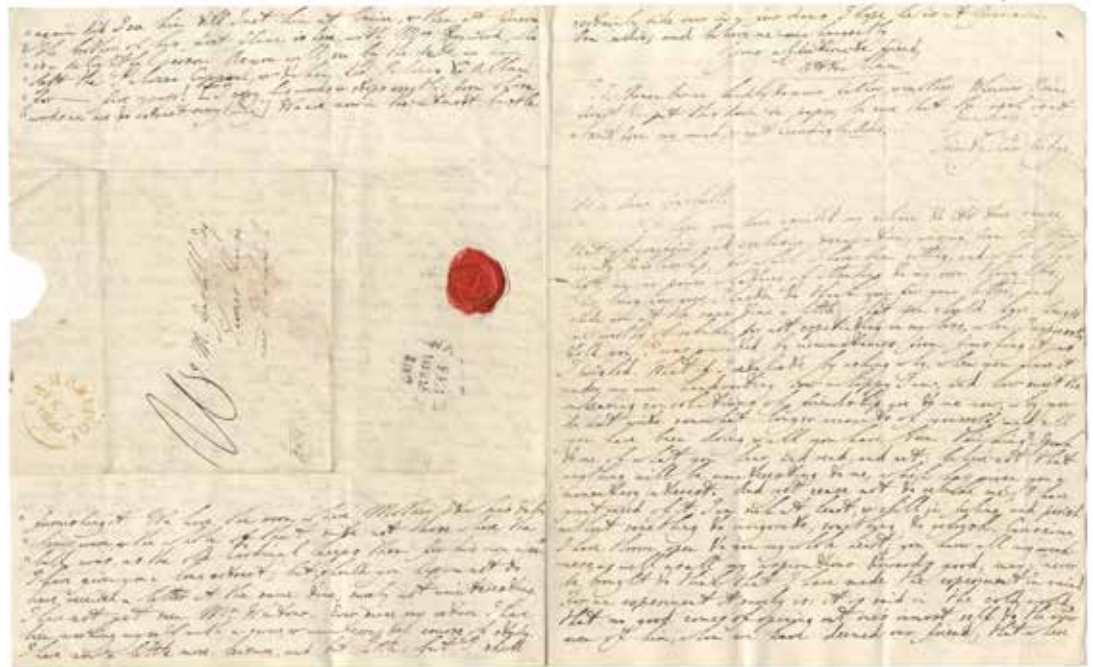
### HALLAM, GLADSTONE AND GASKELL

Series of letters by Arthur Henry Hallam and John Ewart Gladstone to their intimate friend James Milnes Gaskell, and a further series by Charles Canning, comprising:

(i) Series thirteen autograph letters signed ("A H Hallam", one "A H H") by Arthur Henry Hallam, to Gaskell, writing much about his time in Rome and their shared passion for the same girl, Anna Wintour ("...There is no pleasure so pure, as that which springs from the unstained freshness of early love... I shall be sorry however, if you have allowed the arrow to penetrate too deep... Gaskell, I am firm in the hope that, however superficial our intimacy at Eton may have been, we are now real friends for ever. We have been thrown together for the last few months in a way that cannot but cement unto durability that friendship. Community of pursuits, community of society, community of feeling – three potent links to make a binding chain!..."), referring to mutual friends, including Tennyson ("...Early in the winter I expect a volume of poems will be published by Alfred Tennyson. I hope you like them as you did the others; and Mrs Gaskell a little better. I have not forgotten that I promised to convert her by this forthcoming volume.../ ...I shall make you buy Alfred Tennyson's book, which may serve by way of recreation after hot stormy debates. I have reviewed it for the Edinburgh; but don't know whether my article will be accepted..."), as well as events at Eton, the political progress of both Gaskell and their mutual friend Gladstone, and writing much about the friendship that binds them ("...Carissimo, I have thrown open to you my whole heart; you know all my weakness, as well as all my aspirations towards good; may I never be brought to think that I have made the experiment in vain! For an experiment it surely is; it is said in the cold world, that no good comes of opening out one's inmost self to the view even of him, whom we have deemed our friend; that where all is known, nothing is imagined; and hence mutual discontent, & exhaustion – 'And thereof comes in the end, despondency and madness!' I will prove them liars, however: for I know whom I have trusted..."), *nearly 50 pages, with address panels, postmarks, etc., overall in fine, fresh and attractive condition, 4to and 8vo, Sutton Court, Epsom, Rome, Dover, Trinity College Cambridge, Malvern, Croydon and London, 1826-1832*

(ii) Three autograph letters signed by Hallam's brother, Harry, to Gaskell, written after his brother's death, thanking him for his condolences ("...You are among our dear lost Arthur's very earliest as well as most intimate friends, & are associated with as many recollections, perhaps with more than any other... I cannot yet look back without agony on that period of opening hope when you & he were most thrown together...") and inviting his opinion on the memorial bust ("...Our Arthur's head has been modelled in clay by Mr Chantrey; & before he proceeds further, I should desire that you & Doyle would look at it, He wishes this also himself – I think the likeness considerable, but not without some defects..."), *6 pages, 4to and 8vo, Clifton and London, 1833-1836*

(iii) Autograph letter signed by Robert Robertson Glasgow, their erstwhile companion in Rome, to Gaskell, the first page posing as a formal communication on behalf of his sister, Anne, the queen [of whom, it appears, Hallam was also an ardent admirer]; in that part of the letter written in propria persona, Robertson worries that he may have offended Hallam, and expresses astonishment that some verses addressed to Anna Wintour were not by Hallam, as he had supposed, but by Gaskell [although Gaskell was capable of passing off Hallam's writings as his own, see Kolb, p.27]; together with a sonnet in Italian "A Madamigella Wintour", *5 pages, address panel, 4to, Rome, 8 November 1828*



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(iv) Autograph letter signed by James Milnes Gaskell, to Gladstone, written while at Eton ("...Will you have a beef-steak with me in the Christopher tomorrow... I shall never feel any sentiments but those of regard & esteem for you and whilst I regret that you & Hallam & Doyle have thought to keep up a kind of *I do not know what to say*, I cannot alter my sentiments one *iota*..."); with a covering note by Gladstone, returning it to Gaskell in 1871, 2 pages, 8vo, "Written in 1825 or early in 1826 WEG"

(v) Series of over thirty autograph letters signed by William Ewart Gladstone, to Gaskell, the first fourteen written during Hallam's lifetime, followed by his letter of 6 October 1833 written immediately after hearing news of his death and devoted to his memory ("...when has there been recorded the removal of a more truly surpassing spirit? – I was beginning, through the neighbourhood in London, to hope for a renewal almost of Eton intimacy, the recollection of which I trust I shall never lose. – But in truth our loss is but secondary – let us think of poor Miss Tennyson! What is hers, and what must be her feelings now!... I cannot help hoping that some part of what Hallam has written may be brought together and put into a more durable form, collectively, than it has yet assumed..."); in part of a letter written soon afterwards, Gladstone discusses the proposed memorial volume ("...Remembering his remarkable talent for composing letters, and his practice of pouring out his mind in them... I suggested to Mr Hallam whether it might not be desirable to make a small selection... With this in mind I asked Doyle to write to Alfred Tennyson who must have many of his letters – and I now write to you... Mr Hallam feels strongly that nothing of a very personal character should now be printed... his letters I think are most worthy of preservation... I have read them with pain and shame, casting many a longing afterthought upon times and scenes that never can return, but *now* at length too deeply conscious of my own incapacity of ascending to the appreciation of the scope and powers of that surpassing spirit who for a few years walked among us..."); in other letters, Gladstone meditates on their friendship ("...It is now nearly six years, since I had first the pleasure of calling you an acquaintance – and it was not long before that relation was changed for one more advanced and more mature, and to be permanent, as I trust and hope, for the term of our lives, and beyond it. That friendship has been to me a source of uninterrupted pleasure, as it has been to you an occasion for the exercise of incessant kindness. And I am painfully sensible, that it has entailed upon me a debt of gratitude which is at least my duty to acknowledge – for the extreme forbearance with which you have always borne much waywardness of temper, and much rude and often unwarranted assertion of my own predilections and sentiments...") and devotes a great deal of space to the subject of politics, including a letter written upon news that he has been offered a seat in parliament ("...At present I feel that I am taking a step which is very bold, and which I could not find fault with any one for finding presumptuous: but I rely mainly in the advice of my Father and family... I am likely to be returned, if returned at all, just as free to exercise my own judgment, and to obey my own conscience in the discharge of what are unquestionably very high & solemn duties... With all this, there is an awful & oppressive weight remaining still behind, in the contemplation of the magnitude and difficulty of the questions which the new Parliament will be called upon to discuss..."), upwards of 120 pages, a few gatherings possibly missing, 4to and 8vo, Christ Church Oxford, Rome, Naples, Milan, Leamington, London and elsewhere, 1828-1871 (most dating from the 1830s and 40s)

(vi) Six autograph letters signed by William Ewart Gladstone to Gaskell's son Charles, the first written upon hearing of his father's death, others discussing his *Records of an Eton Schoolboy*, in which Charles printed Hallam's letters to his father ("...The arrival of your book this morning has been, shall I say, an event in my life: at any rate I have been absorbed in it, and have read it with intense interest and delight... It is a record, almost a new image, of Arthur Hallam, a living exhibition of your Father in his brightest light, a fountain of living comment & much interesting information from him on public affairs, and a renewal for a moment of boyhood and of youth in all their freshness..."), 15 pages, some dust-staining, 8vo, 10 Downing Street and elsewhere, 1873-1884

(vii) Series of some fifteen autograph letters signed by Charles John Canning (future Earl Canning and Governor-General of India and son of Gladstone and Gaskell's political idol, George Canning), and his mother Joan, Lady Canning, to Gaskell, the first few written while Charles was at Eton and full of news about fellow members of 'Pop', including Gladstone ("...Will you read Heroditus in the holidays with me? I shall finish the 3d Book before the End of this half and read all three over again during the holidays – I shd like to hear from you if you have any spare time – Pray come down to Salt Hill, and pray go to the Castle..."), some 40 pages, address leaves etc., some franked by George Canning, 4to and 8vo, Eton, Christ Church Oxford, and elsewhere, 1826-1853

**£4,000 - 6,000**

**€5,100 - 7,700**

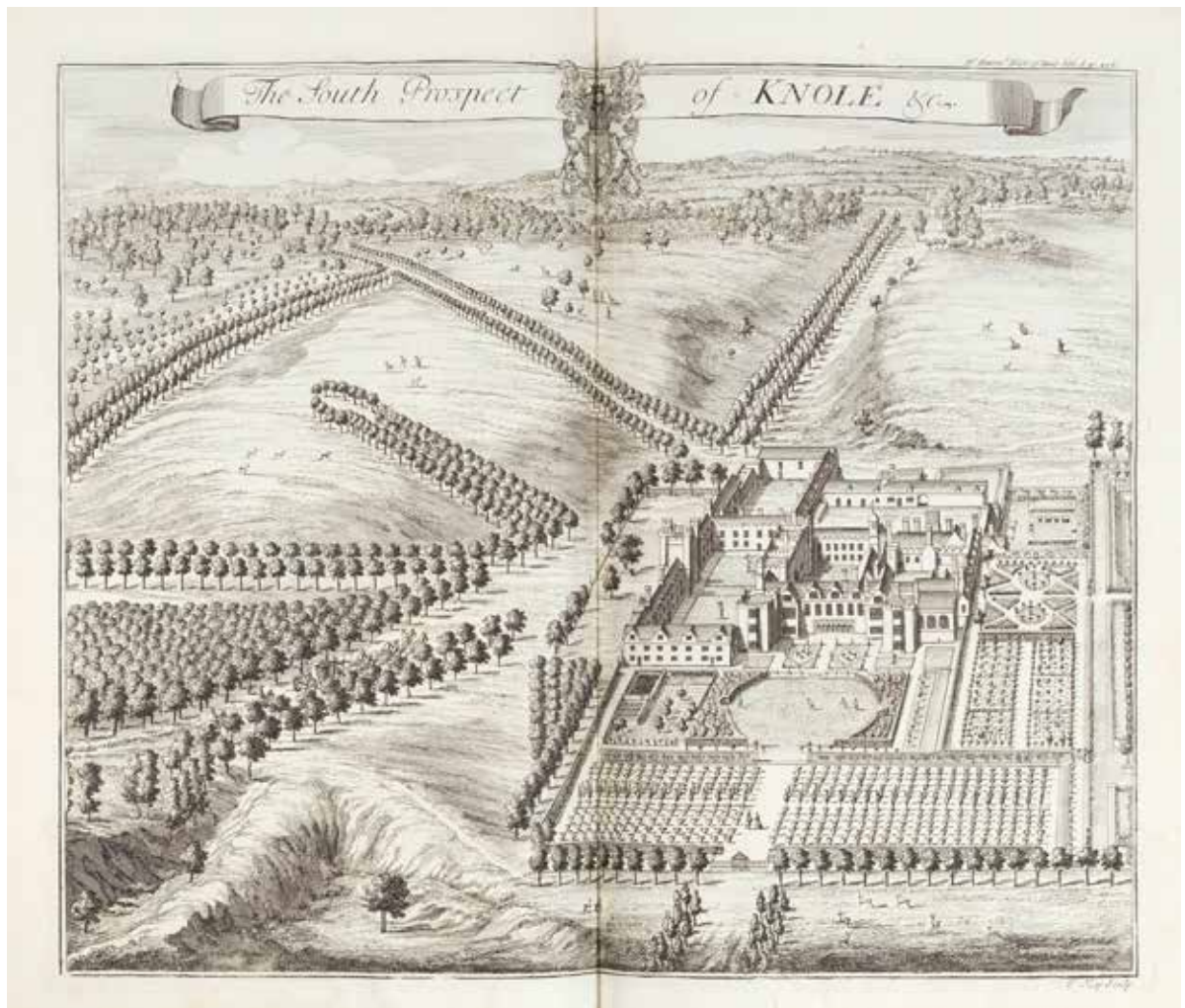
'CARISSIMO, I HAVE THROWN OPEN TO YOU MY WHOLE HEART' – A MAJOR SERIES OF LETTERS BY A.H. HALLAM, SUBJECT OF TENNYSON'S 'IN MEMORIAM', and by W.E. Gladstone, to their mutual Eton friend, James Milne Gaskell. Indeed, while Hallam's name resonates to this day thanks to Tennyson's great poem, Gaskell was arguable as close a friend; indeed Hallam dubbed Gaskell 'that chief of all my love' and the friendship between them has been described as 'perhaps as close as any Arthur sustained' (Jack Kolb, editor, *The Letters of Arthur Henry Hallam*, 1981, pp. 26-7). As his son Charles's friend Clover Adams acidly remarked, '[Hallam] and Mr Gaskell were both desperately in love with the same woman [Anna Wintour], who refused them both and made a new bond of friendship between them. The woman, who was utterly commonplace, married a boozy Yorkshire yeoman. Hallam got over his love and died at twenty-two, but Mr Gaskell, though he married very happily, never lost his feeling and has left her a nice pension' (*Letters of Mrs Henry Adams*, p.126).

His good sense notwithstanding, many of Hallam's letters to Gaskell are infused with that sense of loss and nostalgia that almost prefigures Tennyson's poem; as in this invocation of his memories of Anna and of Rome: "I shut my eyes and closing, as much as possible, every avenue to my mind, I compel the phantoms of the past to pass before me in mental light. Again I ride by *her* along the bank of the Tiber – turn to catch the sunset over St Peter's – see the Monte Mario, with its crown of cypresses, and the Monte Molle, with each of the roads meeting there, vividly distinct, even to the grips in the path, and the gates of the field. Again I enter Torlinia's gaily-lighted rooms – press through the crowd, make my way to *her*, take my place with *her* -- view each, & all of my friends passing to, & fro, grouping together, asking questions – in the ghastly life of Memory! Again I listen to her conversation – trembling on the musical sounds of that voice, which fell on my ear... occasionally looking up, & inhaling from that aspect, where goodness draws a delicate veil over splendour, an infinite of rapture, till at length the happiness becomes too intense for our frail mortality, and I lower my eyes... All her glances are evoked before me – her look of soft & graceful mirth – her look of heartfelt sympathy – her look of melancholy, & alienation from the world – her look of dignified character – of attractive, but commanding innocence. Oh, Gaskell, why is it, that these last few creations of imaginative memory, though by far the most enchanting, are also the least clear? Why do I find a difficulty in presenting her face to the mind's eye, her tones to the mind's ear?"

All but one of Hallam's letters were printed by Charles Milnes Gaskell in the memoir of his father, *Records of an Eton Schoolboy* (1883), the volume which Gladstone described as "a record, almost a new image, of Arthur Hallam" (see above). Although we understand that T.H. Vail Motter had access to these papers – or was at least entertained by the family – the edition of Hallam's letters which he worked upon during the last two years of his life and which was brought to fruition by Jack Kolb, relies upon the texts printed by Charles in *Records of an Eton Schoolboy*, in which punctuation is altered and, more importantly, many proper names are excised. (Likewise, extracts from Gladstone's letters to Gaskell are taken from transcripts rather than the originals.)

For some reason, one of Hallam's letters to Gaskell is omitted by Charles altogether, and appears to remain unpublished. This was written from Wimpole Street on 20 October 1831 and offers congratulations (presumably, on Gaskell's engagement). It is a very funny, if rather cruel, account of how Hallam mislaid, and then found in a jacket pocket, some verses addressed to Gaskell by a humble well-wisher: "Some day before I left Thornes I was informed one evening that a man, named Binnes, wanted to speak to me. Down I went, and Mr Binnes, (whose mortal part occupies a tenement in Thornes, albeit his aspiring spirit listens to the melodies of the Muses somewhere on the weedy part of Parnassus,) informed me, bowing to the ground all the while, that he was very fond of poetry, and had heard I was of like disposition which had emboldened him to ask my criticisms on a little poem of his own, commemorative of the important day soon to arrive. I bowed in return, and professing my own unworthiness, accepted the offered trust. Mr Binnes was to have the result in a day or two: unfortunately in the interim I changed, as you know, my apartment, and in that change (alas the evil consequences of innovation!) I mislaid the verses, in which perhaps the great Binnes had fondly grounded his hope of immortal fame..."





73

73\*

**HARRIS (JOHN)**

The History of Kent, vol. 1 [all published], first edition, *engraved portrait of the author, large folding engraved map with inset view of Dover Castle, 42 plates (all but 3 double-page or folding, most by Kip or Harris after Badeslade, views of Rochester and Deane shaved with some loss, Tonbridge repaired at fold with some loss), portrait cut down and mounted, title trimmed with loss to one rule border and reinserted, browning to text, contemporary calf, covers with gilt roll-tool border, red morocco spine label, folio (385 x 241mm.), D. Midwinter, 1719*

£1,200 - 1,800

€1,500 - 2,300

**Provenance:** John Monins, of the East Kent family, ink signature dated 1782 on title and armorial bookplate; thence by descent to the present owner.

74\*

**HASTED (EDWARD)**

The History and Topographical Survey of the County of Kent, 4 vol., first edition, *40 engraved maps (all but 2 folding, the large county map hand-coloured in outline), 60 engraved plates, list of subscribers, contemporary calf, red and green morocco gilt spine labels, upper hinges of volume 4 strengthened [Upcott I, pp.358-368], folio (395 x 235mm.), Canterbury, by Simmon and Kirkby, for the Author, 1778-1799*

£1,000 - 2,000

€1,300 - 2,600

**Provenance:** John Monins, of the East Kent family, armorial bookplate; thence by descent to the present owner.



75

75\*

# **HIRSCHFELD (CHRISTIAN CAYUS LORENZ)**

*Théorie de l'art des jardins*. Traduit de l'Allemand, 5 vol. bound in 3, first edition, *engraved vignette on titles, 7 engraved plates (one folding), 229 engraved illustrations (some full-page), light spotting and toning, contemporary calf, uniformly rebacked with red and black morocco gilt lettering labels, rubbed* [Berlin Kat. 3353, German edition], 4to, Leipzig, Heirs of M.G. Weidmann & Reich, 1779-1785

£1,000 - 2,000

€1,300 - 2,600

*Théorie de l'art des jardins*, published simultaneously with an edition in German (*Theorie der Gartenkunst*), introduced English garden landscape design to northern Europe. Hirschfeld had founded a school of arboriculture at Duesternbrook in 1784 under the patronage of King Christian VI of Denmark, and whilst never travelling to England, drew upon a vast range of relevant literature from Walpole and William Chambers to the Romantic German poets.

**Provenance:** Lord Rootes, bookplate.

76\*

# **HOMER**

*Opus utrumque Homeri Iliados et Odysseae* [edited by Jacob Micyllus and Joachim Camerarius], 2 parts in 1 vol., *Greek text surrounded by commentary, printer's device on title and final leaf of each part, woodcut ornamental and historiated initials, neat ink annotations or underlinings (in 2 hands) to approximately 10 pages, ink smudge on 2 pages but generally very clean, contemporary blindstamped calf over wooden boards, metal fore-corner pieces, studs, clasps and catches with leather strap, rebacked retaining most of original backstrip* [Adams H750], folio (268 x 175mm.), [Basel, Johann Hervagius, 1541]

£1,000 - 1,500

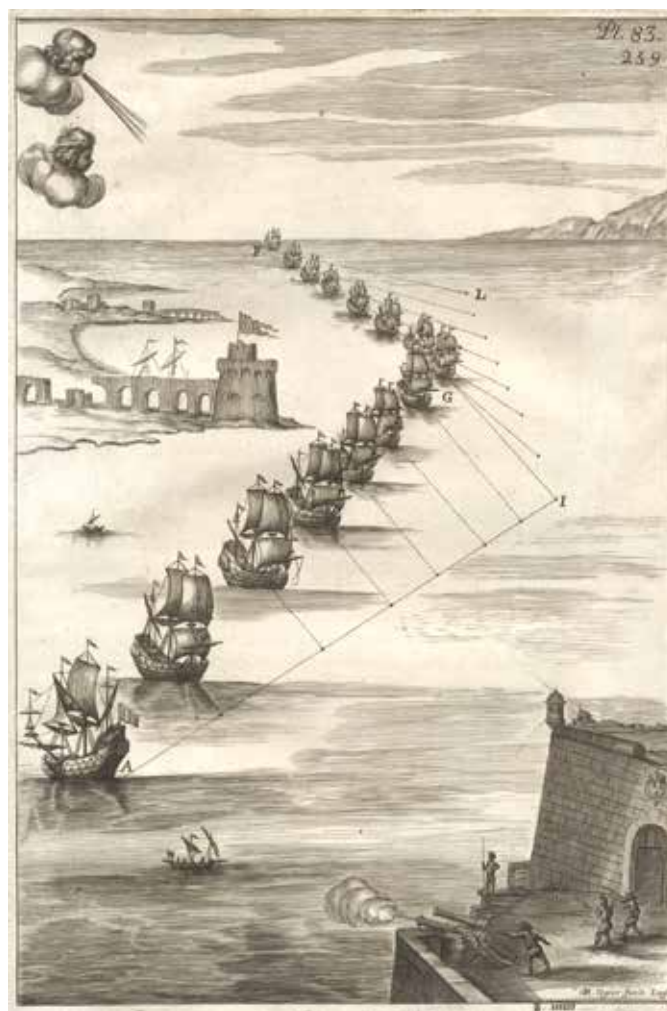
€1,300 - 1,900

The first Micyllus and Camerarius edition, with substantial improvements to the first Hervagius edition of 1535.

**Provenance:** "Sum Nicolai [obscured]", early inscription on title; "Bibliothèque F. Renard", bookplate.



76



77

77

#### HOSTE (PAUL)

*L'art des armées navales, ou traité des évolutions navales*, first edition, 144 engraved plates (of 145, 11 folding, one with small hole affecting image, one with short tear, one frayed at margin), lacks pp.3-6 of the first part, some light dampstains (mostly towards margins), early calf, rebacked and refurbished, very worn, folio (375 x 240mm.), Lyon, Anisson & Posuel, 1697

£800 - 1,200

€1,000 - 1,500

Provenance: "H.M.S Excellent. Ward Room Library", label on lower cover; Portsmouth Public Library.

78

#### ILLUMINATED CARMELITE VOW - TORCELLO

Certificate signed by Hieronima Bonicelli taking the vow of obedience, chastity and poverty of the cloistered order of Carmelites in the Church of St John the Evangelist, Torcello, her vow set within a cut-out gilt cartouche, surrounded by figures of the Madonna and Child, saints and Hieronima Bonicelli herself (cut out and superimposed), illuminated with symbols of the passion, pinks and other floral decoration, in a handsome ecclesiastical frame, some slight rubbing but overall in attractive condition, unexamined out of frame, overall 464 x 600mm., St John the Evangelist, Torcello, near Venice, 12 September 1785

£600 - 800

€770 - 1,000

The church and monastic complex of St John the Evangelist on the island of Torcello were suppressed in 1810 under a Napoleonic edict and the buildings demolished over the ensuing decades. See illustration overleaf.





78



80

79

# ILLUMINATED MANUSCRIPT LEAF

Madonna and Child seated in a field of flowers, with attendant angel scattering petals from a bowl, miniature from an illuminated Book of Hours, arch-topped frame (approximately 78 x 65mm.), above 4 lines of text and 4-line initial in blue on a ground of burnished gold with white penwork, surrounded by a full border of coloured and gilt acanthus leaves, flowers and trailings leaves, cropped at margins, sheet size 170 x 122mm., [Northern France. c.1475]

£1,000 - 1,500  
£1,300 - 1,900



79

80\*

#### ILLUMINATED MANUSCRIPT

[Lectionary], illuminated manuscript on vellum, 52 leaves, early foliation: ff. [1], xxvi, [2], xxvii-xxviii, [2] (the last 2 pasted together), in gatherings of 8 save first leaf (a singleton), and last gathering of four, evidence of 2 removed leaves (probably singletons, probably illuminated) before present f. [1] and after f. xxvi, text in a large gothic textura, 27 lines per page, plus headings, opening 4-line illuminated initial in red and blue with border, rubrics and 2-line initials in red, f. 1v. (table of contents) with 2 simple blue borders, traces of a double-page painted image (probably contemporary) to verso and recto respectively of final two leaves, the lower portion of final leaf cut away, two later coloured miniatures cut from a printed book of hours pasted to f. 1v and xxvii, trace of another cutting removed from verso of the latter, several contemporary vellum repairs (before writing), numerous contemporary and later annotations to preliminaries and margins, contemporary blind-tooled calf, 5 contemporary pink stained tawed leather page tabs, spine defective (largely absent) and stitching loose, 300 x 210mm., justification 215 x 150mm., Germany (probably Nuremberg), 1478

£2,000 - 4,000

€2,600 - 5,100

A lectionary prepared for the Chapel of Saint Sebald, probably in Nuremberg, with 34 individual gospel and scriptural readings listed on the first leaf, including readings for the major feasts of the year but also for Saint Gall and Saint Sebald. The two final leaves, pasted together, evidently bore a large painted image over two pages (one figure, ?a saint, in an architectural compartment is just visible). Two pages have also been cut from earlier parts of the book and it is likely that these too bore illuminated images. The binding is contemporary Nuremberg blindstamped calf over wooden boards, by the Meister des Plaghal (Schwenke II, 205): particularly clear examples of his repertoire of tools include Lowe 168 & Storch 13, and there are other matches in EBDB.

**Provenance:** Chapel of Saint Sebald [?Nuremberg], early notes on front pastedown; unidentified German armorial stamp on first leaf; George Dunn, Woolley Hall, bookplate; E.P. Goldschmitt, morocco book label.





81

81

#### ILLUMINATED MANUSCRIPT LEAF

Large leaf from a Breviary, introducing a Lesson for the 11,000 Virgins, *manuscript on vellum, written in a rounded Gothic hand, 30 lines, double column, rubricated in red, LARGE INITIAL "U" (47 x 55mm.) in red-pink against a burnished gold background, with green and blue acanthus leaves, decorations and extensions of trailing flowers, burnished gold dots and pen flourishes, 4 2-line initials in alternate red and blue with pen flourishes, mounted, framed and glazed, sheet to view 360 x 255mm., [?Florence, c.1470]*

£2,000 - 3,000

€2,600 - 3,800

82

#### ILLUMINATED MANUSCRIPT LEAF

Large leaf from a Graduale, for the introit to the Mass for the feast of Epiphany (January 6), possibly related to the Masters of the Suffrages, *manuscript on vellum, written in black, red and blue ink, text and musical notation on 11 staves, ONE HISTORIATED INITIAL "E" depicting the Adoration of the Magi, in full colours against a pink ground (50 x 55mm.), 2 decorative penworks initials (one depicting a head in ornamental headwear), mounted, framed and glazed, sheet to view 405 x 275mm., [Northern Europe, perhaps Leiden, c.1490-1510]*

£2,500 - 3,500

€3,200 - 4,500



82



**INDIAN MUTINY**

Autograph letter signed by Brigadier Adrian Hope to Sir James Colville, Chief Justice of the Supreme Court at Calcutta, written from the Alambagh three days before Sir Colin Campbell launched operations to relieve Lucknow ("...We are not quite in 'the thick of it' but very nearly so..."), announcing his recent promotion to brigadier ("...Sir Colin knows very little of me & has rather taken me upon tick & I assure you that having little experience of any sort & none of Indian life I feel a heavy responsibility... There is no doubt we move forward tomorrow before you get this the telegraph will tell you of the fall of Lucknow – if all goes well..."); and giving an account of the campaign so far ("...The bullock train took up to Allahabad, thence I had 40 miles of sail & 5 or 6 days march to Cawnpore on the 30th I joined the Delhi Column... with 400 of the 93rd... On the 2nd we had a skirmish in a village, lost a few men, killed about 100 of the enemy & took a gun. Since then we have been halted on or near the same ground – on the 5th I was sent to Ullam Bagh with an enormous convoy of stores, & returned the same evening bringing away all the transport including 2200 camels & 600 Mackenzies Elephants... We were not molested except that when we got near the plane they hovered round us & fired long shots – I had a strong force, but having other business in hand would not fight – Ullam Bagh is a walled inclosure about 400 yds square with a tower at each angle & a sort of summer palace in the middle – very dirty & stinking – They have opened nine batteries on them, but I believe with little damage.... Sir C.C. came up two days since..."), 4 pages, *folded for delivery (envelope no longer present)*, 8vo, "Camp 6 miles short of Ullam Bagh 11 Nov. 1857"

£400 - 600

€510 - 770

The writer of this letter was the Hon Adrian Hope (1821-1858), youngest son of the general Lord Hopetoun. General Sir Colin Campbell was to begin his operations for the relief of Lucknow on the 14 November, aiming to make a flank march to the east while maintaining his supply lines to the Alambagh (about four miles from Lucknow and serving as the British command centre). Campbell's advance was guided by intelligence supplied by Thomas Henry Kavanagh, a civilian in the Bengal Civil Service who had escaped from the Residency disguised as a sepoy; Hope refers to him in our letter thus: "A European came in yesterday from the Residency dyed black with dispatches, but what they were I can't say" (a deed for which he was to become one of only five civilians to receive the Victoria Cross). On the sixteenth Hope took part in the storming of the Sikundarbagh (the site of which has been made famous by Beato's photograph of its skull-strewn remnants taken the following year). No sooner had Campbell issued the order for withdrawal than Hope spotted a way into the nearby Shah Najar. As a result the order was countermanded, and the attack resumed the following day. Hope's regiment, the 93rd (Sutherland Highlanders) received six VCs for their part in the taking of the Sikundarbagh; but also played a large part in the ensuing massacre of the defending garrison. Hope was to be killed the following April during the attack on Fort Roodamow. Included in the lot is a letter from Washington Irving, written in the third person.

**JACOBAN CATHOLIC RECUSANCY**

Manuscript, inscribed "To the Kinges Most Excellent Majesty" of the refutation [by John Percy or Fisher, known as 'Fisher the Jesuit'] of James I's Nine Points that persuaded the King not to acknowledge allegiance to the Church of Rome; with a dedicatory preface to the King, beginning "Most gracious and dread Sovereigne/ A conference about Religion between Doctor White, and mee was occasion that your Maiestie called me to your gracious presence, not disdaining to dispute with me soe meane and unworthy as my selfe: imitating his benignitie whose Vice-gerent you are: and according to the phrase of holie scripture his Angell..." [*contractions expanded*]; this being followed, without a page break, with a rehearsal of the points under the running heading "Roman Church"; succeeded by "An Answer to the nine pointcs proposed by your most excellent Majestie", namely, under the nine sections, namely: "The Worship of Images", "The 2d and 3d point/ Prayinges and offering oblations to the B. Virgin Mary./ Worshipping and Invocation of Saints and Angells", "The fourth point/ The liturgie and private prayers for the ignorant in an unknowne tongue", "the fift point/ Repetitions of Pater nosters, Aves, and Creedes, especially affixing a kinde of merit to the number of them", "The sixt point/ The Doctrine of Transubstantiation", "The seventh point/ Communion under one kinde and the abetting of it by Concomitancy", "The eight point/ Works of supererogation, specially with reference to the treasure of the Church", and "9. The opinion of deposing Kings, and giving away their Kingdomes by Papall power, whether directly, or indirectly"; and with "The Conclusion", and closing peroration: "Nothing remains to bee added for the full consummation of this llandes happiness, and your majesties immortall glorie but the quenching of discord about Religion, by bringing them backe againe to the roote and matrice of the Catholick Church to the principall sea from which Sacerdotall and sacred unitie springs, wherby your majestie shall extend the blessing of peace from this lland to the reste of Europe; from the body unto the soule, and crowne your tempall peace and fælicite with æternall, for both which not onely I but all of my profession, yea all Catholickes will offer unto Almighty God our daylie prayers"; written throughout in a fine mixed Secretarial and Roman hand, with marginal glosses in seemingly two other hands and corrections and possible revisions to the text in places, plus a critical commentary added in several places in the margin towards the end of the volume (see note below), *some 200 pages, part of blank portion of the dedication page torn away, dust-staining and wear to outer leaves especially, but generally clean inside, some water-staining to upper border, contemporary limp vellum, gilt blindstamped floral centrepiece and cornerpieces, dust-stained, binding detached, spine defective, lacking ties, folio, [? c.1624]*

£1,000 - 1,500

€1,300 - 1,900





85

Our manuscript had the appearance of having been prepared, and carefully revised, for presentation, possibly, indeed, to the King (who it addresses), or a cleric in his circle, or indeed one and both. That it was indeed presented to a member of James's circle is strongly suggested by the marginalia that appear towards the end of the volume. These are written in a contemporary hand (not unlike that of Dean Donne of St Paul's), making remarks such as "prove this, and wee shall have reason to beleeeve", "Yf this were granted, it will not conclude your purpose", "you say, much, and prove nothing" and "You take that for granted, which is desired"; and not shrinking from employing theological terminology in debating the true nature of the passions of the saints and the merit of good works.

85\*

#### JENKINS (JOHN)

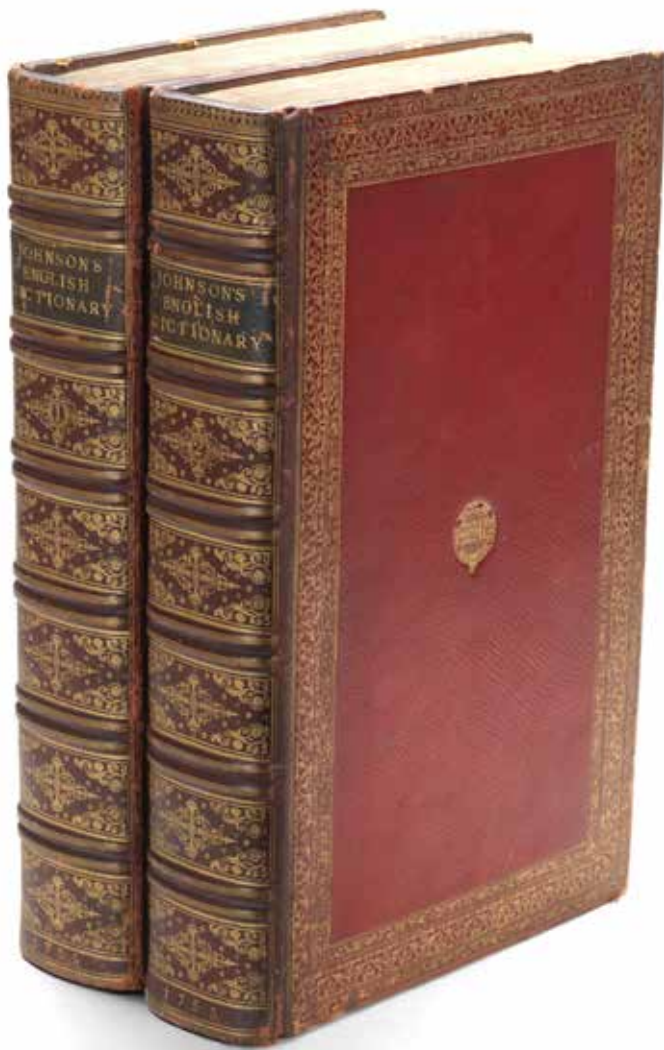
The Naval Achievements of Great Britain, from the Year 1793 to 1817, *engraved title with hand-coloured vignette, and 55 hand-coloured aquatint plates by T. Sutherland, J. Jeakes and Bailey after T. Whitcombe (watermarked "1837"), without the 2 portraits ("complete without them", Tooley), the uncoloured plate and the list of subscribers, contemporary red half morocco, publisher's printed label ('Naval Achievements, Coloured Plates. Thirteen Guineas') on front paste-down, worn with loss to extremities of spine, marbled paper on upper cover only [cf. Abbey, Life 337; Tooley 282], 4to (358 x 283mm.), J. Jenkins, by L. Harrison, [1817]*

£2,000 - 3,000

£2,600 - 3,800

Provenance: Edward Collins, Trewardale, early ownership inscription.





86

86\*

#### **JOHNSON (SAMUEL)**

A Dictionary of the English Language, 2 vol., first edition, *titles printed in red and black, light dampstaining to opening and final few leaves of volume 2, mid-nineteenth century red morocco gilt, wide roll-tooled borders enclosing small circular ownership stamp with monogram and motto, rebaked in morocco gilt tooled in compartments, g.e., slightly rubbed* [Courtney & Smith, p.54; Chapman & Hazen, p.137; Rothschild 1237; PMM 201], folio (422 x 248mm.), J. and P. Knapton, 1755

£5,000 - 7,000

€6,400 - 8,900

THE FIRST EDITION OF THE FIRST STANDARD ENGLISH DICTIONARY. "I have... attempted a dictionary of the *English* language, which, while it was employed in the cultivation of every species of literature, has itself been hitherto neglected, suffered to spread, under the direction of chance, into wild exuberance, resigned to the tyranny of time and fashion, and exposed to the ignorance, and caprices of innovations" (Preface).

**Provenance:** Matthew John Rhodes (?1817-1891), bibliophile, with his gilt monogram "M.J.R." and motto "Tout vient de Dieu" on covers; Michael Foot (1913-2010, M.P., Leader of the Labour Party).



87



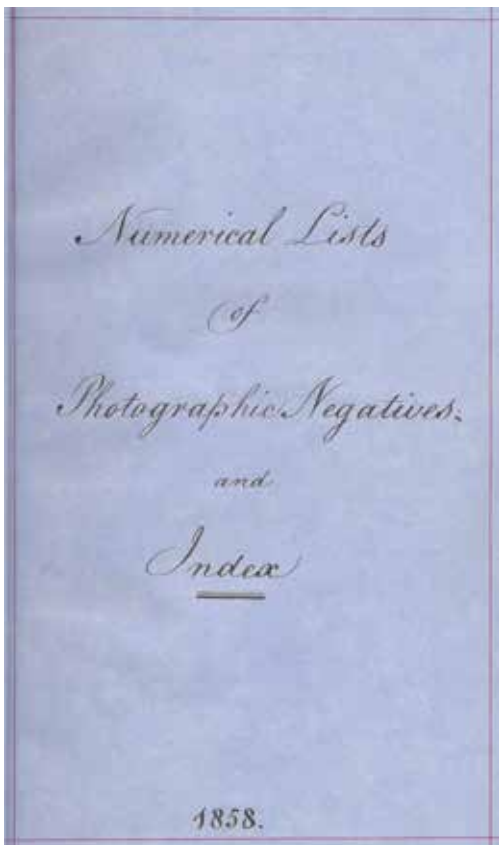
87



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87

#### **JOHNSTON (EMMA FRANCES)**

Archive of approximately 350 photographs dating from 1858-1864, together with contemporary manuscript 'Numerical Lists of Photographic Negatives and Index', as follows:

(i) Album containing 63 portraits and 6 photographs of paintings, *occasional light spotting to leaves, a few leaves loose, one with cuts, variously inscribed "Miss Johnston, Manor House, North End, Hampstead, N.W. 1864", "Miss Johnston / Photographs mostly about 1858", "16 Bayswater Terrace 1904", and "A.R. Hanson, March 1915", contemporary green morocco gilt by J. Kelly of 15 Gower Place, upper cover detached, 4to*

(ii) Disbound album containing approximately 180 photographs, the vast majority being portraits but the final 15 architectural, *some dated 1861-1864, inscribed "Miss Johnston", with Hampstead address crossed through and replaced with Bayswater address, "Photographs taken before the year 1864 (except a few)", covers and spine lacking, defective, 4to*

(iii) Album containing 18 portraits, *mid-nineteenth century cloth-backed marbled boards, small 4to*

(iv) Album containing 48 portraits, *printed at various dates in the nineteenth century, ownership inscription of A.R. Hanson, nineteenth century purple limp morocco, rubbed, small 4to*

(v) 'Numerical Lists of Photographic Negatives and Index', *manuscript on blue paper, 18 pages plus alphabetical index, inscribed "Emma F. Johnston, Jany 1858", contemporary half morocco by J. Kelly, upper cover detached, 8vo*

(vi) Approximately 40 further loose photographs, mostly by Emma Johnston, *generally captioned on verso in pencil or ink, together with approximately 120 cartes-de-visite by various photographers*

*Albumen and lightly albumenized salt prints (images generally 130 x 100mm.), a handful gelatin silver prints (item iv), tipped on at corners or loosely mounted in the albums, mostly captioned below, [Hampstead and elsewhere, 1858-1864]*

**£10,000 - 15,000**

**€13,000 - 19,000**





87

**REMARKABLE ARCHIVE OF AN AMATEUR VICTORIAN WOMAN PHOTOGRAPHER.** Beginning around 1858, Emma Frances Johnston systematically recorded her friends and extended family - in effect the intellectual world of nineteenth century Hampstead. Several women experimented successfully with calotype photography from the 1840s, but the introduction of the wet collodion process in the '50s brought with it a new wave of amateur photographers. In Ireland, Lady Hawarden began to capture light around the same time as Emma Johnston, though not exhibiting until 1863. (An archive of Lady Hawarden's photographs was sold in these rooms on 19 March 2013, lot 107, for £95,000.) Also in 1863, Julia Margaret Cameron received a camera as a gift, and took up photography.

Little is known about Miss Johnston. She was one of the two children of James, a solicitor, and Mary. Her sister Jane married the Reverend Hesketh Hanson, but Emma never married. The majority of her photographs seem to have been taken outdoors against a strung-up blanket (a hand caught steadying the backdrop in one image), presumably in the gardens of her home Manor House - although several pieces of furniture reappear in what a later caption describes as a Pond Street house. A few less formal group shots are en plein air. A few images show Manor House, North End Gardens, nearby cottages, etc. Miss Johnston also experimented with stereoscopic photography, her "Numerical List" detailing some 37 negatives; three survive in the present archive, depicting the photographer's mother and various children outdoors in Hampstead. The list of negatives is a particularly unusual survival. From it we learn that Miss Johnston made some three hundred exposures that she considered worth listing, with some marked "v" for "varnished".

Sitters include: Emma Frances Johnston herself; her mother Mary Ellen Johnston; her sister Jane with others; James Hickson, solicitor, Highgate; Marianne and Adeline Ainger (sisters of Alfred 'Doubleday' Ainger, man of letters); Alfred himself; his father, the architect behind Emma's final home Bayswater Terrace; William Wilkinson Wardell (1823-1899), Australian architect of St Mary's Cathedral, Sydney, and St. Patrick's, Melbourne; Frederick Erasmus Edwards and other geologist-palaeontologists; James De Carle Sowerby (1787-1871), son of the *English Botany* editor; George Robert Waterhouse (1810-1888), curator at the ZSL; Clarkson Stanfield R.A. (1793-1867), marine painter; a Farquhar Trezevant child in the doorway of a house on Pond Street; Theodore Trezevant (1806-1868) of South Carolina; Lady Hanson, wife of Sir Reginald Hanson (Lord Mayor of London) with her Bingley and Hawkes relations; Henry Alabaster (1836-1884), diplomat; Juno the dog; Joanna Mary Boyce (1831-1861), artist and Pre-Raphaelite sister; her brother George (1826-1897); Lydia Reed and sister, "our cook's children"; Harriet, "another cook and assistant photographer"; William Charles Thomas Dobson R.A. (1817-1898); "Charlie the good", a spaniel; "Bram the beautiful"; Rev Sam Hawkes (1832-1888), possibly a photograph of a daguerreotype.

Miss Johnston died in 1905, a spinster of independent means.

**Provenance:** Emma Frances Johnston (1834-1905, various inscriptions dated 1858, 1864 and 1904); her niece, Anne R. Hanson (ownership inscription dated March 1915); acquired by the present owner at auction in Elgin, Scotland.



88



89

88\*

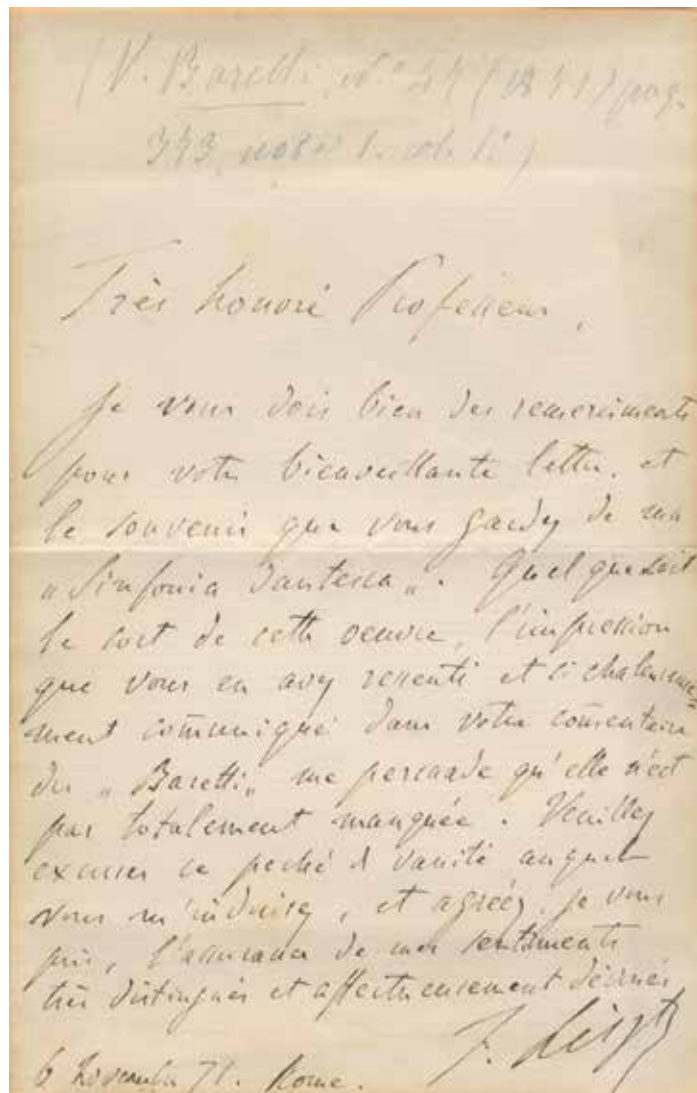
#### KENT – ROMNEY MARSH

"A map & Description of: 4: parcells of marsh lying in Rumney marsh in the parish of Dimchurch: in: Kent: Containinge: 34-3-29/ More one tenement: with: 3 parcells: Containinge: 41-0-30", manuscript map showing the two areas of land with notes of names, acreage and owners written in a flourished hand, a compass rose between; at the foot above the legend (as quoted) a pair of surveyor's dividers with rule, banderoll and cartouche, dated 1658, the whole map framed with a blue and yellow banded border, and embellished with blue, green and red washes, *on one skin of vellum, paper-backed, laid on card and consequently bowed, some rubbing and other wear, but overall in attractive condition*, 625 x 280 mm., 1658; together with an indenture relating to Kent dated 1659 and 2 others (4)

£600 - 800

€770 - 1,000

The eastern area of the map shows land bordering Hoorne's Sewer ('The Sear'), a drainage channel which leads through the Romney Marshes from the Royal Military Canal towards Dymchurch. The western part of the map shows three parcels of land marked 'Organswick', Orgarswick being one of the "lost villages" of the Marsh, recorded in the Domesday Book as having "Total population: 5.3 households (very small)... Households: 21 villagers. Ploughland: 3 ploughlands (land for). 7 men's plough teams. Lord in 1066: Canterbury Christ Church, archbishop of".



90

89

# **LEMOYNE (JEAN)**

Ornemens inventez & gravez, 6 engraved plates (including title with 2 short tears, light marginal dampstain) [Berlin Kat. 341], Jean Bairain, 1676; LE PAUTRE (JEAN) [Suite of views of palace gardens, and fountains], 19 engraved plates, Le Blond, [c.1675]; [Suite of historical scenes, with dedication to Charles Patin], 13 engraved plates, Paris, Le Blond, 1667; [Suite of 18 ornamental designs], Le Blond, [c.1670]; [Suite of Chimney designs], 10 engraved plates, [Le Blond, c.1670]; LOIR (NICOLAS-PIERRE) Desseins pour embellir les chaires roulantes, 6 engraved plates (?of 11, each plate with 2 images) by Alexis Loire after Nicolas-Pierre, Langlois, [c.1650]; LOIRE (ALEXIS) Nouveaux dessins de gueridons dont les pieds son propres pour des croix chandeliers, chenets et autres ouvrages d'orfèvererie, 6 engraved plates on 3 sheets joined [Berlin Kat. 1243], Langlois, [c.1650]; Panaux dornements, 8 engraved plates (?including 2 from from another suite) on 4 sheets, shaved [Berlin Kat. 359], P. Mariette, [c.1650]; [LE BOUTEUX (MICHEL)] Plans et dessins nouveaux de jardinage du Sr. Le Bouteux, 12 engraved plates [Berlin Kat. 3454], I. Nolin, [c.1680]; CHESNEAU (HENRI) Trophée medalliques [... des Seigneurs de Rostaing], suite of 14 engraved plates by Le Pautre (most shaved) [Berlin Kat. 329], H. Chesneau, 1661; DELLA BELLA (STEFANO) [Unidentified series of cartouche designs], 18 engraved plates (some cut down) mounted on 12 sheets, [c.1650], Paris; approximately 25 other views and designs, mostly by Le Pautre, some cut down, [c.1650-80], bound together in eighteenth century half calf, defective, oblong folio (255 x 270mm.), sold as a collection of plates not subject to return

£800 - 1,200  
£1,000 - 1,500

An attractive sammelband of scarce French seventeenth century suites of designs for fountains, gardens, carriages, panels and ornaments by Le Pautre, Lemoyne, Stefano della Bella and others.



**LISZT (FRANZ)**

Letter signed ("F. Liszt"), to "Très honoré Professeur", thanking him for his kind letter and for the kind things he has to say on his Dante Symphony in his letter and accompanying article ("...le souvenir que vous gardez de ma 'Sinfonia dantesca'..."): whatever the fate of the work, his comments on it persuade him that it is not entirely unsuccessful, and indeed prompts feelings of vanity which he hopes will be forgiven ("...Veuillez excuser ce pechê de vanité auquel vous m'induisez..."); marked by recipient in pencil "V. Barette, No. 47 (1871) pag. 373, note 1. Col. 1o", 1 page, integral blank, very slight dust-staining, framed, modern masking tape on reverse, 8vo, Rome, 6 November 1871

£1,000 - 1,500

€1,300 - 1,900

LISZT ON THE CONTROVERSY SURROUNDING HIS *DANTE SYMPHONY*: this major work – a tone poem in all but name, with its daringly atonal depiction of the Inferno and choral finale (a setting of the Magnificat) – was begun in 1855 and received its first performance late in 1857, bearing an unofficial dedication to Liszt's future son-in-law Richard Wagner. The work had excited critical comments from the outset, indeed its first publication in 1858 came with an introduction by Richard Pohl ('Hoplit'). It was to be one of the works championed the following year by Franz Brendel, Schumann's successor at the *Neue Zeitschrift für Musik*, when advancing the claims of Liszt, Wagner and Berlioz and what he termed 'the New German School'; a subject to which Brahms's champion Eduard Hanslick, for the opposing school, was to return in 1881, with Pohl's essay and the *Dante Symphony* especially in mind (see Nicole Grimes, 'A Critical Inferno? Hoplit, Hanslick and Liszt's *Dante Symphony*', *JSMI*, 2011-12, pp.3-22). See illustration on preceding page.

**LIVINGSTONE (DAVID)**

Autograph letter signed ("David Livingstone"), to "My Dear Somerville", forbidding publication in a hostile environment of a note on missionary work ("...I am not at all desirous of being put in print by Padre Dale because the note would of course be considered with his comments & I would have no chance of answering him...") and pointing out furthermore that this note on his "sentiments on the mission question" is so short and fragmentary that it might be misleading; he suggests that "a paper in a late number of *Evangelical Christendom*" be used instead, 4 pages, first and last leaves somewhat faded and time-stained by framing (but still clearly legible), 8vo, "Sunday Morning" [1864-1865]

£600 - 800

€770 - 1,000

LIVINGSTONE DISCUSSES HIS 'SENTIMENTS ON THE MISSIONARY QUESTION'. The paper to which he refers in the second part of the letter appears to be his article 'Missions in Africa and Elsewhere', with its memorable opening: 'During the last half-century the conviction has gradually gained ground in our nation that our race is destined to colonise and Christianise the world'. This was published in the *Evangelical Christendom* number for October 1863, after Livingstone had set sail for Africa and the Zambezi Expedition. Our note can therefore be dated to the period between Livingstone's return to Britain in July 1864 and his final departure for Africa late in 1865. His correspondent could well be the Free Church minister and missionary Alexander Neil Somerville.

Included in the lot is a fragment of another letter by Livingstone together with an autograph letter signed by General Gordon ("CGGordon"), written from the Royal Engineers Brompton Barracks to Mr Stab on 27 June 1860, enquiring after mutual acquaintances in Constantinople and elsewhere, and after Arif Bey. This letter dates from just before he set off for China, where he was to make his name as 'Chinese Gordon' (slightly faded and damp-stained at head).

**LOCAL HISTORY**

Large quantity of deeds, and other documents, relating to Chester, Knutsford, London, Worcester, Radnor, Northwich and elsewhere, mostly dating from the 17th to 19th centuries, on vellum and paper, dust-staining and other wear, 1408 and later

£1,000 - 1,500

€1,300 - 1,900



92

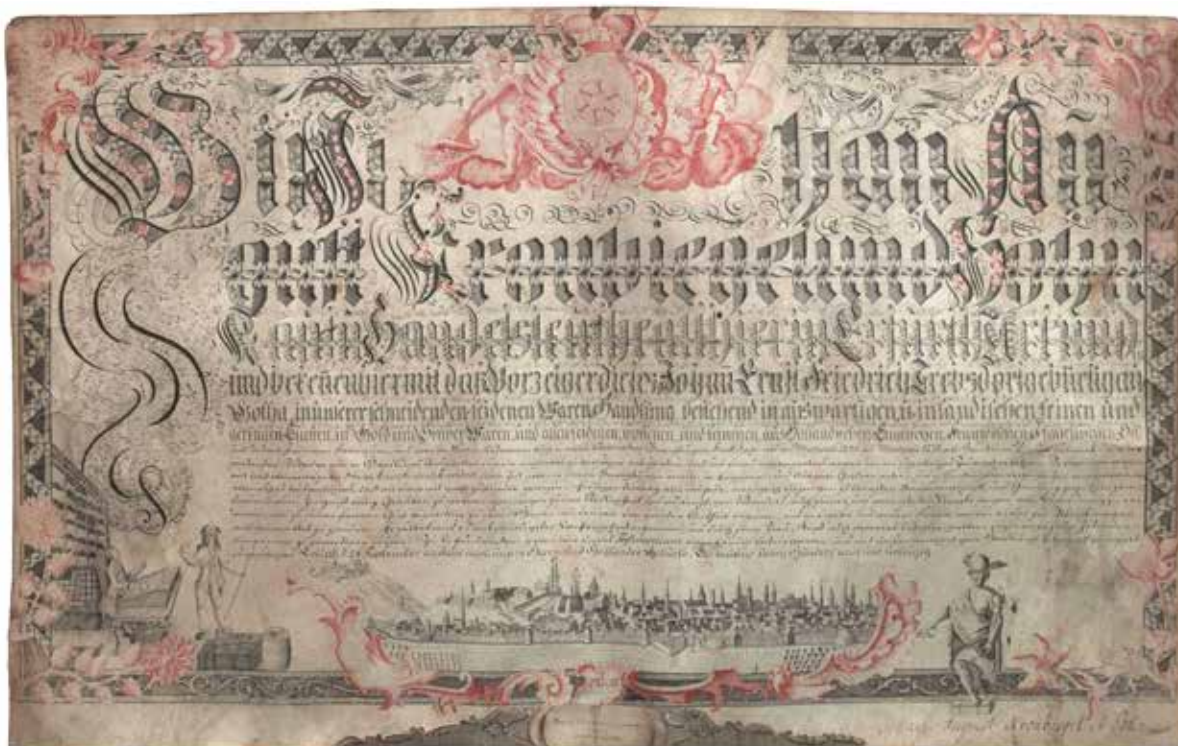
93

### LOCAL HISTORY - DEEDS AND CORRESPONDENCE

Collection of deeds and correspondence formed by the Rev. J.L. Kempthorne of St Enoder Rectory, Summercourt, Cornwall, in the years prior to the Second World War (from Hodgson's Rooms and from Lack of Bromley, Myers of Bond Street, Colbeck Radford of Great James Street and other dealers of the period), with especial emphasis on the South West of England and the life of Charles Kingsley, the collection including a document signed by Matthew Parker, Archbishop of Canterbury; a file of papers pertaining to the family of Charles Kingsley's mother, Mary Lucas of Barbados, with letters to her and to the young Charles, as well as copies of wills and other material pertaining to the family slave-holdings ("...Item. It is my Will and Desire that the following Negro Slaves named Queen Dutchess Polly and Suckey women Philly Grace Phoebe Jenny & Molly Girls Mingo & Isaac Men be rented to my Estate called Sandfords..."), plus letters by Bishop Coleridge of Barbados; a sale of an advowson in Stevenage (1605); mediaeval Norfolk deeds (for North Elmham, 1365 and 1374, and Reynham Magna, 1352); a Cambridgeshire terrier roll for John Huntingdon, Sawston [the John Huntingdon Charity] (1590); a group of 17th century Devon and Cornwall obligations, letters, etc, plus documents from the Clayton MSS; a file of papers marked as being Somerset parish records relating to bastard children, removals, accounts, etc.; a folder of papers relating to various Somerset parishes and the induction of the Rev F.C. Parsons (1725-1824); letters by Derwent Coleridge and Charles Kingsley; a letterbook seemingly kept by Peter Taylor, army paymaster during the continental campaigns of the Marquess of Granby, 1762; with one kept for Marquess Townshend between March and June 1785; a court book for the manor of Pitney Lortie, Somerset, c.1595-1612; and other material, *some damp and dust staining etc.*

£2,000 - 3,000

€2,600 - 3,800



95

94\*  
**LONDON**

Journal kept by a Londoner during the years 1846-1850, with a few entries for 1859, recording details of his employment, seemingly as an engineer with links to the Stamp Office and Admiralty ("...There are 4 Machines at the Stamp Office each Stamps 60 Post Office envelopes in a Minute or 52,000 in a day Messrs Bacon & Co in Fleet Street 30,000 sheets of 240 Queens heads on each in a week, Mr Souper went with me to the Navy Boardroom to look at the Oxford Stores, and from there to the Newspaper warehouse, and stamping rooms. He was highly satisfied..."), his family and in-laws the Ingrams ("...My Sister Mary Married to Mr Ward, an Old Man, hard of hearing. Keeps a small Shop in Boundry Street, Shoreditch. I fear it is a bad prospect for her. They dined at Mr Doggetts Mr Hillard was father, and Eliza Doggett, *Bridesmaid*..."), entertainments such as a trip to see General Tom Thumb at the Egyptian Hall ("...such a pretty little bewitching child that you hardly know how to keep your hands off the tincy mite...") and to the Cremorne and soon-to-be closed Vauxhall Gardens ("...Mary & I went to Vauxhall Gardens, left the Children with the little girl all alone... Paid 2/- each entrance... They are getting in their old way again, which was the down fall of the gardens, of giving us little comfort, and extorting as much as they can, by driving you into the seats, set out with refreshments and a waiter standing over you looking daggers at you, if you don't drink and feed well..."), art exhibitions ("...Went to Westminster Hall to see the paintings, sent for Inspection for the Houses of Parliament. There is some tallent displayed, one by a Foreigner as for execution I never saw better, every object looks as if it stood out from the canvas...") and family portraits ("...Our likenesses are finished this evening the artist was very much put out when informed that Mr Bone was to receive the money... Edward Sarah likeness taken by Miss Thomas about a month back, 2 Boards with Gold Margin round do cost 1s/9d each..."), domestic comforts ("...12 Oct [1850] GAS lighted my House first time..."), and great events of the day, including revolution abroad, with long accounts of news from France especially, and the giant Chartist demonstrations taking place in London ("... This has been the most extraordinary day, that the good people of London have seen, since I can remember. The great Chartist Meeting was held on Kennington Commons... The Bank had sandbags placed on the parapet, all round with loopholes for defence..."), the Great Famine in Ireland ("...Potatoes 2d per pound and not fit to eat. We have not had a potato in our house for three months. Money is in great request, and cannot be got, Manufacturers stoping [sic] their Mills, Distress raging in Ireland, and a scarcity every where..."), the Californian Gold Rush, with which the author is particularly preoccupied ("...Great excitement in Calafornia just now on the discovery of Gold and Quicksilver..."), the great cholera outbreak, which he tracks day-by-day ("... Mortality of London for week ending 8 Sept 3183 out of which 2021 were Cholera..."), the Second Sikh War in India, the repeal of the Corn Laws, railway mania and the author's own heavy investment in them, with detailed accounts of his share-dealing ("...The Railway King, Hudson, has passed the zenith of glory, he is going down fast, and must shortly abdicate..."), and much else; first leaf inscribed "1846/ Jan.y 1st/ Acc.t Book and Daily Mem.o", last leaf, reversed, inscribed "Diary/ for/ 1846/ 1 January", approximately 180 pages, in marbled ledger backed with reversed calf, ticket of John Smith, Accompt-Book Manufacturer, Long Acre, dust-staining and some ink-staining, but overall in good sound condition, folio, 1846-1850

£600 - 800  
€770 - 1,000





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A LONDONER IN DICKENS'S LONDON, recording the great Chartist demonstrations, the cholera outbreak, famine in Ireland, railway mania, interspersed with a wealth of domestic detail; as for example in an entry made on 14 April 1848: "We are very slack at the Stamp in fact we have not a single job I have only four men and I have but some cases at the Thames Plate Glass compy to repair... Our Kitchen is been painted paped and dado fixed round it, and back parlour painted and paped. Our Chartist Petition was to have come on for hearing on the 14th But has received its death blow from being proved that one half the signature were spurious, & a great Maney Womens names and filthy expressions were inserted...". Domestic journals of this period are surprisingly uncommon and seldom encountered, the present example – perhaps because little effort had been made to maintain a narrative flow – gives a sharply-focused and vivid portrait of its, as yet, anonymous author's life and times.

95

#### MERCER'S APPRENTICESHIP DIPLOMA

Calligraphic certificate, in German, testifying that Ernst Friedrich Treusdorf of Gotha has served his apprenticeship in the shop of Johann August Fronbiegel & Sons of Erfurt for refined textiles and cloth, and stuffs of Dutch, English, French and Italian manufacture; signed in a scalloped cartouche by [?the scribe] Philipp Christoph Langenberg and dated Erfurt, 18 August 1779, accomplished in pen and ink, the central parts in red, showing a view of Erfurt and vignettes of a merchant and bales on the quayside and his clerk seated at a high stool in his shop with shelves behind him, vellum, dust-stained and with some rubbing, 370 x 585 mm., Erfurt, 18 August 1779

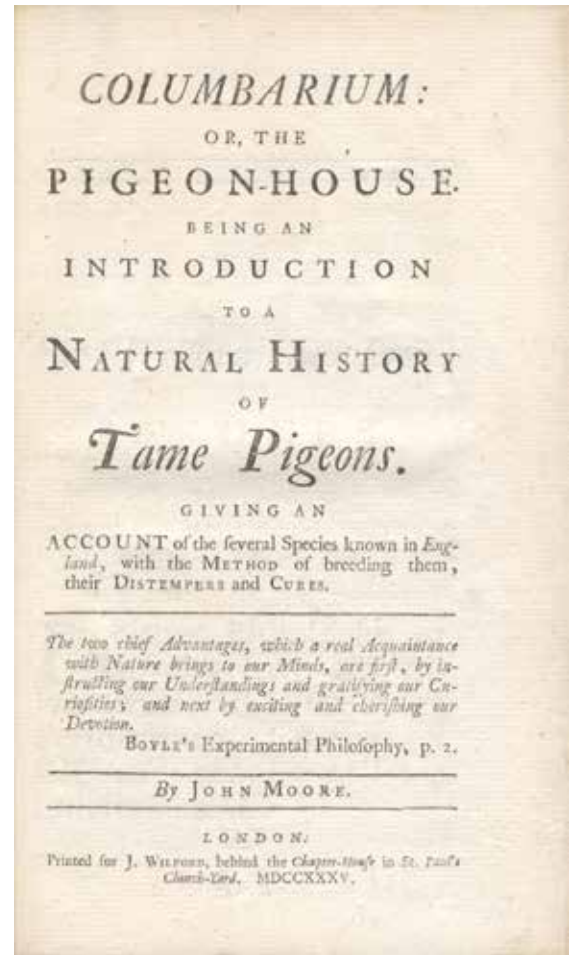
£600 - 800  
€770 - 1,000

96\*

#### MILTON (JOHN)

Il Paradiso Perduto... tradotto in verso sciolto dale signor Paolo Rolli, engraved allegorical frontispiece by Zucchi after G.B. Piazzetta, 26 large engraved vignettes and head- and tail-pieces by Zucchi after Tiepolo, Picart, Piat, Crozati, Piazzetta, Chasteau, and others, decorative woodcut column divider on each page, blank corner of front free endpaper replaced, nineteenth century green marbled boards, paper labels on spines [Brunet 243; Morazzoni 243], small folio (322 x 210mm.), Paris [but Verona], Giannalberto Tumermani, 1742

£800 - 1,000  
€1,000 - 1,300



97

98

97\*

#### MISSISSIPPI BUBBLE - THE GREAT MIRROR OF FOLLY

Het Groote Tafereel der Dwaasheid, vertoonende de opkomst, voortgang en ondergang der Actie, Bubbel en Windnegotie, in Vrankryk, Engeland, en de Nederlanden, gepleegt in den Jaare MDCCXX.... als meede Konst-plaaten, comedien en gedigten, first edition, title printed in red and black, 64 engraved plates only (most folding or double-page, including 2 maps, 4 smaller laid down as issued on 2 sheets, most on leaf with accompanying letterpress or engraved text), contemporary calf, spine gilt tooled within raised band, loss of lowest compartment [Goldsmiths 5829; Kress 3217; Sabin 28932, "An exceedingly curious collection of emblematic plates and caricatures"], folio (393 x 250mm.), [Amsterdam, no publisher], 1720, sold as a collection

£1,000 - 2,000

€1,300 - 2,600

*The Great Mirror of Folly* comprises a series of caricature engravings, with poetic and prose texts satirising the "Mississippi Bubble" scheme (1717-1720) instigated by Scottish economist John Law on behalf of the French government, and the economic crisis that it precipitated in France, England and the Netherlands. "Rarely does a single volume combine in itself so much economic interest and so many bibliographical puzzles. Of the volume's real significance in economic literature there can be no doubt...There is scarcely another item just like it" (Cole, *The Great Mirror of Folly*, 1949). Plates include "Pasquins Windkaart, op de Windnegotie", a sheet of 54 pictorial playing cards about the Bubble.



99

98

# **MOORE (JOHN)**

Columbarium: or, the Pigeon-house. Being an Introduction to a Natural History of Tame Pigeons [... An Account of Some Medicines Prepar'd by John Moore, Apothecary,... with a Faithful Narrative of Some Cures Effected by Them], 2 parts in 1 vol., first edition, *neat ink correction in contemporary hand to pages 48 & 62, contemporary speckled calf, rebaked in calf gilt* [Wellcome 38219580], 8vo, J. Wilford, 1735

£5,000 - 6,000

€6,400 - 7,700

EXTREMELY SCARCE FIRST EDITION, COMPLETE WITH THE MEDICAL SECTION, of this pioneering study of pigeons, the author noting "With a partiality usually shewn to the victor, the Hawk has engaged the pen of many a writer: But his Prey... has scarce met with that" (Dedication).

This copy includes *An account of some medicines prepar'd by John Moore Apothecary, at the Pestle and Mortar in Lawrence Pountney's Lane...* (pp.61-80 at end), which is often lacking as it was printed after the "Finis" on p.60. Moore includes cures for scurvy, worms and the cholick, noting that "Those that are really poor, shall have their Medicines at prime cost". In the nineteenth century it was reissued with a new introduction by W.B. Tegetmeier, the leading authority on pigeons who "introduced Darwin to the institutions of the fancy, took him to shows, and answered numerous queries in correspondence" (OBNB).

99

# **MUSAEUS**

Opusculum de Herone & Leandro, *Aldine device on title and last page, text in Greek (a1-b8 with Latin translation on facing pages), 2 woodcut illustrations, title with early ink annotation on recto and verso and slight chip to blank upper margin, eighteenth century red morocco gilt, gilt panelled spine, g.e.* [Ahmanson-Murphy 159; Renouard 81:8; Adams M1991], 8vo, [colophon:] Venice, heirs of Aldus the Elder, November 1517

£800 - 1,200

€1,000 - 1,500

An attractive copy of the second Aldine edition of Musaeus. Aldus had previously published Musaeus's poem in 1495-1497 and the woodcuts here are copies from this earlier quarto edition. The second part of this work, taking up most of the volume, comprises *Orpheus Argonautica*, the editio princeps of Orpheus's poetic work on precious stones, printed in Greek.



**NAVAL**

Gunner's instruction book, inscribed on the first page "R.N. Giddy./ His/ Book/ May 28th 1860", containing extremely detailed instruction of the duties expected of a gunner, such as "Assembling at quarters", "Lock Practice", "Securing guns", "Detail for placing the men", "Providing Stores", "Exercise with 9 men to an Upper Deck gun", "Handspike Drill", "Divisions of Boarders", "Exercise with 19 men", "Stations for Casting loose a 100 Pr Gun with 10 men Both Sides Manned", and similar matter; plus songs, humorous tales, personal notes and records of service on HMS *Doris*; interspersed with drawings both technical and humorous; some of the material reversed at the end, *some 120 pages, a few leaves removed, some gatherings loose, other signs of wear and use but nevertheless in overall sound and attractive condition, original paper-covered boards, worn, 8vo, c.1860-1870*

**£1,000 - 1,500****€1,300 - 1,900**

LIFE BELOW DECK ON HMS *WARRIOR*. She was, with HMS *Black Prince*, the Royal Navy's first armour-plated iron-hulled war ship, and is now preserved as a museum ship at Portsmouth.

This notebook provides an evocative record of the life of a seaman serving on board the *Warrior* during her brief years of glory, when she was 'the pride of Queen Victoria's fleet' and, powered by steam and sail, was 'the largest, fastest and most powerful ship of her day'; as her present-day website records: 'Warrior was designed and built in response to an aggressive French shipbuilding programme which saw the introduction of the first iron-clad warship La Gloire designed by the brilliant naval architect Stanislas Charles Henri Dupuy de Lome. Determined to see off this challenge to the supremacy of the Royal Navy the then First Lord of the Admiralty, Sir John Somerset Pakington, determined to build a ship so superior in terms of quality, speed, size, armament and armour that it would be inconceivable to France that she could take Britain on in a sea battle. When commissioned by Captain the Hon. Arthur Auckland Leopold Pedro Cochrane, on August 1st 1861, Warrior was the largest warship in the world, at 9,210 tons displacement she was fully 60% larger than La Gloire. The ship underwent minor modifications after a sea trial. In June 1862, she started active service in the Channel Squadron, patrolling coastal waters and sailing to Lisbon and Gibraltar. Having introduced a revolution in naval architecture, by 1864 Warrior was superseded by faster designs, with bigger guns and thicker armour'. Giddy served on her throughout this time; at one point (on a page of calligraphic exercise) describing himself as "Richard Giddy Seaman/ on board H M Ship Warrior/ August 1 1861/ Seaman Gunner/ of H M S Cambridge" and as belonging to No 22 Mess [of which there were 34 on the *Warrior*], with the note below: "HMS Warrior Arrived at Madeira December the 26th 1862 and left December 29th 1862/ HMS Warrior was put out of Commission, Tuesday November, 22nd 1864 paid, off at Portsmouth/ Inspected, by admiral Seymour". Other notes indicate that Giddy had been transferred to HMS *Doris* by 1866, and besides serving on H.M.S. *Cambridge*; however, from their positioning within the volume, the various exercises and drills appear to have been transcribed while Giddy was serving on board the *Warrior* rather than *Doris*.

These exercises and drills provide a vivid record of the duties expected of Giddy as seaman and gunner. By-and-large they are framed in the form of question and answer format and no doubt reflect the manner in which seamen of the period were drilled; as for example in the following passage: "Q. How do you load with red hot shot./ A. The coin to be drawn out 2 and 3 degrees the charge a dry junk wad and a wet one are to be rammed home with a damp sponge the shot to be rolled home and a wet grommet wad to be rammed home with the rammer on it./ Q. Suppose a red hot shot jams in the bore what would you do./ A. Cool it by pouring water on it, which will cause it to contract in size./ Q. May a red hot shot remain any time in the gun without danger./ A. Yes there is no danger./ Q. If smoke comes up the vent is there any likelihood of the gun going off./ A. No not the slightest as the wet junk wad will be burning which will cause the smoke to come up the vent./ Q. How would you clear the vent of a gun spiked with a common spike./ A. Draw the coin out 2 or 3 degrees to let the shot roll home and load with a reduce charge and double shot and fire it by means of strands of quick match stopped at intervals to a piece of twine or by a train laid by a shot scoop or a hole in the cartridge...".

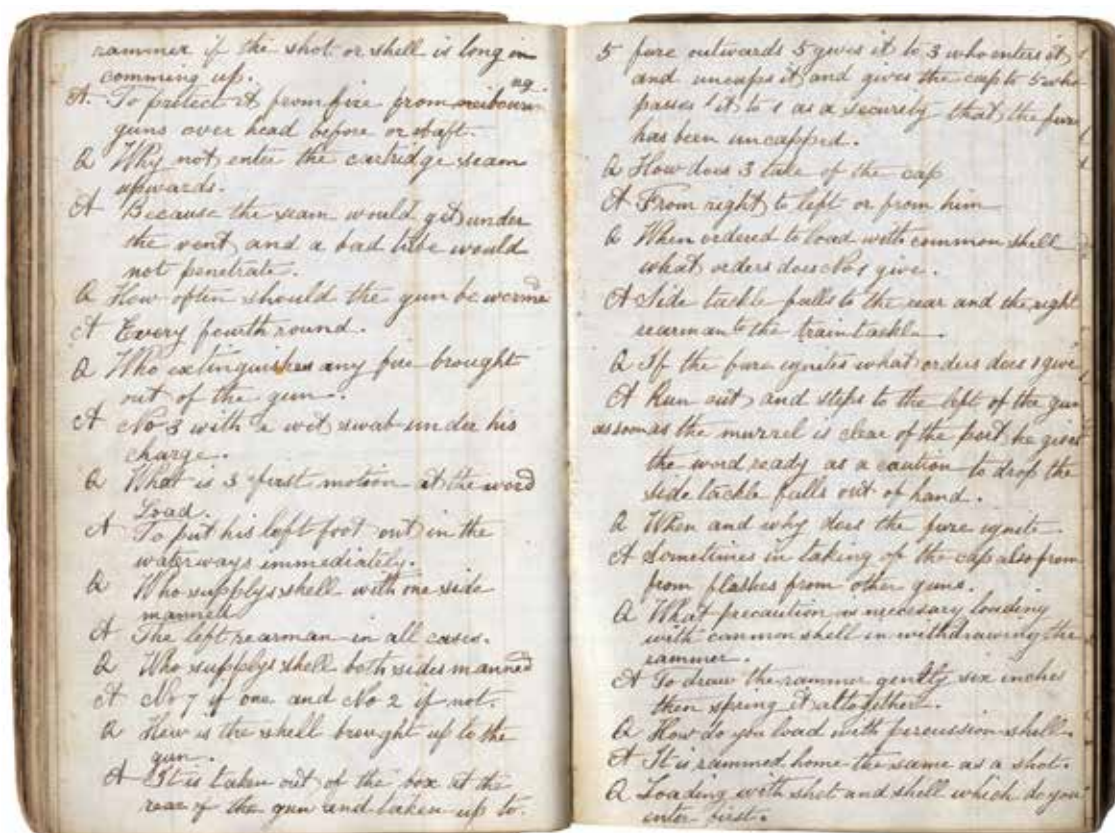
**PANCRAZI (GIUSEPPE MARIA)**

Antichita siciliane spiegate colle notizie generali di questo regno, 2 vol., FIRST EDITION, *engraved allegorical frontispieces, titles printed in red and black with large engraved vignettes printed in blue, 2 engraved portraits, 49 engraved plates (mostly large and folding on 2 sheets joined), 5 folding engraved maps, engraved chapter headings, vignettes and large historiated initials, mostly engraved by Nicola d'Orazio and G.A. Aloja, half-title in volume 1 only, contemporary tree calf gilt, red and green morocco spine labels, slightly worn, folio (430 x 305mm.), Naples, Alessio Pellicchia, 1751-52*

**£1,500 - 2,000****€1,900 - 2,600**

First and only edition of a scarce study of Sicilian antiquities, in particular those at Agrigento, illustrated with a series of finely engraved large folding views of the the major sites.

**Provenance:** John Monins, armorial bookplate.



100



101



102



104



102\*

**[PAOLETTI (NICCOLO GASPARO)]**

Raccolta dei designi delle fabbriche regie de' bagni di Montecatini nella Valdinievole, first edition, *engraved decorative title by Vascellini after Terrini, 15 double-page engraved plates by Zochi, Vascellini, Cecchi, and others after Paoletti, 6 pages of letterpress, one large historiated engraved initial, on thick paper, early red half morocco over marbled boards* [Berlin Kat. 2731], large folio (585 x 398mm.), Florence, [no publisher], 1787

£1,000 - 1,500

€1,300 - 1,900

FIRST AND ONLY EDITION of a fine publication celebrating the new thermal baths at Montecatini Terme near Pistoia, designed by Niccolo Gasparo Paoletti between 1774 and 1778, under the patronage of the Tuscan Grand Duke Peter Leopold.

**Provenance:** Presentation copy from Leopold I, Grand Duke of Tuscany, to an unnamed functionary in the '2do Dipartimento', tipped-in slip with inscription in his name, dated 30 June 1788.

103\*

**PETTUS (JOHN)**

Fleta minor. The Laws of Art and Nature, in Knowing... the Bodies of confin'd Metals, 2 parts in 1 vol., *first English edition, engraved illustrations, lacking portrait frontispiece, contemporary calf, rebacked, heavily rubbed* [Wellcome II 527; Wing P1906], folio (350 x 215mm.), for the Author by Thomas Dawks, 1683

£600 - 800

€770 - 1,000

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**PHILIP AND MARY**

Licence of Alienation for the Manor of Marshemawne, Herefordshire, from Richard Leybourne and Humphrey Baskervyle to William and Ursula Scudamore; with a good intact impression of the Great Seal of Queen Mary in white wax (with the four corner lugs from the seal matrix intact), suspended by a vellum tab, *on vellum, glue-stained on reverse where laid down for framing (but barely showing through), dust-staining on reverse, 200 x 355 mm.*, Westminster, 29 April [1556]

£1,000 - 1,500

€1,300 - 1,900

105\*

**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 lettre 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.)

£4,000 - 6,000

€5,100 - 7,700

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*. See illustration overleaf.



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107



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106\*

**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]

£4,000 - 6,000

€5,100 - 7,700

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".

107\*

**POZZO (ANDREA)**

Rules and Examples of Perspective Proper for Painters and Architects, etc. in English and Latin, first Edition in English, translated by John James, engraved frontispiece, Latin and English engraved titles with inset views, 102 full-page engraved plates, leaves of description printed recto and verso with parallel Latin and English text, engraved initials, engraved list of subscribers, dedication remargined, small hole just touching image of figure 96, contemporary panelled calf, modern contemporary panelled calf, rebounded and recorned in calf gilt [Fowler 252; Harris 703], folio (410 x 252mm.), Benjamin Motte, sold by John Sturt, 1707

£800 - 1,000

€1,000 - 1,300





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# **READ (DAVID CHARLES)**

An archive of approximately 20 original pencil or pen and ink drawings, and 70 original etchings, loose or corner-mounted on album leaves, approximately 15 inscribed by the artist (mostly to Elizabeth Riseborough, or "Mrs Mack"), various sizes (approximately 210 x 280mm. and smaller), some dated between 1829 and 1837 (quantity)

£800 - 1,200  
€1,000 - 1,500

A substantial collection of original drawings and etchings by Charles David Read (1790-1851). Born in Hampshire, living for most of his life in Salisbury, he originally worked in oils as a protégé of John Constable, but by the mid-1820s had turned his attention to etchings, which he issued in small groups between 1828 and 1840. Primarily landscapes (Stonehenge, church near Salisbury, lake scenery), the group includes a fine self-portrait and a number of pencil studies of trees. Several are inscribed "with friendship" to a Mrs Mack at Kimberley [?Nottingham], a Miss [?Elizabeth] Riseborough, either pupils or patrons. For further information, see the notice by Campbell Dodgson in the *DNB*, revised by Greg Smith for the *ODNB*. The Ashmolean Museum in Oxford has holdings of his oil sketches, and albums of his etching were donated to the British Museum by his son R.W. Read. See illustration on preceding page.



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109\*

# **ROSSI (DOMENICO)**

Studio d'architettura civile sopra gli ornamenti di porte & finestre tratti da alcune fabbriche insigni di Roma... opera de piu celebri architetti de nostri tempi, vol. 1 only (of 3), 141 etched and engraved plates including title and dedication (some double-page, short marginal repair to title and final plate, otherwise good), 2 leaves of letterpress text, contemporary calf, rebaked, 2 corners scuffed [Berlin Kat. 2681], folio, [Rome, D. de Rossi], 1702

£600 - 800  
€770 - 1,000

A fine series of plates depicting architectural details (doors, windows, staircases, etc.) of major buildings in Rome of the sixteenth and seventeenth centuries. This first volume is devoted to secular buildings, including works by Michelangelo, Borromini, and Bernini.

Provenance: Francis Ferrand Foljambe, neat monogram stamp on title.

110\*

# **RUBENS (PETER PAUL)**

La Gallerie du Palais du Luxembourg, first edition, engraved throughout comprising title, advertisement leaf, portrait of Rubens after Van Dyck and 24 plates after Rubens (3 double-page, all on thick paper) by Nattier, Picart and others, tissue guards, contemporary calf, gilt roll-tool borders, rebaked [Berlin Kat. 4319; Cohen-de Ricci 915], large folio (570 x 450mm.), Paris, Duchange, 1710

£800 - 1,200  
€1,000 - 1,500

however belongs a good deal  
to the first complaint - as you  
can hardly finish at present  
unless you keep to quieter colours.  
without involving too much  
labour as to make your  
work unremunerative.  
So there is what I would ~~to~~ feel  
- plainly - but I assure you  
not unamicably said, for I  
heartily wish you well - If  
your work sells, at present - as  
you only care to sell, you need  
not mind what anybody says.  
- but if you care to satisfy yourself  
ultimately, & do all you are  
capable of - I feel very strongly  
that you must look more at  
Venetian work.  
With much regards to your father  
believe me faithfully Yours.  
J. Ruskin

Brantwood,  
Conistone, Lancashire.  
22<sup>nd</sup> June 86

Dear Mr Dillon

I am greatly glad of  
your letter - and that you  
should have this pleasure - but  
how was it you did not see  
the drawing in Bond St?  
- I think it a disgrace to  
the drawing to show it as a  
bit of specimen number - and  
the whole affair a shame to  
the Academy - to the public -  
and the Government - and the  
Epoch - and the Universe.  
and be very cross, - & not

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111

# **RUSKIN (JOHN)**

Autograph letter signed ("JRuskin"), to the painter [Frank] Dillon, instructing him on the art of painting ("...I fear I could not easily explain what I mean't [sic] unless I were beside you as you were drawing from nature, but my main meaning is -- First. You do not study in sober colour enough to get perfect form -- I think you want ten years more of grey & brown -- working up to your Turner drawing with the Heron. Secondly. When you use oil colour -- you use it as a Plaster, not availing yourself of white ground -- nor showing one colour under another. I think you neither look at Titian's work enough -- nor at Van Eycks. Lastly. -- You don't finish halfway up to the point that I begin to enjoy at..."), and advising him to stick to quieter colours lest he risk "involving so much labour as to make your work unremunerative"; concluding: "So there is what I feel -- plainly -- but I assure you not unamicably said, for I heartily wish you well -- If your work sells, at present -- & you only care to sell, you need not worry what any body says. -- but if you care to satisfy yourself ultimately, & do all you are capable of, I feel very strongly that you must look more at Venetian work"; ending by sending his regards to his father and apologising for the "apparent abruptness in my writing", 3 pages, on paper watermarked 'Joynson/ 18[?]/5...', light dust-staining, 8vo, no place or date [?1850s or early 1860s]

£1,000 - 1,500

€1,300 - 1,900

'I THINK YOU WANT TEN MORE YEARS OF GREY & BROWN' - RUSKIN ADVISES THE YOUNG FRANK DILLON ON HIS CAREER AS A PAINTER, urging him to study form before tackling colour, and to follow the example of the Venetians and Van Eyck before working up to the example of Turner (Frank's father, the businessman John Dillon, being an important collector of Turner's work). Frank Dillon (1823-1909) became, like J.F. Lewis, renowned for his views of old Cairo, especially its fast-vanishing domestic interiors; and was later one of the first Western artists to live in Japan. Our letter must have been written before the death of his father in 1868, and no doubt dates from a good deal earlier (close examination of the watermark may well provide a more precise terminus ante quem). Dillon had entered the Royal Academy Schools in 1846 and then studied with James Holland (whose Venetian views were greatly admired by Ruskin). He exhibited his first picture at the Academy, a view of Madeira, in 1850. He made his first visit to Egypt in 1854-5, returning in 1861-2 and several times in the later 1860s and 70s.



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**RUSKIN (JOHN)**

Autograph letter signed ("JRuskin"), to the painter Frank Dillon, fulminating on the way a drawing has been exhibited in Bond Street ("...I think it a disgrace to the drawing to show it as a bit of specimen umber – and the whole affair is a shame to the Academy -- & the public – and the Government – and the Epoch, and the Universe, and I'm very cross, -- not a little tired to day, or I would put the dots on i better..."), 2 pages, engraved heading, some spotting, split at fold, traces of mounting on reverse, 8vo, Brantwood, 22 June 1886

£600 - 800

€770 - 1,000

'I'M VERY CROSS' – a poorly-hung picture is declared by Ruskin to be a shame to the Royal Academy, the public, the government, the epoch and the universe. Not many days after, that July, he was to suffer a bout of violent insanity, his fifth major breakdown. As his disciple and biographer J.W. Collingwood observed of this time, 'his energetic letter-writing made people stare; but a more serious result of these periods between strength and helplessness was the tendency to misunderstanding with old friends. Ruskin had spoiled many of them, if I may say so, by too uniform forbearance and unselfishness: and now that he was not always strong enough to be patient, difficulties ensued which they had not always the tact to avert... And so, one hardly knows how, he found himself at strife on all sides' (*The Life of John Ruskin*, 1911, pp. 295-6). For a note on Frank Dillon, see the previous lot.

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**RUSKIN (JOHN)**

Autograph letter signed ("J Ruskin"), to Sir Frederick Montague Pollock, discussing spider webs: "I've found your spiders for you – and they shall come to morrow – I had read your account of the Epeira first, and too cursorily glanced at the other, which is full of interest – but very questionable to me. He does not in the least explain how in the corner of a room, a spider carries the thread A B C. [*diagram of triangle*] round the wall – and tightens across the diagonal – if it does? And in a chink, when there's any draught the current of air would never carry the threads across"; subscribing himself "gratefully yours", 2 pages, engraved heading, slight dust-staining, 8vo, Brantwood, 25 February 1874

£500 - 700

€640 - 890

In 1865 Pollock had published an article '*On the History and Habits of the Epeira Aurelia Spider*', in *The Annals and Magazine of Natural History*, Vol. XV, Third Series, pp. 459-65.

114

**RUSKIN (JOHN)**

Autograph letter signed ("JRuskin"), to Mrs Collins, encouraging her in her writing: "tell me what your new children's book is to be about, and write it as you would *like* to write it – not consulting the Christian Knowledge people's notions more than you choose to"; and offering heartfelt sympathy in her troubles: "I have not forgotten you, although more often as I remembered, -- the thought of your difficulties and their cruel causes, make me still helplessly silent. Indeed I don't, and never have thought, that our wills can conquer anything, and I am the last to tell any delicate woman she ought to live hardly – many things I may have said against common idlers and useless luxury, -- but nothing [?] of severe in expectation from people who are in hundreds of cases, already living an anchorites life, compared to mine"; adding that her letters deeply touch and interest him and that he will assuredly "keep you at present from feeling yourself in servitude for the sake of fifteen pounds"; in a postscript, he offers to send a cheque for £20, with further instalments of money, although he is not sure that she would like that kind of help often ("...But there are times for it..."), 3 pages, tape-marks at head, minor spotting and tears, 8vo, Paris, 21 September 1880

£600 - 800

€770 - 1,000

'CHRISTIAN KNOWLEDGE PEOPLE'S NOTIONS' – advice by Ruskin to a children's author. We have not as yet identified the recipient of this letter, one that shows Ruskin at his most generous and sympathetic.

It is hereby agreed between The Rev. F. A. Malleeson  
 on the one part and Messrs. Strahan & Co. on the other  
 as follows, namely—  
 First - That Messrs. Strahan & Co. will produce and publish  
 at their own risk M. Malleeson's proposed Commentary on Essay  
 on Mr. Ruskin's Letters on the Lord's Prayer as particularized  
 in his letter of 27<sup>th</sup> Oct. last; that they will put the said  
 work into hand immediately on receipt of the copy so as to  
 have it ready for publication by the 1<sup>st</sup> of March next,  
 and that they will account to M. Malleeson for  
 three fourths of all the profits that may be realized  
 less the usual publishing commission, the copyright  
 remaining his own property.  
 Second. That Messrs. Strahan & Co. will also  
 produce and publish Mr. Ruskin's Letters  
 at their own risk, and account to M.  
 Malleeson for all the profits that may  
 be realized, deducting only the usual publishing  
 commission, namely 10 per cent.  
 On receipt of the copy of the several works  
 Messrs. Strahan & Co. will inform M. Malleeson as to the costs  
 of production so as to enable him in concert with them  
 to determine the prices at which the books shall be sold.  
 34 Paternoster Row  
 10<sup>th</sup> Nov. 1879.  
 Strahan & Co. Limited  
 per [Signature]

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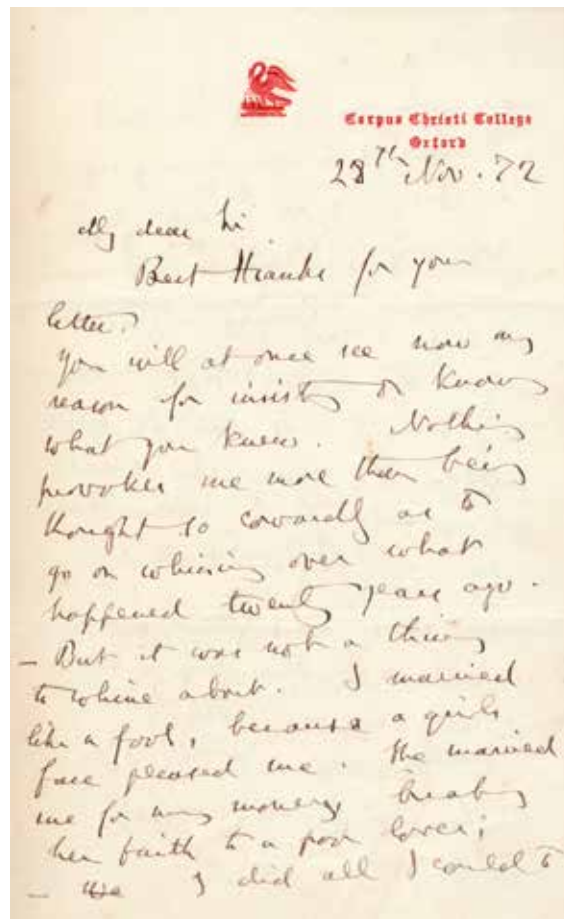
## RUSKIN (JOHN)

Series of seventy-five autograph letters signed, to the Rev F.A. Malleeson, many on the subject of the Church and the Lord's Prayer, and written for publication; together with related letters, including letters commenting on the correspondence by fellow clergymen, including Dean Farrar ("...the very duties Mr Ruskin seems to think that we *don't* do – looking after the material & religious interests of the sick, the suffering, the hungry, the drunken, & the extremely wretched..."), drafts of two replies by Malleeson and letters by Ruskin's secretaries or helpers, Laurence Hilliard ("...The illness is mental & of the same nature as that of three years since... The symptoms are not so violent as before..."), W.G. Collingwood and Joan Ruskin Severn, plus the publishing contact for Malleeson's edition of the letters and Quaritch's bill for valuing the letters in 1891, *the Ruskin letters nearly 200 pages, 8vo, bound by Malleeson in blue morocco, the fly-leaf inscribed "F.A. Malleeson – / To my son Rev.d H.H. Malleeson", covers detached (front hinge repaired), backstrip loose, 8vo, Brantwood, Oxford, Herne Hill, Venice and elsewhere, 1872-1883*

£30,000 - 40,000

£38,000 - 51,000

'I MARRIED LIKE A FOOL, BECAUSE A GIRL'S FACE PLEASED ME' – THE UNEXPURGATED ORIGINALS OF RUSKIN'S WELL-KNOWN LETTERS TO THE REV F.A. MALLESON, a selection of which was first published during his lifetime; the present volume containing approximately twice the number of letters eventually printed, one of the suppressed letters looking back upon the failure of his marriage to Effie Gray and the destruction of his life brought about by his doomed love for Rose La Touche: "Nothing provokes me more than being thought so cowardly as to go on whining over what happened twenty years ago. – But it was not a thing to whine about. I married like a fool, because a girl's face pleased me. She married me for my money, breaking her faith to a poor lover; – I did all I could to save her, but it was impossible – we gradually became torments instead of helps to each other – and when the wretch left me my sorrow was not for myself but for the man she went for – who had been my friend, once. – All *that* was merely a cloud and thunderous day in my life – nothing to be lamented – or to be ever thought of – once past. But in the last ten years, and especially in the last year, my *life* has been set on a cast – and that of an entirely noble and righteous girl with it. – And both are destroyed. I wanted to know whether you had heard of *this* – when you fancied I could enjoy country walks – or cared for church restorations – I have my work to do – and do it alone – and must. Think of me as of a man whose wife is lying dead in his house – at this hour".



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Thirty-eight of these letters were published by the forger, thief and bibliographer Thomas J. Wise as *Letters from John Ruskin to Rev. F.A. Malleson*, for 'private circulation' (1896); Wise noting that ten letters had previously appeared in a privately-printed pamphlet *Letters to the Clergy* (1879) with further letters printed in *The Lord's Prayer and the Church* (1880). The original publication, by Malleson himself, was undertaken with Ruskin's authority as the present correspondence makes clear, even if Ruskin left the editing up to Malleson and declined "once and for all – all interference with or complicity in, the publication of those letters". Nevertheless he did see and comment on the proofs, and the original publication can be counted as part of his published oeuvre. The status of Wise's edition (claiming that 'The whole 38 are now given precisely from the original holograph') is open to doubt. By 1896, its ostensible date of publication, Ruskin was in no fit state to approve of or withhold permission for publication. Besides, the date itself may well be fictitious and the edition posthumous; as is suggested by William B. Todd, 'A Handlist of Thomas J. Wise', item 217d, *Thomas J. Wise: Centenary Studies* (1959).

Wise's transcriptions of the letters are – by and large – accurate. Even without the letter referring more-or-less directly to Effie and Rose, they are remarkably revealing, none more so than the first that Wise elects to print: "I am sincerely obliged for your letter – I am always necessarily in false position with people whom I cannot speak to as I have spoken to you – They assume – naturally – that on the whole I am very well off – enjoying my work – doing as I choose – and hypochondriac perhaps from having too much my own way. You will henceforward understand me better – though no happy man – least of all a man happy in his family, can understand the separation from God which a life so wretched as mine signifies. No matter how foolish one may have been – one can't expect a moth with both its wings burnt off, and dropped into the hot tallow, to sing psalms with what is left it of antennae". Following on from this published letter is another that is unpublished, and that is as startling in its way: "The first condition of my keeping friends with *anybody*, is that when I ask them to do a thing, they should do it. If – without showing just reason – they twice give me the trouble to ask twice, I have done with them". Without the unpublished half, this remarkable series is deprived of a good deal of its pungency.



## SCIENCE - THE ROYAL SOCIETY

The Philosophical Transactions and Collections, to the End of the Year MDCC, Abridged... by John Lowthorp [-and others]. The Fifth Edition, Corrected, in which the Latin papers are now first translated into English, 10 vol. bound in 12, *317 folding engraved plates (with occasional tears, one in last volume with loss to corner), some light browning, contemporary calf, rebacked, one or two repairs, 4to*, W. Innys etc., 1749-1756

£1,200 - 1,800

€1,500 - 2,300

The Abridgements cover the Transactions from their beginning in 1665 to 1750, but in fact the most important papers are substantially complete. Chapter III of volume 1 is entitled 'Opticks' and includes all of Newton's founding papers on the subject as well as the debate generated thereby, commencing with the famous 'A New Theory About Light & Colours' of 1672. In his biography of Newton, Michael White notes that Newton's *Opticks*, published in 1704, was based largely on the manuscripts composed some thirty years earlier and published in the Philosophical Transactions. Further papers on optics appear in subsequent volumes.

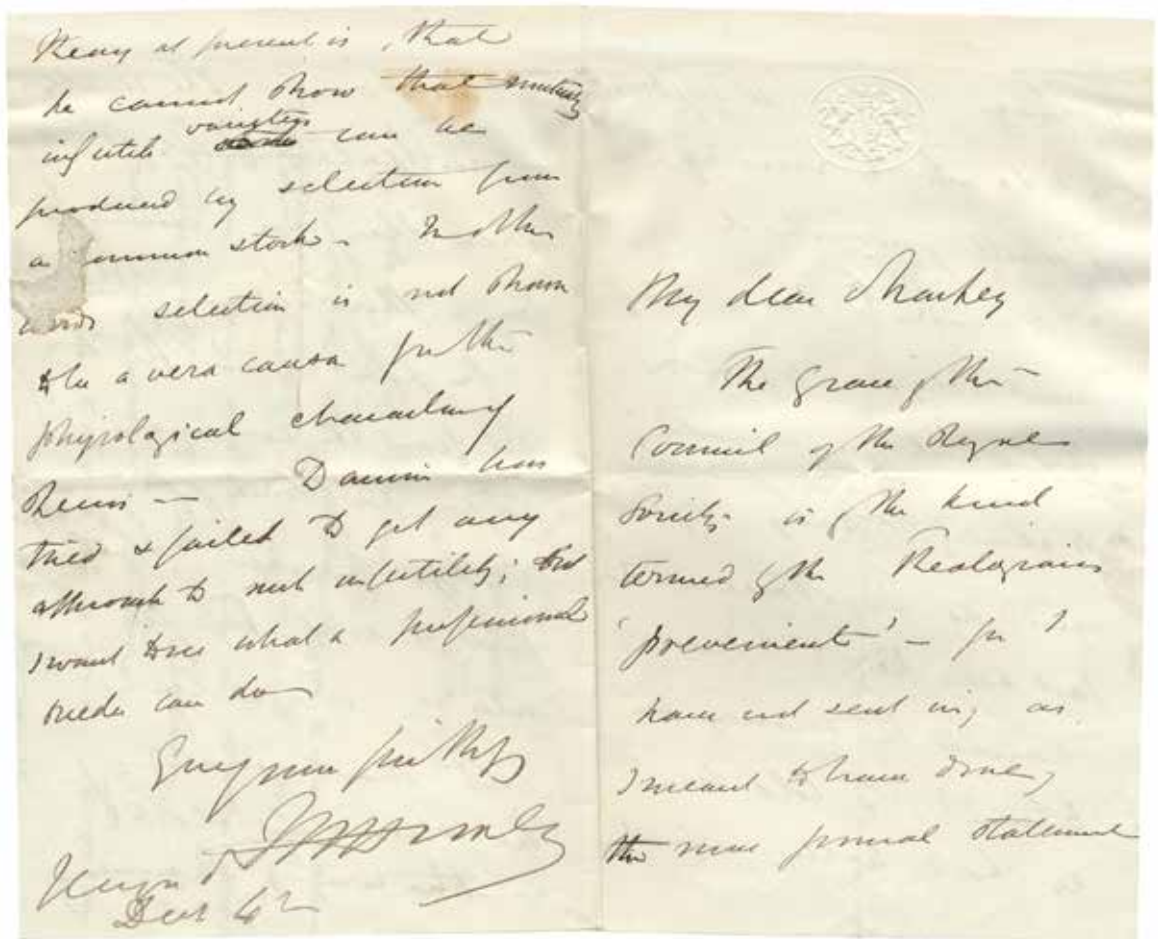
**Provenance:** Thomas Dampier (1748-1812), Bishop of Rochester then Ely, bookplate. Dampier was a noted book collector and left a bibliophile's account in Latin, the manuscript of which was extensively used by Thomas Frognall Dibdin in compiling his *Aedes Althorpianae*. After Dampier's death his library was sold by his half-brother and widow to the Duke of Devonshire for a sum amounting to nearly £10,000; Robert Paget M.D., ownership signature in some volumes.

## SCIENCE, THE ROYAL SOCIETY AND EVOLUTIONARY DEBATE

Album of autograph letters compiled for Edith Topham by William Sharpey MD, Professor of Anatomy and Physiology, London University, and Secretary of the Royal Society (1854-1872), many of the letters being addressed to him, including examples by Thomas Henry Huxley (about Darwin and Tegetmeier), the comparative anatomist, palaeontologist and founder of the Natural History Museum Richard Owen (writing from the British Museum on 21 January 1863: "In connection with the subject I wish to confer with you on, you might wish to see the *Archæopteryx*..."), the physicist George Gabriel Stokes (on difficulties posed in producing plates for Owen's publication of the newly-discovered *Thylacoleo carnifex* fossils, 9 August 1859), the astronomer William Parsons, third Earl of Rosse (fine letter about telescopes), the physician, obstetrician and pioneer of chloroform anaesthesia James Young Simpson (lambasting homoeopathy), the mathematician and physicist William Thomson, the future Lord Kelvin (two letters, 1854 and 1856, about Royal Society business and a publication), the comparative anatomist, transmutationist and teacher of Darwin Robert E. Grant ("...I had not been bled for fifty years till last spring when I found my blood becoming like black stagnating pitch..."), the astronomer J.F.W. Herschel (to Sir Benjamin [Brodie], about the Royal Society's Copley and Royal Medals), the physician and physicist Hermann von Helmholtz ("...I could give you a lecture, as Croonian lecture, on the normal motions of the human eye, on which subject I have worked lately..."), the surgeon James Syme, the physician and physiologist George Rolleston, the physiologist and anatomist John Davy, the anatomist and physiologist Friedrich Tiedemann, the physician C.J.B. Williams, the physician and medical journalist Sir John Forbes, the zoologist Henri Milne-Edwards, the phrenologist George Combe (on his *Phrenology Applied to Painting*), the chemist Thomas Graham (on a scholarship proposed by his and Sharpey's mutual friend James 'Paraffin' Young), the anatomist and physiologist Charles-Édouard Brown-Séquard, the geologist and anti-Darwinist John Phillips, the founder of the Royal College of Chemistry A.W. Hoffman, the physicist Edward Sabine (on Nordenskiöld's Arctic expedition), the Johann physiologist Nepomuk Czernak, the surgeon Henry Holland (to Sabine), Henry Bence Jones of the Royal Institution (on Sharpey's catalogue of Faraday's papers), the chemist William Allen Miller, the astronomer George Airy, the scientist and administrator David Brewster (to the surgeon Sir Benjamin Brodie), the scientific writer and MP John Lubbock (asking Sharpey's advice on tabling the vote on scientific societies), the mathematician J.J. Sylvester (thanks for the Royal Society's medal), the geologist and Darwin's mentor Charles Lyell (letter signed), the anatomist and physiologist Albert von Kölliker ("...I am now occupied with the publication of my Observations of the development of bone..."), physician, naturalist and Arctic explorer Sir John Richardson (on his receipt of the Royal Society's Royal Medal), the physiologist, comparative anatomist, ichthyologist, and herpetologist Johannes Müller, the admiral and surveyor W.H. Smyth ("...What with your axe, axes, axe-tails, revolutions, & secure-ties, you've 'overwhammelled' me with surprise..."), the natural historian and marine zoologist Wyville Thomson, the botanist and Darwin's collaborator Joseph Hooker (a letter of enthusiastic praise in favour of his fellow botanist George Bentham), the geologist Roderick Murchison, the historian George Grote (to his entomologist brother Arthur), the geologist Adam Sedgwick, the Arctic explorer F.L. McClintock, and Charles Darwin (letter in the third person, 10 December 1872, to Mr Topham); with a list of autographs sent by a fellow collector to [Dr John] Topham in 1873; also included in the album are photographs signed on the mount of Napoleon III and the Prince Imperial, and a commission signed by Queen Victoria on 14 July 1837, less than a month after her accession, *red half-morocco boards, upper cover stamped 'Autographs', some usual wear, with upper cover becoming detached, 4to*

£4,000 - 6,000

€5,100 - 7,700



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'THE STUMBLING BLOCK IN THE WAY OF DARWIN'S THEORY' – a fine group of letters by Darwin, Huxley, Kelvin, J.Y. Simpson and other leading scientists and physicians of the day, many addressed to William Sharpey, Secretary of the Royal Society.

That by Richard Owen was written soon after he had delivered his paper on the *Archæopteryx* at the Royal Society on 20 November 1862, published the following year as 'On the *Archæopteryx* of von Meyer, with a description of the Fossil Remains of a Long-tailed species, from the Lithographic Stone of Solenhofen' in the *Philosophical Transactions of the Royal Society of London*, vol. 153, 1863, pp. 33-47. The *Archæopteryx* fossil to which Owen refers in his letter is the example purchased by the British Museum and now at the Natural History Museum. The discovery was greeted as evidence that modern birds evolved from dinosaurs by Darwin's supporters; one writing to him that January: 'You were never more missed – at any rate by me – for there has been this grand Darwinian case of the *Archæopteryx* for you and me to have a long jaw about. Had the Solenhofen quarries been commissioned – by august command – to turn out a strange being à la Darwin – it could not have executed the behest more handsomely – than in the *Archæopteryx*' (Hugh Fraser to Charles Darwin, 2 January 1863, *Darwin Correspondence Project*). Owen, however, demurred, arguing that it was a bird and not the transitional species predicated by Darwin.

Huxley's letter is dated December 1862, and is prompted by the grant made on the first of that month by the Royal Society to the breeder W.G. Tegetmeier for 'experiments on the cross-breeding of pigeons'. It had been Tegetmeier's practical help as regards the construction of bee-cells and pigeons that had so greatly helped Darwin in writing *The Origin of Species*. In our letter, Huxley tells Sharpey: "The Grace of the Council of the Royal Society is of the kind termed by the Theologians 'prevenient'... I am very much obliged to you & the Council for acceding so readily to my request and as Tegetmeier has just been here I have handed the money over to him... the stumbling block in the way of Darwin's theory at present is, that he cannot show that mutating infinite varieties can be produced by selection from a common stock. In other words selection is not shown to be a vera causa for the physiological character of species – Darwin has tried & failed to get any approach to such infertility; but I want to see what a professional breeder can do". (This is not a view that Darwin shared, writing to Huxley on 28 December: 'We differ so much that it is no use arguing. To get the degree of sterility you expect in recently formed varieties seems to me simply hopeless. It seems to me almost like those naturalists who declare they will never believe that one species turns into another till they see every stage in process'; see Darwin's letter to Huxley of 28 December 1862, also his to Tegetmeier of 27 December, published by the *Darwin Correspondence Project*; our letter being apparently unrecorded).

The article under discussion in the second of the two letters by William Thomson, later Lord Kelvin, dated 15 December 1856, can be identified as his 'Dynamical Illustrations of the Magnetic and Helicoidal Rotary Effects of Transparent Bodies on Polarised Light', originally published in the *Proceedings of the Royal Society*, 8: 150-180 (1856); and reprinted the following year in the Society's *Philosophical Magazine*. Our letter discusses corrections to be included in the reprint. It was in this paper that Thomson expounded his dynamical theory for heat, which, when applied to electricity and magnetism also, was to lead to William Clerk Maxwell's unifying theory of electromagnetism, which in its turn was to enable development of the theories of special relativity and quantum mechanics.

The letter by Lord Rosse, builder of the great telescope at Birr Castle, is also noteworthy (as well as unusual, none by him recorded as sold in *ABPC*). Ours is written from Birr on 6 May 1859, and addressed to "Dear Brodie" (evidently the physiologist and surgeon, Sir Benjamin Brodie). In it, Rosse comments on recent developments in telescope construction: "Some interest has been excited among the practical Astronomers by Foucauld's experiments with construction of reflectors of silvered glass; but I do not attach very much importance to the subject as silver I think will never bear the real hard work of the observatory. We have for some years occasionally employed silver for the second reflexion but in open air work it tarnishes rapidly"; while ducking out of a request that he adjudicate a prize medal: "In pure, and applied Mathematics, as also in practical Astronomy, there has been a great deal of little work, but nothing very striking; and although probably many have effected important objects by a number of little steps, each almost insignificant, still were I to attempt to weigh the merits of such persons I should be in danger of misleading you".

The letter by Charles Darwin, dated 10 December 1872, is in the third person and his wife Emma's handwriting: it thanks Mr Topham for his suggestion which Darwin "will attend [to] in any future edition". The book in question could well be *The Expression of the Emotions in Man and Animals* which had been published the previous month. There is no record of Topham as a correspondent in the online *Darwin Correspondence Project*. See illustration overleaf.

118\*

#### SCOTTISH ENLIGHTENMENT

"A course of Lectures on Government By John Millar Esquire. 1786" at Glasgow University, lectures 9-47, manuscript with printed curriculum inserted at the end; together with a contemporaneous legal and literary commonplace book, *the lecture notes nearly 180 pages, rebound in c.1850, green half morocco, damp-staining at top right-hand corner with slight loss of text, 4to*, Glasgow 1786

£2,000 - 3,000

€2,600 - 3,800

LECTURES BY ON GOVERNMENT BY JOHN MILLAR, THE PUPIL OF ADAM SMITH: 'The theoretical core of Millar's work was Humean and, more directly, Smithian, as he himself stressed. On the basis of a spectator theory of the moral sentiments, Millar followed Hume and Smith in drawing a sharp distinction between justice and the other virtues. Justice is a "negative" virtue in that it tells us what not to do, and it stands out because it is generally more precise and because breaches of it tend to be met with much sharper reactions, from both victim and spectators, than infringements of other virtues. Resentment at injury when regulated by impartial spectators is the foundation for the judicial settlement of disputes, and those areas of life which are protected by such resentment are our rights. This Smithian division of jurisprudence into "actions" and "rights" was basic to all Millar's legal thought. It was a scheme which invited historical explanation of how rights and actions had been formed and re-formed during the life of the species. Millar excelled in continuing this part of Smith's theory, using the so-called four-stages theory of society as a general framework. Millar's jurisprudence had a lasting influence on Scots law through one of his pupils, David Hume, a future professor of Scots law in Edinburgh, who had been sent to study with Millar by his uncle, the philosopher David Hume... Millar's published works sprang from his teaching... *An Historical View of the English Government from the Settlement of the Saxons in Britain to the Accession of the House of Stewart* (1787) was intended as a modern whiggish correction to Hume's History of England... As with his intellectual master, Adam Smith, however, the full scope of Millar's project disappeared from view because so much of the theoretical structure remained the privileged information of his students' (Knud Haakonssen and John W. Cairns. *ODNB*). The present lecture notes were, according to an inscription of 1855, made by David Wemyss, WS.

119\*

#### SMITH (ADAM)

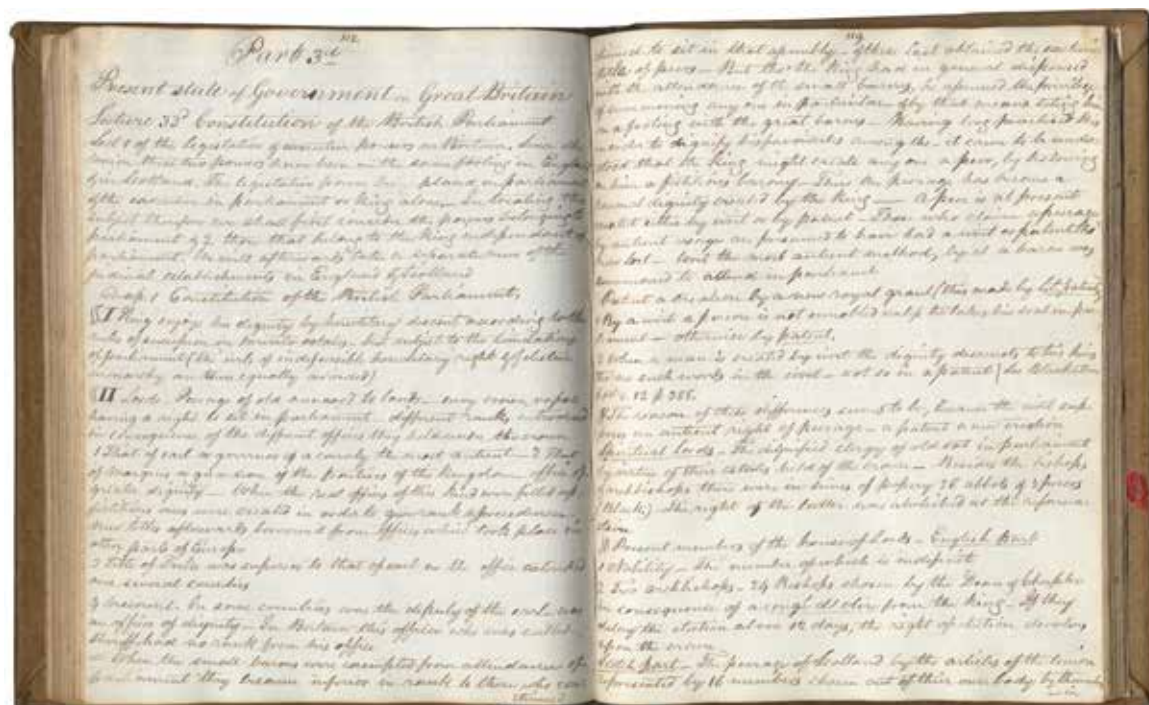
The Theory of Moral Sentiments, first edition, *errata at end, without half-title, contemporary calf, rubbed, lower board with some loss, marginal tear without loss to 2K8, light dampstain to final 2 leaves, contemporary calf, worn with some loss to lower cover [Kress 5815; Goldsmith 9537], 8vo*, A. Millar, A. Kincaid and J. Bell, 1759

£6,000 - 8,000

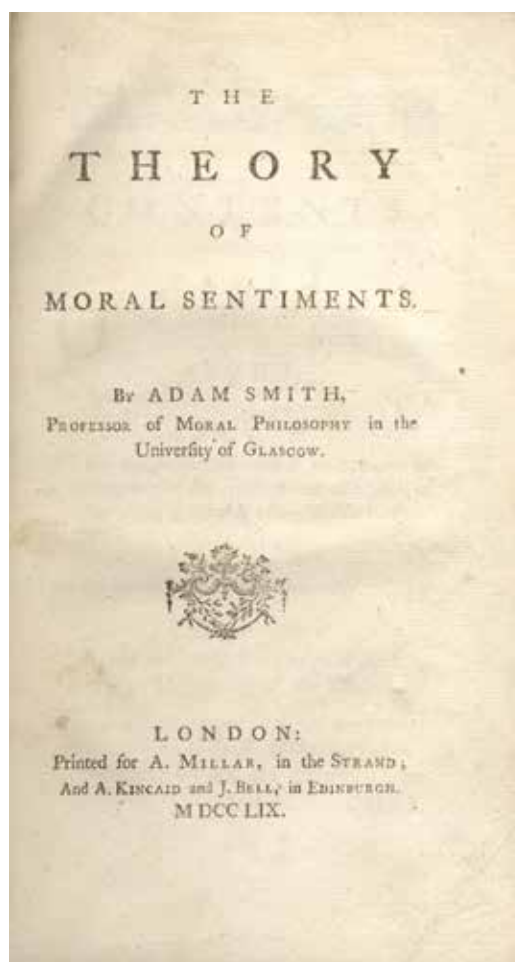
€7,700 - 10,000

FIRST EDITION OF THE AUTHOR'S FIRST BOOK.





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122

120

#### THEATRE – HENRY IRVING

Montage memorial portrait of Charles I, with his face and hands cut from an engraving; while the costume, robes and accessories have been fashioned from brocade, velvet, gold and silver tinsel etc., set against a recessed mirror background; with cuttings from the Christie's Irving Sale catalogue pasted to the reverse, with later restorations and replacements, overall 442 x 400mm., [early to mid nineteenth century]

£400 - 600

£510 - 770

This attractive memorial of Charles I was included in the sale of Irving's effects held by Christie's after his death, on 14 December 1905, lot 108. Irving's performance of the martyr king in W.G. Wills's *Charles I* in the autumn of 1872 had been one of the parts that established his reputation; in the words of his *Times* obituary: 'The two emotions which this unemotional actor could command were terror and pathos. *The Bells* had illustrated the former, *Charles I* was well chosen to exhibit the latter. It may be questioned whether in his youth, Mr Irving's Charles I can have been quite so majestic a figure as it was in later years, but its success was great. Then, as later, the figure that the audience saw had stepped straight from Vandyck's canvas, and gathered up around it all the romantic, pitiful, and tender associations that float about the name of Charles I. Its dignity, its stately melancholy, its tenderness, and its rare bursts of righteous indignation made it one of the most moving parts he ever acted, and entirely concealed the falseness of a one-sided and shallow play'. A photogravure of Irving as Becket, after the photograph by H.H.H. Cameron (framed with Irving's facsimile letter of approbation on the reverse), is included in the lot. Both pictures belonged to Irving's great niece, Irene Stoney, and were gifted to the present owner by her adoptive daughter.

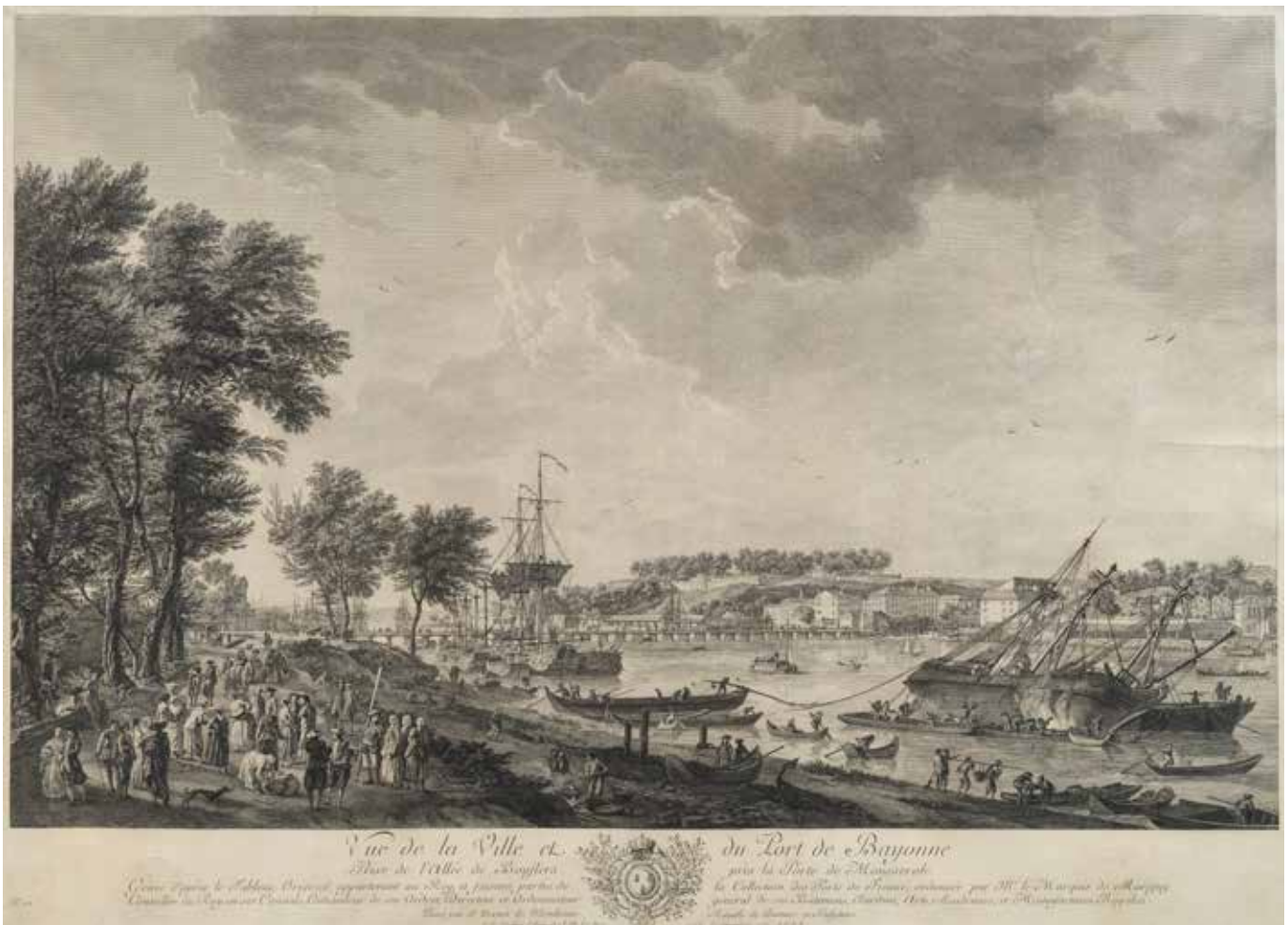
121

#### VERNET (CLAUDE-JOSEPH)

[Les ports de France], series of 15 engraved views of French ports (numbered 1-15 of 18) by Charles-Nicolas Cochin and Jacques-Philippe Le Bas after Vernet, all framed and glazed, images to view approximately 740 x 540mm., [1760-80]; with an unframed duplicate of plate 11, sold as prints not subject to return (16)

£3,000 - 4,000

£3,800 - 5,100



121

SCARCE SET OF ENGRAVINGS BY COCHIN AND LE BAS AFTER THE CELEBRATED SERIES OF PAINTINGS OF FRENCH PORTS BY CLAUDE-JOSEPH VERNET. Louis XV commissioned Vernet, in 1753, to paint views of the main ports of France, bestowing upon him the exceptional title of 'Peintre des marines de Sa Majesté'. Vernet spent twelve years travelling around the Mediterranean, Atlantic and Channel. The country was at war with England at the time, and Louis specifically requested that the artist show off the economic activities and maritime strength of France, which Vernet did to much acclaim. The majority of the paintings are now held in the *Musée de la Marine* in Paris.

The plates comprise: Le port neuf où l'arsenal de Toulon (1); L'intérieur du port de Marseille (2); La madrague ou la pêche du thon vue du Golfe de Bandol (3); L'entrée du port de Marseille (4); Le port vieux de Toulon. Vu du côté des magasins aux vivres (5); La ville et la rade de Toulon (6); Le port d'Antibes en Provence (7); Le port de Cette en Languedoc (8); Vue de la ville et du port de Bordeaux pris de côté des salinières (9); Vue de la ville et du port de Bordeaux (10); Vue de la ville et du port de Bayonne prise à mi-cote sure le glacis de la citadelle (11); Vue de la ville et du port de Bayonne prise de l'allée de Bourfleurs près la Porte de Mousserole (12); Le port de Rochefort (13); Le port de La Rochelle. Vue de la petite rive (14); Vue du port de Dieppe (15).

122\*

#### VITRUVIUS POLLO (MARCUS)

Architecture, ou art de bien bâtir, translated by Jean Martin, title and printer's device within architectural woodcut border, numerous woodcut illustrations (3 folding including one on 2 sheets joined), floriated woodcut initials, some spotting, early limp vellum, soiled [Berlin Kat. 1808; Cicognara 719; Fowler 411], folio (345 x 225mm.), Paris, Marnef and Cavellat, 1572

£1,500 - 2,000

€1,900 - 2,600

The second complete French edition, extensively illustrated. Most of the woodcuts are the work of Jean Goujon, with the larger initials attributable to Jean Cousin.



## MODERN LITERATURE, ART AND ILLUSTRATED BOOKS

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### ART IN TWENTIETH CENTURY BRITAIN

Archive of the Pallas Gallery, comprising autograph letters etc by: Stanley Spencer (autograph letter of 6 pages, December 1942, discussing scenes from the Burghclere Chapel, including *Convoy Arriving at a Hospital*, and recommending his earlier work: "There is a great liking for my early paintings done before the last war & I share it"; with a retained copy of the Gallery's reply, informing him that "We like the idea of figure subjects, but we are not quite sure whether they are 'saleable'. It is wretched that in selecting our pictures we cannot choose them for their purely academic value and must also bear in mind the fact that they must be purchased by an extremely ignorant public"); Oskar Kokoschka (eleven autograph letters, one in German, plus a card, writing of his major retrospective in Munich and Vienna: "I wonder who among the best-known painters of today could compete with it or show the same personal independent integrity throughout the time? ... that really unique and splendid exhibition ... No painter today has achieved such brilliance", 1956-1962); Graham Sutherland (series of two autograph and sixteen typed letters, discussing the Gallery's approaching publication with Zwemmer of *Christ in Glory in the Tetramorph: The Genius of the Great Tapestry in Coventry Cathedral*, especially in light of being told that the architect Basil Spence is "a trifle pained": "I would not overplay the good which he did &..I would not mention the harm which he did nothing to prevent... there was a clouded period... this disastrous episode"; with his extensive autograph contributions to a manuscript of the book, of which he remarks: "What you have sent me is the worst bit of typographical layout I have ever seen... Something distinguished *must* be done or we shall be a laughing stock"; accompanied by two typed letters by Kenneth Clark, declining to contribute a preface or to be quoted as a third party: "I am afraid you will think me very churlish, but I would not like the remarks I made about Graham Sutherland's tapestry for my Coventry broadcast to be printed . . . I always attach great importance to the difference between the spoken word and the written word . . . Any success my television talks may have is largely due to the fact that I deliberately put them into less formal language, which in print looks merely illiterate"; Sutherland's later letters about possible commissions from the Gallery: "your idea of developing original graphics is an excellent one . . . without any question, if you were to ask me to do a lithograph, in spite of some of the difficulties, but because of our long friendship and association, I would say 'yes'"); Ben Nicholson (fifteen autograph letters and two postcards, concerned with precise technicalities: "the whole reproduction needs moving up to the top – I know this seems a detail but the life of the reproduction depends I think on this... ..convinced that the first proofs are much better – in every detail – hardness of line, colour, edge, shadow cast by paper etc... ..what both publisher & artist require is a *reality*... ..My work is always, I suppose, a-symmetrical and the centralised printing runs counter to the work!"); Winston Churchill (two signed contracts, agreeing to the reproduction of his paintings as Christmas cards, subject to his exclusive first use, 1950-56); Marc Chagall (typed card, with letters by his wife and daughter); William Russell Flint (three autograph letters, about unauthorised reproductions); Hugh Gaitskill (a director of the gallery); Egon Hanfstaengl; Ivon Hitchens (three autograph letters, discussing reproductions, with a small sketch); Augustus John (signed contract for reproduction of painting); Laura Knight (card, agreeing to reproduction of *Young Gypsies* subject to its purchase at the RA catalogue price); Anthony Blunt (autograph letter and three typed letters, about varying qualities of colour reproduction; the National Gallery's Leonardo Cartoon appeal; with an inscribed off-print, 1955-62); Henry Moore (autograph and three typed letters); Roland Penrose; John Piper (seven autograph letters and two cards, discussing "longish-shaped" paintings as possible candidates for reproduction and proposing a generous solution to discarded prints, admitting: "I have hardly touched an etching needle or aquatint box since about 1940"); Matthew Smith (signed contract); and Ethelbert White (two autograph letters); plus papers, chronicling the beginning and the end of the business including three minute books (for Foreign Prints Company Limited, 1931-1982, with Hugh Gaitskill Chairman until 1944; for the Soho Publishing Company Ltd, 1938-1951 and 1960-61; and for the Pallas Gallery Limited, 1935-1988); plus earlier papers relating to the founder, Andrew Revai's earlier career and papers relating to the last days of the business

£20,000 - 30,000

€26,000 - 38,000

'WHAT BOTH PUBLISHERS & ARTIST REQUIRE IS A *REALITY*' – PAPERS OF THE PALLAS GALLERY, FINE ART PUBLISHERS. This small, select, group of correspondence files and other papers succinctly documents the history of what was in fact a publishing business rather than an exhibitor, notably the scholarly and socially astute influence of Hungarian-born Dr Andrew Revai. Properly enough the collection is concentrated on the period when Revai had shifted the business from the large-scale reproduction of works of art – as posters, Christmas cards, etc – to commissioning original graphics from some of the leading practitioners of the age.

14.4.1958  
 Pelly, Alaska  
 Alaska 15  
 Canada

Mrs. 65

dear Maria  
 many thanks for  
 your recent letter, for the  
 2 proofs & the "Cotton"  
 which last came to me, to the point  
 (though I have never caught a relief in  
 plaster, but a hardboard called  
 Paristex - it is so hard & I can't  
 draw - don't build up! - so head a hand!

As to the proofs - I have looked  
 long & hard at the 1st & 2nd  
 proofs, each drawing &  
 alas, am convinced that the  
 print proofs are much better - in  
 every detail - hardness of line, colour,  
 edge, shadow cast by paper etc.  
 I think what both  
 publication & artist require is

3.11.58  
 O. KOROSCHKA  
 THAMESITE (YARD)  
 ENGLAND  
 Tel. 0181 4 9311

dear Mr. Revay  
 I do hope you will get the per-  
 mission to reproduce my Vienna  
 Opera "Painting" finally, only you  
 shall need a little more patience  
 still because, also the Minister of  
 Education Dr. Dornwald is well-  
 meaning and agrees with you and  
 mine intention but he has to deal  
 with bureaucracy. You know how  
 slowly that will go in the gain.  
 But, please, do stick to Mr. Joffe as  
 the printing firm, the best not only in  
 Austria but here, where and do go  
 to Munich or after six weeks to  
 Vienna in order to see the most  
 thrilling exhibition of nearly my  
 whole life-work done in the time of  
 55 years. I wonder who among the  
 best-known painters to-day would  
 compete with it or show the same  
 personal, independent integrity through-  
 out the time? With kind regards  
 yours sincerely O. Koroschka

(3)

If you are contemplating  
 doing any more with  
 would I think help you  
 to select & arrange.  
 Yours sincerely  
 Stanley Spencer

Of these  
 in which  
 a kind of  
 scene in  
 blue  
 with  
 2.7  
 for  
 for  
 P.

White House, Trottscliffe, West Malling, Kent  
 FAIRBANK 328

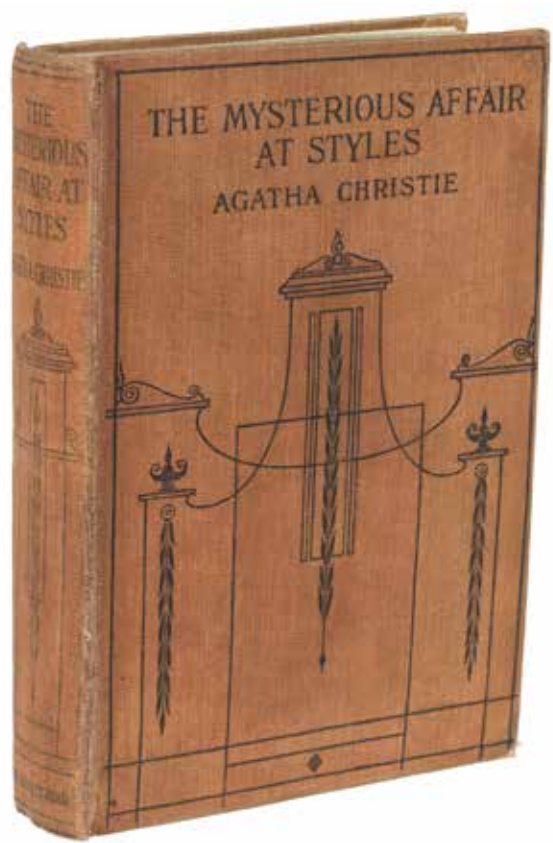
this disastrous episode will make both  
 Andreu & yourself feel that in the light  
 of the ~~unpleasant~~ attitude I have  
 done what I could to make amends.

Yours ever  
 Graham

P.S. In the light of the fact that  
 the exaltation of the weavers - all from  
 top to bottom does not seem to have  
 been mentioned, I should like the  
 dedication to read:  
~~For K.S.~~  
~~For K.S.~~  
~~For K.S.~~  
 For K.S. Marie Cattoli  
 & the weavers of Follie.



124



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#### **BLOOMSBURY GROUP - 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*

£2,000 - 4,000

€2,600 - 5,100

LIMITED TO ONLY 75 COPIES, with 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").

125\*

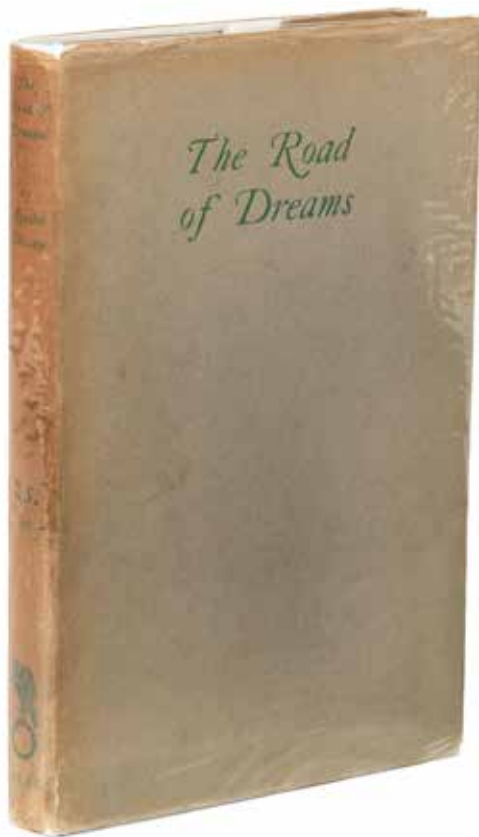
#### **CHRISTIE (AGATHA)**

*The Mysterious Affair at Styles. A Detective Story, FIRST ENGLISH EDITION OF THE AUTHOR'S FIRST BOOK, publisher's brown cloth stamped in black, joints rubbed, preserved in purpose-made morocco-backed solander box, 8vo, John Lane, The Bodley Head, 1921*

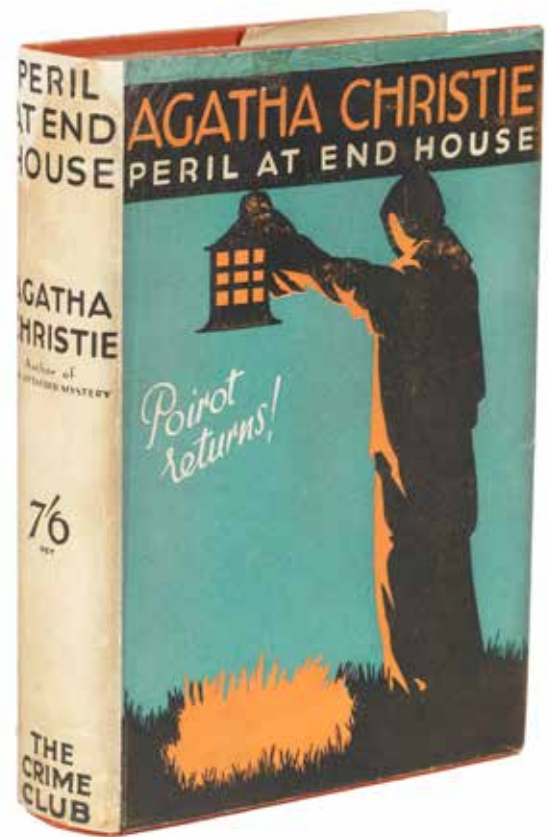
£1,500 - 2,000

€1,900 - 2,600





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**CHRISTIE (AGATHA)**

*The Road of Dreams*, FIRST AND ONLY EDITION, half-title, light spotting, publisher's green cloth-backed boards, printed label on spine, fading, dust-jacket (spine dulled and slightly frayed at extremities), 8vo, Geoffrey Bles, [1925]

£500 - 700

€640 - 890

127\*

**CHRISTIE (AGATHA)**

*Peril at End House*, first edition, publisher's cloth, joints and extreme margins slightly darkened, dust-jacket (very small piece of upper margin of upper cover, and head of spine restored in pen facsimile but otherwise good), preserved in purpose-made solander box, 8vo, Collins, for The Crime Club, 1932

£1,500 - 2,000

€1,900 - 2,600

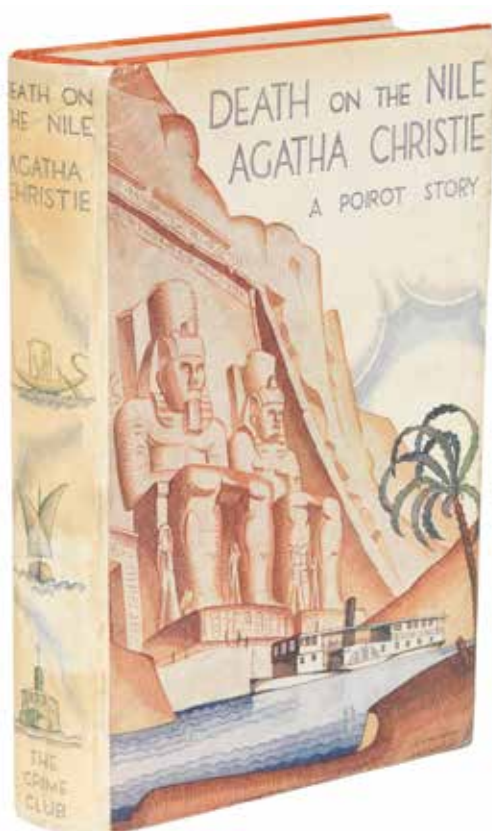
Provenance: Clive Hirschhorn.



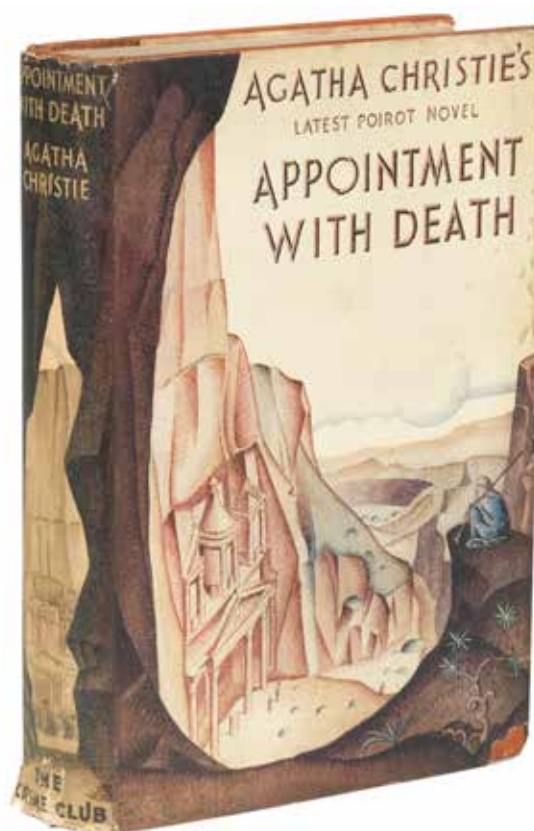
128



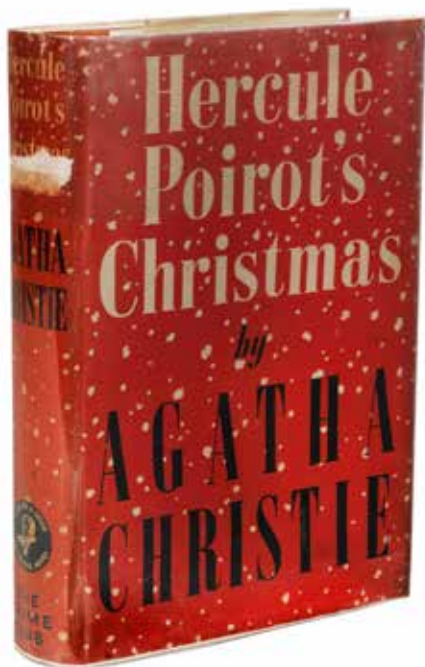
129



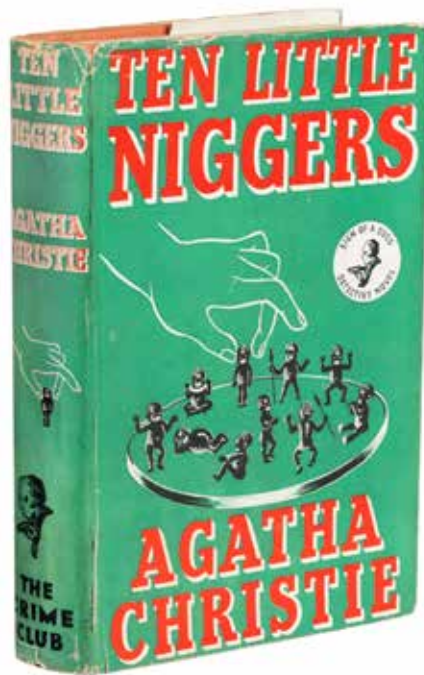
130



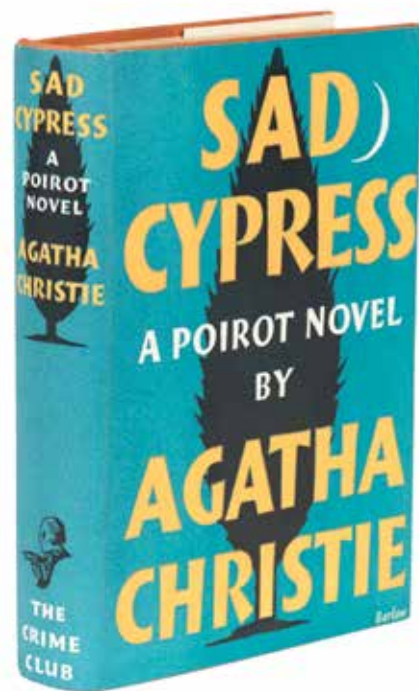
131



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**CHRISTIE (AGATHA)**

Why Didn't They Ask Evans, first edition, publisher's orange cloth, dust-jacket priced "3/6 Net" on spine (small loss at spine corner extremities just touching 3 letters), 8vo, Collins, for The Crime Club, [1934]

£800 - 1,200  
€1,000 - 1,500

129\*

**CHRISTIE (AGATHA)**

Murder in Mesopotamia, first edition, publisher's orange cloth (spine faded), dust-jacket (restored in pen facsimile along the horizontal margins), 8vo, Collins, for The Crime Club, [1936]

£800 - 1,200  
€1,000 - 1,500

130\*

**CHRISTIE (AGATHA)**

Death on the Nile, first edition, publisher's orange cloth, dust-jacket (spine strengthened on verso and restored at extremities with minor loss), preserved in morocco-backed solander box, 8vo, Collins, for The Crime Club, 1937

£1,500 - 2,500  
€1,900 - 3,200

131\*

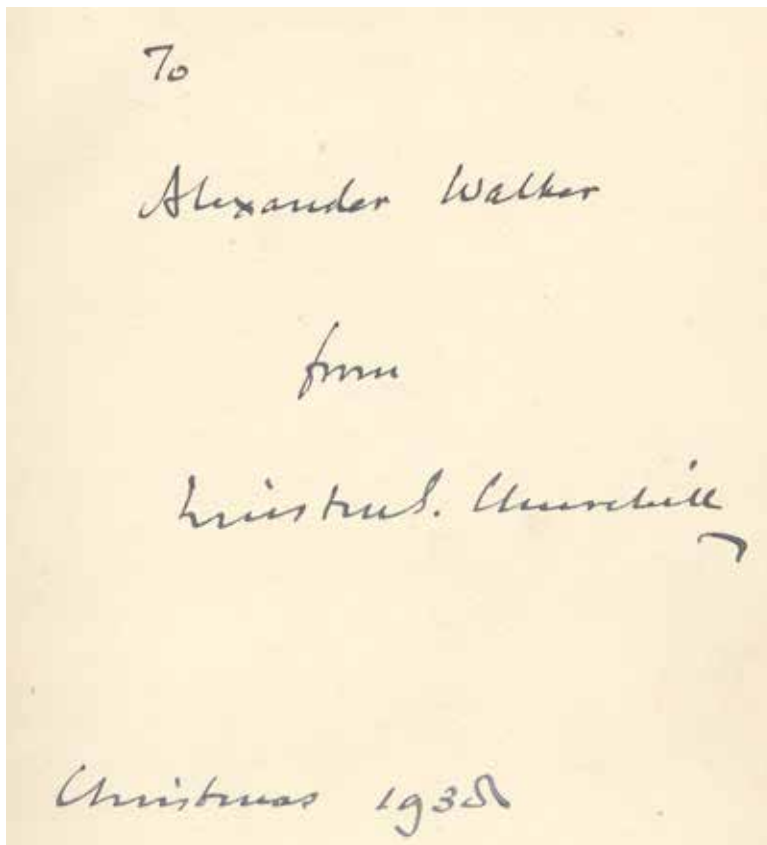
**CHRISTIE (AGATHA)**

An Appointment with Death, first edition, remains of adhesion marks to front free endpaper, light spotting, publisher's orange cloth (extremities slightly faded and bumped), dust-jacket (price-clipped, small tape repair to foot and 2 small holes at fold of spine), preserved in purpose-made solander box, 8vo, Collins, for The Crime Club, [1938]

£1,500 - 2,000  
€1,900 - 2,600

Provenance: Clive Hirschhorn.





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132\*

**CHRISTIE (AGATHA)**

Hercule Poirot's Christmas, first edition, *publisher's cloth, light fading to spine, dust-jacket (very light fading to spine, repair and restoration to horizontal margins, touching 2 letters of spine but generally very good), preserved in purpose-made solander box, 8vo, Collins, for The Crime Club, [1938]*

£1,000 - 1,500

€1,300 - 1,900

See illustration on preceding page.

133\*

**CHRISTIE (AGATHA)**

Ten Little Niggers, first edition, *2pp. advertisements at end, publisher's orange cloth lettered in black on spine, dust-jacket priced "7/6s." (slightly frayed at corners and extremities of spine, with small remnant of tape on verso but generally fine), preserved in morocco-backed solander box, 8vo, Collins, for The Crime Club, [1939]*

£1,200 - 1,800

€1,500 - 2,300

See illustration on preceding page.

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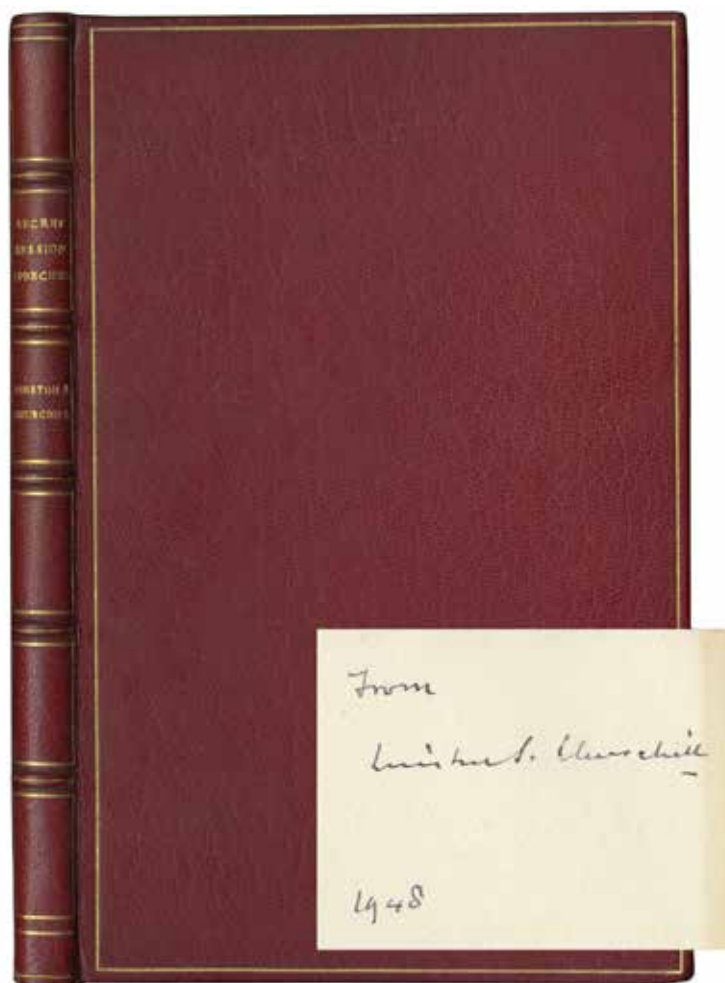
**CHRISTIE (AGATHA)**

Sad Cypress, first edition, *publisher's cloth (some uneven fading), dust-jacket (very fine, supplied from another copy), 8vo, W. Collins, for The Crime Club, 1940*

£600 - 800

€770 - 1,000

See illustration on preceding page.



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**CHURCHILL (WINSTON)**

Marlborough His Life and Times, vol. 4 (of 4), FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed "To Alexander Walker from Winston S. Churchill, Christmas 1938" on front free endpaper, frontispiece, plates and maps, original morocco gilt by Leighton-Straker, upper cover with central gilt arms of Marlborough, t.e.g., 8vo, George G. Harrap, [1938]*

£800 - 1,200

€1,000 - 1,500

Sir Alexander Walker was the grandson of Johnnie Walker of Johnnie Walker Whisky Distillery. Sir Alex was the last of the family to hold direct control of the distillery, and was a personal friend of Churchill. By repute Churchill's favourite whisky was Johnnie Walker Red Label, a bottle of which is included in his 1915 painting "Bottlescape", now hanging at Chartwell.

**Provenance:** From the private library of Sir Alexander Walker; and thence by descent to the present owner.

136\*

**CHURCHILL (WINSTON)**

Secret Session Speeches, FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed on front free endpaper "From Winston S. Churchill 1948", half-title, full red crushed morocco by Bumpus, 8vo, Cassell, [1946]*

£1,000 - 1,500

€1,300 - 1,900

**Provenance:** Winston Churchill; "Presented to Sail Training Ship 'Sir Winston Churchill' by R.G. Robinson CBE Lord Mayor of Cardiff 1947/49, 10/9/66", inscriptions on front free endpaper.

**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 D'ss* 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

£4,000 - 6,000

€5,100 - 7,700

'*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 D'ss* 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.

**DALÍ (SALVADOR)**

Biblia Sacra editionis imaginibus Salvatoris Dali exornata, 5 vol., NUMBER 602 OF THE 'LUXUS' EDITION OF 1,499 COPIES, 105 offset lithographs in colour, with printed Japon tissue-guards, publisher's tan calf, gilt spines, cream watered-silk endpapers, top edges gilt, others uncut, in matching cream watered-silk slipcases with calf edges [Michler & Löpsinger 1600], folio (508 x 394mm.), Milan, Rizzoli, 1967-1969

£5,000 - 6,000

€6,400 - 7,700

A FINE SET. "Dali spent six years (1963-69) creating the original gouaches for the book. This lengthy project was an artistic, as well as intensely spiritual exercise, to explore and return to the Catholic faith; the vibrant lithographs, infused with imagination and devotion, are the result of this pilgrimage" ('Salvator Dali rare books, by The bookworm on May 10, 2012', on *Rare Books Digest*, on-line resource).







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#### **DULAC (EDMUND)**

OMAR KHAYYAM. *The Rubaiyat... Rendered into English Verse by Edward Fitzgerald, 20 tipped-in colour plates by Dulac, printed tissue guards, full blue crushed morocco gilt by Sangorski & Sutcliffe for Aspreys, g.e., covers with 7-line rule borders and elaborate cornerpieces decorated with flowers and leaves with green morocco onlays, the upper cover with large central gilt-blocked image of a peacock with dark red, black and orange morocco onlays, spine tooled in six compartments with raised bands, g.e., spine toned and slight blush to upper cover but generally fine, slipcase, 4to, Hodder & Stoughton, [1909]*

£800 - 1,200  
€1,000 - 1,500

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#### **FACE TO FACE PROGRAMME**

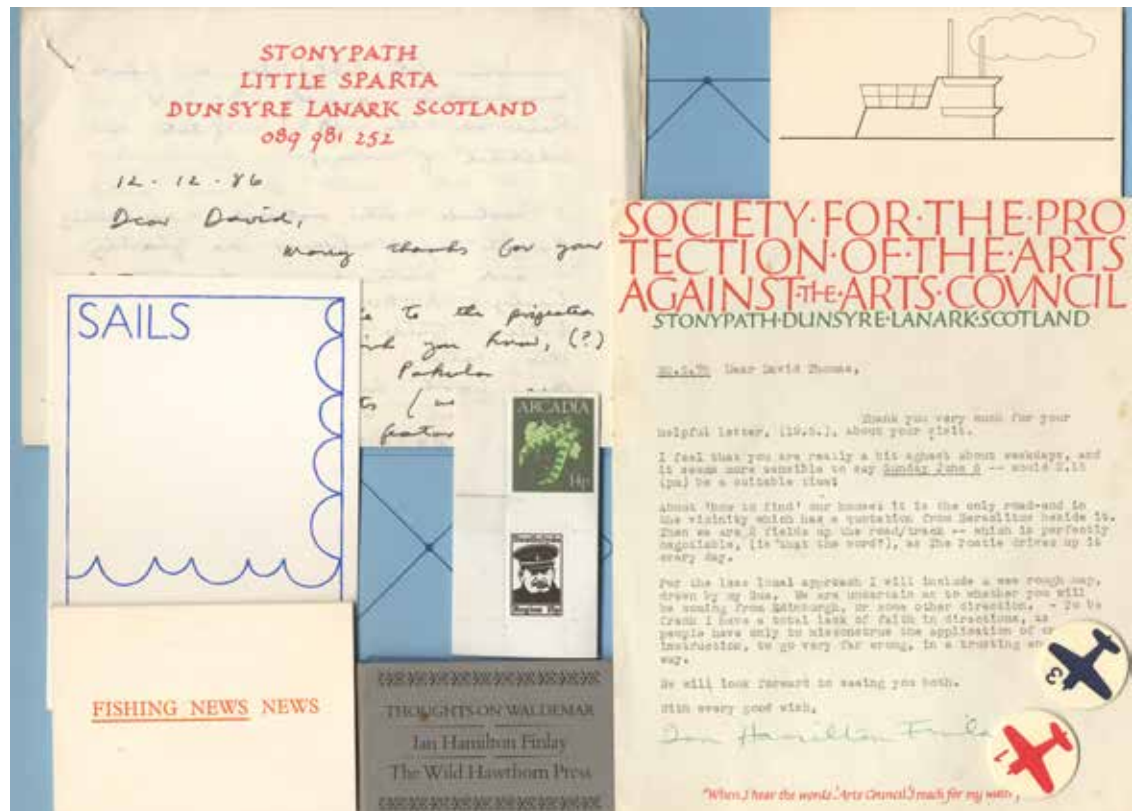
Papers of Hugh Burnett, as producer of the *Face to Face* series of television interviews with John Freeman, including letters to Burnett by Edith Sitwell ("...Oh the poets! *The Poets*!! I now get, on an average, two manuscripts, the size of the week's laundry at a Station Hotel in the metropolis, every day, and every page of them preposterous bosh. I am nearer committing murder than I have ever been..."), Richard Nixon (about his appearance, as Vice President, on the BBC in 1958), Jung's co-worker Aniela Jaffé, and others; an album containing signatures of subjects interviewed appearing on the programme including C.G. Jung (dated 26 June 1959, a particularly important interview made two years before his death), Martin Luther King, Evelyn Waugh (a subject of a notoriously awkward interview, here signing himself "E.A.St.J. Waugh"), John Reith (his signature subscribed "Late BBC and regrets he ever left it"), Otto Klemperer, Jomo Kenyatta, Tony Hancock (whose grilling is thought by some to have strengthened his suicidal tendencies), Gilbert Harding (who was, famously, reduced to tears), Adlai Stevenson, and others, prefaced by that of John Freeman himself ("To Hugh Burnett – whose idea it all was – way ahead of his time"); the heavily marked-up typescript used as printer's copy for the book of interviews published by Jonathan Cape, in a folder marked "Face to Face/ Original T/S"; two albums of press cuttings compiled by Burnett ("Waugh interview not worth fee" -- *Telegraph & Argus*, Bradford); a file of correspondence and memoranda, including an undelivered memorandum of 1962 on problems the programme was facing and a later one looking back on Nixon's visit to Lime Grove in 1958 ("...During rehearsal somebody enquired what the form was if the Vice-President was shot by a bullet instead of camera during the live programme. 'Pan down', was the instruction..."), etc., plus telegrams and retained carbons of outgoing letters to or about Martin Luther King, Edith Sitwell, Aniela Jaffé, and others; and an extensive collection of photographs, with many behind-the-scenes shots, including a series taken during the interview with Jung at Küsnacht

£2,000 - 3,000  
€2,600 - 3,800

PAPERS AND PHOTOGRAPHS OF HUGH BURNETT, CREATOR AND PRODUCER OF THE CELEBRATED *FACE TO FACE* INTERVIEWS WITH JOHN FREEMAN, broadcast by the BBC between 1959 and 1962. Jonathan Cape's book based on the programme and edited by Burnett, the production of which is also covered by these papers, was published in 1964, with an American edition by Stein & Day appearing the following year (a copy of which is included in the lot).



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#### FINLAY (IAN HAMILTON)

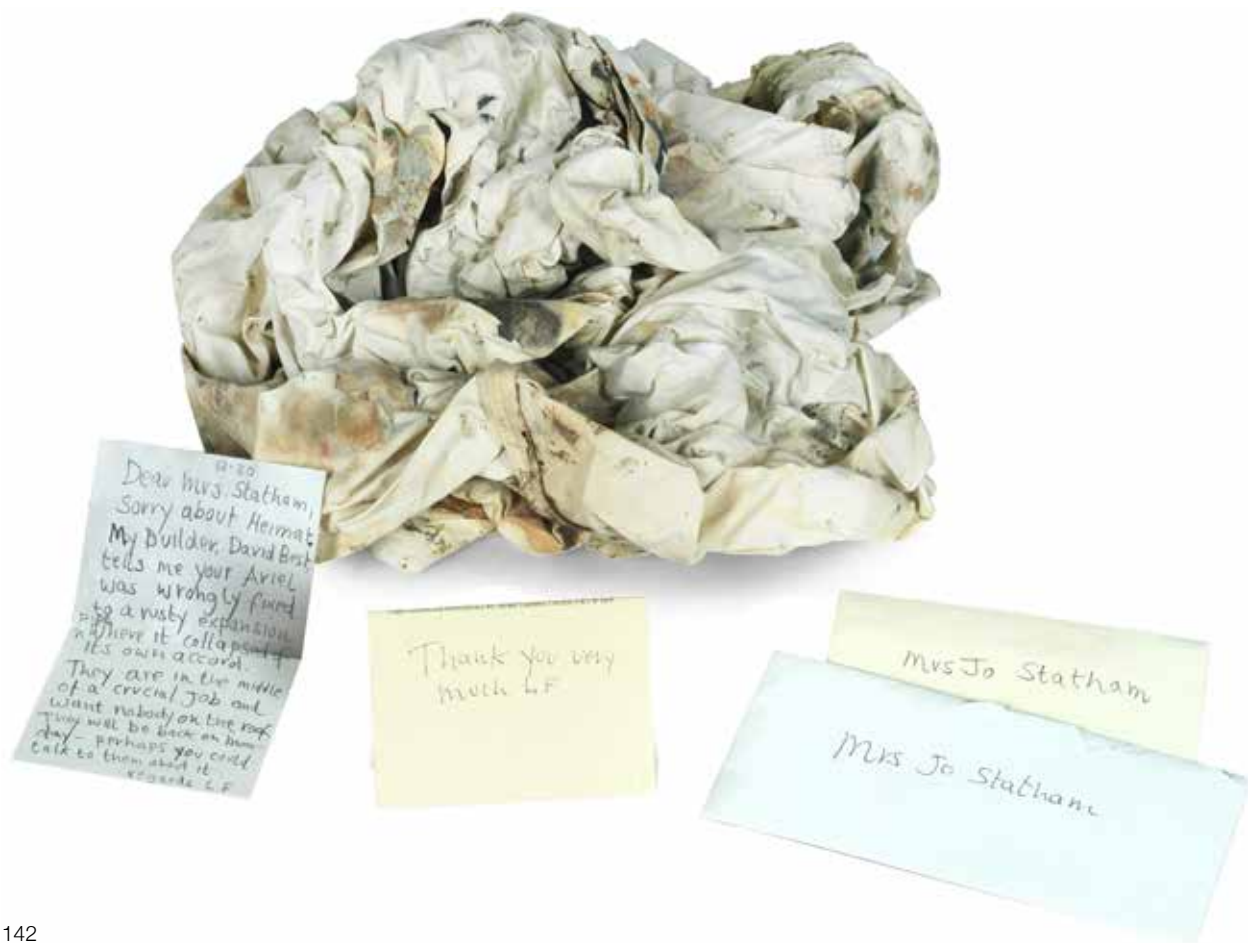
An archive of manuscript and printed material compiled by David Thomas, comprising: 9 typed or autograph letters signed (mostly "Ian", together 17 pages), 11 signed postcards or Christmas cards (mostly Finlay designs), numerous Wild Hawthorn Press publications (approximately 20 cards, 8 books, the "Pacific" game, 13 issues of "Poor Old Tired Horse"), approximately 20 other catalogues and related pamphlets, and ephemera including Little Sparta stamps and stickers, *loose in folders, various sizes, [c.1976-1992]* (quantity)

£1,000 - 1,500

£1,300 - 1,900

An archive of material sent or given to David Thomas, who helped organise an exhibition 'Ian Hamilton Finlay. Collaborations' at Kettle's Yard as part of the Cambridge Poetry Festival in 1977, and, in 1983, produced the 'South Bank Show' television episode devoted to the artist. The earliest letters, from May 1976, discuss plans to visit his home Stonypath ("...it is the only road-end in the vicinity which has a quotation from Heraclitus beside it... To be frank I have a total lack of faith in directions"), and arrangements for the exhibition ("...the little 'Homage to Watteau'... aesthetically and practically, it needs to be kept as separate as possible, and in a small place"). In a letter of July 1981, on "Stately Hovels Association... Stonypath" headed paper and enlivened with a small ink sketch of two hands and the German 'SS' symbol entitled 'The Little Sparta Show', Finlay refers to his "sundering Battles" with the Scottish Arts Council (expansively referring to the Kafkaesque wranglings over changing the usage of his studio from a "gallery" to a "temple"), his attempts to persuade the British Council to title an exhibition 'Contemporary British and Little Spartan Art' (rather than just "British") admitting that this could "baffle the Japanese. - But is that not a point in its favour?). Practical matters in the making of his garden are presented by this being "The Berry Season, which is very bad for bird droppings, which cease to be neat, white, and neoclassical". Included is a 4-page letter (10.2.1977) written to Miles Orvell, who contributed an article to *Collaborations* on HF's Pacific War Game [a copy of which is included in the lot]. In it he praises Thomas as "a model of order, even if set in a space which is full of doubt" - as I once wrote (of concrete poetry)...", before discussing at length *Pacific*, "... If the concrete poem has been compared to a game, my point was to make a game which could compare to a concrete poem... Pacific has a certain epic aspect, and I am pleased that there is a photo of the game in the Kamikaze Museum, in the Philippines...". In the final letter (March 1992), following a show held at the I.C.A. in London, he writes that "it was foolish of me to have the exhibition, and I shant be so silly again", signing off somewhat wearily "I am managing". The collection includes many prints and books, most issued by the Wild Hawthorn Press, of which several are signed, including *Airs Waters Graces* made with Ron Costley. Others include *A Sailor's Calendar* (New York, 1971), and of one 75 signed copies of *Three Sundials* (Exeter, 1974).





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#### FREUD (LUCIAN)

Autograph letter signed ("L.F."), to his downstairs neighbour, Mrs Jo Statham, saying he is "sorry about Heimat" and explaining that his builder has told him her "Ariel" was wrongly fixed to a rusty expansion pipe and fell of its own accord and as they are in the middle of a crucial job she cannot go on the roof; and suggesting she talk to them about it when they get back on Monday; plus a thank-you note on a folded Glen Baxter postcard; and a large paint-daubed white cotton rag, *the letter 1 page, torn from a pad, written in pencil, 8vo, "12.30"* [Top Flat Studio, 36 Holland Park, London, 1987]

£1,000 - 1,500

€1,300 - 1,900

A PAINT RAG FROM LUCIAN FREUD'S STUDIO: a note by the recipient of this note, who lived below Freud at 36 Holland Park, expands on the circumstances in which it was written and in which the rag came into her possession. Freud's apology refers to the television programme *Heimat* by Edgar Reitz, the first series of which was broadcast on British television in 1987. Thanks to the aerial being moved by Freud's builder, the entire building lost their signal, so Mrs Statham missed the eleventh and last episode. The paint rag fell down onto her balcony one day and when she asked Freud if he wanted it back he declined. It could well be one of rags that features so strongly in the background of his *Triple Portrait* (1986-7), as she can remember saying hello to the woman with the two dogs who feature in the painting when passing them in the hall.

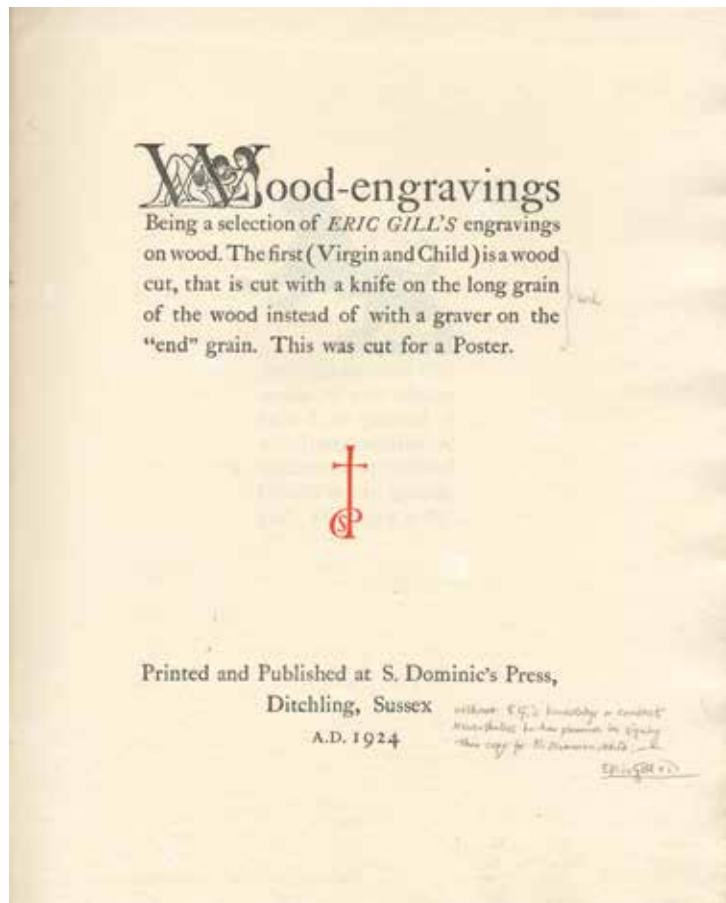
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#### GILL (ERIC)

Wood-engravings. Being a Selection of Eric Gill's Engravings on Wood, FIRST EDITION, NUMBER 56 OF 150 COPIES, SIGNED AND INSCRIBED WITH 3-LINE NOTE BY GILL *in pencil, 34 woodcut illustrations (including large initial on title), some printed in black and red, publisher's white buckram (exceptionally clean), dust-jacket printed "Wood-engravings. E.G." on upper cover, 3 very small marginal tears but otherwise fine, 4to, Ditchling, St. Dominic's Press, 1924*

£1,500 - 2,000

€1,900 - 2,600



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A FINE COPY, INSCRIBED BY ERIC GILL ON THE TITLE-PAGE. Beside the publication details Gill adds "without E.G.'s knowledge or consent. Nevertheless he has pleasure in signing this copy for Dr. Newman Neild: - Eric Gill T.S.". Additionally on the title Gill has noted "bosh" next to the printed text "The First (Virgin and Child) is a Wood Cut, that is cut with a knife on the long grain of the wood instead of with a graver on the "end" grain. This was cut for a poster", and put an exclamation mark on the contents' page. When Gill left Ditchling for Capel-y-Ffin, he had wanted to take the woodblocks to his engravings, but Pepler claimed that they were the property of St. Dominic's Press, using them to publish *Wood-engravings*. This explains Gill's inscription, and resulted in Gill never having dealings with Pepler again.

**Provenance:** Dr. Newman Neild, with inscription from Gill, who designed a bookplate for him (see following lot); and thence by descent to the present owner.

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#### **GILL (ERIC) AND ST. DOMINIC'S PRESS**

A private archive formed by Dr. Newman Neild (1872-1934), including books (3 signed by Gill, most illustrated by him), letters (2 by Gill, in original envelopes; 2 by Pepler), woodcut prints by Gill (many signed with initials) and others, original metalplate for a bookplate, printed emphemera and invoices for St. Dominic's press, an original pen and colour portrait drawing by Desmond Chute, and other material, *the books in publisher's bindings (all very good condition), the remainder loose, various sizes, [c.1916-1928] (quantity)*

**£2,000 - 3,000**

**€2,600 - 3,800**

AN EXTENSIVE ARCHIVE OF ERIC GILL AND DITCHLING RELATED ENGRAVINGS, BOOKS AND PRINTED EPHEMERA, COMPRISING:

Engravings by Eric Gill including: the original copper engraved plate for St. Anthony (bookplate design for Dr. Newman Neild, engraved "EG 132" on verso), with 8 copies of the print (P414), 3 numbered and signed from an edition of 10, others being proofs; Spirit and Flesh, 1917 (P137), 7 copies, of which 3 signed in pencil "Eric G"; 20 others, *all signed in pencil "EG", each mounted on separate sheet* comprising Skelton nos. P232-243, and P245-250 [mostly initial letters for *Autumn Midnight*, 1923, P161, P202, P230, P252 and P254; 21 unsigned prints, including P37, P93-106 [the 14 Stations of the Cross], P107, P111, P143, P154 (ours printed in black), P193 [Divine Lovers I], and P216.



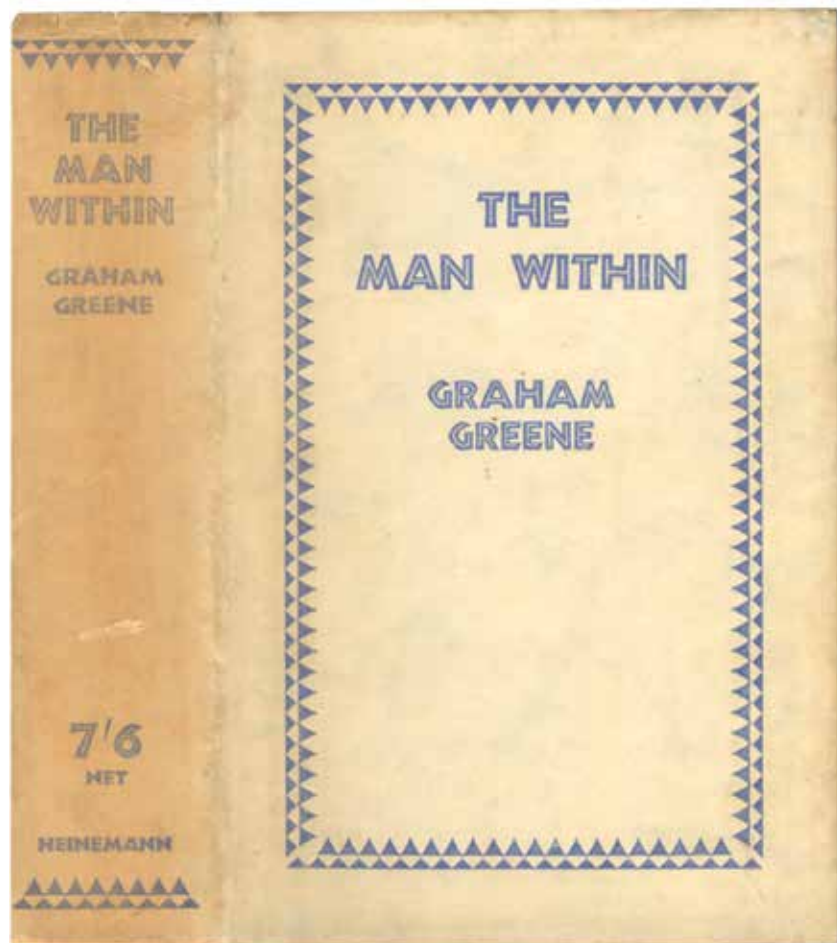
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Two autograph letters signed by Eric Gill: the first written to the ceramics scholar and curator W.B. Honey, obviously in response to a request for photographs of his works ("...I am sorry I have no photographs of any of my last things. The local photographer was killed in the war & I have had no photographs taken since 1915..."), 1 page, 4to, Ditchling Common, 17 February 1919; the second to Neild ("Dear Newman"), mentioning their mutual friend Douglas [Cleverdon], regretting that only he had only fleetingly been in Bristol of late, that for past six months he had been working in a Chelsea studio ("a really posh affair") toward an exhibition at Goupil and leading "a pretty regular & simple life"; going on to mentioning that the success of the show allowed him to clear debts, and discussing the quality of the photographs, a sale of a small sculpture and Neild's collection of bookplates; describing Ananda Comaraswamy as "a most distinguished person - one of the few really intelligent & at the same time lucidly dialectical persons now extant...", and hoping to visit France soon ("I am planning to take some drawings with me - Canterbury Tales designing..."), 1 page, in original addressed envelope, 4to, "Capel-y-ffin, Palm Sunday, 1.4.28"

Printed books, all with woodcut illustrations by Gill and printed by Pepler or St. Dominic's Press, including: *Adeste Fideles. A Christmas Hymn*, [1916]; *The Way of the Cross*, SIGNED ("Eric G") on title, 1917; idem, *third edition*, 1920; *Concerning Dragons. A Rhyme by H.D.C. P[eppler]*, 2 copies, both SIGNED ("E.G.") beneath woodcut on upper cover, 1916; GILL (ERIC) *Sculpture. An Essay*, 1918; BEEDHAM (JOHN) *Wood Engraving... with an Introduction and Appendix by Eric Gill*, 1920; *The Law the Lawyers Know About*, [1923]; *Christmas Gifts*, 1923; *Song of the Dress Maker*, [1923]; *Aspidistras and Parlers*, [1927]; and five other titles, including 2 illustrated by Gill, and 2 illustrated by Desmond Chute.

St. Dominic's Press ephemera including: 9 printed and hand-written invoices addressed to Neild, listing books and prints, with prices charged, dating from August 1919 to December 1924; 3 letters signed by Hilary Pepler, dated between August 1922 and January 1925; 2 sheets of notes on the press by Neild,





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one with annotations by Pepler answering questions about Press publications; autograph letter card signed ("Desmond Chute") to Neild, arranging to visit him in Bristol along with Douglas (?Cleverdon), and mentioning that "Poor Eric is having rather a beastly time in Dorset R.A.F.", postmarked 28 September 1918; a calendar for 1920, an invitation to a press supper at Ditchling on 24 February 1924 (with device designed by Gill), and a broadside printed in red and black ('Goodness, Beauty and Truth').

Miscellaneous material including: CHUTE (DESMOND) A head and shoulder portrait of a woman, ORIGINAL DRAWING in ink, pencil and a little colour, on paper, laid down and window-mounted, image to view 178 x 140mm., titled and captioned "G.G., D.B.M.C., A.D. 1916"; two prints of the Virgin Mary, both signed; HASSALL (JOAN) Two wood-engraved illustrations ("The First Primrose" and "Seals"), both signed; approximately 17 other prints, one by Enid Butcher; 2 large envelopes sent to Gill at Capel-y-ffin, and re-addressed by Gill to Neild in Bristol; and a printed delivery card, addressed by Gill to Neild.

**Provenance:** Dr. Newman Neild (1872-1934), physician at the General Hospital, Bristol, from 1901 until his death. It seems probable that it was here he met Desmond Chute (1895-1962, who also befriended Stanley Spencer in 1916 at the Bristol War Hospital, later becoming a Roman Catholic priest after his association as an artist at Ditchling ended), and became interested in the Ditchling community - notably commissioning a bookplate from Eric Gill. The Bristol connection is highlighted by Douglas Cleverdon, "...it was in the autumn of 1925 that, in company with Desmond Chute, I was taken by car from Bristol to Capel-y-ffin, and met Eric Gill for the first time" (*The Engravings of Eric Gill*, 1983, introduction); Julie Neild (woodcut illustrator, most famously for *Lark Rise to Candleford*, 1939, and wife of W.B. Honey); and thence by descent to the present owner.

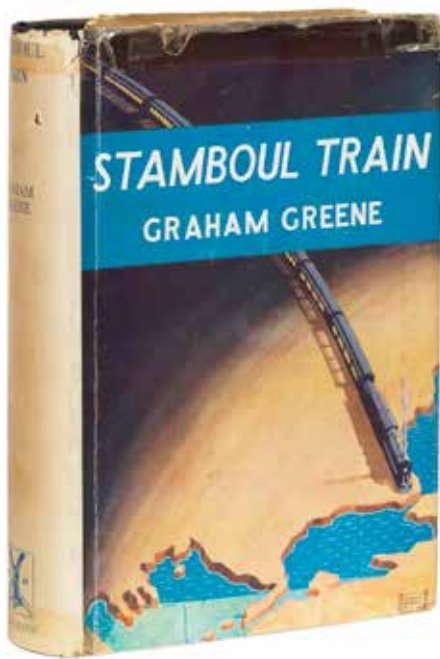
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**GREENE (GRAHAM)**

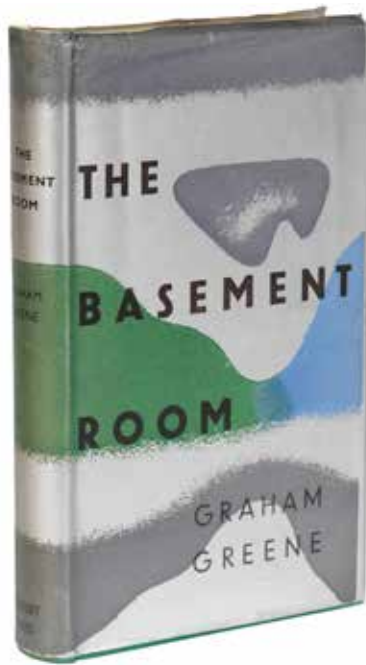
*The Man Within*, FIRST EDITION, publisher's black cloth, lettered in gilt on spine, cream dust-jacket printed in blue, priced "7/6 Net" on spine, spine toned with short tear at head [Wobbe A2a], 8vo, William Heinemann, 1929

£1,000 - 2,000

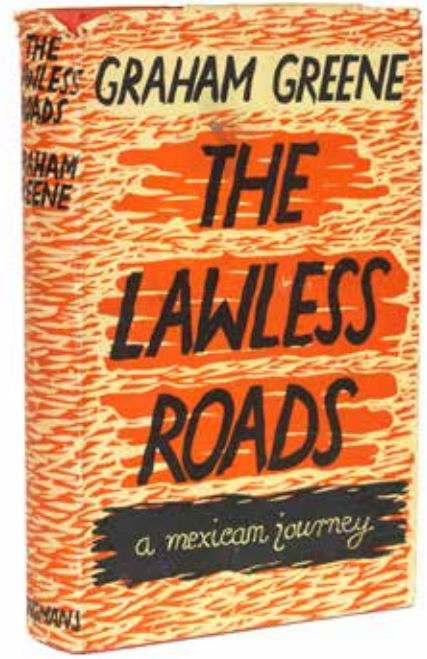
€1,300 - 2,600



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**GREENE (GRAHAM)**

*Stamboul Train*, FIRST EDITION, second issue with "Quin Savory" reading, Book Society bookplate on front free endpaper, publisher's black cloth gilt lettered on spine, pictorial dust-jacket (unclipped, priced '7/6 Net', old tape repair at upper and lower margins with a few small losses not touching lettering, small hole to blank area of backstrip) [Wobbe A5a], 8vo, William Heinemann, 1932

£800 - 1,000  
€1,000 - 1,300

Threatened with a libel case by J.B. Priestley who, having read a review copy, assumed the character of Savory was based on him, Heinemann pulped the first issue and made a few minor changes, notably altering the name Q.C. Savory to Quin Savory. Very few copies survive in the uncorrected state.

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**GREENE (GRAHAM)**

*The Basement Room and Other Stories*, FIRST EDITION, FIRST ISSUE, publisher's green cloth, lettered in gilt on spine, dust-jacket (unclipped, small piece of upper spine repaired otherwise fine with fresh colour) [Wobbe A10], 8vo, Cresset Press, [1935]

£800 - 1,200  
€1,000 - 1,500

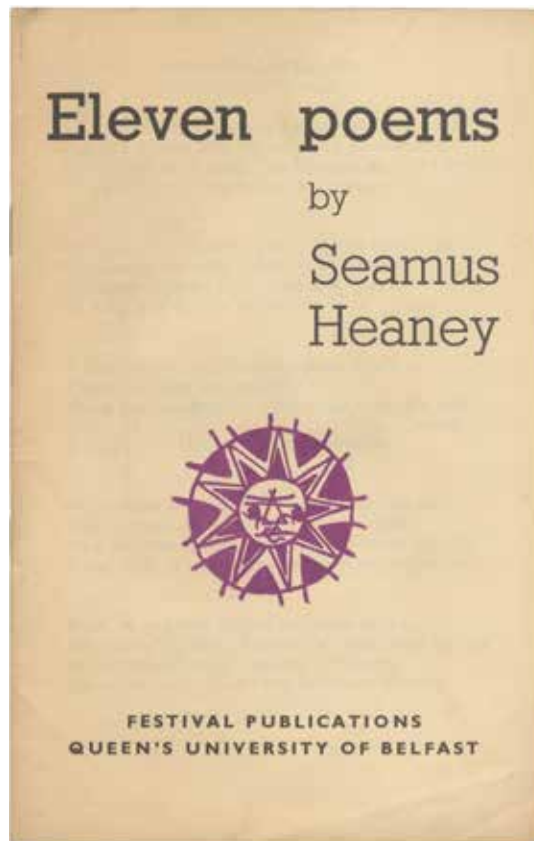
The title story *The Basement Room* was later adapted as a screenplay for 'The Fallen Idol' (1947), Greene's first collaboration with Carol Reed and Alexander Korda.

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**GREENE (GRAHAM)**

*The Lawless Roads. A Mexican Journey*, FIRST EDITION, FIRST ISSUE, 10 photographic illustrations, map printed on endpapers, publisher's red cloth, gilt lettered on spine, dust-jacket (unclipped, priced "10/6 Net", frayed with minor loss at corners) [Wobbe A14a], 8vo, Longmans, 1939

£600 - 800  
€770 - 1,000



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**HEANEY (SEAMUS)**

Eleven Poems, FIRST EDITION, FIRST ISSUE OF THE AUTHOR'S FIRST BOOK, *stapled as issued in wrappers, age toned, 8vo*, Belfast, Festival Publications Queen's University, [1965]

**£2,000 - 3,000**

**€2,600 - 3,800**

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

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**HOLME (CONSTANCE)**

Remaining literary papers of Constance Holme, comprising: autograph manuscript of her final unpublished novel, 'The Jasper Sea', predominantly a fair copy but with numerous passages rewritten or added, signed on the title-page "Constance Holme", *some 225 pages, on loose sheets, 4to*; autograph drafts of three short stories under the umbrella title 'Tales of a Land Agent' (comprising '1. The Whistle on his Sands', dated at the end 10 August 1914, '2. Proof Presented', 16 August 1914, '3. A Far Cry', 18 August 1914), *23, 15 and 19 pages, on loose sheets, 4to*; autograph drafts of brief short stories or vignettes including, 'Housewife', 'The Tavern in the Churchyard', 'The Widow', 'A Summer night', etc.; autograph drafts, signed fair copies and signed typescripts of verses, including 'The Wraggle Taggle Gipsies', 'Twilight for Me', 'Pride of Life', 'Chocolates', etc.; autograph drafts of book reviews (for Hugh Walpole's *Jeremy* and R. Clapham's *The Wine of Life: Fox-Hunting and the Lakeland Fells*); lists of her short stories (including those off-loaded to the bookseller Bertram Rota in 1947, to whom she writes: "I do feel that, as you so sympathetically say, the 'clearance' might enable me to live, rather than die, 'in peace'"); historical and genealogical notes; printed ephemera and other material, *in a linen-backed folder, 4to*

**£1,000 - 1,500**

**€1,300 - 1,900**



AUTOGRAPH DRAFT OF *THE JASPER SEA*, THE LAST, AS YET UNPUBLISHED, NOVEL BY CONSTANCE HOLME, the Westmorland novelist who achieved a 'national reputation as a regional novelist of uncommon force and distinction': 'Constance Holme's novels were reviewed regularly, and with consistent respect, by *The Athenaeum*, *The Spectator*, and the *Times Literary Supplement*. This respect was shared by the publisher to Oxford University, Humphrey Milford, who not only reprinted all of them in the Oxford World's Classics series during the 1930s, but also took the unusual step of putting straight into the series, in 1937, Constance Holme's collection of short stories entitled *The Wisdom of the Simple*. This proved to be her last published book, although over the final decades of her life she almost succeeded in completing one more novel, *The Jasper Sea*, which had as its protagonist a village handyman and gravedigger' (Philip Gardner, *ODNB*).

The present manuscript of *The Jasper Sea* opens: "Dobby lifted his head out of the grave that he was digging, & saw the Vicar coming towards him across the little cemetery. Just that one look the head vouchsafed the approaching figure, & then very pointedly put itself back again. The grave was a deep one, so that there was no indication of Dobby's presence, except in the reverberations of his toil which ran along under the ground in the direction of the Vicar's feet. There was something sinister about those reverberations. The sound they made was not quite like any other sound. The villagers knew what it meant as soon as they heard it, & stopped to listen to it. 'Yon's Dobby on t'job again!' they said with the profound yet detached interest of applicants on a lengthy waiting-list. The sound meant that one of their number had been struck off, leaving the rest of them much nearer preferment. They paid it the tribute of that short pause of understanding, before moving on with a sense of added importance..."

An unfinished draft, in two notebooks, of *The Jasper Sea* is held, together with the bulk of her literary papers, by the Harry Ransom Humanities Research Center, University of Texas (with further manuscripts held by the University of Bristol Library, Special Collections). Our manuscript, which clearly started life as a fair copy (but upon which, as is so often the case, the author has made further additions and alterations) could well represent the novel in its completed state; something that a more careful reading than we have been able to undertake, as well as comparison with the Harry Ransom notebooks, will no doubt be able to determine. Ours ends: "...Sefton started & stood up, rousing himself to the comprehension that this pleasant-looking youngster of seventeen was a certainly dimly-remembered child of seven. He smiled as they shook hands, & the family likeness between them stood out suddenly in the smile. They stood together on the platform, the young farmer's son & the young professor."

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#### ILLUMINATED BOOK

MORRIS (WILLIAM) *The Hollow Land and Other Contributions to the Oxford and Cambridge Magazine*, ILLUMINATED BY ALLAN F. VIGERS, *half-title decorated with leafy tendrils, contents leaf with tail-piece of a Golden Oriole on curling leafy stem, verso with a round vignette of a church spire in a night sky with a floral wreath border, signed 'AVF 1908', first page with FULL ILLUMINATED BORDER composed of multiple flowers and blackbirds, approximately 20 smaller illuminations in borders or as tail-pieces (partially in silver or gold, including flowers, swords, heraldic and antiquarian devices etc.), final opening with small watercolour of sunset over a wheat field in left-hand border, and beneath the colophon the initials 'G.W.G.' (Guy Wolfe Gotto) in gold amongst flowers, signed 'AVF 1910', dark green morocco gilt by W.H. Smith (initialled on rear turn-in), spine with raised bands, g.e., rubbed, 8vo, Chiswick Press, 1903*

£1,000 - 1,500

€1,300 - 1,900

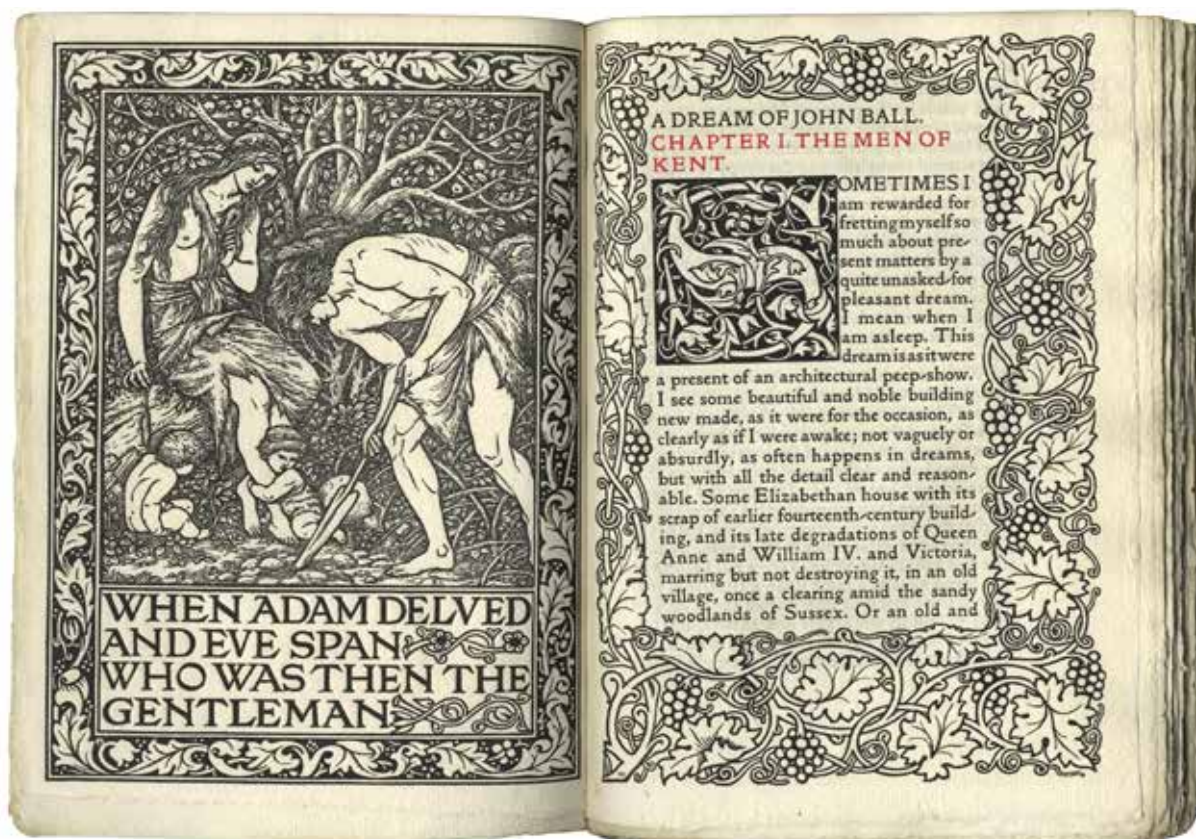
WILLIAM MORRIS'S EARLY FANTASY TALE, FINELY ILLUMINATED BY A FELLOW WALLPAPER DESIGNER. Allan Francis Vigers (1858-1921/3) began his career as an architect, but became best known as a designer of textiles, furniture and especially wallpaper for the likes of Jeffrey & Co. and Liberty. He joined the Art Workers Guild in 1903, and exhibited at the Royal Academy and at the Arts and Crafts Exhibition in 1910.

"The architect Allan Francis Vigers took a highly individualistic approach to pattern design, informed by his skills as an illuminator... He specialized in intricate florals, composed of a mass of small flower heads, mounted like jewels on white or dark-blue backgrounds. At once naturalistic and highly artificial, his patterns featured typical English garden flowers... simply and accurately depicted, but arranged in consciously artful synchronized formations" (Lesley Jackson, *Twentieth Century Pattern Design*, Princeton, 2002). For another Chiswick Press volume illuminated by Vigers, see lot 299, sold in these rooms on 4 November 2008.

**Provenance:** Allan F. Vigers, inscribed on front free endpaper to his nephew Guy Wolfe Gotto (on the occasion of his 21st birthday); and thence by descent to the present owner.







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#### ILLUMINATED MANUSCRIPT

COULAUX (CLOTHILDE, illuminator) 'Missel romain', manuscript on stiff paper, mostly in French, 174 pages, illuminated throughout in watercolour with 28 full-page miniatures, upwards of 20 large miniatures, and numerous half-page or smaller miniatures, signed and dated at end, contemporary blindstamped mottled leather, 12mo (125 x 85mm.), Molsheim, 29 June 1906

£3,000 - 4,000

€3,800 - 5,100

Curious early twentieth century manuscript by an Alsatian female scribe, marrying the text of the missal with idealized medieval imagery - at times more profane than sacred (mermaid, lovers canoodling, wenches at a tavern, a rotund knight tucking into a roast pig, etc.). See illustration on preceding page.

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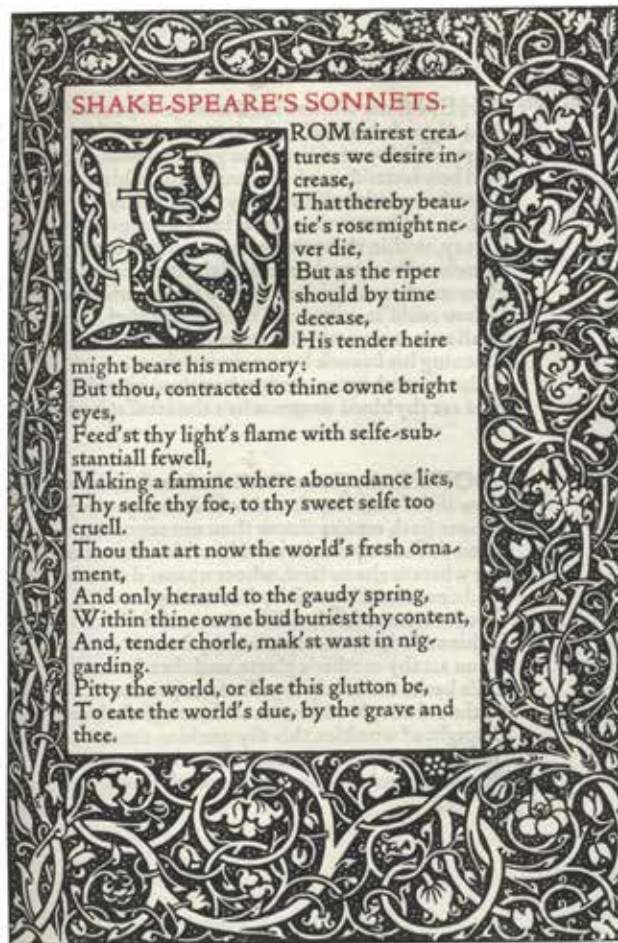
#### ILLUMINATED MANUSCRIPTS

BROOKS (FREDERICK, illuminator) Litania. The Musicians' Litany and Thanksgiving, manuscript on 12 sheets of vellum, text in black ink with each page elaborately decorated in coloured inks, most with burnished gold or silver gilt, 9 with staves in red and musical notations, 5 with large historiated initials (approximately 110 x 80mm.) with ornate borders incorporating figures and trailing vine leaves, 5 vellum chapter tabs, 4 plain vellum endpapers, stitched in purple-stained vellum covers, titled on upper cover in blind, original ties, folio (475 x 310mm.), [Glastonbury, signed by the illuminator "del pinxit: Dei gratia. Frederic Brooks, Mus. Bac., 1922]; The Music Maker; The Way of the Divine Minstrel; The Lord of Song; The Singer's Hymn. To the Great Singer, together 19 sheets of vellum, elaborately illuminated on one side only, including 8 large historiated initials (approximately 75 x 75mm.), a very large initial "T" in a Celtic design, other ornaments and embellishments, each stitch bound, preserved in purpose-made vellum portfolio covers, upper cover titled "The Music Maker... Frederick Brooks, Mus: Bac:" with elaborate central design including a harp surrounded by angels, and 3 staves of music with large historiated initial enclosing a watercolour view of the Tor of Glastonbury, lower cover with maker's device, silked ties, held in woven slipcase, folio (510 x 330mm.), [1920s]

£1,000 - 1,500

€1,300 - 1,900





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Fine examples of the early twentieth century English revival in illumination on vellum. Frederic Brooks, proudly announcing himself as a Bachelor of Music, lived at Glastonbury (and from 1920 in nearby Wells, Somerset). Each book is inscribed "The Music Maker' Illuminated Series, Glastonbury" (surrounded a symbol of a harp), and one cover has a large initial depicting the famous Glastonbury tor. In the accompanying typed text Brooks records that 'during the intervals of teaching, musical work and composition I began, with the aid of an artistic friend who helped with the illumination, a series of poems with music. This I called "The Path of the Music Maker"... the initial letter of each stanza or verse is embellished or surrounded by pictorial scenes, figures or objects illustrating or illuminating the words'. See illustration on page 123.

154\*

#### KELMSCOTT PRESS

MORRIS (WILLIAM) A Dream of John Ball and a King's Lesson, [LIMITED TO 300 COPIES], *printed in red and black, wood-engraved frontispiece by W.H. Hooper after Edward Burne-Jones, ornamental borders and initials, publisher's limp vellum, edges uncut, silk ties* [Peterson A6], small 4to, Kelmscott Press, 1892

£1,000 - 1,500

€1,300 - 1,900

The first Kelmscott Press book with an illustration by Edward Burne-Jones.

155\*

#### KELMSCOTT PRESS

SHAKESPEARE (WILLIAM) The Poems, [LIMITED TO 500 COPIES], *printed in red and black, wood-engraved borders and decorative initials designed by William Morris, publisher's limp vellum, ties (one mostly detached), yapp edges, spine titled in gilt (slightly rubbed), one or two creases to lower cover* [Peterson A11], 8vo, Kelmscott Press, [1893]

£700 - 1,000

€890 - 1,300



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# **L'ESTAMPE MODERNE**

*L'Estampe moderne*, 2 vol., edited by Charles Masson and Henri Piazza, half-titles, printed titles with design by Alphonse Mucha, 100 lithographed plates (most coloured, some heightened with gold) by Alphonse Mucha, Louis Rhead, Marcel-Lenoir, Henri Boutet, Henri Fantin-Latour, Edward Burne-Jones, Theophile Steinlen and others, captioned tissue guards, publisher's blind-stamp in margins, table of artists at end of each volume, publisher's decorative cloth gilt, extremities bumped, folio (410 x 330mm.), Paris, L'Imprimerie Champenois, 1897-1899

£10,000 - 15,000

€13,000 - 19,000

RARE ART NOUVEAU WORK DESIGNED TO PROMOTE THE ART OF PRINTMAKING. *L'Estampe Moderne* was originally published in a series of 24 monthly parts, each with four lithographs. Four extra lithographs ("planches de prime") were offered by the publisher as an incentive to prospective subscribers. Rarely found as a complete work.



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#### **LAWRENCE (T.E.)**

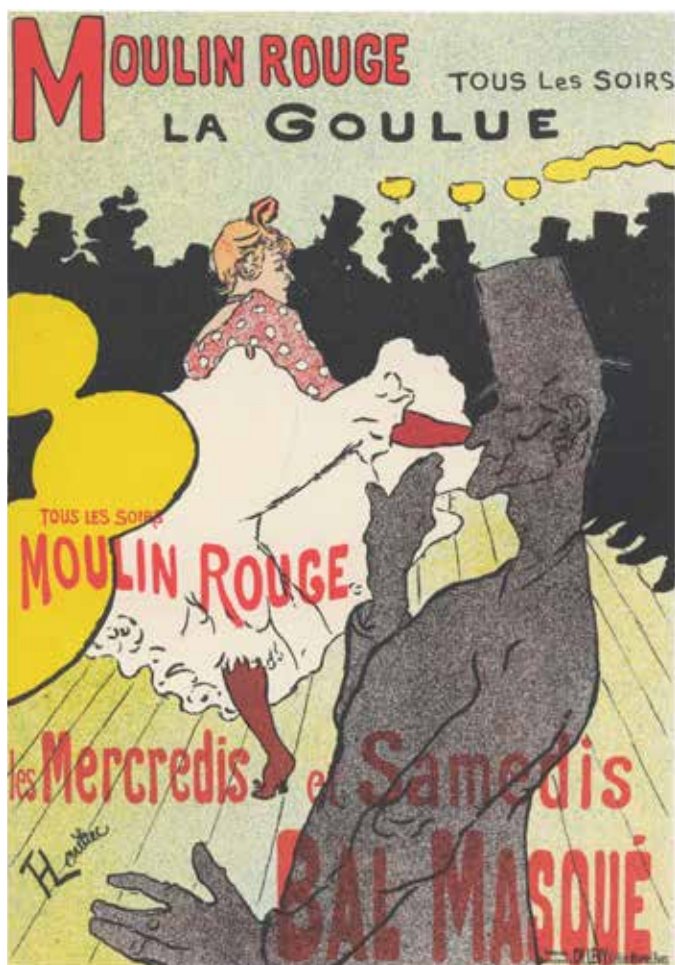
Collection of portraits and associated material, comprising a collotype after the chalk drawing by Augustus John showing Lawrence full length, inscribed by Lawrence in ink on the reverse: "Walking-out dress, Airman, first or second class. 1935/ T.E.S.", *traces of mounting at corners on reverse, some hints of foxing, 255 x 170 mm.*; autograph letter by Augustus John, to "Dear Sir", about drawing Lawrence: "I did a head of Shaw the other day and a drawing or two, now that he's back I'll get him to pose again and do a few more drawings as I told him I intended to do. As sitting seems to amuse him there should be no difficulty about this – except in so far as the insuperable difficulties of art are concerned", and inviting him down to Fryern Court so that he can see the results and they can come to an agreement "about your desire to have a drawing", 1 page, 4to, Fryern Court, 6 March 1935; vintage print of Howard Coster's photograph of Lawrence (full-face, looking directly at the camera), stamped on the reverse 'Howard Coster/ Photographer of Men/ Copyright', *creased 12 mm. into image at top right-hand corner, 150 x 110 mm.*; plus photographs of Lawrence on his fifth Brough motorbike, 'George V' (RK 4907), 1925-26; on his last Brough 'George VII' (GW 2275) [postcard of the photograph taken shortly before his death], 1935; of him at the aerodrome of Miranshah, India, clutching his wrist, 1928; of him in dungarees and airman's cap with record log at the dockside during work on speedboats (Topical Press Agency stamp); of him in a boat looking down; and with an officer and lady seen backview, presumably the Sidney Smiths (Wide World Photos stamp); together with a copy of T. German-Reed, *Biographical Notes on T.E. Lawrence's Seven Pillars of Wisdom...* (1928), out of series copy from edition of 350 copies (O'Brien, E043)

**£1,000 - 1,500**

**£1,300 - 1,900**

'AIRMAN, FIRST OR SECOND CLASS' – THE FINAL PORTRAIT OF LAWRENCE BY JOHN. Augustus John's drawing of Lawrence was executed at his last visit to John's studio on 22-23 January 1935. John gave the drawing to Lawrence, and it is now at the Ashmolean Museum. Ours is one of a hundred half-size collotypes that Lawrence commissioned from Emery Walker. These he intended to use as frontispiece to a limited edition of *The Mint* which he planned to print at Cloud's Hill after leaving the RAF, dying however before the press could be installed. This collotype therefore forms part of the Lawrence bibliography as well as iconography in that it is all that remains of his last publication (see Jeremy Wilson, *T.E. Lawrence*, NPG Exhibition Catalogue, 1988, No.324). The oil portrait and other sketches also done at this last visit to John's studio are now untraced; one of the drawings may have been purchased by whoever it is that John's letter is addressed to.





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# **MAINDRON (ERNEST)**

Les Affiches illustrées (1886-1895), NUMBER 637 OF 1,000 COPIES "sur papier vélin", from an overall edition of 1,025 copies, half-title, 72 chromolithographed plates by Cheret (37), Toulouse Lautrec, Grasset, Mucha and others, tissue guards, uncoloured illustrations (some full-page), bookplate, contemporary half morocco, slight rubbing, folio, Paris, G. Boudet, 1896

£1,200 - 1,800

€1,500 - 2,300

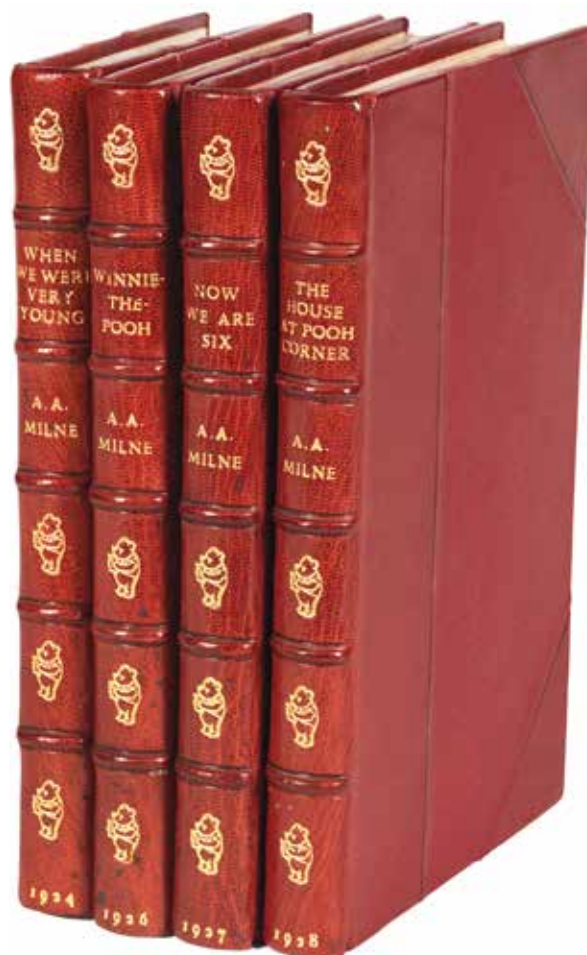
159\*

# **MILNE (A.A.)**

When We Were Very Young, second issue with p.ix numbered, 1924; Winnie-The-Pooh, 1926; Now We Are Six, 1927; The House at Pooh Corner, 1928, FIRST EDITIONS, illustrations by Ernest H. Shepard, red crushed half morocco for Sotheran, spines gilt in 6 compartments (4 with Winnie-the-Pooh device, others with title and author), t.e.g., publisher's cloth covers and spines bound in, preserved in single slipcase, 8vo, Methuen, 1924-1928

£1,500 - 2,500

€1,900 - 3,200



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# **MOORE (HENRY)**

Collection of 14 photographs of sculptures by Henry Moore, including 9 by Lidbrooke and 2 by John Hedgecoe, *gelatin silver prints*, 5 with small numbered labels in top left hand corner, 12 of the photographs bearing Henry Moore's name and Hoglands address stamp on verso, 11 bearing Lidbrook's or Hedgecoe's stamp, 6 titled in ink on verso, all but 2 dated in ink or pencil, most with pencilled reference numbers, approximately 250 x 180mm., 1956-1957; and an autograph postcard signed ("Henry"), to Dudley Shaw-Ashton, the recto being a reproduction of Moore's 'Sleeping Child in A Shelter' (15)

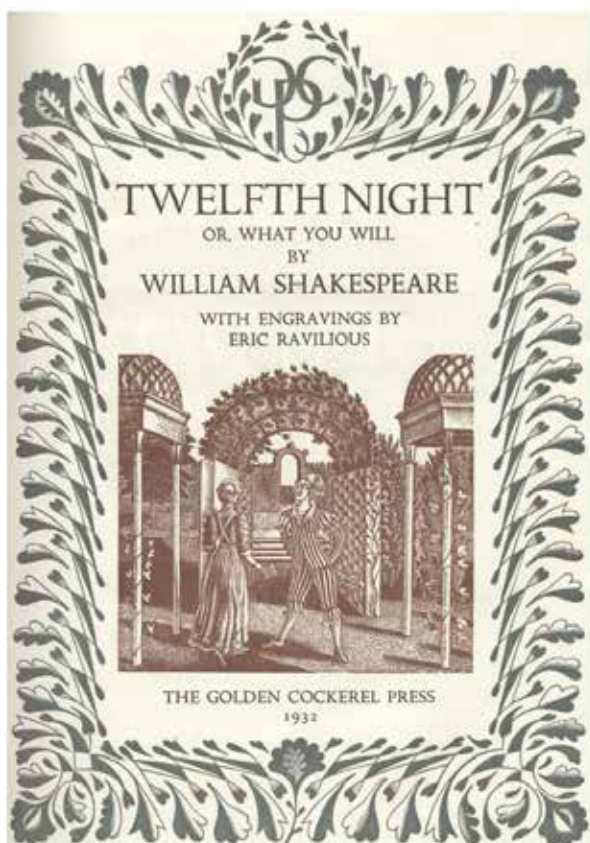
**£800 - 1,200**

**€1,000 - 1,500**

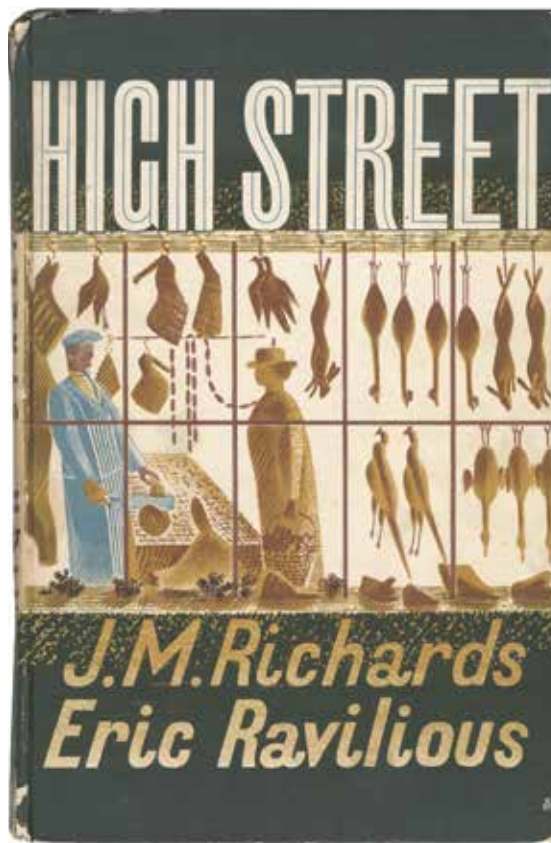
The titled images, all by Lidbrooke, comprise: 'Draped Reclining Figure. 1956/57. Plaster for bronze'; 'Mother & Child Against Open Wall. 1956. 8 inches high. Bronze'; 'Mother & Child Against Open Wall. 1956/57. 8 inches high. Bronze'; 'Draped Seated Figure Against Wall. 1957. Plaster for Bronze'; 'Seated Figure Against Curved Wall. 1956/57. 3ft. 6ins long. Bronze'; 'Girl Seated Against Square Wall. 1957. 91/2 ins high. Bronze'.

The three images with no photographer's stamp comprise the last two above, plus a view of Moore's Reclining Figure being installed in front of the then partially built UNESCO headquarters in Paris. This is possibly by Dudley Shaw-Ashton (from whom this collection comes, and who in 1959 completed a film on the creation of the sculpture for the British Council and the Arts Council), by Moore himself, or by the film's photographer Bill Smeaton-Russell.

**Provenance:** Henry Moore; Dudley Shaw-Ashton (1909-1985); given by him to the present owner.



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**RAVILIOUS (ERIC)**

SHAKESPEARE (WILLIAM) *Twelfth Night or, What You Will*, NUMBER 26 OF 275 COPIES, wood-engraved illustrations and decorations (printed in brown and grey-green) by Ravilious, proprietary type designed by Eric Gill, untrimmed in original half morocco by Sangorski & Sutcliffe, t.e.g., small folio, Golden Cockerel Press, 1933

£800 - 1,200

€1,000 - 1,500

*Twelfth Night* was Ravilious's "most ambitious project. With a design concept similar to Eric Gill's *Canterbury Tales*, published by Gibbings [at the Golden Cockerel Press], the decorative borders relate the illustrations to the text in a... visually unified manner" (Alan Powers, *Eric Ravilious, Artist & Designer*, 2013, p.41).

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**RAVILIOUS (ERIC)**

RICHARDS (J.M.) *High Street*, FIRST EDITION, title vignette and 24 coloured lithographs by Eric Ravilious, occasional very light spotting, publisher's pictorial boards (extremities of spine chipped), 8vo, Curwen Press, 1938

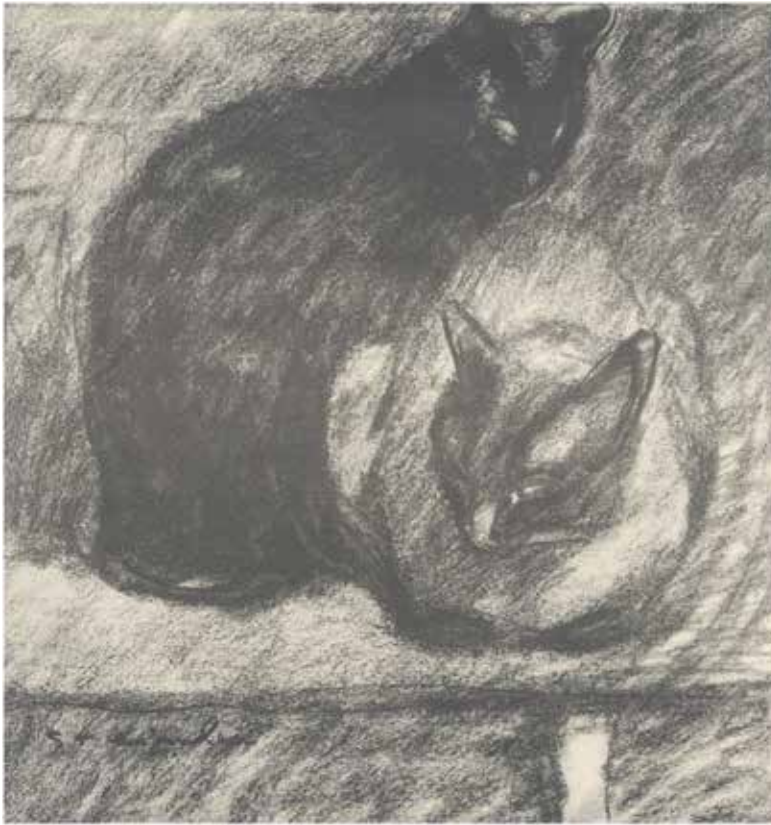
£800 - 1,200

€1,000 - 1,500

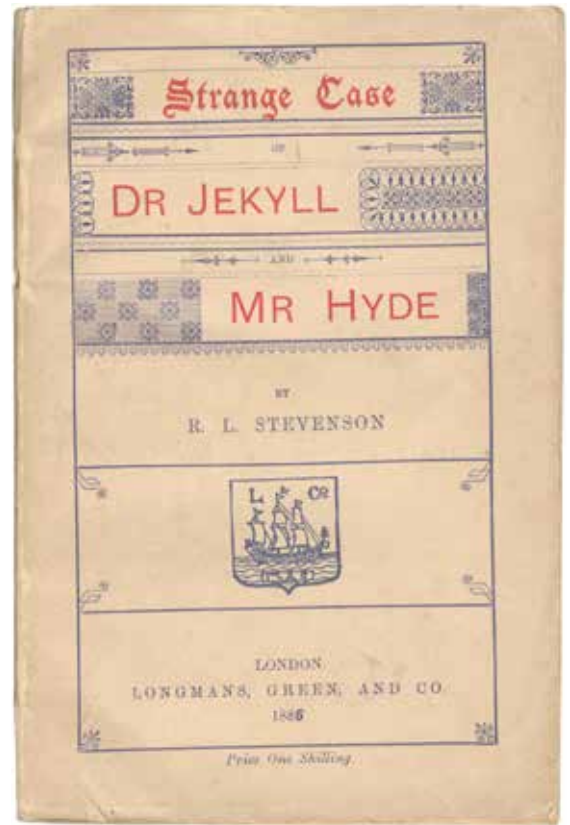
Published in December 1938, *High Street* "achieved a modest success, becoming over time a highly sought-after collectors' item... it was a considerable artistic achievement for what was virtually a first effort in the medium" (Alan Powers, *Eric Ravilious, Artist & Designer*, 2013, p.58).

**Provenance:** H. Julie Neild, 1939, pencil inscription. Neild was a successful illustrator, perhaps best remembered for her woodcut illustrations to Flora Thompson's *Lark Rise to Candleford* (1945). Her husband was W.B. Honey, curator of the ceramics collection at the Victoria & Albert Museum who described Ravilious's work for Wedgwood as "essentially creative in the modern manner. It is entirely original, witty and beautifully decorative, and typical of the kind of engraving I would like to see on English pottery" (W.B. Honey, *The Art of the Potter*, 1946, p.102).





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**STEINLEN (THEOPHILE-ALEXANDRE)**

[LECOMTE (GEORGE)] Chats et autres bêtes, OUT-OF-SERIES COPY on *velin d'Arches* paper, probably for presentation, limitation leaf initialled 'E.R.' by the publisher and lettered 'Cce'[, 19 tipped-in lithographed plates, 150 text illustrations, tissue-guards, publisher's pictorial wrappers and glassine dust-jacket, housed in slipcase Paris, Eugene Rey, 1933; together with a separate suite of the lithographed illustrations, loose sheets, publisher's card slipcase, edges split, folio (2)

£2,000 - 3,000

€2,600 - 3,800

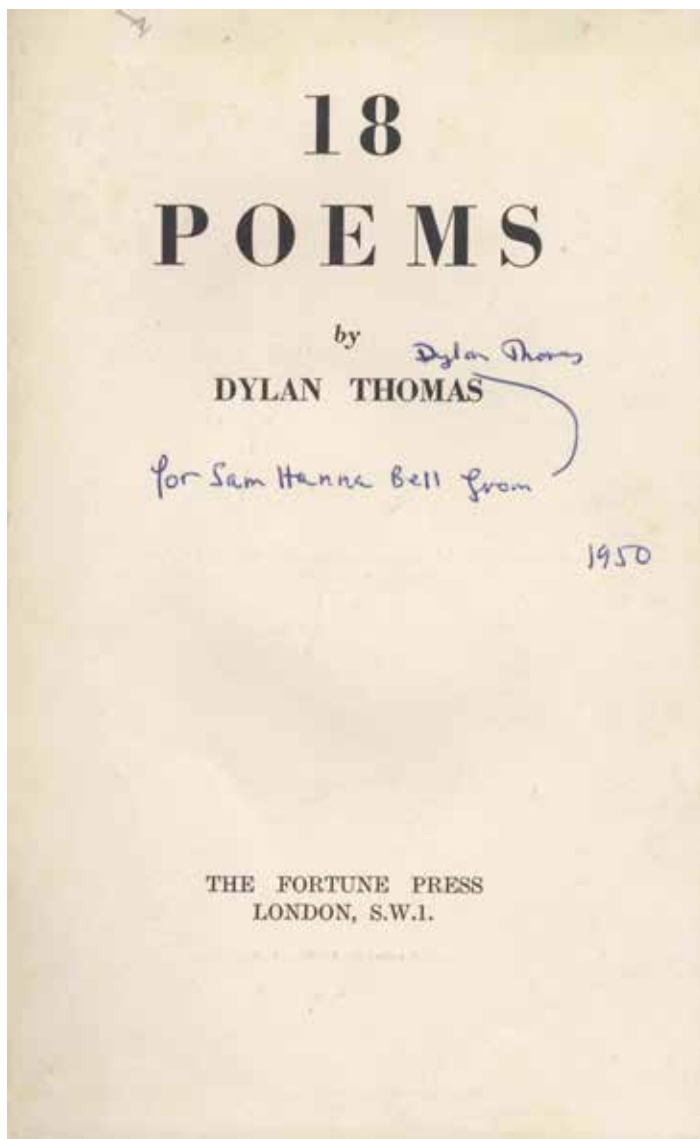
164\*

**STEVENSON (ROBERT LOUIS)**

Strange Case of Dr Jekyll and Mr Hyde, FIRST ENGLISH EDITION, FIRST ISSUE with the publication date on upper wrapper changed by hand from 1885 to 1886, half-title, neat "W.H. Smith & Son" blindstamp in upper corner of advertisement leaf and lower cover, publisher's wrappers printed in blue and red, short tear to upper cover, loss to extremities of blank spine, preserved in cloth chemise and morocco-backed slipcase [Prideaux 17], 8vo, Longmans, Green, & Co., 1886

£1,000 - 2,000

€1,300 - 2,600



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**THOMAS (DYLAN)**

18 Poems, second edition, AUTHOR'S PRESENTATION COPY, inscribed "for Sam Hanna Bell from Dylan Thomas 1950" on title-page, lacks half-title, publisher's black buckram, gilt lettered ("18 Poems. Dylan Thomas") on flat spine [Rolfe B2], 8vo, The Fortune Press, [c.1942]

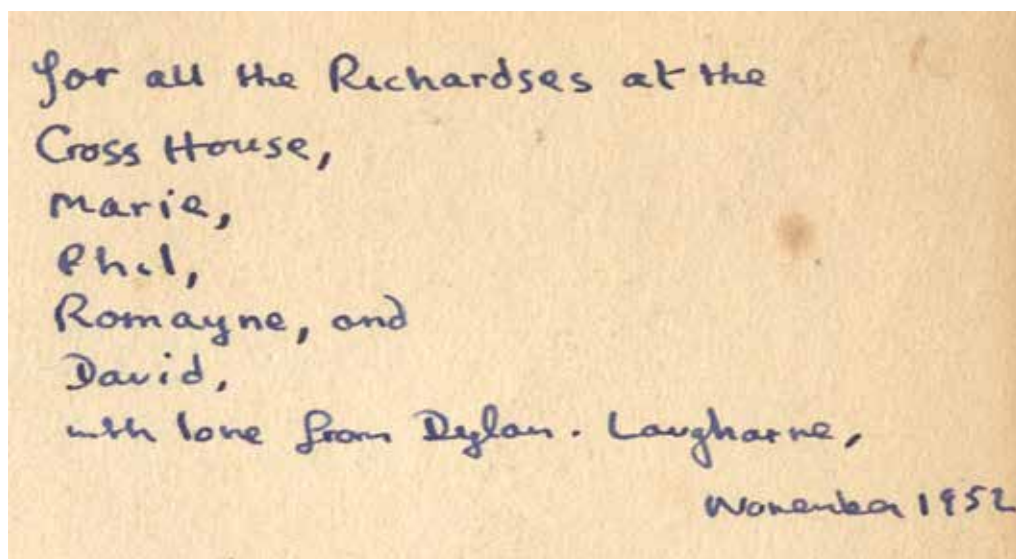
£1,500 - 2,500

€1,900 - 3,200

PRESENTATION COPY FROM DYLAN THOMAS TO THE NORTHERN IRISH WRITER AND BROADCASTER SAM HANNA BELL. Bell (1909–1990) joined BBC Northern Ireland in 1945 as a features producer. "His most popular and successful radio programme [was] *This is Northern Ireland*, a complex, nuanced portrait of the region which he wrote and produced in 1949" (ODNB), the year before Dylan inscribed our volume. A central figure in the Ulster Regionalist Movement, his most celebrated novel *December Bride* was published in 1951.

Included in the lot is a carbon copy of a letter dated 22 December 1950, written by Bell to the poet and broadcaster William R. Rodgers, thanking him "for the Dylan Thomas book which arrived safely". Belfast-born Rodgers (1909–1969) joined the BBC in London in 1946, having been recruited (like Bell) by Louis MacNeice, a good friend and drinking companion of Thomas. All were connected with the BBC Third Programme, on which Thomas' *Under Milk Wood* was first heard.

**Provenance:** Sam Hanna Bell; thence by descent to the present owner.



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**THOMAS (DYLAN)**

Collected Poems 1934-1952, AUTHOR'S PRESENTATION COPY, *inscribed on the front free endpaper "for all the Richardses at the/ Cross House,/ Marie,/ Phil,/ Romaine, and/ David,/ with love from Dylan, Laugharne,/ November 1952", browning, stains and other signs of perusal, publisher's cloth, cockled, 8vo,, J.M. Dent, November 1952*

£1,000 - 1,500

€1,300 - 1,900

'WITH LOVE FROM DYLAN, LAUGHARNE' – THOMAS'S *COLLECTED POEMS*, INSCRIBED TO THE LANDLORD OF THE CROSS HOUSE INN AT LAUGHARNE and his family in the month of publication (4,760 copies being issued on 10 November 1952). No inscribed copies of either the regular or limited first edition are recorded as having been sold by *ABPC*.

167\*

**THOMAS (DYLAN)**

Collection of books inscribed by and to Dylan Thomas and his wife Caitlin, and other memorabilia, including a Reprint Society edition of Richard Hughes's *In Hazard*, inscribed by Thomas "Happy Christmas,/ from Caitlin & Dylan"; Thomas's *The Doctors and the Devils*, first edition (1952), inscribed by Caitlin "To Phil,/ With Love Always,/ Caitlin and Dylan"; Edgell Rickword, *Collected Poems* (1947), inscribed "Dylan Thomas,/ with best wishes/ Edgell Rickword/ 27. xi. 47"; *The Voice of Poetry*, an anthology reprinting four Thomas poems edited by Hermann Peschmann, inscribed "For Dylan/ With Every Good Wish/ From/ Hermann./ May '51"; and two of her husband's books inscribed by Caitlin to Phil Richards, *Adventures in the Skin Trade* (1955) and *A Prospect of the Sea* (1955); with eight cards written in later years by Caitlin to Richards, remembering him and Laugharne (soiled); plus some periodicals and photographs

£600 - 800

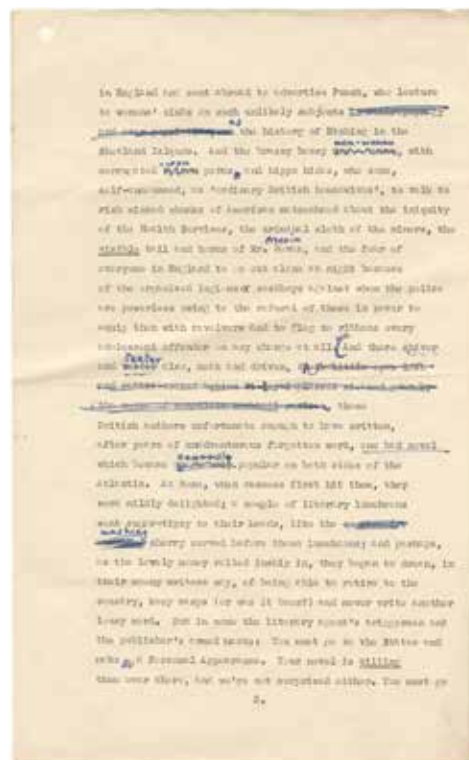
€770 - 1,000

RECORDS OF DYLAN THOMAS'S LIFE IN LAUGHARNE, including books inscribed by Thomas and his wife Caitlin to Phil Richards, landlord of the Cross House Inn, with two books inscribed to Thomas himself (and presumably passed on by him to Richards). See illustration overleaf.





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#### THOMAS (DYLAN)

Two autograph cheques signed ("Dylan Thomas"), each for £3 and made out to P. Richards, dated 29 August 1952 and 30 August 1953; made out on printed Lloyds Bank cheque forms, Chelsea Branch, 164 King's Road, with 2d duty stamps; Barclays Bank clearance stamps; the first cheque inscribed in red ink "not sufficient", the second "Refer to Drawer", both signatures cancelled, the second in error; the first cheque signed by Richards on the reverse, 1 page each, printed with manuscript insertions, the second cheque repaired with tape and somewhat grubby (as if from having been carried in the pocket), oblong 8vo, 29 August 1952 and 30 August 1953

£600 - 800  
£770 - 1,000

TWO BOUNCED CHEQUES FROM DYLAN THOMAS TO HIS PUB LANDLORD AT LAUGHARNE. The unlucky recipient of these cheques was Phil Richards, proprietor of the Cross House Inn, the pub that, along with Brown's Hotel, was frequented by Thomas in Laugharne – the town that is so closely associated in the public imagination with *Under Milk Wood* (even if, in fact, little of the play was actually written there).

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#### 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

£4,000 - 6,000  
€5,100 - 7,700



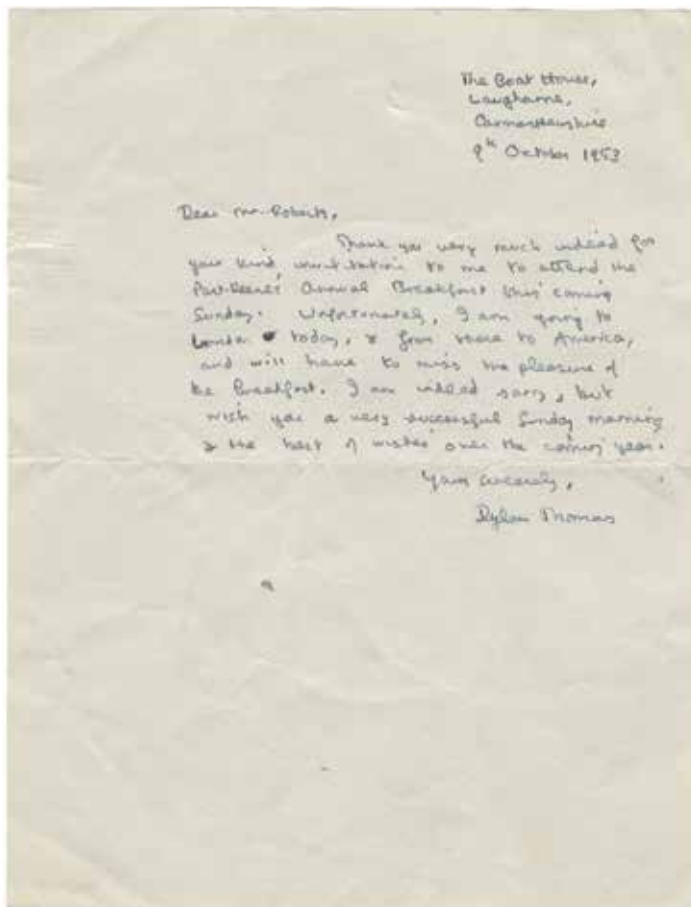
168

'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 troubadours, 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'.

**Provenance:** sold on behalf of the Trustees for the Copyrights of Dylan Thomas.



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# **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

£2,000 - 3,000

€2,600 - 3,800

'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).





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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.

**Provenance:** sold on behalf of the Trustees for the Copyrights of Dylan Thomas.

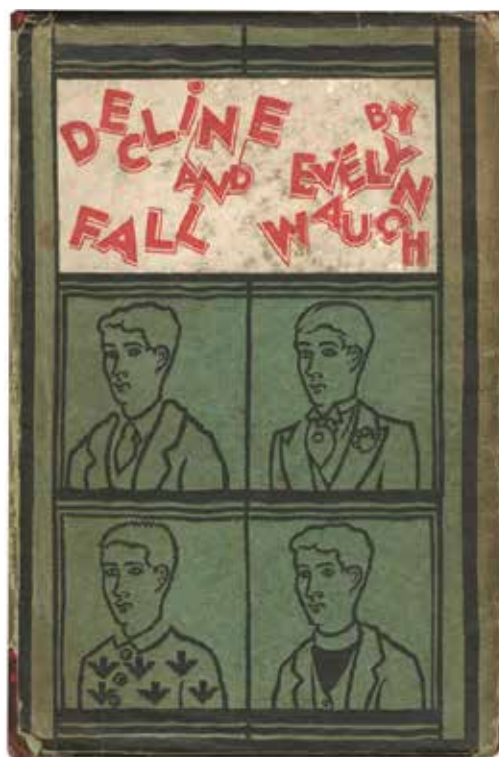
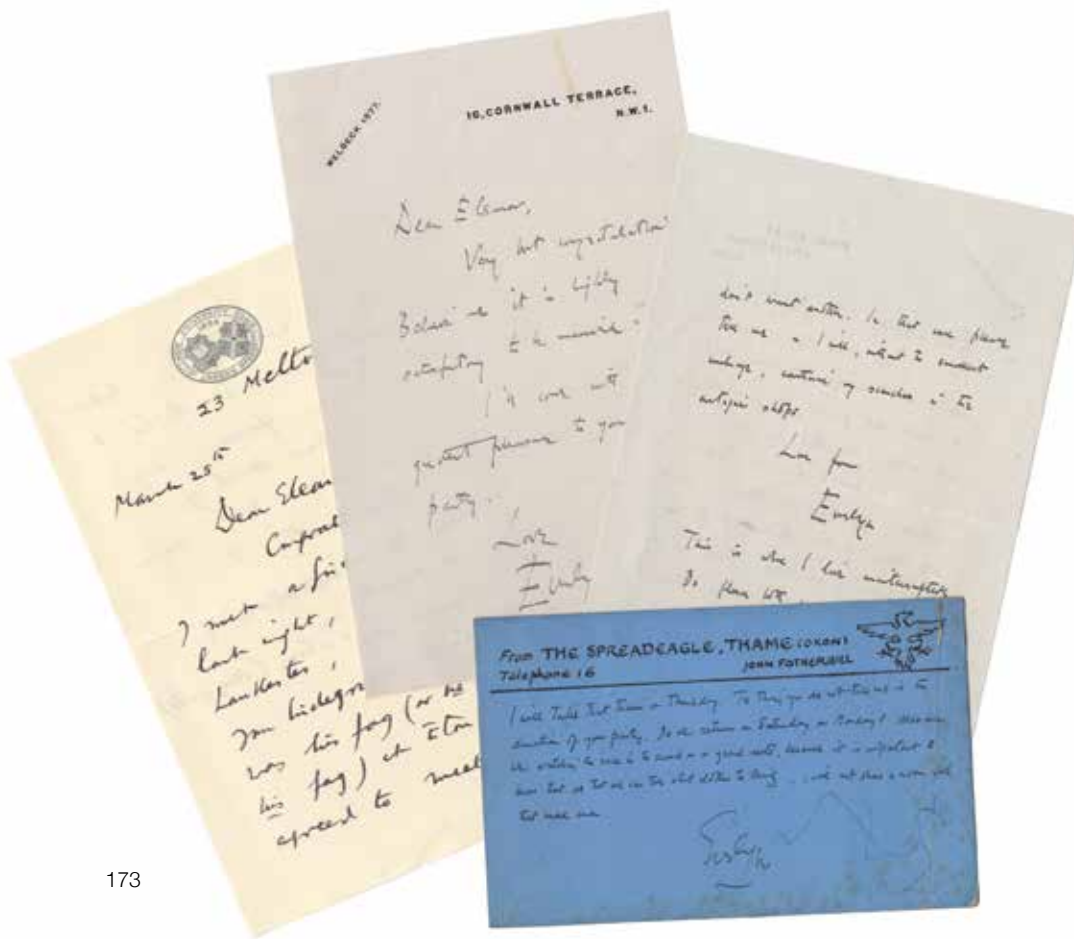
171\*

# **VERVE**

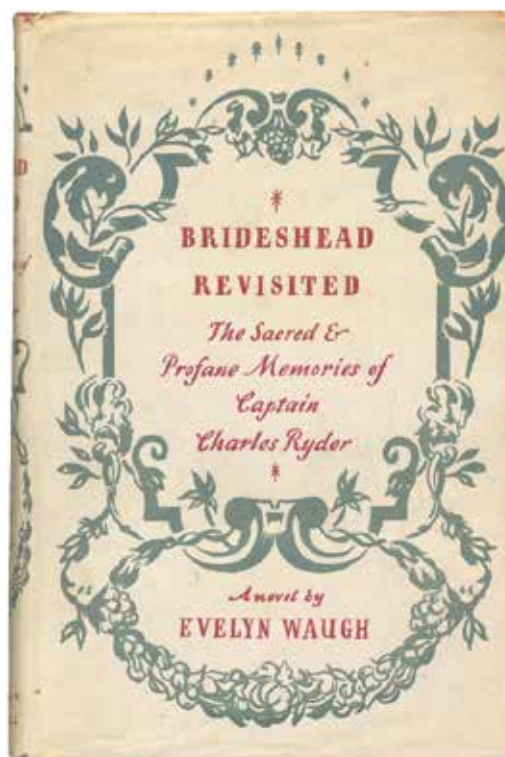
Verve. Revue artistique et littéraire, vol. VII, nos. 27 et 28, 8 lithographs by Chagall, one by Miro, others after Matisse, Giacometti and Braque, numerous illustrations (many colour, tipped-in), publisher's boards with upper cover designed by Braque, preserved in glassine slipcase, folio, Paris, Verve, [December 1952]

**£800 - 1,200**  
**€1,000 - 1,500**

FINE COPY of a double-issue edition of *Verve*. The lithographs include eight by Chagall (Mourlot 80-87), a double-page one by Miro (Mourlot 121), and others after Matisse, Giacometti, Braque, etc.



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**WAUGH (EVELYN)**

Decline and Fall. An Illustrated Novelette, FIRST EDITION, FIRST ISSUE, *half-title, frontispiece and 5 plates by Waugh, publisher's cloth, gilt lettered on spine, publisher's pictorial dust-jacket designed by Waugh (unclipped, spine dulled with some loss at extremities, and corners)*, 8vo, Chapman & Hall, 1928

£1,000 - 2,000

€1,300 - 2,600

FIRST EDITION OF THE AUTHOR'S FIRST NOVEL.

Provenance: B. Winston, ownership inscription on front free endpaper.

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**WAUGH (EVELYN)**

Three autograph letters signed ("Evelyn"), one on a correspondence card, to Eleanor Watts ("Dear Eleanor"), in one letter regretting that he cannot attend her wedding, nevertheless sending love and congratulations and wondering whether she would like a large paper copy of *Vile Bodies* by way of wedding present ("...I haven't found any present suitable and thought of this: I had a dozen copies of 'Vile Bodies' printed in large paper to give away. There are three left. It is the book I was in process of writing during that – to me – unforgettable visit to your aunt's. So it seems suitable. If you like the idea I will send a copy to the binders...") and promising to continue his searches in antique shops should she already have a copy and not want another; in another offering her congratulations and telling her that "it is highly satisfactory to be married"; in the lettercard, bearing the printed heading of his favourite haunt, John Fothergill's Spreddeagle Inn, Thame, enquiring about her party ("...are we watching the race in the crowd or in grand seats, because it is important to know that so that we can tell what clothes to bring..."); together with an autograph letter by her old boyfriend, John Heygate, offering congratulations on her marriage, *Waugh letters 4 pages, card slightly creased and scribbled on in pencil, 8vo*, Cornwall Terrace, Piers Court and Thame, no date [March-April 1938]

£2,000 - 3,000

€2,600 - 3,800

EVELYN WAUGH OFFERS *VILE BODIES* TO THE ERSTWHILE GIRLFRIEND OF THE MAN WHO JILTED HIM WHEN WRITING THE BOOK – Eleanor Watts had been the girlfriend of John Heygate, the man who so memorably ran off with Waugh's first wife, 'She-Evelyn', while he was writing *Vile Bodies*; and was to marry Sir Simon Campbell-Orde at St Margaret's, Westminster on 30 April 1938. No letters to her are published by Mark Amory, *The Letters of Evelyn Waugh* (1982).

The letter by Waugh written to Eleanor while he was writing *Vile Bodies* was sold in these rooms, 18 June 2014, lot 281, for £11,250 (for an account of the sale see 'The Crying of Lot 281', in Duncan McLaren's blog at [evelynwaugh.org.uk](http://evelynwaugh.org.uk), where the question of Waugh's possible attendance at Eleanor's wedding is raised and which the present lot answers).

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**WAUGH (EVELYN)**

Brideshead Revisited. The Sacred and Profane Memories of Captain Charles Ryder, FIRST EDITION, *corner of one page torn away (but present), publisher's red cloth (lower cover slightly creased), dust-jacket (unclipped, slightly frayed at extremities)*, 8vo, Chapman and Hall, 1945

£800 - 1,200

€1,000 - 1,500

Provenance: Ingle Barr, bookplate.

**END OF SALE**

Forthcoming sales:

Oxford, 25 November 2014, Books, Maps and Manuscripts

Knightsbridge, 3 December 2014, Travel & Exploration Sale, to include Natural History and Travel from a private collection of South African books.



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## TRAVEL AND EXPLORATION

Wednesday 3 December 2014  
Knightsbridge, London

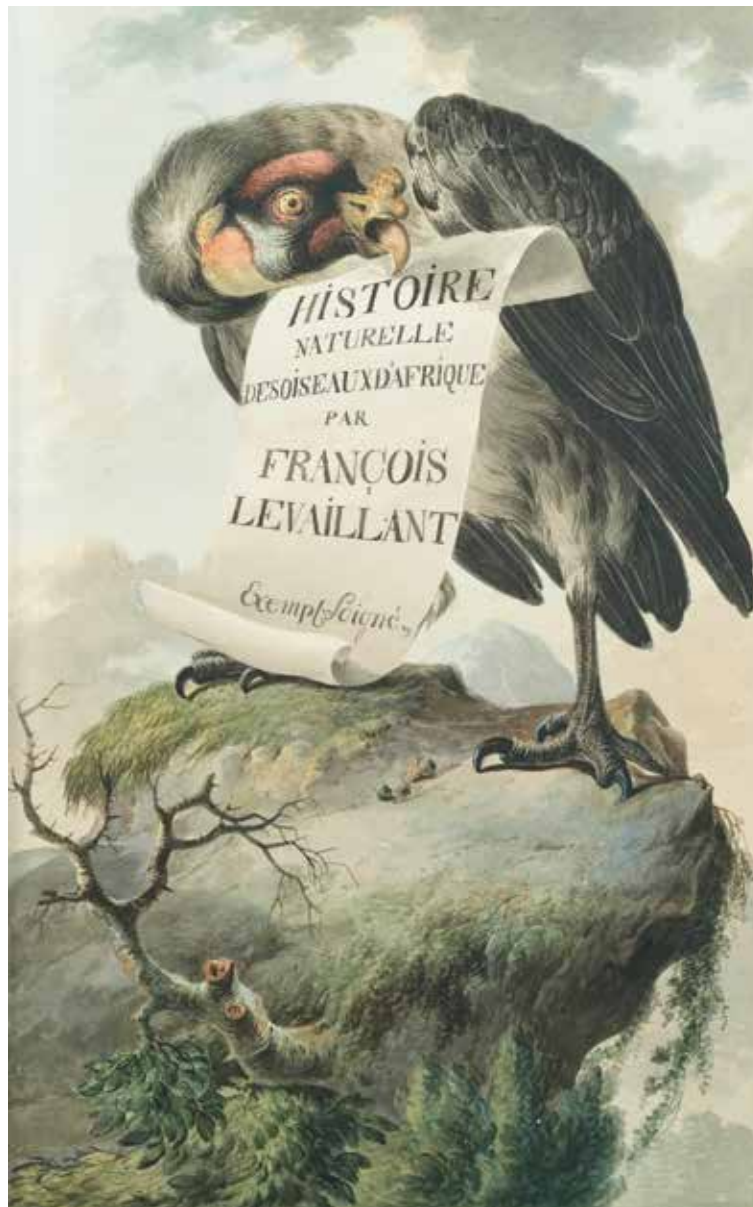
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# Bonhams



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Friday 30 January 2015



# Bonhams

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## 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 equaling 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 be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- 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.				
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.				
		<b>10</b>	<b>MISCELLANEOUS</b>		
		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 [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus *VAT* per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.

- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

### 5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

### 6 RESPONSIBILITY FOR THE LOT

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

<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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 Nec daret aut si la quam miter opat eperit.  
 Caliditas autem regiam regem subacta postquam  
 Qualiter autem perit: ut hoc probatibula.



**U**bi autem in caute dubio testatur amorem  
 Sicut lingua caritatis mure pebe color herum.  
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 Et tunc: aliter tunc in munda com.  
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