

FINE BOOKS, MANUSCRIPTS, ATLASES & HISTORICAL PHOTOGRAPHS

Wednesday 18 March 2015

Knightsbridge, London



Bonhams

FINE BOOKS, MANUSCRIPTS, ATLASES & HISTORICAL PHOTOGRAPHS

Wednesday 18 March 2015 at 13.00

Knightsbridge, London

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ILLUSTRATIONS

Front cover: Lot 90
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IMPORTANT NOTICES

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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.

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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.

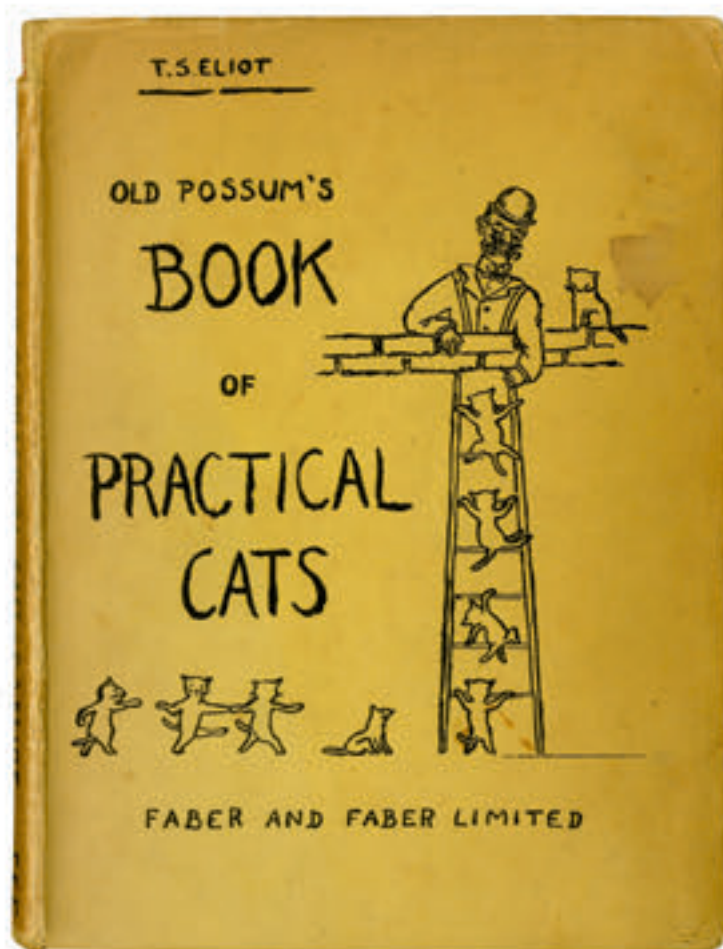
COLLECTION AND STORAGE

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, Leor Cohen to discuss any collection, storage or shipping concerns.

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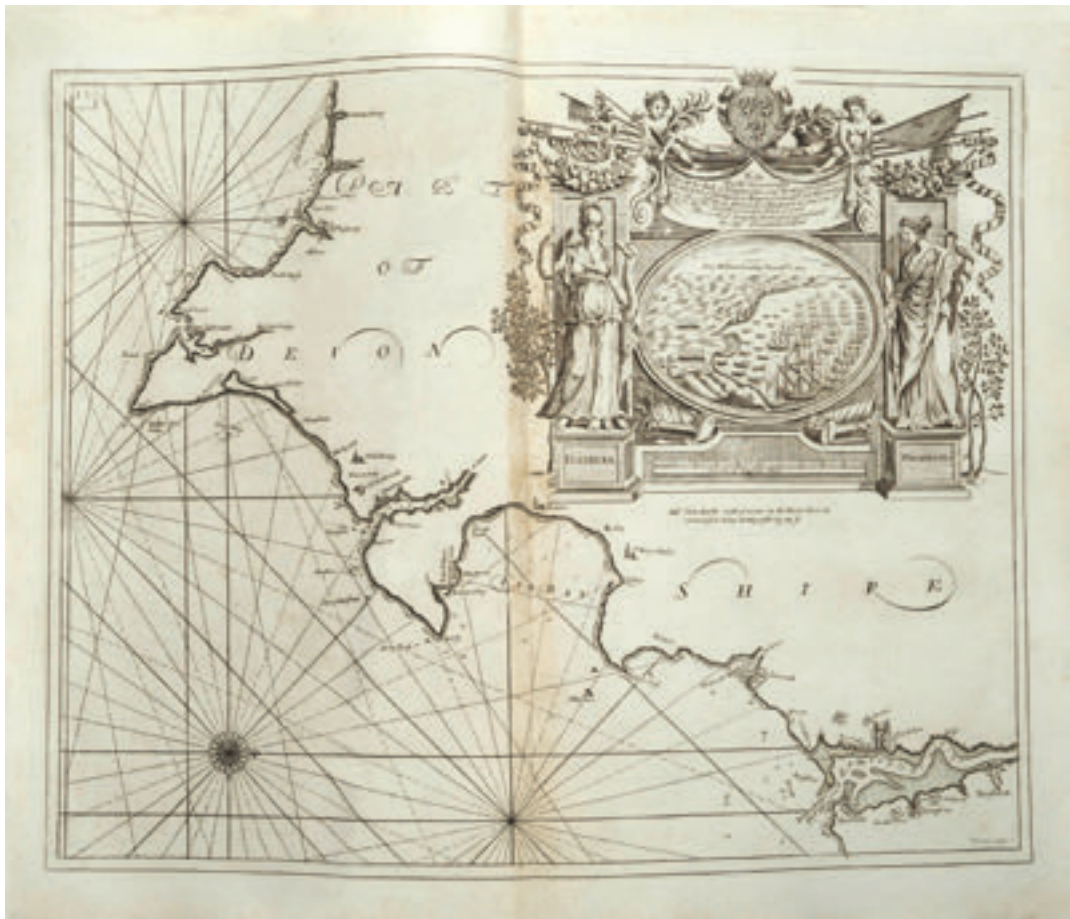


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2



3

FINE BOOKS, MANUSCRIPTS, ATLASES & HISTORICAL PHOTOGRAPHS

Wednesday 18 March 2015 at 13.00

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

ATLASES AND MAPS

1 •

[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, and 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]

£1,500 - 2,000

€2,000 - 2,700

Provenance

"Wm. Peere Williams, Capt. of H.M. Ship Flora, by taking La Nymphe Frigate Aug. 10th 1780, off Brest", inscription at head of A1.

2 •

[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*

£1,000 - 1,500

€1,300 - 2,000

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.

3 •

[MARTIN (ROBERT MONTGOMERY)]

The Illustrated Atlas and Modern History of the World, Geographical, Political, Commercial & Statistical, *engraved title, 80 maps hand-coloured in outline, 2 comparative plates and 4 additional town plans (Brussels, Boston, Liverpool and Glasgow, the last 2 double-page), all by J. Rapkin and with inset views and decorative borders, some light soiling and browning, Palestine with small red ink stains affecting border, bound with the Index-Gazeteer of the World (listing the 80 maps), contemporary half roan, upper cover detached, lacking backstrip* [Phillips I, 822], folio (368 x 270mm.), J. & F. Tallis, [1857]

£1,500 - 2,000

€2,000 - 2,700

4 •

MNEMONIC GLOBE

STOKES (WILLIAM) Stokes' Capital Mnemonical Globe, (Copyright), One Shilling, by Post 14 Stamps, of Mr. William Stokes, Teacher of Memory, Royal Polytechnic Institution, London, *8 hand-coloured, engraved card gores decorated over the African and American continents with a faint human face, joined at the equator to form a globe when folded, with brass rings at each gore point (one lacking), rubbed at folds, Australasian gores with light spotting, mounted, 298 x 608mm.*, Houlston & Sons, [1868]

£1,000 - 1,500

€1,300 - 2,000

William Stokes devised this unusual globe, with the Greenwich meridian running down the length of the nose, in order that a student, by relating the various positions of countries and capitals to facial features, might recall more readily their location, that the Cape Verde Islands, for example, can be found within the tear duct of the right eye.

5 •

SAXTON (CHRISTOPHER)

Norfolciae comitatus continens in se. Oppida mercatoria 26, pagos et villas 625, una cum singulis hundredis et fluminibus in eodem, vera descriptio. Cornelius Hogius sculpsit. Ano. Dni 1574, *double-page engraved map by Cornelius de Hooghe after Saxton, early issue with bunch of grapes watermark, ornamental strapwork title cartouche in upper left-hand corner, scale of distance surmounted by open dividers, index of hundreds, arms of Queen Elizabeth and Thomas Seckford, sailing ships and sea monster, one or two small spots, some minor creasing and slight toning in margins* [Chubb (1927) l; Evans & Lawrence (1979) pp. 9–43; Shirley (1980) no. 128; Skelton (1970) 1], 335 x 495mm., 1574

£1,500 - 2,000

€2,000 - 2,700

THE FIRST PRINTED MAP OF NORFOLK, AND THE FIRST COUNTY MAP COMPLETED BY SAXTON. One of only four maps showing the county divided into 'hundreds', it is the only one with these areas indicated by an alphabetical key with a separate index. It is also the only map engraved by Cornelis de Hooghe, who was a pupil of Philip Galle in Antwerp, and the only known work by him during his time in England.

The map offered here is in Evans and Lawrence's State II. This was preceded only by the proof state of the map in Lord Burghley's atlas, with the additions of the Royal Arms, Seckford's motto and three place names ('E. Somerton', 'Heringbye' and 'Oxned'). Seckford's motto is present in its earlier state ('Pestis Patriae Pigrities'), before it was replaced in 1576, whilst the amendments to place names, including those above, point to a printing date of around 1583.

Saxton's maps set the standard of cartographic representation in Britain and remained the basis for much English county mapping until after 1750. Commissioned by William Cecil Lord Burghley, Elizabeth I's Secretary of State, his atlas reflected the increasing use of maps in affairs of government and the desire to have the whole country properly surveyed for the first time. The financier of the project was Thomas Seckford, Master of Requests at the Court of Elizabeth I, whose arms and motto appear, along with the royal crest, on each map.

6 •

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

£1,200 - 1,800

€1,600 - 2,400





7

GENERAL TRAVEL

7 •

ALCOCK (THOMAS)

Travels in Russia, Persia, Turkey and Greece, in 1828-9... Not Published, first edition, *folding sepia aquatint frontispiece, folding lithographed map hand-coloured in outline, publisher's cloth, paper spine label, joints worn* [Ghani p.9; Schwab 18; not in Blackmer], 8vo, Printed by E. Clarke, 1831

£1,500 - 2,000

€2,000 - 2,700

8 •

ARAGO (JACQUES ETIENNE VICTOR)

Promenade autour du monde, pendant les années 1817, 1818, 1819 et 1820, sur les corvettes du Roi l'Uranie et la Physicinne, commandées par M. Freycinet... Atlas historique et pittoresque [only], 25 *lithographed plates, engraved map of the expedition and list of plates, some mainly light soiling and spotting, one plate torn without loss, uncut, disbound and stitching loose* [Borba de Moraes I, 44; Ferguson 850; Sabin 1867], folio (365 x 275mm.), Paris, Leblanc, 1822

£700 - 900

€930 - 1,200

First edition of the Atlas volume accompanying the two text volumes of Arago's *Promenade*. Arago sailed as expedition artist to Louis de Freycinet's circumnavigation on board *L'Uranie*, which called at Timor, New Guinea, the Carolines, Australia, New Zealand, Hawaii, Tierra del Fuego and the Falklands, where she was wrecked. The Atlas plates largely depict the people described in Arago's account of the voyage, and include graphic Hawaiian torture scenes.



9

9 •

BOWLER (THOMAS WILLIAM)

South African Sketches. A Series of Ten of the Most Interesting Views of the Cape of Good Hope, FIRST EDITION, 10 tinted lithographed plates after Bowler, as issued without text, modern green half morocco gilt, preserved in solander box [Abbey, Travel 343; not in Mendelssohn], folio (362 x 270mm.), Day & Son, 1854

£2,500 - 3,000

€3,300 - 4,000

SCARCE COMPLETE SUITE OF PLATES DEPICTING THE CAPE OF GOOD HOPE BY "ONE OF THE MOST IMPORTANT SOUTH AFRICAN ARTISTS" (Abbey).

Born in England T.W. Bowler (1812–1869) emigrated to South Africa in 1833. He worked first at the Cape Town observatory, then as tutor to the children of Captain Wolfe, commandant of the prison settlement on Robben Island in Table Bay, before establishing himself as a landscape artist and drawing-master.

Comprises: Boor's Waggon (title); Table Bay, Blue Berg; Royal Observatory, Looking Westward; Table Bay, from Robben Island; From Wynberg Hill, False Bay in the Distance; Great Constantia, the Property of J.P. Cloete, Esq.; Admiralty House - Entrance to Simon's Town; Castle, Cape-Town, from the S.E. Angle of the Parade; Botanical Gardens, Cape Town; Kalk Bay - Evening.



10

10

CANADA – PRINCE EDWARD ISLAND

A collection of watercolours, letters, diaries and photographs relating to the Grubbe family of Prince Edward Island, including: a letterbook of the Hon D. W. Smith, Speaker of Upper Canada, including memoranda of his appointments and copies of correspondence, 1791-1812; three watercolours of Prince Edward Island titled: 'View of the Colonial Building, Charlotte, from Prince Edward Island' (now Province House, which opened as the provincial legislature in Charlottetown in 1847); 'Holland Grove, Charlotte Town, Prince Edward Island'; and another maritime view, 205 x 285mm. and smaller; with a map in pen and wash of 'Prince Edward Island divided into Counties and Parishes', 1842; portraits by American and Canadian photographers in a leather photograph box etc., *over 200 letters and postcards, approximately 30 portrait photographs and several diaries and notebooks*, [c.1790-1890]

£1,000 - 1,500

€1,300 - 2,000

John Grubbe of Horsendon House, Buckinghamshire sold his property in England where the family had resided since 1662 and emigrated to the young colony of Prince Edward Island in 1841, arriving in May of that year on the *John Craig*. There he settled with his younger children at Holland Grove in Charlottetown and at Falconwood, an estate about two miles distant, and the family soon became part of the social and political establishment. His daughter Anne married Thomas Heath Haviland, third Lieutenant Governor of Prince Edward Island and so-called 'Father of the Canadian Confederation'. She also assembled an important collection of botanical specimens, now held at Kew, believed to be the oldest from the Island.

11 •

CHARDIN (JOHN)

The Travels... into Persia and the East-Indies, Through the Black Sea, and the Countrey of Colchis: Describing Mingrelia, Imiretta, Georgia, and Several Other Countries Unknown to These Parts of Europe, *engraved portrait frontispiece by D. Loggan, additional engraved title (dated 1686, small loss at margin), 17 engraved maps and plates (12 folding), engraved vignettes and chapter initials, occasional light spotting, small tear to top margin of A1, contemporary calf, rebaked retaining some original backstrip [Wing C2044; cf. Atabey 218, French edition], folio (310 x 190mm.)*, George Monke and William Ewrey, 1689

£700 - 900

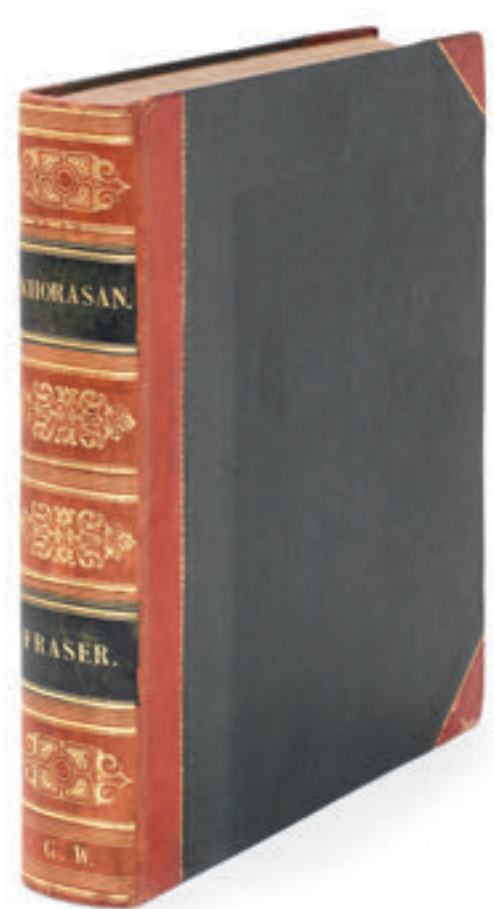
€930 - 1,200

Provenance

John, Earl of Sutherland; N.A.E. Embiricos, bookplates.



12



13

12 •

[DAULIER DESLANDES (ANDRE)]

Les beautez de la Perse, additional engraved title, folding engraved map, and 7 plates (all but 2 folding), woodcut initials and head-pieces, early ownership inscription ("?Gallin") on title, occasional browning, margins of both titles, one plate and 2 final leaves strengthened, contemporary calf, spine gilt within raised bands, refurbished [Weber II, 349; Wilson p 54], small 4to, Paris, Gervais Clouzier, 1673

£1,000 - 2,000

€1,300 - 2,700

13 •

FRASER (JAMES BAILLIE)

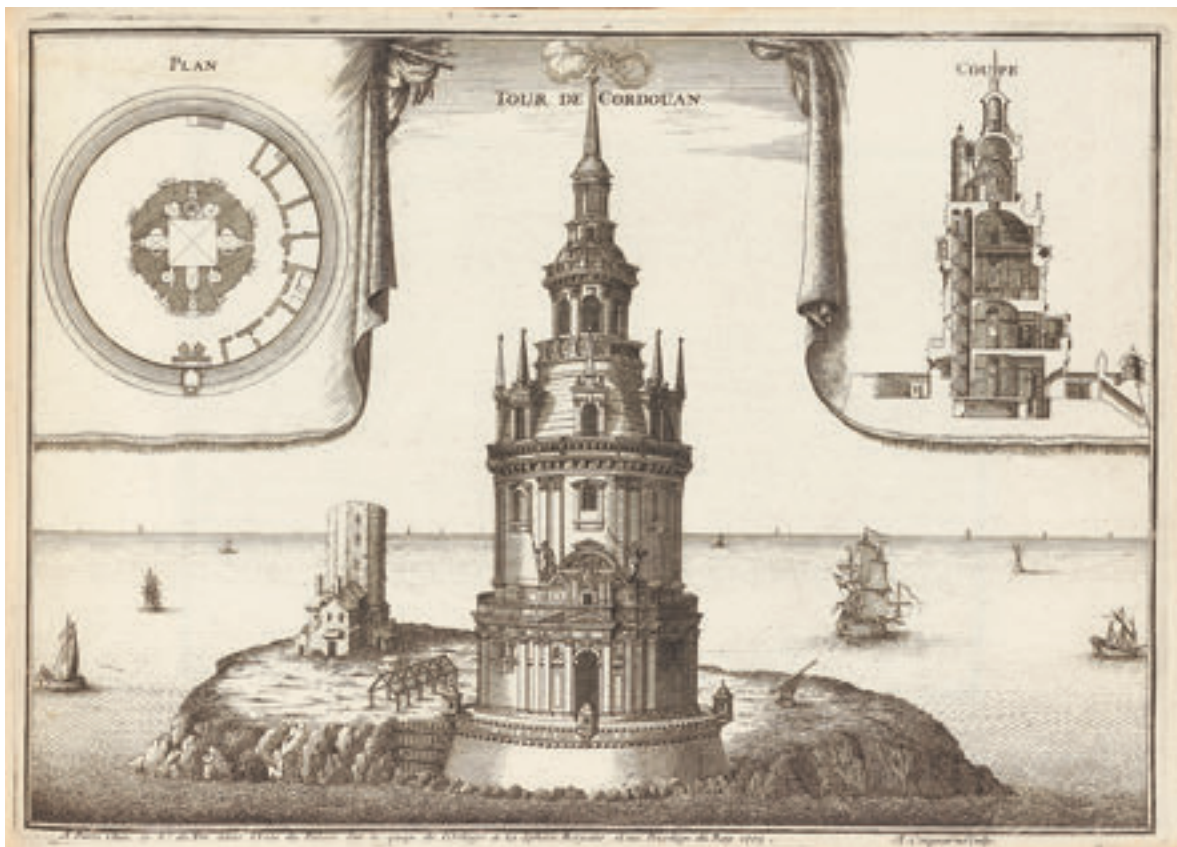
A Narrative of a Journey into Khorasan, in the Years 1821 and 1822. Including Some Account of the Countries to the North-East of Persia, first edition, large folding engraved map by A. Arrowsmith, errata slip, occasional light spotting, contemporary red half morocco, spine gilt tooled with black morocco lettering labels, 4to, Longman, 1825

£700 - 900

€930 - 1,200

Provenance

George Wyndham R.N., inscription on title, with his Egremont bookplate, and "G.W." gilt lettered on spine; Peter Avery, bookplate.



14



15



16



16

14 •

FER (NICOLAS DE)

L'Atlas curieux ou le monde représenté dans ces cartes générales et particulières du ciel et de la terre, First part only, *engraved throughout, comprising pictorial title; list of plates; 106 engraved plates, plans and maps (of 110 called for, without Europe, France, eighth part of Paris plan, and environs of Marly); 68 leaves of text only, some plates folding (a few shaved, or with short tears, approximately 10 leaves with light dampstaining), contemporary calf, spine gilt, red edges, worn with some losses, oblong folio (262 x 288mm.), [Paris, chez l'auteur, 1717], sold as an atlas not subject to return*

£1,500 - 3,000

€2,000 - 4,000

A celebration of the French Empire under Louis XIV, with a fine series of views of major historical and contemporary buildings in France.

Provenance

Woburn Abbey, small circular booklabel numbered in manuscript '2829'; Wiston Old Rectory, nineteenth century booklabel; Edward Boswell.

15 •

FRITH (FRANCIS)

Lower Egypt, Thebes, and the Pyramids, *37 mounted albumen prints (including large vignette on additional engraved title), tissue guards, occasional light spotting, publisher's morocco-backed cloth, gilt lettered on spine and upper cover, g.e., tear (without loss) at head of spine [Gernsheim 195], folio (440 x 310mm.), William Mackenzie, [c.1862]*

£1,000 - 2,000

€1,300 - 2,700

Lower Egypt is the second volume of Frith's series *Egypt, Palestine, and Nubia*. "The prints in this edition are of much stronger quality than those in the first edition" (Gernsheim).

GOLD COAST RAILWAY

Album of approximately 101 photographs depicting the Eastern Division of the Gold Coast Railway, *mounted 2 to a page, captioned in white ink, images approximately 150 x 200mm. (and smaller), contemporary half calf, rubbed, folio*, [c.1909-1910]--Album of approximately 450 photographs of Eastern, Central and Western Divisions of the Gold Coast Railway, *numbers to each page, with details of images on negatives pasted beneath each photograph, images approximately 115 x 160mm. and smaller), contemporary half calf, spine near detached with some loss, oblong folio*, [1913-1922]--COLQUHOUN (ARCHIBALD AND HOLT S. HALLETT) Report on the Railway Connexion of Burmah and China... with Account of Exploration-Survey, *numerous maps (some folding), contemporary vellum, gilt titles to upper board (bruised to lower spine), folio*, Allen, Scott, [1888]; together with a collection of approximately 70 postcards from the Gold Coast and Sierra Leone [c.1905] (small quantity)

£600 - 900**€800 - 1,200**

The Gold Coast railway was built by the British to transport gold, cocoa and minerals through the jungle of West Africa. The first album contains photographs celebrating the opening in 1910 of the first 26 miles of the Eastern Division of the railway, from Accra to Achimota and on to Nswam, including "Departure of the inaugural train from Accra, Aug. 28th 1910"; further images depict the building of the railway, the port at Accra, the stations, bridges, the governor and governess at the opening ceremony, dignitaries aboard the train surrounded by the chiefs and other onlookers. The second album contains images of surveying in the jungle, locals felling trees, construction of bridges and culverts, the operational railway and associated buildings in the Eastern, Central and Western Divisions, from Accra in the east to Obuasi in the west.

Provenance

From the library of Eric Lomax. Lomax was one of a number of British soldiers captured by the Japanese during the Second World War, forced to work on the construction of the Thailand-Burma Railway – the so-called Death Railway. After the war he joined the Colonial Service and was posted to the Gold Coast where he oversaw the construction the railway. These albums predate his time in the Gold Coast, but reference the railway on which he worked subsequently. Lomax's autobiography was the basis for the recent film *The Railway Man* starring Colin Firth and Nicole Kidman. See illustration on preceding page.

17 •

[HERBERT (THOMAS)]

Some Years Travels into Divers Parts of Africa, and Asia the Great, Describing More Particularly the Empires of Persia and Industan, *third edition, additional engraved pictorial title, double-page engraved plate, numerous engraved illustrations, 3G3 repaired with partial loss of catchword, contemporary calf, rebaked, largely retaining backstrip [Wing H1534], folio (282 x 187mm.)*, J. Best for Andrew Crook and William Crook, 1665

£800 - 1,200**€1,100 - 1,600****Provenance**

Earl of Rosebery; Madelene, Lady Agnew of Lochnaw, bookplates.

18 •

[HERBERT (THOMAS)]

Some Years Travels into Divers Parts of Africa, and Asia the Great, Describing More Particularly the Empires of Persia and Industan, *fourth edition ("... added (by the author now living) as well many additions throughout...")*, *additional engraved pictorial title, vertical half-title on final leaf, 3 engraved plates (one double-page), numerous engraved illustrations in the text, occasional toning and spotting, puncture hole on 2N4 with loss of a few letters, 2 blank corners torn away, modern calf [Wing H1536], folio (318 x 180mm.)*, R. Scot, T. Basset, J. Wright, and R. Chiswell, 1677

£800 - 1,200**€1,100 - 1,600**



19

19 •

INDIA – SIR STREYNSHAM MASTER

Group of books associated with Sir Streynsham Master and his circle, including one labelled “A Booke of Particular Remembrances’ in the hand-writing of Sir Streynsham Master: with additions in that of his great-grandson, the Rev Streynsham Master”; and a “MS Catechism, learned on board ship, on his first voyage to India in 1656, by Streynsham (afterwards Sir Streynsham) Master, aet 16/ The inscription on the fly-leaf in his own hand-writing”; printed books including a “Winchester College Prayers. 1686. Given by Rich.d Legh of Lyne Esq.re to his daughter Elizabeth, afterwards wife of Sir Streynsham Master. 1687” (and bound for her); “Advice to a Daughter. 1685. with the signature of Gilbert, (afterwards Earl of) Coventry, 1700”; her silver-clasped prayer book of 1716 bearing a countess’s coronet and AC monogram (with inscription recording her gift of the volume to Jane Master in 1779); Streynsham Master’s prayer book, with his book plate (1662); and a cased daguerreotype, in attractive contemporary calf and red morocco, later labels attached, the last volume with upper cover detached, coronet finial lacking, 8vo and small 8vo, 1656-1716

£800 - 1,200
€1,100 - 1,600

RECORDS OF AN EARLY NABOB. The fifteen-year-old Streynsham Master (1640-1724) had gone to India – carrying with him the catechism listed above – in 1656. By 1660 he was appointed factor by the East India Company, in 1668 Warehouse Keeper and member of the Surat Council, and that same year one of the commissioners who received the island of Bombay from the King’s commissioners. While at Surat he devised a new way of book-keeping that for many years remained standard in India. In 1675 he was appointed Agent and Governor of Madras, where he established the first English church in India. Like many servants of the Company, he also traded privately and amassed a fortune through dealing in diamonds. His extravagance however caused resentment and he was formally dismissed on 3 July 1681 and the next decades were occupied with law suits which the East India Company eventually lost. He married his second wife Elizabeth Legh, whose book of Winchester prayers is included above, in 1690. Their daughter Anne (1691-1788) married Gilbert fourth Earl of Coventry in 1715; his copy of *Advice to a Daughter* and her prayer book being included in the lot (biographies of both are in the *ODNB*).



20

20 •

JANSCHA (LORENZ) AND JOHANN ZIEGLER

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

£25,000 - 30,000

€33,000 - 40,000

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

Provenance

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



22

21 •

KAEMPFER (ENGELBERT)

The History of Japan: Giving an Account of the Antient and Present State of Government of that Empire... together with a Description of the Kingdom of Siam, 2 vol., *first edition in English, second issue (with the additional appendix in volume 2), translated by J.G. Scheuchzer, titles printed in red and black, additional engraved titles and 45 mostly double-page or folding plates and maps (plate 20 shaved touching image), light dampstaining in volume 2, contemporary calf, neatly rebacked preserving original gilt spine labels [Cordier, Japonica 414-415], folio (350 x 215mm.), for the Publisher, and Thomas Woodward and Charles Davis, 1728*

£1,500 - 2,500

€2,000 - 3,300

Kaempfer's *History of Japan* "was for more than a century the chief source of Western knowledge of the country. It contains the first biography of Kaempfer, an account of his journey, a history and description of Japan and its fauna, a description of Nagasaki and Deshima; a report on two embassies to Edo with a description of the cities which were visited on the way; and six appendices, on tea, Japanese paper, acupuncture, moxa, ambergris, and Japan's seclusion policy" (DSB). Kaempfer was a physician for the Dutch East India Company's trading settlement at Nagasaki in the late seventeenth century. Sir Hans Sloane acquired the manuscript after Kaempfer's death, and arranged for it to be translated into English for this edition.

22 •

KOLBE (PETER)

Caput bonae spei hodiernum, Das ist vollständige Beschreibung des Africanischen Vorgeburges der Guten Hofnung, worinnen in dreyen Theilen abgehandelt wird, wie es heut zu Tage nach seiner Situation und Eigenschaft aussiehet ... und ... was die eigenen Einwohner die Hottentotten, vor seltsame Sitten und Gebrache haben, *first edition, title printed in red and black, engraved frontispiece, portrait, double-page map of South Africa and 23 plates, the frontispiece, portrait and one plate laid down (the last 2 with tears repaired resulting in slight loss), the map repaired with some loss of image, lacks half-title (supplied in manuscript facsimile), modern vellum, titled in ink on spine [Mendelssohn I, pp.842-3; Nissen ZBI 2281], folio (342 x 210mm.), Nuremberg, Peter Conrad Monath, 1719*

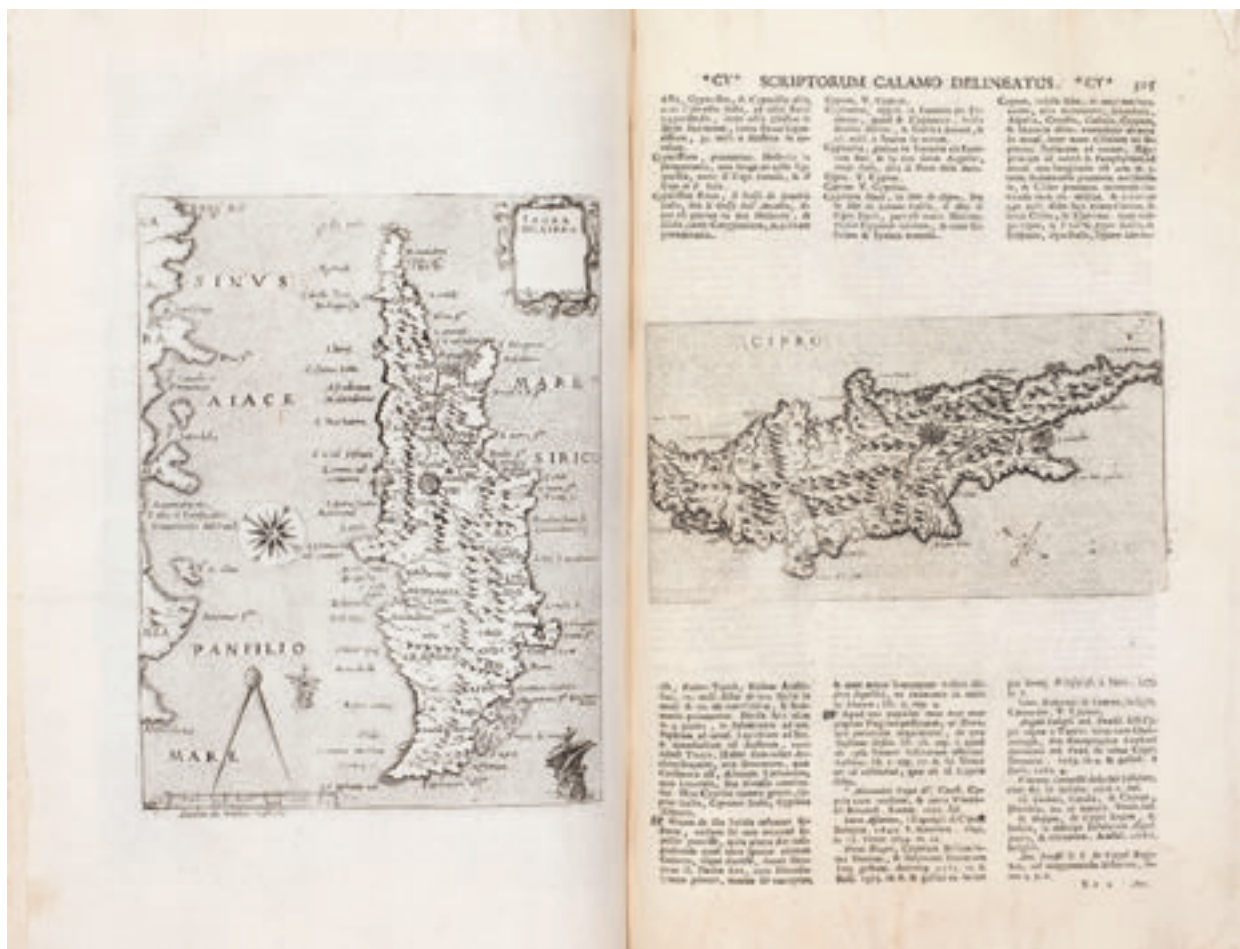
£1,000 - 1,500

€1,300 - 2,000

SCARCE FIRST EDITION of "one of the first works in German devoted entirely to the Cape region of South Africa... Aware of the conflicting information promulgated by many Europeans, Kolb recorded his voyages in part 'to oblige the learned and curious part of the world with a useful and entertaining history of a country and people, of whom we have had hitherto such various and uncertain accounts' (Howgego). Kolbe (1675-1726) lived at the Cape from 1705 till 1713, and based his account on first hand experience.

Provenance

F.C. Koch, Rotterdam, bookplate.



23

23 • LASOR A VAREA (ALPHONSE)

Universus terrarum orbis scriptorum calamo delineatus... qui de Europae, Asiae, Africae, & Americae regnis, provinciis, populis, civitatibus..., 2 vol., FIRST EDITION, *half-titles, titles printed in red and black with large woodcut ornament, engraved arms on dedication leaf in volume 1, 505 engraved town plans and maps on 46 map sheets or in the text (comprising the 495 listed by Shirley, plus 10 others), 12 half-page engraved illustrations of costumes on 6 sheets, numerous woodcut illustrations (mostly also of costumes) throughout, worming in fore-margins of approximately 50 pages in each volume (affecting a few letters), some toning, contemporary calf, spines gilt with raised bands, worn* [Graesse IV, 115; Sabin 39133; Shirley T.LAS-1a], folio (335 x 225mm.) , Padua, Jo. Baptistae Conzatti, 1713

£7,000 - 9,000
€9,300 - 12,000

FIRST EDITION OF A RARE AND HANDSOMELY ILLUSTRATED GEOGRAPHICAL LEXICON. The maps and city views included reworked plates from several earlier sources, including Valegio's *Raccolta*, 1595; Porcacchi's *L'Isole piu famose*, 1572; Rosaccio-Franco's *Viaggi a Costantinopoli*, 1598, and Magnini's *Geografia*, 1596. This copy includes all the plates called for by Shirley, with several additional images.

24 • LYCKLAMA A NIJEHOLT (T.M.)

Voyage en Russie, au Caucase et en Perse, dans la Mésopotame, le Kurdistan, la Syrie, la Palestine et la Turquie exécuté pendant les années 1866, 1867 et 1868, 4 vol., first edition, *half-titles, engraved portrait frontispiece, 2 folding plates (one colour-printed), folding colour-printed map, occasional light dampstaining, first 3 volumes in contemporary quarter morocco, final volume in original half cloth, extremities rubbed, corners knocked* [Atabey 738; not in Ghani], 8vo, Paris, Arthus Bertrand and Amsterdam, C.L. van Langenhuisen, 1872-1875

£800 - 1,200
€1,100 - 1,600



26

25 •

MALCOLM (JOHN)

History of Persia, from the Most Early Period to the Present Time, 2 vol., FIRST EDITION, 22 engraved plates, folding engraved map, without half-titles, some spotting and off-setting to plates, contemporary red half morocco [not in Atabey or Blackmer], 4to, John Murray, 1815

£800 - 1,200
€1,100 - 1,600

Provenance

Robert Curzon, inscribed "Hon. Robert Curzon K.L.S. - K.C. - H.B.M. Commisioner at Erzeroom. 1843" in ink on front endpaper, and his circular armorial bookplate with the motto 'Let Curzon holde what Curzon helde' loosely inserted, along with a clipping from 'The Times', July 13, 1872.

26 •

MARMOL CARAVAJAL (LUIS DEL)

Primera [-Segundo] parte de la descripcion general de Africa, con todos los successos de guerras que a auido entre los infieles, y el pueblo Christiano, y entre ellos mismos desde que Mahom inueto su secta, 2 vol., first edition, large woodcut armorial on titles and colophon in volume 2, large woodcut decorative initials, large woodcut small burnhole touching arms on title of volume 1, volume 2 title laid down with losses, final leaf of index repaired with loss of text, opening 3 gatherings and approximately 20 other leaves with small marginal repairs (touching letters on a few), several early ink marginal annotations, eighteenth century Spanish tree calf, spine tooled in gilt with green morocco labels [Palau 152431 and 152432], small folio (290 x 195mm.), Granada, René Rabut, 1573

£1,500 - 3,000
€2,000 - 4,000

A rare Spanish source text on Islamic North Africa. Born in Granada, Luis del Marmol Caravajal (c.1520-1600) participated in the Spanish conquest of Tunis in 1535. Subsequently he spent over twenty years in North Africa, including seven years in captivity in areas from Morocco to Libya, before returning to Spain in 1557. The *descripcion* is an account of the history, customs, and language of the region, with particular emphasis on the Muslim conquests and wars up to 1571. Whilst drawing on the works of Leo Africanus and Ramusio, it includes "many new details and corrections on the grounds of what he had learned during his stay in northern Africa" (*Encyclopaedia of African History*, edited by Kevin Shillington, 2005). A third volume was published in 1599.

27 •

MARTINI (MARTINO)

Bellum Tartaricum, or the Conquest of the Great and Most Renowned Empire of China, by the Invasion of the Tartars, *first English edition, engraved frontispiece portrait, folding engraved map "Situs provinciarum imperii sinici"* (shaved at upper margin with loss of rule border and just touching image), some page-numerals cropped, light dampstaining early calf, refurbished [Wing M858; Cordier BS I.625; Lowendahl 1564; Lust 441], 8vo (130 x 84mm.), John Crook, 1654

£1,000 - 1,500

€1,300 - 2,000

The first edition in English of *De bello tartarico historia* (1654), with a folding map of Imperial China. Martini (1614-1661) entered China in 1641, returning to Europe in 1650.

28 •

[MAURIZI (VINCENZO)]

History of Seyd Said, Sultan of Muscat; together with an Account of the Countries and People on the Shores of the Persian Gulf, particularly of the Wahabees. By Shaik Mansur, FIRST EDITION, *engraved folding map of Muscat, folding letterpress table, light browning and offsetting, contemporary green diced calf gilt, with bookbinder's ticket of Lubbock, Newcastle, rubbed* [Gay 3688], 8vo, John Booth, 1819

£5,000 - 7,000

€6,600 - 9,300

SCARCE. THE FIRST BOOK DEVOTED EXCLUSIVELY TO OMAN. Maurizi, an Italian doctor, practised medicine in Anatolia, Egypt and Yemen, prior to his arrival in Muscat in 1809. He remained there for a year in the role of personal physician to ruler Seyd Said. In 1810 Maurizi proceeded to Baghdad and Persia, before returning to Oman in 1814 en route to India. "[Maurizi's] is the only account ever given by a participant in the coup in which Sayyid Said seized power and his eye-witness reporting of the Omani army in action is well worth reading. However, the most important contribution that Maurizi makes to knowledge of Arabia is his record of a long conversation with a Wahhabi envoy who explained the basis of his beliefs" (Bidwell, introduction to *History of Seyd Said*, 1984, p.xi).

Provenance

John Waldie (1781-1862), armorial bookplate, and hand-numbered personal library plate ("Biography No. 244").

29 •

MOUNTAINEERING

REY (GUIDO) The Matterhorn, NUMBER 5 OF 15 SIGNED COPIES, *24 engraved plates and 11 photographic plates, duplicate set of plates on vellum, publisher's half vellum, A FINE COPY, wrapped in original waxed paper and housed in publisher's box* [Neate R25], 4to, T. Fisher, 1907

£1,000 - 1,500

€1,300 - 2,000

SCARCE. "One of the principal books on the early history of the Matterhorn" (Neate). 2015 marks 150 years since the Matterhorn was first successfully climbed by Edward Whymper's seven man rope team on 14 July 1865.

30 •

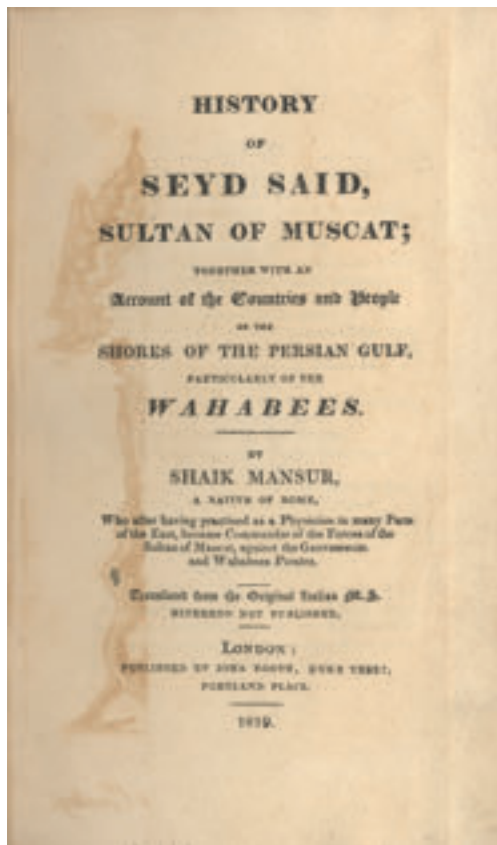
MOUNTAINEERING

AITKEN (SAMUEL) Among the Alps. A Narrative of Personal Experiences, FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed to "Alfred H. Littleton Esqre., London. With kindest regards, Saml. Aitken, Christmas, 1900" (on printed presentation leaf), 73 photographic plates by Vittorio Sella, publisher's buckram gilt, g.e., slightly soiled and rubbed, new endpapers, oblong folio, [Privately Printed, 1900]*

£800 - 1,200

€1,100 - 1,600

ONE OF A SMALL NUMBER OF COPIES PRIVATELY PRINTED FOR PRESENTATION - WITH PHOTOGRAPHS BY VITTORIO SELLA: "The present edition of this Book is not offered for sale. It is written for my friends... It is a plain, unvarnished record of my own ascents and adventures... I cannot say too much in admiration of my friend Signor Vittorio Sella's pictures. Every dia-positive he prepared with his own hands for me" (Preface).



28



29



30



31

31 •

OLEARIUS (ADAM)

The Voyages and Travells of the Ambassadors Sent by Frederick, Duke of Holstein, to the Great Duke of Muscovy, and the King of Persia... Containing a Compleat History of Muscovy, Tartary, Persia, and other Adjacent Countries ... Where to are Added the Travels of John Albert de Mandelslo . . . from Persia, into the East-Indies, 2 parts in one, *second edition, additional engraved title, 6 double-page or folding engraved maps, 2 engraved portraits, engraved illustration, occasional light spotting, large folding map strengthened at folds, early calf, spine gilt, a little rubbed and chipped, joints cracked [Wing O270], folio*, John Starkey and Thomas Basset, 1669

£1,000 - 1,500

€1,300 - 2,000

Provenance

Vere Ffane (presumably 4th Earl of Westmorland, 1645-1693), ownership inscription on title; Earl of Westmorland (1856), manuscript label; Archibald Philip, Earl of Rosebery, bookplate.

32 •

OUSELEY (WILLIAM)

Travels in Various Countries in the East; More Particularly Persia, 3 vol., first edition, *82 engraved plates, 4 engraved maps, occasional light toning, publisher's blindstamped cloth, rebacked retaining original backstrips, rubbed and faded [Borba de Moraes II, p.642; Ghani p.291; not in Atabey or Blackmer], 4to*, Rodwell and Martin, for the Author, 1819-1823

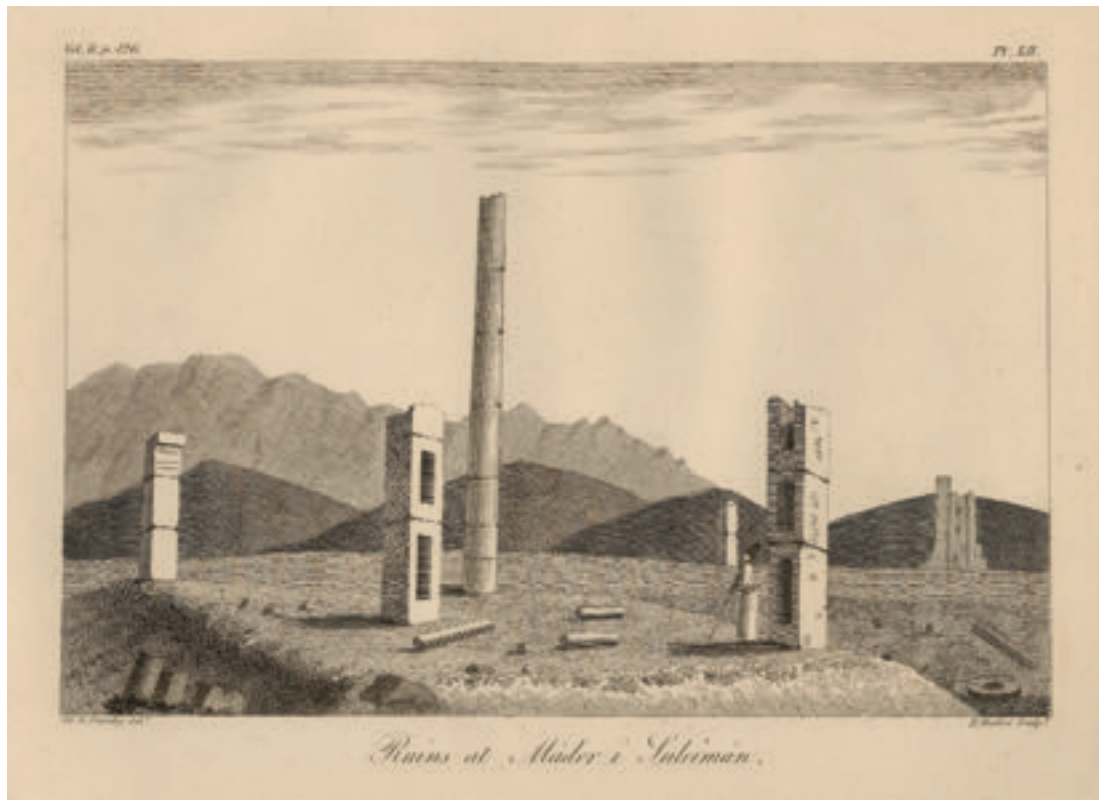
£2,000 - 3,000

€2,700 - 4,000

Sir William Ouseley (1769-1842) went to Persia as secretary to the ambassador in 1810. The places he visited and describes include Rio de Janeiro, Ceylon, the Malabar coast, Bombay, the Persian Gulf and Bushire, Shiraz, Fasa Darab, Persepolis, Isfahan, Tehran, Constantinople and Smyrna.



33



32

33 •

PIKE (ZEBULON MONTGOMERY)

Reize naar Nieuw-Mexico en de Binnenlanden van Louisiana, voorafgegaan door eenen togt naar de bronnen van de Mississippi... Uit het Engelsch vertaald, 2 vol. in 1, *first Dutch edition, half-title in volume 2 (not called for in volume 1), large folding engraved maps of Louisiana (2) and the Mississippi, occasional browning and spotting, contemporary half calf, upper joint cracked, spine ends worn* [Sabin 62840; Coues, vol. I, p. xliij], 8vo, Amsterdam, C. Timmer, 1812

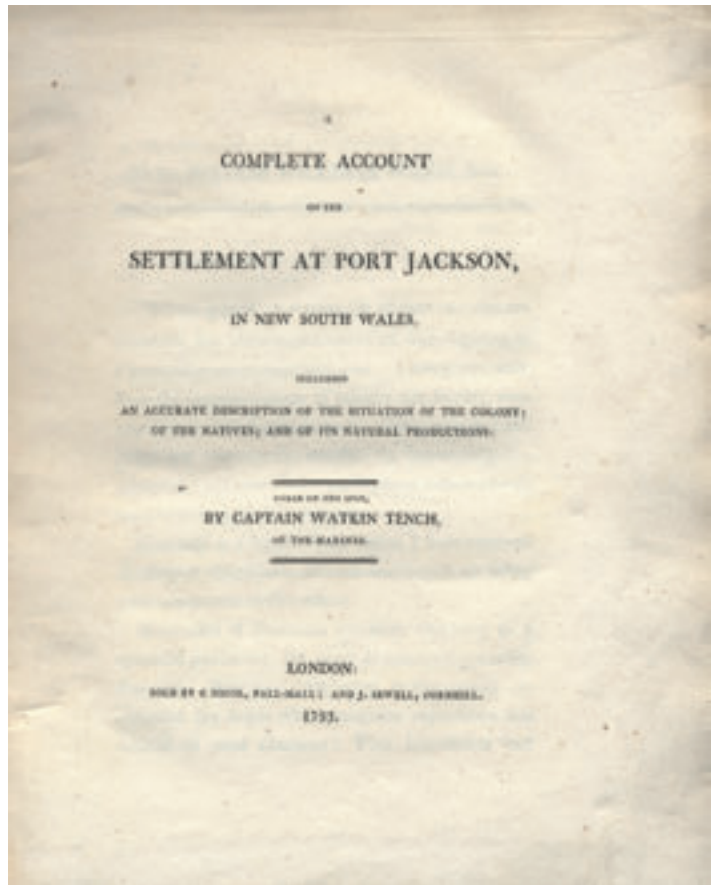
£600 - 800

€800 - 1,100

First Dutch edition of Zebulon Pike's *An Account of Expeditions to the Sources of the Mississippi*, published two years earlier. "The general form and style of this version are most like those of the French translation, from which, however, the Dutch differs in various particulars. It appears to have been based upon the English quarto rather than upon the original Philadelphia octavo, and was translated independently, as the French also was... The anonymous Dutch translator introduces a new preface, and a few short footnotes. The three maps are re-engraved from those in the French edition, but with lettering of the names in Dutch" (Coues).



34



35

34 •

RUSSIAN COSTUME

The Costume of the Russian Empire... With Descriptions in English and French, first edition, *titles and text in English and French*, 73 hand-coloured aquatint plates, some mainly light soiling, 2 or 3 plates slightly creased (plate 6 near detached and slightly frayed), without half-title, contemporary half morocco, gilt panelled spine, worn [Abbey Travel 244; Colas 703; Lipperheide 1342], folio (367 x 270mm.), W. Miller, 1803

£800 - 1,200
€1,100 - 1,600

35 •

TENCH (WATKIN)

A Complete Account of the Settlement at Port Jackson, in New South Wales, Including an Accurate Description of the Situation of the Colony; of the Natives; and of its Natural Resources, first edition, *folding engraved map of Port Jackson by J. Walker, list of subscribers, neat tear to one leaf, untrimmed in original boards, worn with some loss to backstrip, preserved in cloth solander box with gilt morocco spine label* [Ferguson 171; Wantrup 16], 4to, G. Nicol, and J. Sewell, 1793

£2,000 - 4,000
€2,700 - 5,300

Watkin Tench arrived in Australia with the first convict fleet under Arthur Phillip in 1788, undertaking an exploration in the hinterland of Port Jackson resulting in the discovery of the Nepean River. After four years he returned to England, basing his *Complete Account* on the daily journal he kept during his stay.



36

36 •

THEVENOT (JEAN DE)

The Travels... into the Levant. In Three Parts. Viz. into I. Turkey. II. Persia. III. The East-Indies, *first edition in English, engraved portrait frontispiece and 3 plates, some browning and dampstaining, a few ink splash marks and small puncture holes (that on F1 with loss of a few letters), frontispiece and title silked, top blank corner of frontispiece torn away, modern calf [Wing T887; Atabey 1217 Weber 2:314], folio (310 x 185mm.), H. Faithorne, J. Adamson, C. Skegnes, and T. Newborough, 1687*

£1,000 - 1,500

€1,300 - 2,000



37

37 •

[TRIPE (LINNAEUS)]

Photographs of the Elliot Marbles; and Other Subjects in the Central Museum Madras. By Captain L. Tripe, Government Photographer. 1858], with letterpress leaf of introduction (dated "Bangalore, June, 1859") and index leaf, 75 albumen prints from dry collodion negatives mounted on 51 leaves (recto only), images 240 x 335mm., or smaller, Tripe's blindstamp monogram in blank margins, ink stamp partially erased from letterpress leaves and mount of 2 plates (just touching final image), first and last leaves loose, lacks covers, oblong folio (338 x 445mm.), [1858]

£15,000 - 20,000

€20,000 - 27,000

SCARCE COMPLETE COPY. Linnaeus Tripe, an army officer serving in the 12th Madras native infantry, became official photographer to the Madras presidency in March 1857. In this capacity he undertook a gruelling 700-mile expedition to photograph places of interest throughout Srirangam, Trichinopoly, Madura, Pudukkottai and Tanjore. On his return he started work on the "Elliot Marbles", which, in addition to its photographic values, "remains a valuable documentary resource" (ODNB). In 1845 Walter Elliot, an employee of the Madras Civil Service, excavated the Buddhist sculptures from the Great Stupa at Amaravati in Andhra Pradesh, transporting them to Madras from where, a year after Tripe photographed them, they were shipped to London.

The extreme difficulties in producing the album are described in the introduction: "These photographs were taken by Captain Tripe in the months of May and June, after a wearying tour... Many of the subjects being heavy masses, and therefore not to be easily transported into the open air, were taken as they were lying, in the rooms of the Museum. To enable him to attempt them at all he was obliged to use a dry collodion process, with which he had only recently made acquaintance. He would point to both these circumstances to account for the unsatisfactory pictures he has made of some of these sculptures. In printing from the above mentioned negatives, their density, though apparently in their favor, increased the liability to yellowness in the lights, so much complained of in toning a print on albumenised paper with gold..."



38 •

VIVIAN (GEORGE)

Scenery of Portugal and Spain, FIRST EDITION, *pictorial lithographed title, 32 views on 29 lithographed plates, 2 half-page lithographed vignettes*, ALL HAND-COLOURED, *advertisement leaf at end, spotting and some dampstaining (mostly marginal), contents loose, contemporary green half morocco, covers detached, lacks spine [Abbey Travel 138], folio (555 x 375mm.)*, P. and D. Colnaghi, 1839

£1,000 - 1,500

€1,300 - 2,000

The first edition of Vivian's suite of views showing Lisbon (2), Cintra (5), Coimbra (4), Oporto (2), Granada, Vigo, Ponte de Lima, Braga, etc. Abbey mentions two issues of *Scenery*, our copy taking priority with "the general appearance and quality of work...[being] of a higher standard". This copy has all the plates hand-coloured.

39 •

WARING (EDWARD SCOTT)

A Tour to Sheeraz, by the Route of Kazroon and Feerozabad; with Remarks on the Manners, Customs, Laws, Language, and Literature of the Persians. To Which is Added a History of Persia, from the Death of Kureem Khan to the Subversion of the Zund Dynasty, *first English edition, without half-title, 2 engraved plates [Wilson p.240; Ghani p.387; Diba p.222]*, T. Cadell and W. Davies, 1807; A History of the Mahrattas; to which is Prefixed, an Historical Sketch of the Decan, FIRST EDITION, *list of subscribers, 2 engraved plates*, John Richardson, 1810, 2 works in 1 vol., *some spotting and browning, contemporary calf, rebacked, 4to*

£800 - 1,000

€1,100 - 1,300

Provenance

A. Guillim, early ownership inscription on titles.

Property of a Descendant of James Atkinson

40 •

ATKINSON (GEORGE FRANCKLIN)

The Campaign in India 1857-58... Illustrating the Military Operations before Delhi and its Neighbourhood, FIRST EDITION, *26 lithographed plates on 20 sheets (including pictorial title)*, ALL HAND-COLOURED, *2 with short tear to blank margin, some spotting (heavier to text), gutta-percha perished, contents loose, publisher's red morocco-backed pictorial cloth gilt, worn with some loss to spine [Abbey Travel 486], folio (556 x 372mm.)*, Day & Son, 1859

£1,000 - 1,500

€1,300 - 2,000

RARE HAND-COLOURED COPY of a fine visual record of the Indian Mutiny by George Atkinson, Captain in the Bengal Engineers. The coloured edition was priced a £6.6s, whilst the regular tinted copies were priced £3.3s.

41 •

ATKINSON (JAMES)

Sketches in Afghaunistan, FIRST EDITION, *pictorial title 25 tinted lithographed plates, by Louis and Charles Haghe after the author*, ALL HAND-COLOURED AND MOUNTED ON CARD, *leaf of descriptive text printed in blue, loose as issued in publisher's morocco-backed cloth portfolio, gilt lettered on spine with morocco title label on upper cover, ties [Abbey Travel 508; Colas 173; Lipperheide 1493], folio (560 x 460mm.)*, [Henry Graves, 1842]

£4,000 - 6,000

€5,300 - 8,000

FIRST AND BEST EDITION WITH ALL THE PLATES FULLY HAND-COLOURED AND MOUNTED ON CARD.



38



40



41



42



43



44



45

42 •

ATKINSON (JAMES)

Sketches in Afghaunistan, FIRST EDITION, *tinted lithographed title, 25 tinted lithographed plates, by Louis and Charles Haghe after the author, leaf of descriptive text printed in blue, occasional light spotting, publisher's green quarter morocco, worn with some loss of spine [Abbey Travel 508; Colas 173; Lipperheide 1493], folio (550 x 370mm.)*, Henry Graves, 1842

£1,000 - 1,500

€1,300 - 2,000

A fine "series of lithographed drawings which complete the picture of what was then an unexplored country" (ODNB). In 1838 James Atkinson was appointed chief surgeon to the army of the Indus, and subsequently accompanied it on its march to Kabul, being relieved shortly after the surrender of Dost Mohammad.

43 •

ATKINSON (JAMES)

Sketches in Afghaunistan, FIRST EDITION, *tinted lithographed title, 25 tinted lithographed plates, by Louis and Charles Haghe after the author, leaf of descriptive text printed in blue (cut down with some loss, and window-mounted), some spotting and a few small marginal dampstains, gutta percha perished, contents loose within publisher's green quarter morocco [Abbey Travel 508; Colas 173; Lipperheide 1493], folio (540 x 370mm.)*, Henry Graves, 1842

£800 - 1,200

€1,100 - 1,600

44 •

[D'OYLY (CHARLES) AND JAMES ATKINSON]

Antiquities of Dacca], FIRST EDITION, *15 engraved plates by John Landseer after D'Oyly, one engraved plates of the 'inscription in the Great Kuttra', 4 large engraved vignettes by Landseer after George Chinnery, all on india proof paper, tissue guards, additional note in ink "Some account of the City of Dacca and its antiquities by James Atkinson Esq.", later maroon morocco, worn at extremities, publisher's printed wrapper bound in, folio (418 x 320mm.)*, Printed by John Tyler, Published by John Landseer, [c.1814-1831]

£1,000 - 2,000

€1,300 - 2,700

Originally issued in parts, this copy is without a title-page, in common with others we have traced, but has one of the original printed parts wrappers. The text was provided by the orientalist James Atkinson (1780-1852), who held the post of superintendent of the *Government Gazette* in Calcutta from 1817 to 1828. The fine plates were engraved after original drawings drawn in India by Charles D'Oyly and George Chinnery, and sent back by them to Landseer in London.

45 •

HART (LOCKYER WILLIS)

Character & Costumes of Afghaunistan, *27 tinted plates (including pictorial title) lithographed by Charles Haghe, lithographed map printed on verso of dedication leaf, letterpress and advertisement leaf printed in blue, some spotting, gutta percha perished and contents loose, publisher's morocco-backed cloth, title gilt-lettered on upper cover [Abbey Travel 511; Colas 1380], large folio (540 x 365mm.)*, Henry Graves, 1843

£1,500 - 2,000

€2,000 - 2,700

SCARCE work by Lockyer Willis Hart, of the 22nd Bombay Native Infantry, issued as a "second series" to James Atkinson's *Sketches in Afghaunistan* printed the previous year. Atkinson is not named on the pictorial title, but is credited as co-author on the leaf of descriptive text. The present work is much rarer than that of Atkinson.



46

Other Properties

NATURAL HISTORY

46 •

ALDROVANDI (ULISSE)

Monstrorum historia. Cum paralipomenis historiae omnium animalium Bartholomaeus Ambrosinus ... volumen composuit, 2 parts in 1 vol., first edition, *engraved decorative title by G.B. Coriolano, numerous fine woodcuts in the text (many full-page), without final blank, bound in a fifteenth century manuscript on vellum over later boards, with illuminated initial on each side, green silk ties* [Garrison-Morton 534.53; Heirs of Hippocrates 330; Krivatsy 187; Nissen ZBI 74], folio (348 x 230mm.), Bologna, N. Tebaldini, 1642

£3,000 - 4,000

€4,000 - 5,300

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

Provenance

Ecclesiastical ownership inscription (1655) on title; 'Fideicommissbibliothek zu Laybach' bookplate.

47 •

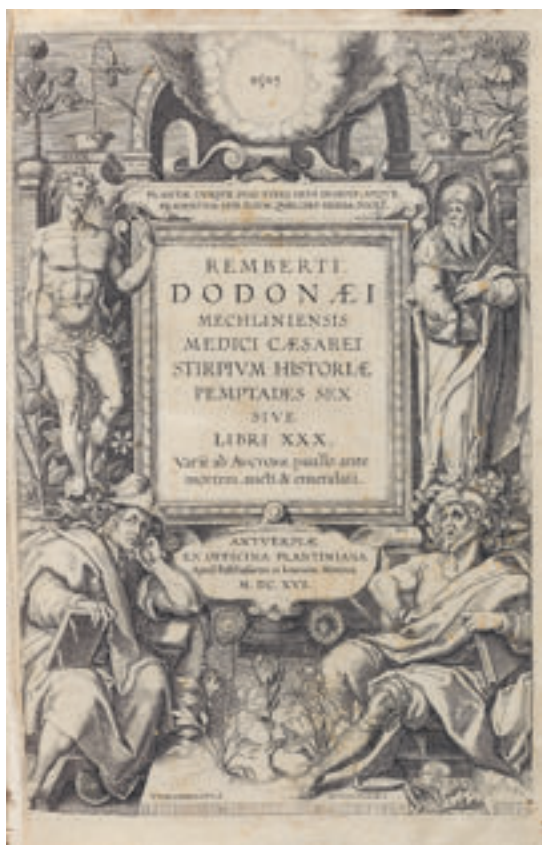
DODOENS (REMBERT)

Stirpium historiae pemptades sex, *engraved architectural title, upwards of 1300 woodcut illustrations in the text, large printer's device on final leaf, light toning, contemporary blindstamped calf over wooden boards, remnants of metal hasps, worn with some loss at corners* [Nissen BBI 517; Hunt 201], folio (340 x 220mm.), Antwerp, Plantin, 1616

£1,000 - 1,500

€1,300 - 2,000

Second, expanded edition of Dodoens' "last and most comprehensive botanical work" (Hunt).



47



48

48 •

DU FOUILLOUX (JACQUES)

La venerie... [La faunconnerie de Jean de Francieres], 2 works (as issued) in 1 vol., *first title printed in red and black, both titles with large woodcut vignette of a man hawking, numerous large woodcut illustrations (some full-page) throughout, later vellum, vellum ties* [cf. Schwerdt I, p.153], 4to, Paris, Claude Cramoisy, 1628

£2,000 - 3,000

€2,700 - 4,000

First published in 1561, Du Fouilloux's treatise "caused a stir amongst sixteenth century huntsmen" (Schwerdt), instantly becoming a classic of hunting literature, popular for the next hundred years. This edition includes Jean de Franciere's work on "valuable book on hawking" (Schwerdt). Finely illustrated with large woodcut illustrations of hounds, hunting scenes, hawking and hawks, and equipment.

49 •

HERBAL

Herbolario volgare, nel quale se dimostra a conoscer le herbe, *large woodcut vignette representing Saints Cosmas and Damian on title, woodcut of Virgin and Child on verso of 2a6, 151 woodcut illustrations (some full-page, mostly of plants, one of a wine cask in a cellar), printer's device on final leaf, Y3 and conjugate leaf misbound at beginning after 2a3, 2a2 also bound after 2a3, 3 small wormholes affecting a few leaves, contemporary blind-tooled calf, upper cover stamped 'Erbolario' in upper margin, gaufered gilt edges, rebaked* [Hunt 34; Klebs-Becker 16; Nissen BBI 34], 8vo (152 x 100mm.), [Venice, J.A. Vavassore, 1534]

£2,000 - 4,000

€2,700 - 5,300

Scarce complete copy of the second Italian vernacular edition of the *Herbarius*, in a contemporary binding stamped 'Erbolario'.

"The Herbarius... was anonymous, a compilation from medieval writers and from certain classical and Arabian authors, the latter doubtless quoted from translations... It was intended to treat of cheap and homely remedies for the use of the poor, such as could be found in the woods and meadows" (Hunt). The first Italian translation was published as a quarto in 1522, whilst this 1534 edition (and subsequent editions published in Venice) is an octavo, newly translated and with a different series of woodcuts. See illustration overleaf.



49



50

50 •

JAUME SAINT-HILAIRE (JEAN HENRI)

Plantes de la France décrites et peintes d'après nature, vol. 1-4 (of 10), first edition, 400 stipple-engraved plates after the author, printed in colours and some finished by hand, without portraits, contemporary green boards, spines gilt with red morocco lettering labels, rubbed [Nissen BBI 989; *Great Flower Books*, p. 105; *Stafleu TL2 3306*], large 8vo, Paris, chez l'auteur, 1808-1809

£800 - 1,200
€1,100 - 1,600

51 •

REICHENOW (ANTON)

Die Vögel Afrikas, 4 vol. (including Atlas), first edition, frontispiece portrait in volume 1, 30 hand-coloured lithographed plates by and after Bruno Geisler and T.G. Meisner, 3 colour-printed maps (2 double-page, one folding with short repair at fold), several illustrations in the text, approximately 20 leaves in volume 4 with annotations and re-inserted, modern red half morocco, spine gilt lettered within raised bands, original printed wrapper to each volume bound in [Nissen IVB 769; *Anker 416*; *Fine Bird Books*, p. 133; *Wood p. 532*; *Zimmer, p. 515-51*], 4to, Neudamm, J. Neumann, 1900-1905

£1,000 - 1,500
€1,300 - 2,000

An important survey of the birds of Africa, providing "a systematic treatment of the different forms of birds (about 2400), including descriptions of the families, genera, and species, and information about their geographical distribution and habits" (*Anker*).



51



53

52 •

RONALDS (HUGH)

Pyrus Malus Brentfordiensis: 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*

£700 - 900
€930 - 1,200

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".

53 •

SWEET (ROBERT)

The Ornamental Flower Garden and Shrubbery, containing coloured figures and descriptions of the most beautiful and curious flowering plants and shrubs cultivated in Great Britain, selected from the works of R. Sweet, vol. 1-3 (of 4), *216 hand-coloured engraved plates (3 folding), small tear to plate 205, approximately 6 shaved at one margin, modern green half morocco gilt [Nissen BBI 1927], 8vo, G. Willis, 1852-1854*

£1,000 - 2,000
€1,300 - 2,700



54

CONTINENTAL BOOKS AND MANUSCRIPTS

54 •

BESSON (JACQUES)

Il teatro de gl'instrumenti & machine, edited by Giulio Paschali, title within wide woodcut architectural border, 60 full-page engraved illustrations, one woodcut diagram, modern half vellum [Adams B839], folio (410 x 280mm.), Lyons, Barthelmy Vincent, 1582

£1,500 - 2,000

€2,000 - 2,700

The first Italian edition of Besson's finely illustrated treatise on engineering machinery, including mill-wheels, dredging vessels, pontoons, winding gear, woodcutting and stone working machines, and a water-driven musical clock.

Provenance

Ladislao Reti, bookplate.

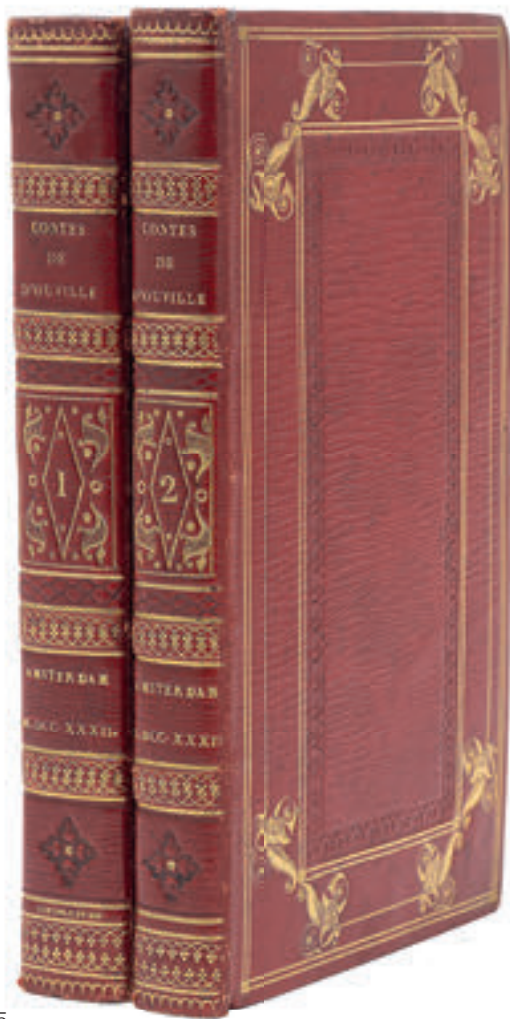
55 •

BINDING

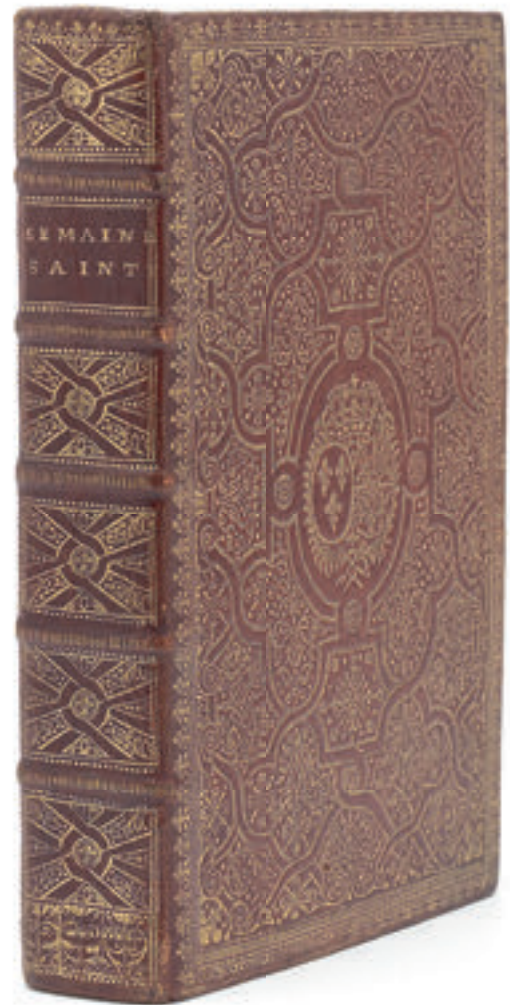
D'OUVILLE (ANTOINE LE METEL) *Les contes du Sieur D'Ouville*, 2 vol., light browning and occasional spotting, FINELY BOUND BY SIMIER in red straight-grained morocco gilt, panelled sides with floral cornerpieces and gilt and blind-tooled borders, gilt panelled spines with ornate raised bands (volume 1 signed "Simier. R. Du Roi" at foot), g.e., 12mo, Amsterdam, Henri Desbordes, 1732

£600 - 800

€800 - 1,100



55



56

56 •

BINDING

Office de la semaine sainte en latin & françois à l'usage de Rome & de Paris, *engraved decorative title, vignette on dedication, 3 engraved plates by J.B. Scotin after A. Humbolt, contemporary French red morocco gilt, sides elaborately tooled with interlaced geometrical pattern, the spaces filled with pointillé tooling, enclosing central coat-of-arms of Marie Leczinska, Queen of Louis XV, fleur-de-lis cornerpieces, spine gilt tooled in 6 compartments, g.e., extravagant ornamental Dutch gilt and colour endpapers, 8vo, Paris, la veuve Mazieres, 1738*

£800 - 1,200
€1,100 - 1,600

Provenance

Marie Leczinska, Queen of Louis XV, coat-of-arms on covers; Henri Lavedan, bookplate.

57 •

BOCCACCIO (GIOVANNI)

Laberinto d'amore... con una epistola à Messer Pino de Rossi confortatoria del medesimo autore, *capital spaces with guide letters, some spotting, one leaf near detached, 'remboitage' binding of contemporary gilt panelled morocco, with title 'Corbaccio' in gilt on upper cover and initials 'M.M.' on lower cover, rebaked and restored [Adams B2182], 8vo (160 x 93mm.), Florence, [eredi di Filippo Giunta il vecchio], 1525*

£800 - 1,200
€1,100 - 1,600



58

58 •

[BRUNO (JOHANNES)]

Bilder-Bibel, darinn, die Bücheer des Alten und Neuen Testaments in annemliche Bilder gefasset], 53 engraved plates (of 54) on 44 sheets (mostly double-page or folding, 12 smaller on 3 sheets), one shaved at margin, one with slight loss to one corner, a few strengthened at margin on verso), without text, later cloth-backed boards, folio (320 x 190mm.), [Hamburg, A. Lichenstein, 1680], sold as a collection not subject to return

£3,000 - 4,000

€4,000 - 5,300

Scarce collection of remarkable mnemonic illustrations to the Bible by Bruno (1617-1697), the inventor of the 'emblematic teaching method' by which complex texts are explained 'through fable, picture and letters to aid the memory of learners' (*Allgemeine Deutsche Biographie*). The plate of Apostles includes a very small map of Cyprus.

59 •

BRY (JOHANN THEODOR DE)

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

£1,000 - 1,500

€1,300 - 2,000

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



59



60

60 •

CERVANTES SAAVEDRA (MIGUEL DE)

El ingenioso hidalgo Don Quixote de la Mancha... nueva edicion corregida por la Real Academia España, 4 vol., 4 additional engraved titles, portrait of the author and 31 plates after Carnicero, Barranco, Brunette, Del Castillo, Ferro and Gil, engraved by Ballester, Barcelon, Fabregat, Gil, Mol, Muntaner, Salvador y Carmona and Selam, folding engraved map, engraved ornamental initials and head- and tail-pieces, early nineteenth century polished mottled sheep, covers with gilt roll tool borders, gilt panelled spines with red morocco labels. t.e.g., some neat restorations [Palau 52024; Cohen/de Ricci 218-219], 4to (302 x 218mm.), Madrid, Don Joaquín Ibarra Impresor de Cámara de S.M. y de la Real Academia, 1780

£8,000 - 12,000

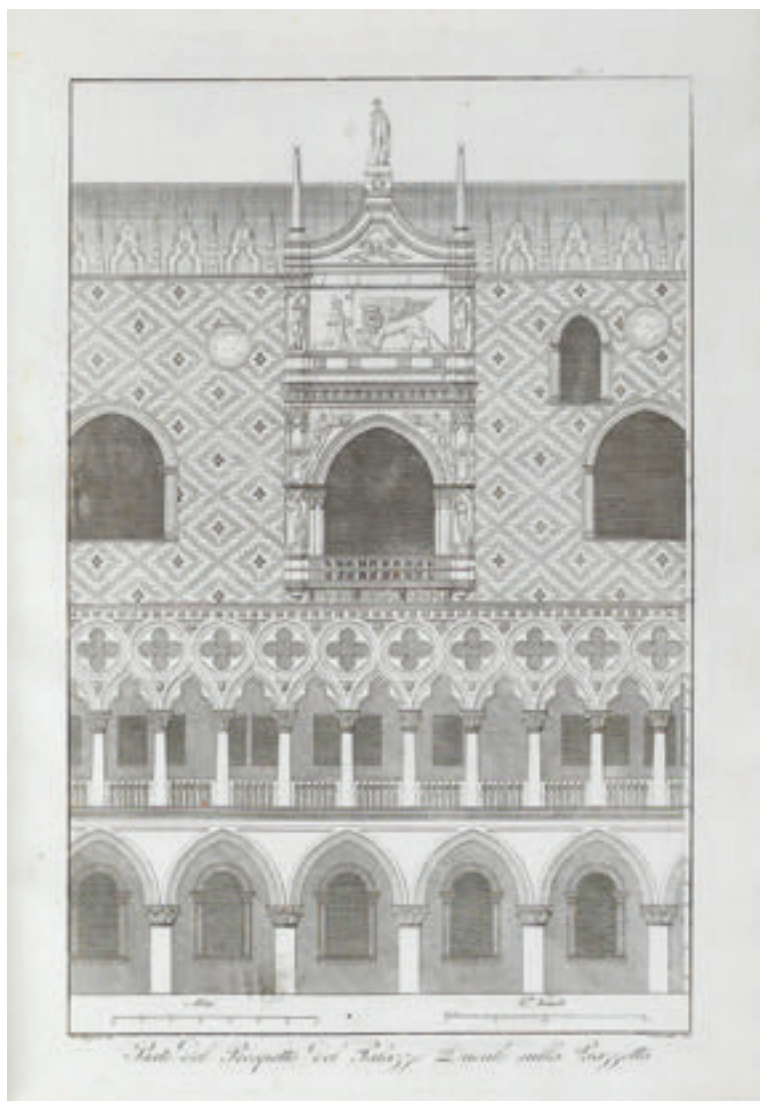
€11,000 - 16,000

A FINE LARGE COPY OF ONE OF THE GREAT MONUMENTS OF SPANISH TYPOGRAPHY. "Magnífica edición y superior en belleza artística a todas las que hasta entonces se habían hecho en España y en el extranjero" (Palau); a book which, according to Richard Ford, "no grand library should be without".

The idea for an edition illustrated by the best Spanish artists of the day, members of the Academia de San Fernando, was conceived in 1773 by Vincente de los Ríos (1732-1779), soldier and Cervantista, and Francisco Antonio de Angulo, secretary of the Academia Real. Some 1600 copies of the work were printed, on special paper from the Guarro mill in Catalunya and with specially designed type cast from matrices made by Jerónimo Gil. The text is that of Juan de la Cuesta's 1605 second edition, which at the time was thought to be the first edition.

Provenance

Robert Hyde Greg (1795-1875); Paul Wansborough, bookplates.



61

61 •

[CICOGNARA (LEOPOLDO)]

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

£600 - 800

€800 - 1,100

62 *

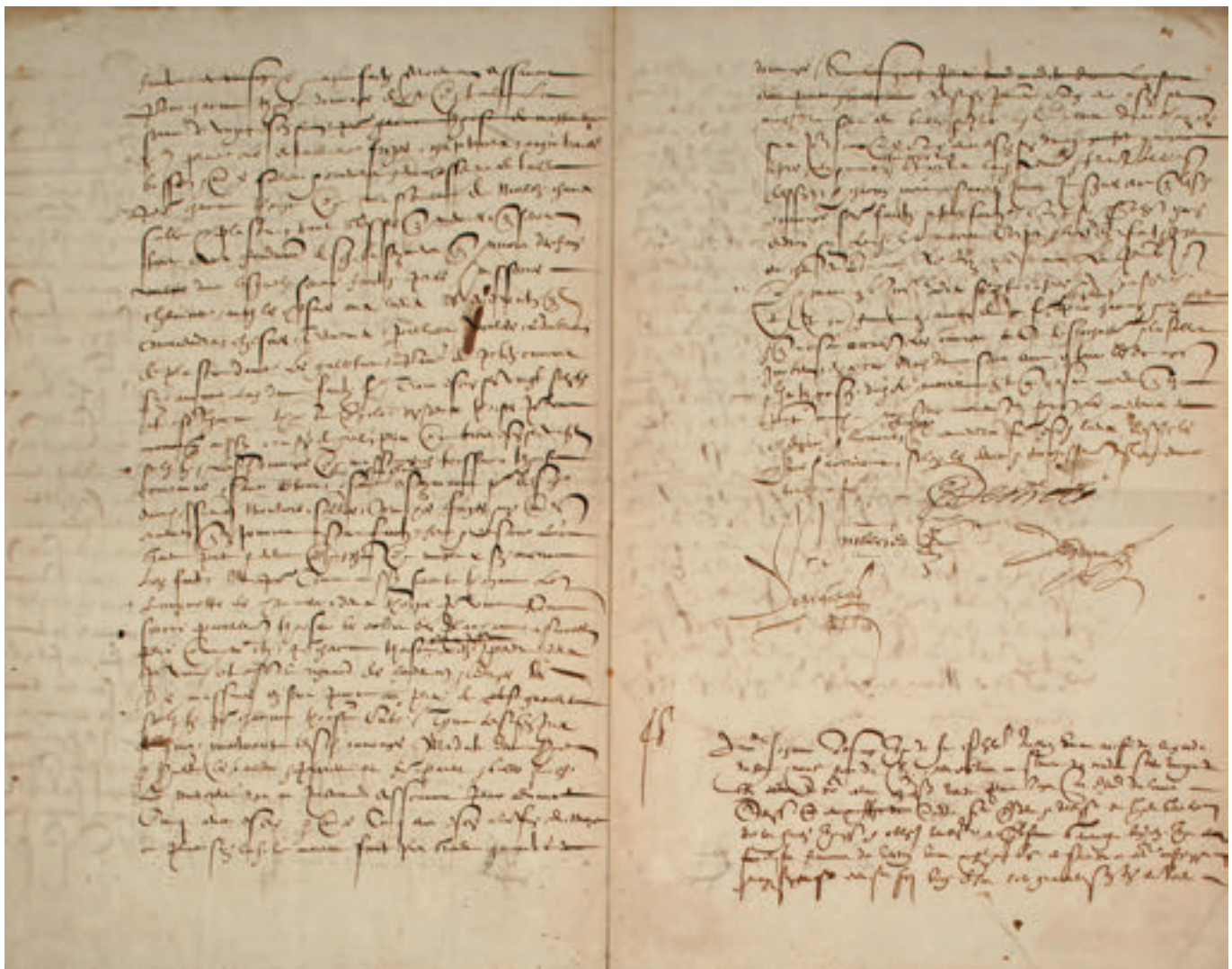
D'ESTREES (GABRIELLE)

Document signed ("G Destrees"), concerning building works, also signed by De Seignan, D'Estignes, Mercier and other parties, 4 pages, guard, light dust-staining, splitting at fold, folio, March [1596/97]

£3,000 - 5,000

€4,000 - 6,600

GABRIELLE D'ESTREES COMMISSIONS WORK ON THE CHATEAU OF MONTCEAUX-LÈS-MEAUX. The estate had originally been acquired by Henri II for his mother Catherine de Médicis in 1555, the chateau being built by Philibert Delorme and decorated by Primaticcio and others. Henri IV gave it to his beloved Gabrielle d'Estrées on 27 March 1596, upon creating her marquise de Monceaux. It was later to pass to Marie de Médicis and to be demolished at the Revolution.



62

This document appears to be a form of contract between “haulte et puissante dame Dame Gabrielle d’Estrees, marquise de Monceaux” and Nicolas Le Merade [?], master mason of Pontoise, for building works at the castle of Monceaux (“...ouvrages de bastiment de massonerie... au ch[ate]au dudit monceaux...”), using a variety of materials including brick, chalk, plaster, sand, etc., payment to be calculated per yard (“thoise”) of work: this though may be for materials. Elsewhere there is a reference to 500 écus being paid as an advance, with a further 500 on completion, or more if extra work is required by the said lady. Various architectural features are mentioned as well, such as friezes, architraves, chimneys and arches. Various phrases within the document have been crossed out and rewritten *currente calamo*, indicating that it is very much a working document, written ‘on the hoof’ as it were. It is signed on the third page by Gabrielle, as well as by the master mason, and one De Brignot (or De Brignon, presumably a member of her household). The latter signs himself again on the last page, as does one Leroy and a Genevieve [?] Voujan, this being an unrelated piece which makes mention of several widows of people in royal service (“...de la garde de feu Monsieur frere du roy... au service de Madame soeur unique du Roy...”). Both sections of the document are dated in March but without the year being stated: but this can be inferred as being between 27 March 1596, when she was granted the chateau and its attendant title, and July the following year when she was elevated to be duchesse de Beaufort.

Documents signed by Gabrielle d’Estrées are rare; one only, apart from the present, being recorded by ABPC as sold at auction, in May 1981 (for another example of her signature see the document of 1596 in the Bibliothèque de Pau, available on frab.aquitaine.fr).

63 •

DESCARTES (RENÉ)

Discours de la methode pour bien conduire sa raison, & chercher la verité dans les sciences. Plus la dioptrique. Les meteores. Et la geometrie, *woodcut vignette on title, numerous diagrams in the text, occasional light spotting (light browning to signature N), contemporary vellum, title in ink on spine, preserved in fine purpose-made suede-lined morocco case, lettered in gilt on spine* [Dibner 81; Guibert, p.14; Krivatsy 3114; Norman 621; PMM 129; Wellcome 7448144]. 4to (211 x 155), Leiden, Jan Marie, 1637

£35,000 - 45,000

€46,000 - 60,000

“COGITO, ERGO SUM”: THE FIRST EDITION OF DESCARTES’S MASTERPIECE FROM WHICH STEMS “ALL MODERN SCIENTIFIC AND PHILOSOPHIC THOUGHT”.

“Descartes’s purpose is to find the simple indestructible proposition which gives to the universe and thought their order and system. Three points are made: the truth of thought, when thought is true to itself (thus, *cogito, ergo sum*), the inevitable elevation of its partial state in our finite consciousness to its full state in the infinite existence of God, and the ultimate reduction of the material universe to extension and local movement.” (PMM).

Provenance

M. ?Barbarony, early nineteenth century inscription; Bruno Monnier, early twentieth century label.

DISCOURS
DE LA METHODE

Pour bien conduire la raison, & chercher
la verité dans les sciences.

PLUS
LA DIOPTRIQUE.
LES METEORES.

ET
LA GEOMETRIE.

Qui sont des essais de cete METHODE.



A LEYDE
De l'Imprimerie de IAN MAIRE.
C D C XXXVII.
Avec Privilege.



64



65

64 •

DORIGNY (NICOLAS)

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

£1,000 - 1,500

€1,300 - 2,000

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



66

65 •

GOSPELS, IN ARABIC

Evangelium sanctum domini nostri Jesu Christi conscriptum a quatuor evangelistis sanctis, id est Matthaeo, Marco, Luca, et Iohanne, *title and colophon in Latin and Arabic, remainder of text in Arabic within ruled border, numerous woodcut illustrations by Penna after the designs of Antonio Tempesta, light stain to foremargin (and often to adjoining text), a few leaves browned, closed tear on page 191/192 repaired with sellotape, occasional marginal notes in Arabic in red and black ink, modern black morocco* [Adams B-1822; Mortimer, Italian, 64; Darlow & Moule, 1636], folio, Rome, Typographia Medicea, 1590 [colophon dated 1591]

£3,000 - 5,000

€4,000 - 6,600

EDITIO PRINCEPS of the Gospels in Arabic.

Provenance

Dr. Caro Minasian, Isafahan, ink stamp on title and several leaves.

66 •

ILLUMINATED MANUSCRIPT

Christ preaching to his disciples, in a large initial "N" from an illuminated Missal, *on vellum, the initial in white embellished with red and green on a burnished gold ground, the figures in full colours with haloes in burnished gold, cut down and mounted, a few abrasions, image approximately 180 x 163mm.,* [Northern Italy, mid fifteenth century]; mounted with 5 other illuminated fragments on a sheet of card, *framed and glazed*

£1,500 - 2,000

€2,000 - 2,700



67



67

67 •

ILLUMINATED MANUSCRIPT

BOOK OF HOURS, Use of Rome, *manuscript on vellum, 380 leaves, 4 LARGE HISTORIATED INITIALS (c.34 x 40mm.) with illuminated borders on two sides, two 4-line initials, three 3-line initials and six 2-line initials, rubrics, 10 lines of text per page written in a small, rounded gothic textura, later red velvet with clasp, 81 x 55mm.* [Northern Italy, late fifteenth century]

£6,000 - 8,000
€8,000 - 11,000

Contents: ff.1-18 Calendar; 21-164 Hours of the Virgin; 165-267 The Office of the Dead; 268-393v Seven Penitential Psalms; 293v-311 Litany; 312-380 Hours of the Cross etc. Collates: A-I10, J16, K8, L-Z10, AA-EE10, FF-GG8, HH-MM10.

Illumination: four historiated initials: f.21 The Virgin and Child within the letter 'O'; 165 a skull within the letter 'V'; 268 David at prayer within the letter 'D'; 312 the Man of Sorrows within the letter 'O', each on a liquid gold ground and accompanied by illuminated borders on at least two sides with scrolls, flowers and gold balls.

68 •

LABORDE (ALEXANDRE L.J., COMTE DE)

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

£500 - 700
€660 - 930

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



68



70

69

LOUIS XIV

Document signed ("Louis"), counter-signed by Colbert, to Monsieur de Vassigny, Treasurer of the Royal Household, ordering him to pay the sum of 300 livres to Claude Reneufve, *chef de panneterie*, who has taken the place of Louis Hebar, being his wages for the first quarter of the present year, 1 page, integral blank, some spotting, dust-staining on verso of second leaf, framed and glazed (unexamined out of frame), folio, Versailles, 16 March 1674

£600 - 800

€800 - 1,100

70 •

MEDICI (LORENZO DE')

Poesie volgari nuovamente stampate... Col commento del medesimo sopra alcuni de' suoi sonetti, first edition, Aldine device on title-page and on final leaf, one woodcut initial, gathering O complete with 8 leaves, title laid down and spotted, late nineteenth century Italian vellum, gilt stamped sides and spine with red morocco labels, g.e., slipcase [Adams M1005; Ahmanson-Murphy 473; Gamba 648; Renouard p.162], 8vo, Venice, [colophon: in casa de' figliuoli di Aldo], 1554

£1,000 - 1,500

€1,300 - 2,000

RARE COMPLETE COPY WITH THE EIGHT SUPPRESSED LEAVES IN GATHERING O. Virtually all copies of this edition have only four leaves in the gathering, following the suppression of five canzoni (*O dio, o sommo bene, hor come fat; O maligno et duro core; Ben ch'io rida, balli et canti; E convien ti dica il vero; Una donna havea disire*). The removal of the four leaves was clearly intended to be immediate as the register notes "tutti sono quaderni, eccetto O che è duerno".

Provenance

Abbey of Monte Oliveto Maggiore, near Siena, eighteenth century ink stamps (on title, N7r and 2c6v). The Abbey's original library, from which this volume presumably originates, contained a fine collection of manuscripts, incunabula and other rare books, but was dispersed during the suppression of 1809.



71

71 •

MIZAULD (ANTOINE)

De mundi sphaera, seu cosmographia, libri tres, *woodcut illustrations (including world map), without volvelles*, Guillaume Cavellat, 1552; Zodiacus, sive duodecim signorum coeli hortuius, 1553; Planetæ, sive planetarum collegium, 1553; Asterismi sive stellatarum octavi coeli imaginum officina, *larged folding woodcut plate with letterpress descriptive text beneath (closed tear, slight loss at upper margin)*, 1553, 4 works in 1 vol., the last three mentioned Paris, Charles Guillard, FIRST EDITIONS, modern vellum [Houzeau & Lancaster 2565-2568], 8vo

£800 - 1,200
€1,100 - 1,600

A compendium of four works on cosmography by Mizauld (1510-1578), professor of medicine in Paris.

72 •

OSTADE (ADRIAEN VAN)

't Werck complet... door hem Selfts geïnventeert en geest. Oeuvre complet, *engraved title in English and French, mezzotint portrait of Ostade by Gole, and 52 etchings on 18 sheets, with 8 further etchings by van Vliet on 2 sheets, 18 by Cornelis Pietersz. Bega on 5 sheets, 3 by Cornelis Dusart and one other on 3 sheets, and 6 by Pieter Bodding van Laer on one sheet, all on laid paper, eighteenth century sheep, corners slightly bumped, folio (360 x 245mm.)*, [probably Paris, Pierre François Basan, c.1764]

£3,000 - 5,000
€4,000 - 6,600

When Ostade died, in April 1685, his plates were sold by auction to his son-in-law, who pulled various impressions up to around 1694. The next posthumous impressions - issued as Ostade's 'complete works' for the first time - were by Bernard Picart, who had acquired the plates after his arrival in Amsterdam in 1710. In around 1760, they found their way to Pierre François Basan, who appears to be the publisher of the present album. The Ostade sheets bear alternating watermarks of bunches of grapes, and four lines of indistinct text including the date '1764'. Basan was the first publisher of Ostade to also include the two apocryphal pieces, *A Woman Catching Fleas* and *The Pissing Peasant*, included here. After Basan's death in 1798, the plates were sold in turn to the widow of Auguste Jean ('la Veuve Jean'), where they were printed in different arrangements. See Pelletier, 'Van Ostade's Etchings Published by "La Veuve Jean"', in *Print Quarterly*, vol. xi, 1994, no. 4, pp.395-401.



72



73

73 •

PICART (BERNARD)

Cérémonies et coutumes religieuses de tous les peuples du monde, 9 vol. (without the 'Superstitions'), mixed edition, half-titles, titles printed in red and black, engraved frontispiece in volume 1, 253 engraved plates (as called for in each volume, some double-page), uniform contemporary calf gilt with elaborately tooled spines, some joints neatly repaired, folio, Amsterdam, Jean Frederic Bernard, 1739[-1733]-1743

£1,000 - 1,500

€1,300 - 2,000

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

74 •

PICART (BERNARD)

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

£1,000 - 2,000

€1,300 - 2,700

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

Provenance

Lengthy eighteenth century inscription on title relating to Friedrich Christian, Bishop of Münster, the Ketteler family of Harkotten, and Johann Anton von Graes of Loburg. See illustration overleaf.



74



77



76

75 •

PSEUDO-AURELIUS AUGUSTINUS

Liber Cypriani de duodecim abusionum gradibus, *without the De consideratione by Bernardus Claravallensis which usually precedes it*, 7 leaves (ff. 39-45), 37-39 lines, opening 10-line initial, 3- and 4-line initials in red, sentence strokes in red, light brownning, some dampstaining in margins, early ink marginalia in Latin, modern dark blue morocco gilt, red morocco title label on upper cover [H 5900; cf. BMC II 345 and Goff B-368, both parts], folio (278 x 200mm.), [Augsburg, Anton Sorg, c.1475-1477]

£600 - 800

€800 - 1,100

76 •

RUGENDAS (CHRISTIAN AND GEORGE PHILIPP)

'Recueil de divers piece gravés par Mr. Rugendas/ Augsbourg', collection of 69 mezzotints by Christian Rugendas after Georg Philipp Rugendas, manuscript title and plates all mounted on thick paper (images various sizes), eighteenth century half calf over vellum, gilt panelled spine with raised bands (chipped at foot), oblong folio (332 x 480mm.), [Augsburg, c.1745].

£1,500 - 2,000

€2,000 - 2,700

An attractive collection of tinted mezzotints after Georg Philipp Rugendas, one of the foremost military painters of the eighteenth century, by his son Christian, renowned draughtsman, artist and mezzotint engraver. The plates depict military, battle and camp scenes, horsemen, soldiers, costumed figures etc.

Provenance

Charles Chauncy. M.D. (1706-1777, physician, antiquary, Fellow of the Royal Society and collector), bookplate; old bookseller's description in French on front free endpaper; L'Amateur, Buenos Aires and C.E. Rappaport, Rome, booksellers' tickets.

77

RUSSIA - PATRIARCHS OF MOSCOW

Three documents in Russian: (i) with subscription ("the humble Filaret by Grace of God Patriarch of Moscow and all Russia"), granting lands in Kostroma to Stepan Semenovich Mikatin, 27 lines in cursive 'skoropis' with the usual abbreviations, with large opening initial 'B', the reverse with chancery inscription dated 12 January 1761, 1 page, tears with losses, dust staining, discolouration and considerable fading, folio (485 x 320mm.), Moscow, March 1622; (ii) with subscription ("the humble Ioasaf by Grace of God Patriarch of Moscow and all Russia"), granting a continuation of occupancy to Ivan Mikitin, confirming the grant of the previous year to the widow Antonina Iliina Mikitina of his grandfather Stepan, 25 lines in cursive 'skoropis' with the usual abbreviations, with large opening initial 'B' with scrolling decoration and remnants of wax seal, 1 page, tears with losses, dust staining, some discolouration and fading, folio (405 x 310mm.), March 1637; together with (iii) manuscript copy of a Survey of the Settlement of Bogoroditsk in the district of the same name in Tula Government, with details of residents, dated 11 September 1781 and signed by various military officials and with the official stamp of Catherine the Great.

£5,000 - 8,000

€6,600 - 11,000

TWO RARE 'GRAMOTI' WRITTEN ON BEHALF OF THE FIRST ROMANOV TSAR MICHAEL: the first is by his father, Filaret, Patriarch of Moscow 1619-1633, who had been forced to take monastic vows, along with his wife, by Tsar Boris Godunov and thence exiled, first to the north, then as a virtual prisoner of the Poles. It gives the position of 'Pomestnik' (occupier) to Stepan Mikitin, possibly a former member of the Life-Guards under Ivan the Terrible (various members of this family are recorded as such). The land was in the 'uezd' (district) of Kostroma, an important trading area on the banks of the Volga, centred round the city of the same name, then part of the Muscovite principality. The second document is unusual as it allows the hereditary occupancy of the land to Stepan's successors, instead of reverting automatically to the state. Since the Time of Troubles, beginning with the reign of Boris Godunov until the elected succession of Michael Romanov, the various factions had granted land without order, which left the countryside in turmoil and the populace leaderless. Both patriarchs were powerful enough to give some order to the situation and the ownership and control of land and problems of peasant labour were key issues in this period.



78



79

78 •

SACROBOSCO (JOHANNES)

Sphaera mundi [Regiomontanus. *Disputationes contra Cremonensia deliramenta*; Georgius Purbachius. *Theoricae novae planetarum*], 60 leaves, 30-31 lines, Gothic type, a2 printed in red and black, 5- to 11-line woodcut initials, full-page diagram on a1 verso, diagrams (many half-page, 8 coloured in green, yellow or red wash), several early marginal notes in ink, modern black crushed morocco gilt, green morocco onlays on covers, g.e. [ISTC ij00405000; BMC V 286; BSB-Ink I-502; Goff J405; GW M14652; HC 14110*], small 4to (191 x 131mm.), [Venice, Erhard Ratdolt, 6 July 1482]

£3,000 - 4,000

€4,000 - 5,300

"Sacrobosco's fame rests firmly on his *De Sphaera*, a small work based on Ptolemy and his Arabic commentators, ... [which was] quite generally adopted as the fundamental astronomy text" (*DSB*). This edition by Ratdolt includes the first appearance of these diagrams, mostly likely designed by Johann Lucilius Santritter, a mathematician and astronomer from Heilbronn who published books with several Venetian printers between 1480 and 1498.

Provenance

George Abrams, bookplate.

79 •

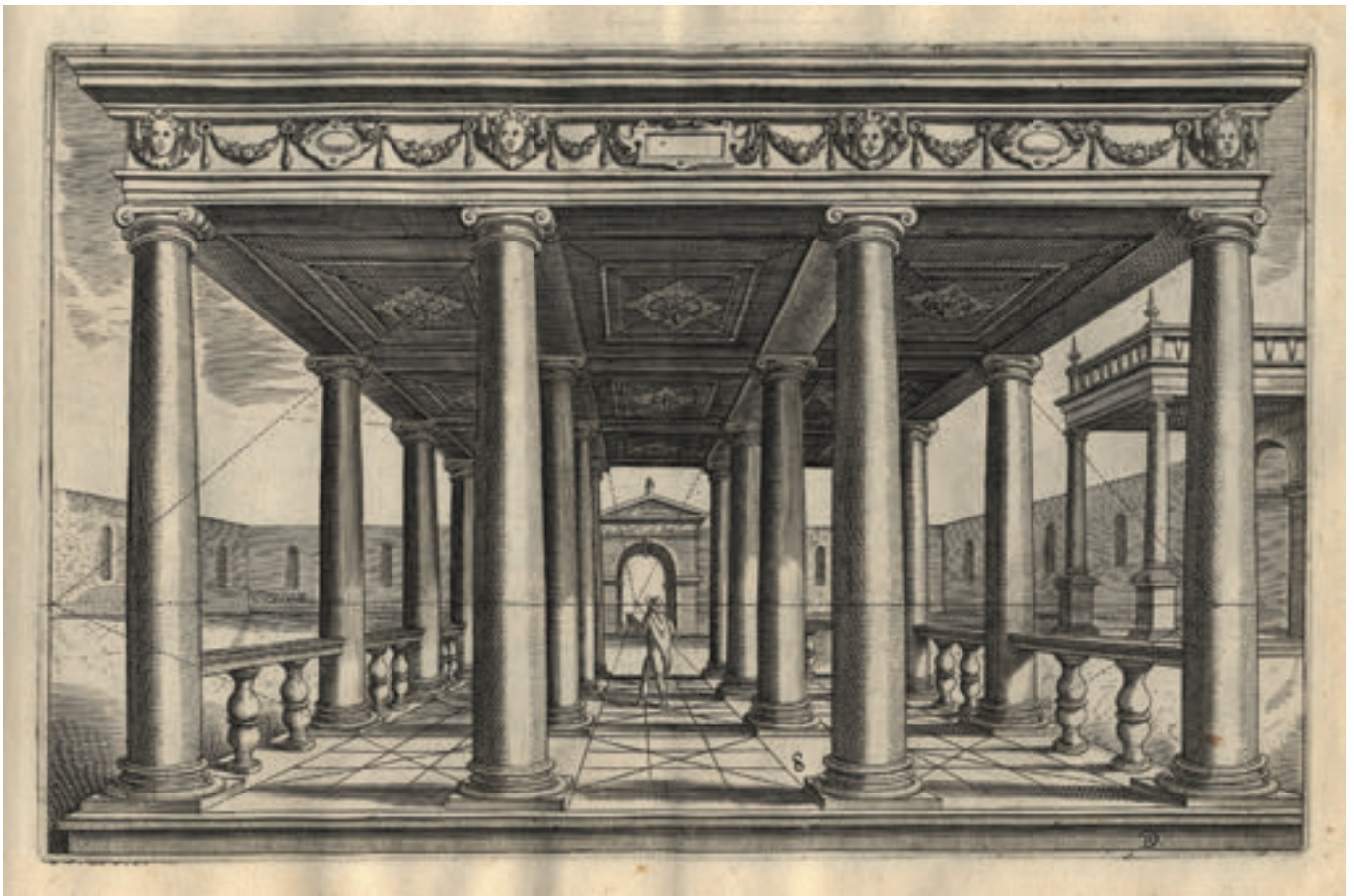
SERLIO (SEBASTIANO)

Libro primo [-secondo, terzo, quarto, quinto] d'architettura... nelquale con facile & breve modo si tratta de primi principii della geometria; *Libro straordinario* di Sebastiano Serlio Bolognese. Nel quale si dimostrano trenta porte di opera rustica... & venti di opera dilicata, 6 parts in 1 vol., 5 part titles within elaborate architectural borders, numerous woodcut illustrations (many full-page), some mainly light foxing and staining throughout, neat repair to 3D1, eighteenth century half calf over floral boards, spine tooled in gilt (restored preserving earlier lettering piece) [Berlin Kat 2570; Cicognara 668; Fowler 327], 4to (235 x 168mm.), Venice, Francesco Senese & Zuane Krugher, 1566

£1,500 - 2,000

€2,000 - 2,700

First quarto edition of Serlio's *Cinque libri dell' architettura*, one of the first modern works on architecture. Illustrated with woodcuts reduced in size from those in the folio edition, this copy is one of those to which has been appended the 'Extraordinary Book of Doors'.



80

80 •

[VREDEMAN DE VRIES (HANS)]

Perspective [-Pars Altera], 2 parts, *engraved decorative title to part 2, 47 engraved plates on 48 sheets (of 49, lacking plate 5), 2 engraved portraits (Prince Maurice, and De Vries) by Hondius, lacks title to part 1, [Fowler 432, with only 1 portrait; Berlin Cat. 4704, with 2 portraits], [The Hague, Henricus Hondius, 1604-1605]; Architectura. La haulte & fameuse science, consistante en cinq manieres de'edifices our fabriques, engraved decorative title, 31 engraved plates (marginal dampstaining, 3 shaved just touching image, final plate strengthened on verso with tear repaired), [The Hague, 1607], 2 works bound in 1 vol., nineteenth century red half morocco gilt, upper cover detached, worn, folio (275 x 358mm.), sold not subject to return*

£1,500 - 2,000

€2,000 - 2,700

81 •

ZANETTI (ANTONIO MARIA, ELDER AND YOUNGER)

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

£1,000 - 2,000

€1,300 - 2,700

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



83

MUSIC

82 •

EXIMENO (ANTONIO)

Dell'origine e delle regole della musica, FIRST EDITION, *engraved vignette on title, engraved portrait of Princess Maria Antonio Walpurga of Bavaria by Giovanni Brunetti after F.A. Catalano, 22 folding engraved plates of music, one folding letterpress table, 10 large engraved vignettes by Brunetti, occasional toning, contemporary vellum, some soiling, 4to, Rome, Michel'Angelo Barbiellini, 1774*

£600 - 800

€800 - 1,100

First edition of an important treatise on eighteenth century music by the Spanish Jesuit Antonio Eximeno (1729-1808). *Dell'origine* "raised a host of polemical writings... [Eximeno] proposed to abolish the strict laws of counterpoint and harmony, and apply the rules of prosody to musical composition. He was the first scientific exponent of the doctrine that the aim of music is to express emotion, and thus exercised considerable influence on musical aesthetics" (Groves, *Dictionary of Music*, 1900).

83 •

HANDEL (GEORGE FREDERICK)

Julius Caesar: an Opera, FIRST EDITION, *engraved title depicting musicians and angels, printed privilege leaf, engraved index (marked up in manuscript with the initial letter of each aria in the margin alongside its title), and 118 pages of engraved music, blank leaves embellished with naive watercolour sketches (principally flowers, and a house), contemporary half calf, boards bare, spine defective [Smith 1; RISM H 166], royal 8vo (230 x 140mm.), Printed at Cluer's Printing-Office.. and by B. Creake at ye Bible in Jermyn Street, [1724]*

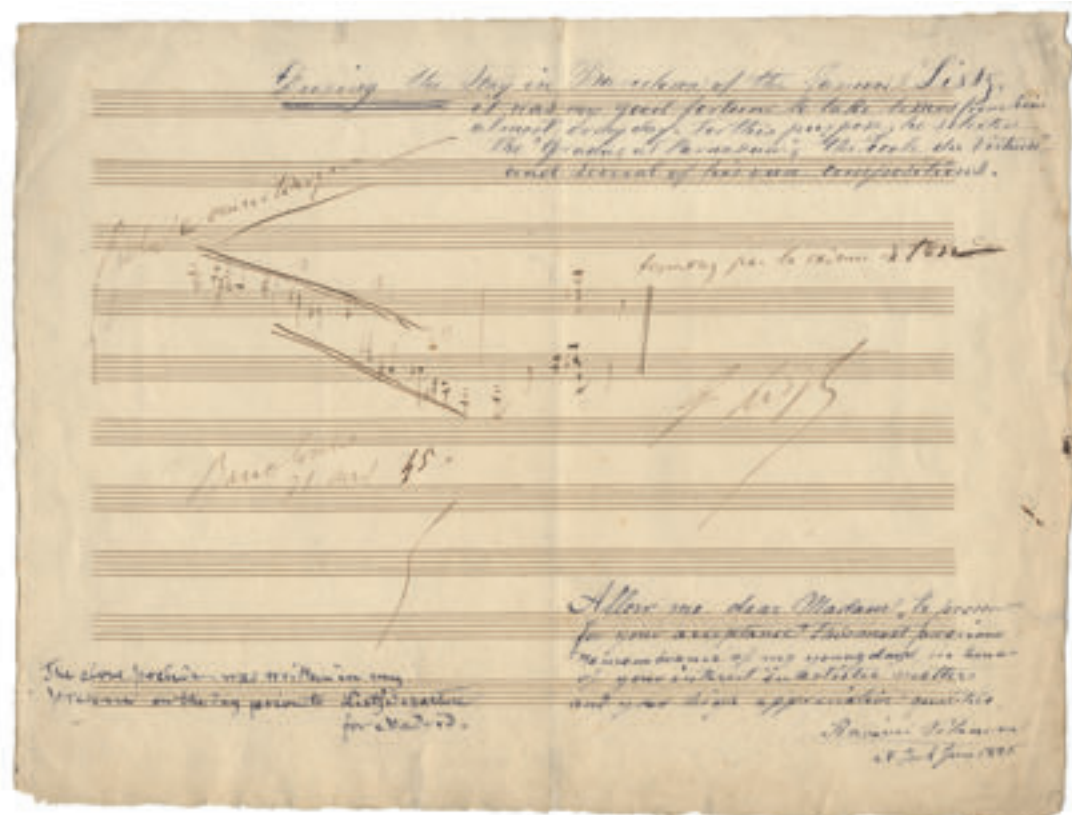
£2,000 - 3,000

€2,700 - 4,000

The rarest and arguably the most sought after of all first editions of Handel's operas, with a fine engraved title-page. Produced in a "neat octavo size for the pocket" (John Cluer, *Pocket Companion for Gentlemen and Ladies*, 1724), *Giulio Cesare* was the first Handel opera to be published by Cluer, perhaps because his new method of printing music from copper plates appealed to the composer, who had been used to Walsh's traditional pewter versions.

Provenance

George Watson, inscribed "George Walton's Book 1805" in large letters on rear free endpaper, the sketches presumably also by him.



84

84

LISZT (FRANZ)

Autograph musical quotation signed (F Liszt) of two bars, headed "Prelude omnitonique", subscribed as a gift and dated from Barcelona, 21 April [18]45; headed by the recipient, Ranieri Vilanova, with a note stating that it was his "good fortune to take lessons from him almost every day" of Liszt's stay in Barcelona, and subscribed with a further note stating that "The above prelude was written in my presence on the day prior to Liszt's departure for Madrid" and a third note presenting the leaf to a lady as a "most precious remembrance of my young days"; subscribed "Ranieri Vilanova/ N. York June 1885"; plus two autograph letters by Joachim, one by Hallé, a musical quotation by Richter, two invitations by Jenny Goldschmidt and other material, 1 page, on ten-stave paper, folded at the centre, light dust-staining, hinges on verso, oblong folio, 255 x 345mm.

£1,000 - 1,500
€1,300 - 2,000

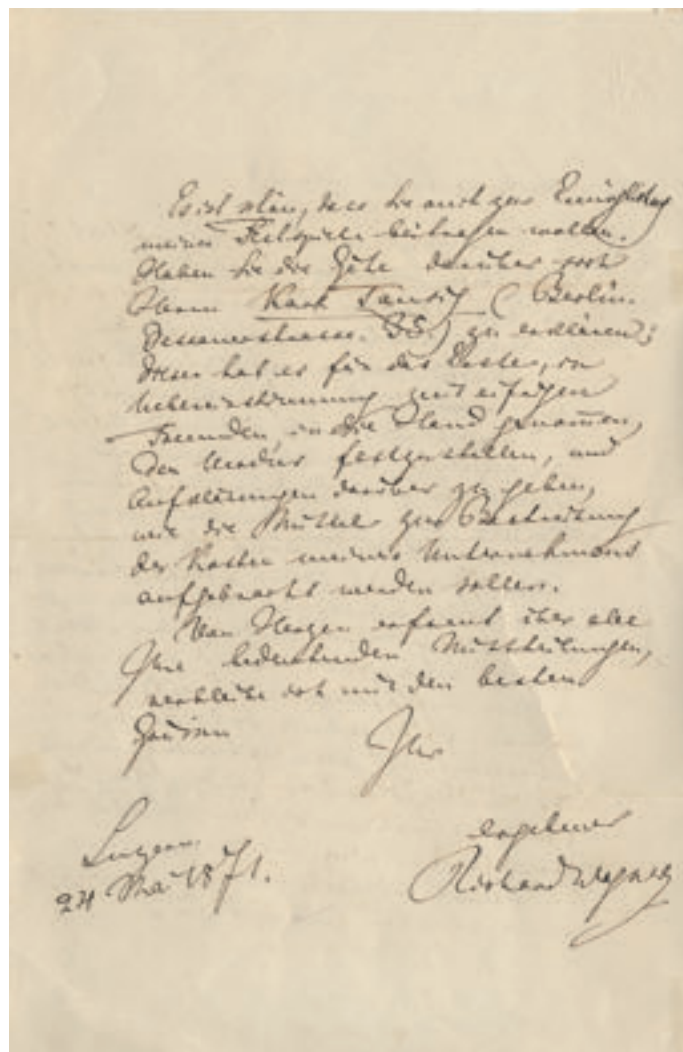
MANUSCRIPT OF LISZT'S 'PRELUDE OMNITONIQUE', a once-legendary work which was long thought to have been lost and to anticipate the atonality displayed in Liszt's late work which famously foreshadows many of the musical developments of the twentieth century.

In 1832, Liszt had attended a series of lectures on the theory of music by the musicologist François-Joseph Fétis, who defined four harmonic periods, namely unitonique (early modal), transitonique (simple major/minor), pluritonique (more modulatory) and omnitonique (constantly modulatory and totally ambiguous). This concept of a free system of harmonic movement replacing the laws governing classical tonality fascinated Liszt who composed a 'Prelude omnitonique' (see Derek Watson, *Liszt*, 1989). A score of the prelude was exhibited in London in 1904 but then disappeared from sight, emerging on an album leaf (as here) at a Sotheby's sale in 1996 (London, 6 December, lot 134; see also Michael Saffle, *Franz Liszt: A Guide to Research*, second edition, 2004, pp. 6 and 52, fn. 98). It was recorded by Leslie Howard in 1999, who notes: 'the long-sought *Prélude omnitonique* which follows turned out not to be a missing work so much as another flourish through all the notes of the chromatic scale, in a chord sequence that allows the bass to proceed in a whole-tone scale – the passage is familiar from the tenth of the *Études d'exécution transcendante* – and on this occasion there is no resolution' (Album-Leaf-Prelude-Omnitonique-S166e-C1844).

The original recipient of this leaf, Ranieri Vilanova, was a native of Barcelona and born on 23 September 1827, being seventeen when he studied under Liszt. In later years he was to emigrate to New York, where he published piano pieces, dying in 1913.



85



86

85 • VINCENTINO (NICOLA)

L'antica musica ridotta alla moderna prattica, con la dichia ratione, et con gli essempli de l tre generi, con le loro spetie. Et con l'inventione di uno nouvo stromento, nelqualle si contiene tutta la perfetta musica, con molti segreti musicali, FIRST EDITION, woodcut device on title with portrait of the author on the verso, type-set music, woodcut initials, some dampstaining (mostly in lower margin but touching some text), worm trail at inner blank margin of several leaves, library stamps removed from title and margins of 2 leaves, early limp vellum, loss to lower portion of spine [Adams V630; RISM, p.861], folio (310 x 202mm.), Rome, Antonio Barre, for Nicola Vicentino, 1555

£1,500 - 2,000
€2,000 - 2,700

Nicola Vicentino (1511-c.1575) was well-known as a composer of madrigals and motets but it was his music theory, and the present work in particular, for which he is best remembered. In it he links ancient Greek musical theory and practice with contemporary works, expanding and justifying many of the ideas which he first put forward in his famous debate with Lusitano in 1551, when a panel of judges awarded the prize to his adversary. Despite this, Vicentino's book was influential with the group of madrigalists working in Ferrara in the next two decades, most notably Carlo Gesualdo. Vicentino was also famous for inventing the *arcicembalo*, a keyboard containing thirty-six keys to the octave which allowed some of the recently composed music in a chromatic style to be played.



87

86

WAGNER (RICHARD)

Autograph letter signed ("Richard Wagner"), to an unnamed correspondent ("Sehr geehrter Herr!"), thanking him for his excellent and detailed study of his work, which he has not been able to attend to until now, but which he has read with genuine delight since it allows him to judge the effect his work has on someone else, it being hard for him to analyse his own work from such a point of view; and even if some details might be unwelcome, they are still interesting as they help him towards an understanding with the more thoughtful part of the public, of whom his correspondent is the pioneer pointing the way; he wishes him well with his work therefore, just as it is: he is also grateful for his offer to help out with the *Festspiele*, suggesting he contact Karl Tausig who along with some enthusiastic friends is organising fund-raising to defray costs of the undertaking; and concludes by once more thanking him for his work, 2 pages, small tear in lower left-hand margin, mounted, some slight ink-running and creasing but nevertheless still in attractive condition, folio, Lucerne, 24 May 1871

£2,000 - 3,000

€2,700 - 4,000

WAGNER WELCOMES HELP IN JUDGING HIS OWN WORK AND SUPPORT FOR THE FLEDGLING BAYREUTH FESTIVAL. This fine letter was written shortly after Wagner's visit to Bayreuth, which resulted in his announcement on 12 May of plans to hold the festival in 1873. He was also working on writing the Preface to his *Collected Works* and putting them into order: Cosima records in her diary that he was working on this on the morning that he wrote our letter (while Nietzsche paid a visit that afternoon, being afterwards accompanied by Wagner to the station). This was also the week that French abasement by the newly-proclaimed German empire was made total, when the French regular army was forced to attack the Communards holding Paris. The tone of our letter is however modest rather than triumphalist, Wagner confessing that he is unable to see his own work as others see it and that criticism is to be welcomed as long as his work is taken seriously, since he is at pains to make his work understood to those who take a friendly interest in his music.

Carl (Karl) Tausig, to whom Wagner directs his correspondent, was in charge of a patron's scheme for the proposed Bayreuth Festival, by which a thousand patrons tickets would be sold for 300 Thalers each in return for which they would receive free seats. Born in Poland of Jewish parentage, he was a piano virtuoso and regarded by many as the most gifted of Liszt's pupils. Wagner was devoted to him, and allowed to make piano transcriptions of his operas. He was to die of typhoid, aged 29, that July.

The identity of Wagner's correspondent and his article have, so far, eluded us. Wagner had been contacted earlier that month by the publisher Emil Heckel, asking what contribution he could make to the Bayreuth project, Wagner referring him, as in our letter, to Tausig. One authority states that Heckel's was the "single response" to the Bayreuth appeal, which suggests that our letter has not yet registered on the scholarly radar (Curt von Westernhagen, *Wagner: A Biography*, ii, 1978, p. 437).



88



89

87

WAGNER (RICHARD)

Photograph of Wagner, signed ("Richard Wagner") on the lower mount, showing him three-quarter length, facing to his right and attired in his characteristic velvet jacket and cap, with his right hand tucked into his breast *carte-de-visite format*, *backing possibly removed*, *size of image 89 x 56mm*. [studio of Pierre-Louis Pierson, Paris, between 28 October and 4 November 1867]

£1,000 - 1,500

€1,300 - 2,000

A RENOWNED PORTRAIT PHOTOGRAPH OF RICHARD WAGNER, taken a few days after he had completed *Die Meistersinger von Nürnberg*. Having finished the full score of the opera on 24 October 1867, Wagner visited Paris for the Universal Exhibition between 28 October and 4 November (during the closing day of which, he had, as he studied the vast crowds of school children who had free entry, a vision of 'all vices of the world-metropolis in embryo', which by his own account reduced him to a sobbing wreck; see his essay 'Dear Herr von Stein' in *Religion and Art*, translated by William Ashton Ellis, 1897, p. 326). This is one of four photographs of him taken at this time at the studio of Pierre-Louis Pierson, court photographer to Napoleon III and especially well-known today for his collaboration with the Countess de Castiglione (including the proto-surreal *Scherzo di Follia*, showing her holding an empty picture frame to her eye). See illustration on preceding page.

88 •

WILBYE (JOHN)

The Second Set of Madrigales to 3.4.5. Parts, apt Both for Voyals and Voyces. Newly Composed, 5 parts (of 6, without "Quintus"), 89 leaves (of 92, without title to *Altus* part, title and dedication to *Tenor*), titles to *Cantus*, *Bassus* and *Sextus* parts within ornamental woodcut border (the first strengthened on verso, the last defective), type-set music throughout, several large woodcut historiated initials and ornaments, dedication to Lady Arabella Stuart in 4 parts (scuffed in *Altus*), some leaves strengthened with old paper at fore-margins resulting in loss of a few letters, stitched in marbled wrappers, parts titles in ink on upper covers, first part with paper label "Mr. Hawkins' Hist. of Music", 2 covers detached [STC 25619a], small 4to (211 x 155mm.), Thomas Este alias Snodham, for John Browne, 1609

£1,500 - 2,500

€2,000 - 3,300

SCARCE. John Wilbye's *First Set of Madrigals* was published in 1598, but it was in this second set that he "achieved his full stature, its thirty-four pieces adding up to the greatest of all the English madrigal volumes... Wilbye's profoundly moving setting is probably the most perceptive treatment of a text among all the English madrigals, and it is this quality above all that makes 'Draw on, sweet night' [included in the *Cantus*] surely the greatest of all English madrigals" (David Brown, *ODNB*).



90



90

ENGLISH LITERATURE AND HISTORY

89 •

ARISTOTLE'S MASTER-PIECE

Aristoteles Master-piece, or, The Secrets of Generation displayed in all the parts thereof, . Containing 1. The Signs 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 Monstrous Births, woodcut frontispiece, title within 1-line rule border, 5 woodcut illustrations, without H12 (?blank, as in 1700 edition on ESTC), approximately 15 catchwords or signatures shaved, final leaf shaved with loss to caption to illustration, and with several tears, contemporary sheep, rubbed [this edition not recorded on ESTC], 8vo, Printed, and are to be Sold at the Hand and Scepter near Temple-Bar, 1702

£800 - 1,200

€1,100 - 1,600

RARE UNRECORDED ISSUE of *Aristotle's Masterpiece*. ESTC records a 1702 edition printed "for B.H." (U.S. National Library of Medicine copy only), and one copy of each of two editions printed, as ours, "at the Hand and Scepter" in 1692 and 1700. First published in 1684 all early editions are very scarce, presumably due to the book's risqué subject matter of women's bodies, sex, and pregnancy, which led it to be sold 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). 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. 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.



Last Judgement, 1808 (w/c on paper), Blake, William (1757-1827)
/ Petworth House, Sussex, UK /
National Trust Photographic Library /
John Hammond / Bridgeman Images

90 •

BIBLE, IN ENGLISH, AUTHORIZED VERSION

The Holy Bible, Containing the Old Testament, and the New, 2 parts in 1 vol., *fourth folio edition, double column, black letter, general and New Testament titles within elaborate woodcut borders, undated Genealogies with double-page engraved map of the Holy Land, general title neatly laid down, a few small repairs to last few leaves (one or two affecting text), 5Z5-6 with holes and some loss of text, early panelled calf, brass bosses, cornerpieces and clasps decorated with stamped fleur-de-lys and circle tools, rebacked preserving most of original backstrip, clasp hinges renewed* [Herbert 487; STC 2313], folio (406 X 275mm.), Robert Barker and by the Assignes of John Bill, 1634

£3,000 - 5,000

€4,000 - 6,600

A COMPLETE, VERY CLEAN AND STRIKINGLY-BOUND COPY OF THE FOURTH FOLIO EDITION OF THE KING JAMES BIBLE.

Provenance

Edward Pugh, nineteenth century bookplate. See illustrations on preceding page.

91

BLAKE (WILLIAM)

Autograph letter or manifesto signed ("William Blake"), to the painter Ozias Humphry, describing his picture of the Last Judgement which had been commissioned through Humphry by the Countess of Egremont, ("... Before the Throne of Christ on the right hand the Just in exultation, rise thro' the Air, with their Children & Families; some of whom are bowing before the Book of Life which is opened by the Angels on Clouds; many Groupes arise with Exultation! among them is a Figure crowned with Stars & the moon beneath her feet with six infants around her She represents the Christian Church; The Green Hills appear beneath: with the Graves of the Blessed, which are seen bursting with their births of immortality; Parents & Children embrace & arise together & in exulting attitudes tell each other, that the New Jerusalem is ready to descend upon Earth; they arise upon the air rejoicing! others newly awakend from the Grave stand upon the Earth embracing & shouting to the Lamb who cometh in the Clouds with Power & great Glory./ The whole upper part of the Design is a view of Heaven opened; around the Throne of Christ, Four Living Creatures filled with Eyes, attended by seven Angels with the Seven Vials of the Wrath of God, & above them Seven Angels with the Seven Trumpets compose the Cloud, which by its rolling away displays the opening Seats of the Blessed, on the right & the left of which are seen the Four & Twenty Elders seated on Thrones to Judge the Dead..."), 4 pages on two separated leaves, paper watermarked 'Ivy Mill/ 1806', central fold professionally strengthened, trace of former guards, slight overall dust staining but nevertheless in good and attractive condition, 4to, 18 January 1808

£10,000 - 15,000

€13,000 - 20,000

On the right hand of the Throne of Christ is Baptism.
 On his left is the Lords Supper, the two introducers into
 Eternal Life. Women with Infants approach the Figure of
 an aged Apostle such represents Baptism; & on the left hand
 the Lords Supper is administered by Angels, from the hands of
 another aged Apostle: these kneel on each side of the Throne.
 Such is surrounded by a glory, in the glory many Infants
 appear, representing Eternal Creation flowing from the
 Divine Humanity in Jesus: she opens the Book of Judgment
 upon his knees before the Living & the Dead.

Such is the Vision which you my Dear Sir
 have been the cause of my producing & which; but
 for you might have slept till the last Judgment.

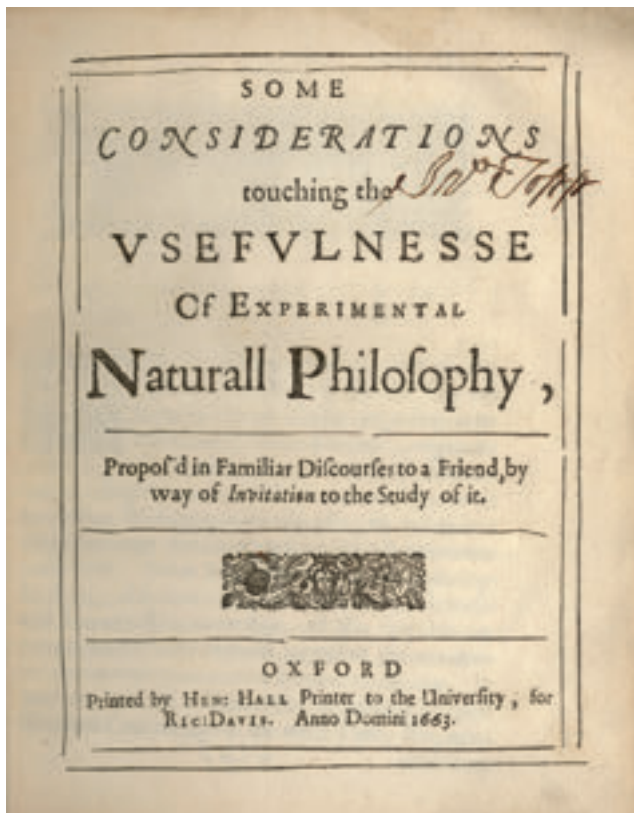
William Blake

18 January 1808.

91

'EMBRACE & ARISE TOGETHER & IN EXULTING ATTITUDES TELL EACH OTHER, THAT THE NEW JERUSALEM IS READY TO DESCEND UPON EARTH' – WILLIAM BLAKE'S MANIFESTO FOR HIS VISION OF THE LAST JUDGMENT. This – one of less than ninety of his letters known to have survived – was written by Blake as a manifesto to accompany the famous watercolour of the Last Judgement which now hangs at Petworth House: 'Blake had painted "Satan Calling Up His Legions" (?1800-5) for the Earl [of Egremont]'s wife, who lived in London, and for her he made his extraordinary "Vision of the Last Judgment" (1808)... And for his friend the miniaturist Ozias Humphry he wrote in January 1808 a long description of "The Day of The Last Judgment, which I have completed by your recommendation for The Countess of Egremont". The design itself is a mighty mustering of human figures, of which Humphry said: "a Subject so vast, & multitudinous was never perhaps, more happily conceived"... In his letter to Humphry, Blake explains his design in wonderful detail... Readers and viewers of Blake's works would give a great deal to have such explanations for others of his drawing and writings' (G.E. Bentley, Jr, *The Stranger from Paradise: A Biography of William Blake*, 2001, p. 317; the watercolour reproduced pl. 109).

This letter – described by Sir Geoffrey Keynes as a manifesto – exists in two other versions, ours being designated by Keynes 'First draft A' (*The Letters of William Blake*, 3rd edition, 1980, nos. 108-9) and by Bentley as 'A' (*William Blake's Writings*, 1978, ii, 1637-41). Roy Davids argues that ours is the version that Blake intended to have sent to Petworth but which miscarried (*The Artist as a Portrait*, Catalogue VII, 2000, pp. 16-19). The letter is written in black India drawing ink in Blake's neatest hand, scraping out words where he has made alterations. It is almost certainly from our text that Blake's manifesto was first published the year after he died by J.R. Smith in his *Nollekens and his Times* (1828), when in possession of Humphry's son, the collector William Upcott.



92

92 •

BOYLE (ROBERT)

Some Considerations Touching the Usefulness of Experimental Natural Philosophy, Propos'd in a Familiar Discourse to a Friend, by Way of Invitation to the Study of It, 2 parts in 1 vol., FIRST EDITION, 3 *half-titles to first part, sectional title and half-title to second part, errata leaf at end, good margins, contemporary calf, rebacked* [Wing B4029; Fulton 50; Krivatsy 1676; Madan III, 2634], 4to (188 X 147mm.), Oxford, Hen. Hall for Rich. Davis, 1663

£1,500 - 2,000

€2,000 - 2,700

"The work as a whole shows a most surprising knowledge of natural history, medicine, physics, and chemistry, in many respects far in advance of his age, and it is of special importance for its comments on medicine" (Fulton).

Provenance

John Topp, early ownership inscription on title.

93 •

BROADSIDES, BALLADS, CHAPBOOKS AND PRINTED EPHEMERA

A good collection of broadsides or ballads (including 11 large with woodcut illustrations and 7 single slips with woodcuts), chapbooks (3), advertising flyers (exhibiting fleas, giants, selling inoculations and toothpaste), newspapers, and miscellaneous printed ephemera, including a ticket to the funeral of John Postlethwayt at S. Austin, 1713, *many with woodcut illustrations, various sizes*, [eighteenth and early nineteenth century] (quantity)

£800 - 1,200

€1,100 - 1,600

Chapbooks include: The Surprising Life and Dying-Speech of Tobis Donkin, the Quaker, and Famous Highwayman... Executed at Tyburn, near York, October 6, 1754, 8pp., 6 *woodcut illustrations, uncut* [no copy of this edition on COPAC], [no place or publisher, c.1754]; The Maiden's Prize; or, Batchelor's Puzzle... Proposed to All the Ingenious Married Men and Batchelors in the Kingdom of England by Mrs. Ann Ward, a Beautiful Young Lady of Five Hundred Pounds a Year, 8pp., 3 *woodcut vignettes*, [London], Sold in Aldermay Church Yard, [c.1770].



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Broadsides and ballads include: *The Trials, Confessions, &c. of Miss Blandy of Poisoning her Own Father, John Swann, and Miss Jefferies for the Murder of her Uncle*, 2 woodcut initials [not on ESTC or COPAC], 365 x 230mm., [no place or publisher, c.1752]; *A Divine Poem, or Christmas Carol, on the Birth of Our Redeemer Jesus Christ*, 3 woodcut vignettes, 370 x 250mm., J. Evans, [c.1820]; *A New Christmas Carol, with Divine Poems*, 8 woodcut vignettes, 370 x 250mm., J. Evans, [c.1820]; *Cards Spiritualized; or The Soldier's Almanack, Bible and Prayer Book*, 6 woodcut vignettes and decorative "clubs" border, 360 x 247mm., York, Carrall, [c.1780]; *A Full and True Account of the Surprising Trial & Condemnation of... Louis XVI of France, woodcut vignette of a guillotine*, 370 x 235mm., Norwich, S. White, [c.1792]; *Nelson, or Victory in Death*, 2 woodcut vignettes, 270 x 110mm., Lynn, Susan Smith, [1805]; *The Apparition: or, Cock-Lane Ghost*, woodcut vignette, 310 x 110mm., [no place or publisher, c.1762]; *Admiralty-Office, December 4, 1758... order to detect and bring to Justice the persons guilty of such piracies and robberies [on board English ships] ... a reward of five hundred pounds, large woodcut Royal arms*, 490 x 380mm., [1758]; *Mr Justice Ashhurst's Charge to the Grand Jury for the County of Middlesex, verso with publisher's notification of forthcoming publications including Hunter's 'Port Jackson and Norfolk Islands... in New South Wales' with details of price, de luxe versions, etc.*, 437 x 275mm., John Stockdale, 1792.

Adverts and flyers include: *Just Arrived. The Following Rare and Curious Collection of Wild Animals & Birds, from the Menageries of Wimpole and Chevily, will be exhibited for a few days in a commodious caravan, in Bene't Street... a fine Bonassu from New Zealand... the Black Ursine Sloth... the Stiff-necked Kangaroo, from Ventriss's Land, on the Coast of New Holland*, 2 woodcut vignettes, 490 x 180mm., [no place], Wilson, [c.1820]; *Just Received a Fresh Supply of Odontalgic, or Chemical Essence of Horseradish; a Cure for the Tootch-ache and Ear-ache*, 190 x 135mm., Cambridge, Hodson, [c.1815]; *Just Arrived, to Be Seen at the George Inn, Cambridge; the Tall Scotch Youth. This Phaenomenon in Nature... is Seven Feet Two Inches High... Somewhat Taller than the Sussex Giant... Infinitely Excels the Swedish Giant, woodcut arms (shaved)*, [Cambridge, c.1810]; *"... Exhibiting by a Person Arrived from Germany, a most suprising and ingenious curiosity... a common Flea alive, with a Gold Chain about its Neck..."*, typographical border, 95 x 135mm., Chelmsford, L. Hassall, [c.1815]; *Inoculation. Mr. Framingham, Surgeon of Swaffham in Norfolk, has Fitted up a House at Spore... five guineas a bed to themselves; four guineas two in a bed...*, typographical border, 140 x 220mm., [no place, c.1800].

Newspapers include: *The Narrative: or, the Delightful and Melancholy History of Leucippe*, Number I, J. Roberts, 12 November 1719; *St. Ives Post Boy: or, the Loyal Packet*, vol. 1, no. 18, St. Ives, R. Rikes, 15 October 1718; *The Spectator*, 23 miscellaneous numbers, most with red duty stamp, [1712].



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BRONTË SISTERS

Album containing autograph letters, many to John James Stead of Heckmondwike (photographer of scenes associated with the Brontës), some to W.T. Field, Secretary of the Brontë Society, by Charlotte Brontë's husband, the Rev A.B. Nicholls ("...I cannot imagine how Miss Nussey could say that the illustration in 'Good Words' was like Anne Brontë – I fail to see the slightest resemblance to her. In the photograph... it is just possible to discern some faint likeness to my late Wife; but as a Portrait, I consider it, a complete failure..."); her friend Ellen Nussey ("...Your beautiful photographs have just arrived..."); James C. Bradley [purportedly the original of the Rev David Sweeting of *Shirley*] ("...Charlotte Brontë's Photograph... seems to have the same delicate, small featured intellectual face of my somewhat dim remembrance..."), Clement Shorter ("...your beautiful set of photos..."); William Cartwright [owner of Rawfold's Mill upon whom *Shirley's* Robert Moore is thought to have been based, letter to a correspondent in Cleckheaton, 1838]; Lord Rosebery (to Field, declining for the second time to be President of the Brontë Society); Thomas J. Wise; Birket Foster; the 'Grand Old' Duke of York; C.H. Spurgeon ("...Our silly contemporaries are not content to use history as a beacon, but must repeat the experiment..."); Arthur Conan Doyle (signature and conclusion: "I am off to America next week"), and others, *blue decorative cloth gilt, upper cover stamped 'Album', 4to, mid 19th century*

£400 - 600

€530 - 800

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CERVANTES SAAVEDRA (MIGUEL DE)

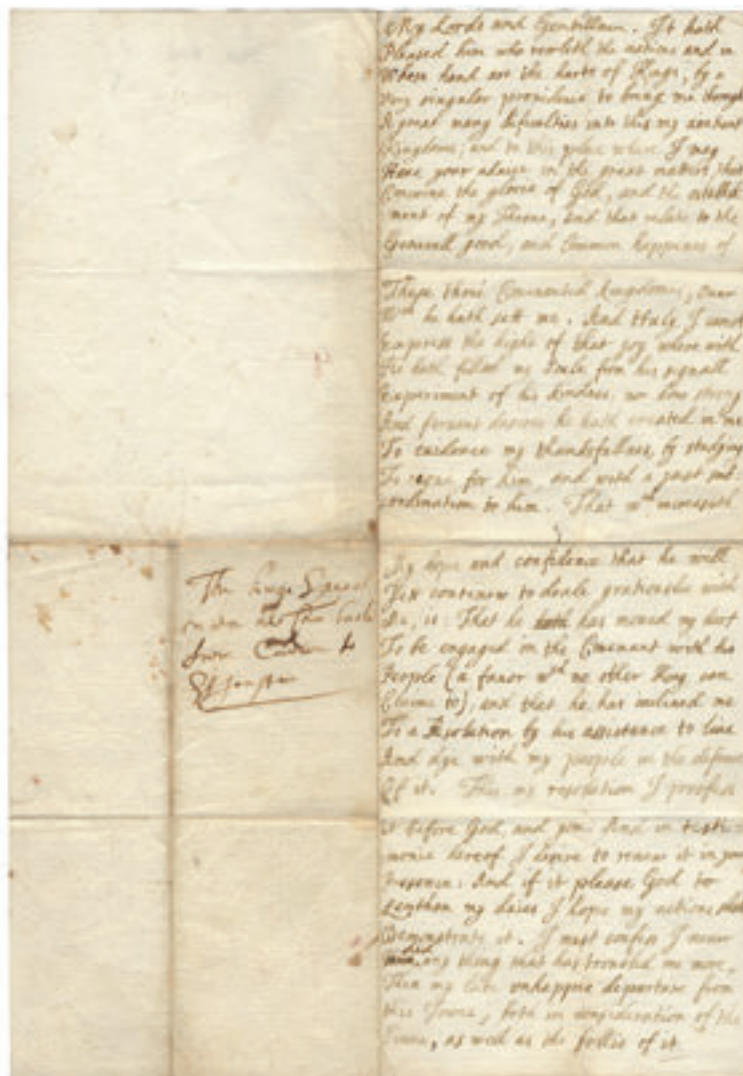
The History and Adventures of the Renowned Don Quixote... to which is prefixed Some Account of the Author's Life. By T. Smollett, 2 vol., *engraved frontispiece and 27 plates after Francis Hayman, errata leaf at end of volume 2, both volumes with small wormhole in fore-margins of first few leaves, volume 2 with some staining in margins towards end and to errata leaf, contemporary calf, gilt panelled spines, spine ends chipped* [Rothschild 1915; Palau 52485], 4to, for A. Millar; T.Osborn [&c.], 1755

£600 - 800

€800 - 1,100

Provenance

Robert Young, early ownership signature on title-page; Thomas Carnegie of Craigo and Paul Wansbrough, bookplates.



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CHARLES II

Autograph manuscript of his speech to the Covenanters, delivered after the execution of his father and his arrival in Scotland to reclaim his throne; the speech made by way of apology after he had attempted to fly from the restrictions imposed upon him by his hosts: "My Lords and Gentillmen. It hath Pleased him who reweleth the nations and in Whose hand are the harts of Kings, by a Very singular providence to bring me through A great many difficulties into this my aiantant Kingdome; and to this place where I may Have your advice in the great matters, that Concerne the glorie of God, and the establishment of my Throne, and that relate to the Generall good, and Common happiness of These three Covenanted kingdomes, over Which he hath sett me. And truly I canot Express the hight of that joy where with He hath filled my Soule from his signall Experiment of his kindnes, nor how strong And fervent desires he hath created in me To evidence my thankfullnes, by studying To regne for him, and with a just subordination to him. That which increaseth My hope and confidence that he will Yett continew to deale graciouslie with Me, is: That he hath moved my hart To be engaged in the Covenant with his People (a favor which no other King can Claime to), and that he has inclined me To a Resolution by his assistance to live And dye with my people in the defence Of it. This my resolution I profess it before God, and you. And in testimonie hereof I desire to renew it in your presence. And if it please God to Lenthen my daies I hope my actions shall Demonstrate it. I must confess I never did any thing that has troubled me more, Than my late unhappie departure from this Towne, both in consideration of the Sinne, as well as the follie of it [contractions expanded]"; bearing the contemporary docket: "The kings Speech when he Cam back from Clowa to St Jonston [i.e. Perth]", 1 page, written down the right-hand side of single leaf, light dust-staining where originally folded and where the outer panel bearing the docket has been exposed, modern red morocco fitted case, folio, [Perth, 6 October 1650]

£2,000 - 4,000

€2,700 - 5,300

‘THE GREAT MATTERS, THAT CONCERNE THE GLORIE OF GOD, AND THE ESTABLISHMENT OF MY THRONE’ – THE TWENTY-YEAR-OLD CHARLES II APPEALS TO SCOTLAND AFTER THE EXECUTION OF HIS FATHER. This speech was delivered by the young King at Perth on 6 October 1650 to the Covenanters who then held him virtual prisoner and from whom he had attempted to escape – an episode known in Scottish history as the ‘Start’ – and to whom, after his recapture, he is here apologizing. That this is, remarkably, not only the autograph manuscript of the King’s speech but very probably the actual piece of paper held in his hand when delivering it is indicated by the way the manuscript is written down one side of the page, and then folded into four panels with gaps left between each panel, thereby enabling the King to read the successive panels folding them from one to another in the palm of his hand. This suggestion is strengthened by the use of capital letters at the beginning of virtually every line which would have acted as cues making clear which was the next line during the delivery of the speech.

Relations between Charles II and his Scottish hosts had never been easy. The Covenant itself had, after all, come about as a protest against the attempt by Charles’s father and Archbishop Laud to impose a new liturgy and prayer book upon Scotland. And it had been the Assembly’s defiance in abolishing the episcopacy that had provoked Charles I into launching his attempted invasion of Scotland, resulting in the Bishops Wars of 1639-40. When war was joined throughout the three kingdoms, the Covenanters were to ally themselves to the English parliamentarians in the Solemn League and Covenant, and it was an Anglo-Scottish army that defeated the royalist army at Marston Moor. It was to the Covenanters that Charles I had surrendered at Newark in 1646 and it was they who handed him over to Parliament on 30 January 1647.

After the King’s execution exactly two years later, the Scottish Parliament had proclaimed Charles II king. But a good deal of mistrust remained, indeed for a while Charles had contemplated launching an invasion of Scotland under Montrose. Eventually accepting their invitation, he landed in Scotland on 24 June 1650, having with great reluctance signed the Covenant the day before (something his father had always refused to do): ‘The kirk party’s misgivings about its alliance with King Charles were strengthened by the difficulties over the covenants and by the number of courtiers, including engagers and some of the least godly of cavaliers, who accompanied him. Concerned by the king’s popularity, it insisted on a damaging purge of the army, demanded the removal of many of his followers, and (in August) required him to sign a new declaration, making clear his commitment to the covenanting cause, his disavowal of Ormond’s treaty with the Catholic Irish, and the shame he felt at the faults of his father and the idolatry of his mother. Charles again resisted, but finally signed it at Dunfermline on 16 August... In late September they put more pressure on the king to dismiss his remaining courtiers. Instead of complying, Charles, driven beyond endurance, laid plans for a coup to take place on 3 October in conjunction with royalists and engagers. “The start” was wrecked by Charles’s last-minute indecision; he fled from Perth, but was found by government troops “lying in a nastie rounge ... ouer weiried and werrey fearfull” (Paul Seaward, *ODNB*). He was taken back to Perth on 6 October and made to apologise to the Committee of Estates for his rash attempt, this being the script from which he made that apology.

The Start appears to have made his hosts realize that they had pushed Charles too far. From then on he attended every meeting of the Council, addressed the Scottish Parliament, and was crowned king at Scone on New Year’s Day 1651. Ahead lay his invasion of England, proclamation at Penrith and the devastating defeat of the Scottish army by Cromwell at the Battle of Worcester on 3 September 1651. Charles was never to revisit Scotland; and after his restoration in 1660 repudiated the Covenant and re-appointed bishops to govern the church, with Covenanters who rejected episcopacy and continued to worship at illegal conventicles being persecuted; giving rise to a bitterness that, it could be argued, lasts to this day.

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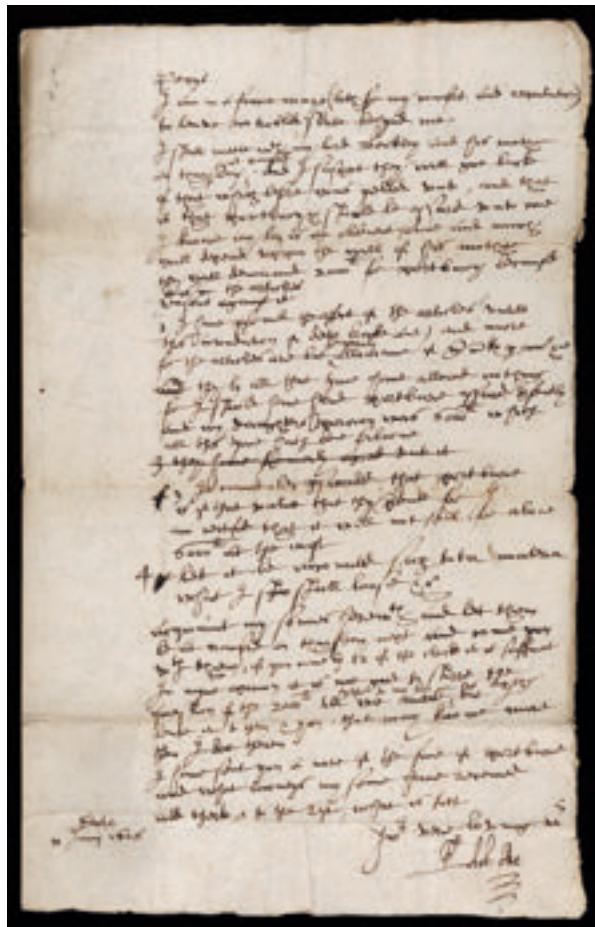
CHARLES II

Warrant signed (“Charles R” at head), to “the Clerk of Our Signett attending”, requiring him to draw up a bill for the royal signature granting yearly pension of £200 to Lady Mary Starismore for her services “to Our deere Sister the Princess Royall deceased”; counter-signed by Sir Edward Nicholas, *1 page, very light dust-staining, farmed and glazed (unexamined out of frame), marked as property of the Marquess Conyngham, folio*, Whitehall, 10 May 1661

£800 - 1,200

£1,100 - 1,600

The beneficiary appears to be Mary, widow of Sir Robert Staesmore of Staesmore, Leicestershire, who had been killed in a duel in 1653. Charles’s sister, Mary, the Princess Royal, had died in 1660. She was mother of William III.



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CHARLES II

Warrant signed ("Charles R" at head), to the Earl of Suffolk, deputy to the Earl Marshal, restoring Elizabeth, widow of Viscount Monson, to the honour and dignity from which her husband had been degraded "for severall crimes by him comitted in the time of the late Troubles"; she at the time of her marriage to Mounson being the widow of Sir Francis Foljambe "a Person of great Loyalty to Our Royall Father of blessed memory" and one of the daughters of Sir George Resesby "who & his Family have faithfully served & been great sufferers for Us"; counter-signed by the Earl of Arlington (of Cabal fame); papered armorial seal, 2 pages, with integral blank bearing contemporary docket, dust-staining where folded for filing and exposed, framed and glazed (unexamined out of frame), folio, Whitehall, 31 December 1673

£800 - 1,200
£1,100 - 1,600

'GREAT LOYALTY TO OUR ROYALL FATHER OF BLESSED MEMORY' – William, first Viscount Monson, had been one of the King's judges, although not a signatory of the death warrant: 'At the Restoration, Monson was excepted out of the Bill of Pardon and reserved for future parliamentary resolution as to his punishment. On surrendering himself on 21 June 1660 he was recommitted to the Fleet. By the July 1661 act of pains and penalties he was brought before the House of Commons and was degraded of all his honours and titles and deprived of his property. He was also sentenced to be imprisoned for life and to be drawn from the Tower through the city of London to Tyburn, and back again, with a halter about his neck. In petitioning the House of Lords on 25 July 1661 to remit this "most ignominious" part of the sentence, Monson claimed that he had attended the king's trial in order, if possible, to prevent "that horrid murder"... The ignominious part of the sentence was, however, duly carried out on the anniversary of the king's execution' (Gordon Goodwin, rev. John Gurney, *ODNB*).

The beneficiary of this warrant was Monson's third wife: 'Her nephew Sir John Resesby later claimed that she left Monson when his political influence began to wane, "having sufficiently enriched herself by severall jewels and a greate part of his personall estate"... It was she who was accused in lampoons of having, with the help of her maidservants, tied her husband naked to a bedpost and whipped him... Monson appears to have died in the Fleet prison in 1673. His widow was restored to her rank as a peeress in April 1673 at the intercession of [her father] Sir John Resesby' (*ibid.*).

COKE (EDWARD)

Autograph letter signed ("Edw: Coke"), to his confidential secretary and man of business, John Pepys ("Pepys"), putting his affairs in order ("...I am in a faire waye (bothe for my comfort and reputation) to leave no troubled state behynd me..."), particularly in regard of settling 4000 marks upon his son Sir Robert from the sale of Portbury Manor in Somerset; with integral autograph address panel ("for pepys") plus endorsement by the latter and note in a contemporary italic hand, *1 page, dust-stained especially on address panel, some wear along original folds, folio, "Stoke"* [House, Stoke Poges], 11 June 1626

£1,000 - 1,500

€1,300 - 2,000

'TO LEAVE NO TROUBLED STATE BEHYND ME' – a rare letter by the great champion of the common law and of the liberty of the individual, who helped lay the foundations of both the English revolution of the seventeenth century, and the American of the eighteenth: 'Coke's works have been to the common law what Shakespeare has been to literature and the King James Bible to religion. No master of the common law bears more responsibility than Coke for creating the legal regime which Sir William Blackstone rationalized... At the same time – and with no less fairness – Coke has always been honoured as a champion of progress and justice. His commentary on the phrase *nisi legem terrae*, in a discussion of Magna Carta, is one of the earliest judicial commentaries to give a truly constitutional resonance to the phrase "due process of law". John Lilburne and other Levellers cited his writings, and Thomas Jefferson considered that "a sounder Whig never wrote, nor of profounder learning"' (Allen D. Boyer, *ODNB*).

His long parliamentary and legal career notwithstanding, manuscripts by Coke are uncommon; C.D. Bowen, in her biography of Coke, stating that he 'left almost no personal letters'; while other historians have commented on the paucity of evidence for his personal, household and dynastic arrangements. In this letter Coke calls Pepys – a cousin of the diarist – to a meeting with Lord Berkeley (his son Robert's father-in-law) and his mother ("...my lo[r]d is an obedient sonne and much will depend upon the will of his mother...") the following Thursday at Nanford, to which he asks Pepys to call his son's servants as well, when he anticipates that an earlier agreement that the manor of Portbury would be assured to him will be reversed and when they will demand £2,000 for it. Coke gives four reasons why this should be resisted including the claim that "I have p[er]formed the effect of the articles (untill this inundation of debbt brake out)". He was right to take special care with his testamentary affairs, both because of the complicated nature of such things and because of his stormy matrimonial battles, but also because in his last years he was watched like a hawk by the Crown. Even before his death on 3 September 1634, Sir Francis Windebank, armed with a royal warrant, seized and long sequestered many of Coke's manuscripts and papers in case anything prejudicing the royal prerogative should be published. Among them was his will on which he had been working for several years, making provisions down to his grandchildren. On the subject of those heirs and Coke's own sanguine attitude towards both, Aubrey reported in *Brief Lives* that Coke died worth £11,000 a year and when once 'he had heard one say to him, reflecting on his great scraping of wealth that his sonnes would spend his estate faster than he gott it; he replyed, They cannot take more delight in the spending of it than I did in the getting of it'. See illustration on preceding page.

COLERIDGE (SAMUEL TAYLOR)

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

£800 - 1,200

€1,100 - 1,600

Provenance

E.H. Coleridge, grandson and editor of Samuel Taylor, son of Derwent; and thence by direct descent to the present owner. Family tradition holds that the desk belonged to Samuel Taylor Coleridge, having come into his possession along with the papers, wedding spoons and clock sold in these rooms on 12 November 2013. It certainly seems to be of too early a date to have belonged to either of Coleridge's sons. Please note that only the writing-slope is included in the lot, and not the other objects illustrated.



100 (other objects not part of lot)

THE DAMPIER LETTER

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DAMPIER (WILLIAM)

Autograph letter signed ("Willi Dampyer"), to his employer Colonel William Helyar of East Coker ("Honrd Sir"), written early in his career while helping to manage Helyar's plantation in Jamaica, describing the unfortunate circumstances in which he finds himself and complaining bitterly of the conduct of Helyar's manager, William Whaley ("...I was so well recieved by Mr. Whaley so wellcome to him soe gracious in his Eyes that I thought my selfe moste happy but this was to sweet to holde for Ever I was nipt in my bud & before I was well awake out of this pleasant dream I found my selfe: like one lead by an Ignis fatuus just ready in his thoughts to enter into his house when the false light leaves him & he findes himselfe either in A great pond of water or falling down sum deep precipice ready to breake his neck. Sir I am sorry I should make A recitall of my adventures heer... so soone as he thought hee had got mee under his lash he thought on nothing but how to abuse me... I can foresee the Custome of the Country will allow you but A small recumpence for all ye expenses & trouble you have ben at: when I parted from Mr. Whaley he imagined I would have gon for England & strived all that hee could to stop me heer I know not his meaning in it but I shrewdly gess hee meant no good towards you if hee dyes I know not who will looke after your concerns... So wishing you may live to finde ye fruits of your Labours & Laying out heer with ye enioyment of your health and prosperity in all your domestick & forraigne Affaires I beg your worships favour to subscribe my selfe Your humble Servant Willi Dampyer"; with an autograph postscript by Whaley himself, to whom the Dampier has entrusted the letter for its delivery to Helyar, headed: "Jamaica, January ye 13 – 1674 Wm Whaley": "Sr/ I might Easely have intercepted this letter but thought it not worth my trouble ther being nothing in it but a parcel of Storey and lyes, and any man may see that it Saviors more of Spight than realety..."), 3 pages, on a single bifolium with uncut deckled edges, watermarked with a design possibly representing spectacles, modern pencil archival dockets: "DD/ WHh 1090 pt 2", folio (310 x 205mm.), Jamaica, 13 January 1674[/75]

£60,000 - 80,000

£80,000 - 110,000

'A RECITALL OF MY ADVENTURES HEER' – THE ONLY KNOWN LETTER IN PRIVATE HANDS BY WILLIAM DAMPIER, PIRATE, EXPLORER, TRAVEL WRITER AND THE FIRST ENGLISHMAN TO SET FOOT IN AUSTRALIA:

◁The pre-Linnean accomplishments of English navigator William Dampier, regarding exploration, natural history, and physical science, have largely been overshadowed in the historical literature by his reputation as a buccaneer. The multidimensional nature of Dampier's contributions is remarkable in light of the social context of his time – the decades surrounding the end of the seventeenth century. He published an early hydrographic thesis based solely on his personal observations. He led the first official British voyage of discovery on board H.M.S *Roebuck*. He was the first Englishmen to explore Australia, and made the first substantial botanical collections from that continent. He carefully explored and charted parts of western Australia, New Guinea, the Bismarck Archipelago, and Southeast Asia. He was an accomplished travel writer and was truly empirical in his style, publishing three important books describing his explorations and discoveries. In addition, his work had a strong influence on eighteenth century English literature, regarding the works of Swift, Defoe, and possibly Coleridge' (Gary C. Williams, 'William Dampier, Pre-Linnean Explorer, Naturalist, Buccaneer', *Proceedings of the California Academy of Sciences*, Volume 55, Supplement II, No. 11, November 19, 2004, p. 146). As a recent biographer observes 'Dampier started out on his travels 100 years before James Cook set out on his famous series of voyages of exploration; and Cook's achievements should be regarded as the apotheosis of the work of scientific exploration begun by Dampier' (Anton Gill, *The Devil's Mariner: William Dampier, Pirate and Explorer*, 1997, p. 8).

This famous letter, which has been cited by all recent biographers of Dampier since it came to light among the Helyar Papers in the Somerset Record Office, was written while the young Dampier was employed on the sugar plantation owned by the squire of his local village, East Coker, Colonel William Helyar. Other correspondence concerning, although not by, Dampier remains among the Helyar Papers at Somerset. Apart from this letter, the only ones by him known to have survived are those written to Lord Orford of the Admiralty, held among the Admiralty Papers in the National Archives (TNA: PRO, ADM 106/516, ADM 1/1692). (These consist of some 45 letters and memoranda concerning the *Roebuck* expedition and its aftermath, nearly all in a secretarial hand and signed.) The only other autograph material of which we are aware is Dampier's journal of his South Seas Voyages held in the British Library, written in a secretarial hand with Dampier's autograph additions (Sloane MS 3236: recently published by Adrian Mitchell, *Dampier's Monkey: The South Seas Voyages of William Dampier*, 2010).

Please see the separate catalogue or contact the department for a more detailed description.

DICKENS (CHARLES)

Bentley's Miscellany. Contributions: by "Boz", [including:] The Extraordinary Gazette. Speech of his Mightiness on Opening the Second Number of Bentley's Miscellany, Edited by "Boz" [and other extracts], with an AUTOGRAPH LETTER SIGNED ("Charles Dickens") to C. Welsh Mason written from Gads Hill Place and dated 23 May 1867, promising to read Mason's manuscript with a view to its publication in 'All the Year Round', but suggesting that its length may "preclude the possibility of its acceptance for those pages", engraved portrait, 2 etched plates after Cruikshank, the letter pasted in between the specially printed title-page and contents leaf, red crushed morocco gilt by Tout, rebacked preserving original gilt spine (defective), original front wrapper by Cruikshank (for 1 December 1837) bound in, 8vo, Richard Bentley, 1837-1839

£1,000 - 1,500

€1,300 - 2,000

A specially made up volume, including a letter from Dickens to the novelist C. Welsh Mason in his capacity as editor of *All the Year Round*, and a copy of *The Extraordinary Gazette*..., the scarce 4-page supplement to *Bentley's Miscellany* which contains an early plug for *Oliver Twist* in the 'Note of the Reporter' at the end.

The extracts contained in the volume are listed on the specially printed Contents leaf, and also include: the title-pages, prefaces and addresses to the first four volumes; Public life of Mr Trumble, Once a Mayor of Mudfog; Stray Chapters. By "Boz": The Pantomime of Life and Some Particulars Concerning a Lion; Full Report of the First [-Second] Meeting of the Mudfog Association; Familiar Epistle from a Parent to a Child; a printed letter by Dickens concerning copyright; and various advertisements.

ELIOT, GEORGE LEWES AND MIDDLEMARCH

Autograph letter signed by George Eliot's partner G.H. Lewes, [to the publishers Osgood, Ticknor & Co of Boston], outlining the terms upon which *Middlemarch* is to be published by Blackwood's in Britain ("... she would in all likelihood require 4 volumes, instead of three to work out all her plans...") and explaining that they have decided to publish the work "in half volume parts, each having a sort of completeness in itself, every alternate month"; he asks that they keep this confidential because of the interest of Harper & Scribner, to whom he does not want to misrepresent things, and points out that "there are however serious objections to your appearing in a volume before one appear here" and that they should avoid any clash between American and British publication, giving Osgood "the requisite start"; concluding that "we shall not look for any encrease in the terms on account of this additional matter, but may consider the set off of the extra volume against the not waiting months before publication here", 4 pages, trace of hinge on last page, 8vo, Shutter Mill near Petersfield, 13 June 1871

£600 - 800

€800 - 1,100

'4 VOLUMES, INSTEAD OF THREE TO WORK OUT ALL HER PLANS' – George Eliot publishes *Middlemarch*: 'Unlike Charles Dickens's serialised novels (where the pressure of monthly deadlines forced him to make undesirable cuts), publication in parts seems not to have had a detrimental effect on *Middlemarch*. Early in the writing process, it became obvious that *Middlemarch* would be too long to suit publication in three volumes (the usual practice at the time). Eliot's partner George Henry Lewes wrote to her publisher on 7 May 1871 suggesting the novel be serialised in eight half-volume parts, prior to publication in four volumes. This plan was readily adopted and the eight parts appeared between December 1871 and Christmas 1872. Though Eliot completed the first three parts of the novel prior to publication of the first, she wrote the remaining five parts with serialisation in mind. Jerome Beaty has pointed out that Eliot made a number of changes to the planned structure of the novel to ensure that Dorothea, Lydgate and Fred's stories were further developed in each of the eight books' ('Manuscript of *Middlemarch* by George Eliot', British Library website).

Lewes did not wait for Blackwood's agreement before disposing of the American rights to Osgood, Ticknor & Co. Their plan was to publish the novel in weekly instalments in *Every Saturday*; the present letter being Lewes's response. Blackwood's, when they found out about this arrangement, were uneasy about 'their Yankee arrangement' and warned that 'It has a confounded trading look and bits will be published right and left in this country in spite of our teeth'. It turned out that these fears were groundless. On 10 November Osgood cabled Lewes that they had transferred the American copyright to *Harper's Weekly* in New York, where *Middlemarch* appeared in weekly instalments from 16 December to 15 February 1873. George Eliot received £1,200 for the American rights and made £9,000 from the publication of the novel in England.

The present letter appears to be unpublished: it is not printed in *The George Eliot Letters*, edited by Gordon Haight, 1955-1956; see also Haight, *George Eliot: A Biography*, 1968, p. 437.





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GREAT EXHIBITION AND W.H. FOX TALBOT

Exhibition of the Works of Industry of All Nations, 1851. Reports by the Juries on The Subjects in the Thirty Classes into which the Exhibition was Divided, 4 vol., 154 MOUNTED CALOTYPES, *captioned on the mounts, variable tones, images approximately 175 x 224mm., 3 chromolithographed plates by Day & Son, 1852; Great Exhibition of the Works of Industry of all Nations, 1851. Official Descriptive and Illustrated Catalogue, 3 vol., numerous wood-engraved plates and illustrations, large hand-coloured folding map, one leaf of text loose, [1852]; First Report of the Commissioners for the Exhibition of 1851, 2 hand-coloured folding engraved plans, one chromolithographed coloured diagrammatic plate, 8 plates (2 folding, 5 of Medals), 1852; Exhibition MDCC.LI Medals, 5 medals loose mounted in case, the velveteen and silked mounting worn, [1852], together 9 vol., some spotting, each volume with a specially printed presentation leaf to Cobden, original uniform red morocco by Riviere, lettered in gilt on upper covers and spines, imperial blue silk doublures with royal arms in gilt and the initials for Victoria and Albert entwined, g.e., the medal case to match with brass hinges and clasps and with the presentation printed in gilt on the case doublure, folio (350 x 250mm.), Spicer Brothers...W. Clowes & Sons, [1851]-1852 (9)*

£25,000 - 35,000

£33,000 - 46,000

A COMPLETE SET OF THE PRESENTATION ISSUE OF 'THE GREAT EXHIBITION CATALOGUE' AND 'REPORT OF THE JURIES' - RICHARD COBDEN'S COPY.

Nikolaas Henneman (Talbot's one time photographic assistant) was responsible for printing all the photographs needed for the *Reports* (approximately 20,150 assuming that all the proposed 130 copies were completed), from albumenised glass plate negatives and calotype paper negatives by Claude Marie Ferrier and Hugh Owen respectively. Henneman was commissioned by the Royal Commissioners of the Great Exhibition to undertake the printing of the positives on Talbot's silver chloride paper. However, as Talbot commented at the time, "[the Committee] are so extraordinarily stingy, notwithstanding they have a surplus of £200,000, and make such hard conditions with [Henneman], that it is doubtful whether he will earn anything by his labour" (Gernsheim, p.207). The photographs include views of the exterior and interior of Paxton's main building, together with important images of exhibits ranging from agricultural machinery and steam trains to inflatable boats and garden statues.

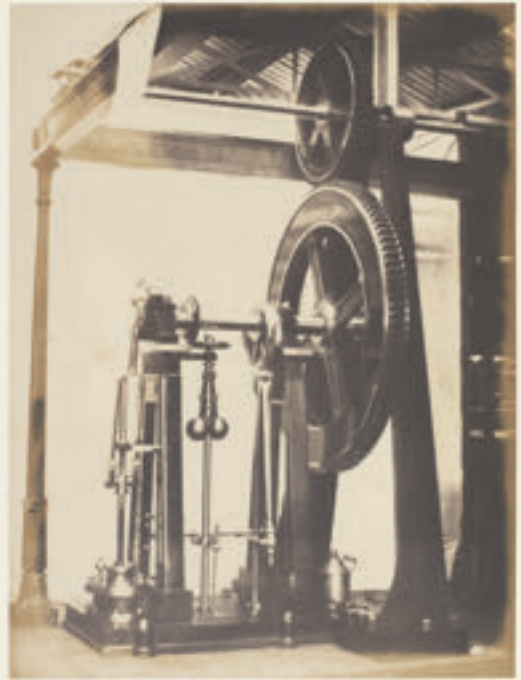
Provenance

Richard Cobden (1804-1865), commissioner for the Great Exhibition, manufacturer and politician, Anti-Corn Law League campaigner, presentation leaf in each volume; Durnford Library bookplate. Cobden was a leading figure in the success of the Exhibition. "If there is a single person who represented internationalism at the time of the Great Exhibition it was Richard Cobden... [it] provided a great opportunity to promote his internationalist beliefs, beliefs he largely shared with Prince Albert... [stating] at a public meeting in Birmingham 'We shall by that means [the Exhibition] break down the barriers that have separated the people of different nations, and witness the universal republic...'" (*The Great Exhibition of 1851: A Nation on Display*, edited by Jeffrey A. Auerbach, 1999).



ARTICLES IN SCIENCE GALLERY.

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STEAM ENGINE.

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GLOBE AND ARCHWAY.

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VIEW OF MUSEUM.

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HENRY VIII

Initial Letter Portrait on Letters Patent bearing the Great Seal, granting Edmund Peckham the Manor of Denham, Buckinghamshire, formerly belonging to Westminster Abbey ("monasterio sancti Petri Westmonasterium"), the initial letter showing a slender enthroned King holding orb and sceptre, drawn in pen-and-ink and grey wash, the canopy headed "Vivat Rex", with elaborate strapwork majuscules to first line, ascenders interspersed with heraldic emblems; a good impression of the Great Seal in brown wax suspended by green and white cords, *on vellum, flaking to ink of first line and to initial, some rubbing and wrinkling, folding creases, dust-staining on verso where folded and exposed, light professional cleaning, chip at lower right-hand border of seal, large oblong folio (468 x 835mm.)* Walden, 10 October [1540]

£5,000 - 7,000

€6,600 - 9,300

GRANT BY HENRY VIII OF LANDS FROM WESTMINSTER ABBEY, to one of his ministers. Edmund Peckham, the recipient, had been Coferer of the Royal Household, with joint responsibility for payment of household expenses and keeping its accounts, since 1523 and Clerk of the Green Cloth since 1526. He was to be knighted in 1542 and in 1544 appointed High Treasurer of All the Mints, charged with the debasement of the currency; Henry's will appointing him treasurer to the executors and an assistant executor. Peckham's father had already acquired an estate in Denham, to which, by the present patent, the manor was added in 1540 (Pat. 32 Hen. VIII, pt. iii, m. 2). Peckham's son, Sir George, was a merchant adventurer and is remembered today as author of the *True Reporte, of the Late Discoveries ... by that Valiant and Worthy Gentleman, Sir Humfrey Gilbert*, the first published work specifically to address the prospects for, and requirements of, English colonies in the New World (ODNB). As chief backer of Gilbert's disastrous second expedition to the Americas he was ruined, and his estates seized by the Crown for debt in 1596 with Denham Manor being granted to William Bowyer.



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KEATS (JOHN)

Portrait of Keats by Frederick Hollyer after Joseph Severn, *hand-finished platinotype print, laid down and tipped-in on a window mount; sold with the backing paper from the original frame, with printed label reading 'Colour Print by Fredk. Hollyer/ 9 Pembroke Square, Kensington, W.', and completed in ink "Keats/ Severn/ No. 12. Fred Hollyer" (inscription faded), also with label of Foster Brothers, 4 Park Sq., Boston and a facsimile of a manuscript label by Walter Severn, 226 x 173mm., [c.1906]*

£1,000 - 1,500

€1,300 - 2,000

AN UNRECORDED HOLLYER PORTRAIT OF KEATS, FROM A LOST SEVERN OIL PAINTING.

"A series of colored reproductions of the Old Masters by a photo-graphic process without screens on excellent paper. These prints surpass the Arundel Society chromo-lithographs in softness of color and accuracy of representation... The series may be seen at Foster Brothers, 4 Park Sq., Boston" (Etheldred Abbot, *List of photograph dealers, with index by countries, and descriptive notes on collections of photographs in some Massachusetts libraries and museums*, 1907).

Hollyer's photographic print appears to be taken from the last and only full-size portrait of Keats painted by Severn, in 1877. That oil was sold by Vincent Eyre to John Field, an American friend of Severn. It was reproduced on the title-page of William Sharp's *Life of Joseph Severn* (1892), and illustrated in Donald Parsons's *Portraits of Keats* (1954), by which time its whereabouts was unknown. Hollyer's print differs from these in that the neckcloth has been coloured blue.

Provenance

Foster Brothers, Boston, label; George C. Seybolt (1915-1993), President of the Boston Museum of Fine Arts and collector of portraits; his widow Hortense Kelley Seybolt; and then via an institution to the current owner.



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LIBRARY CATALOGUE – LUND CHURCH EAST RIDING

“A Catalogue of all The Bookes in the Library in Lund Church October the: 27th 1676; listing upwards of 1800 volumes, the catalogue comprising preliminary material in English and Latin (“...He that expects the privileged use of this place, is desired in the first place to take notice of the Tablett that hangs up, wheare he shall finde a Catalogue of all the bookes in the Library with directions wheare to finde any of them...”) and arranged by location, determined by subject, beginning with “Under East end Table: Concordances: Dictionaries: Lexicons: Grammers: Cronologies, first and Low shelve on the floore” (many books held in boxes), subjects including “Commentators”, “sermons”, “ffathers”, “ffolioes: History”, “octavo: History”, “folioes: Hystory”, “Common, Civill, and Cannon Law”, “Law bookes”, “Postills Sermons”, “Methematicallys”, “Mathematiques”, “Italian, ffrench: Spanish & Dutch bookes” and many unspecified; with indentures relating to Sir Thomas Remington at the end; kept in several late 17th century hands; late 18th or early 19th century ownership inscription of “T. Kerrich/ M.C.C.”; with late 19th century letters to Albert Hartshorne FSA discussing the catalogue *approximately 150 pages, one or two torn or removed, binding loose, other signs of use, but overall in good sound and attractive condition, contemporary vellum reusing 16th century deeds, titled on lower cover (quoted), covers worn and ink-stained, 8vo, for Sir Thomas Remington, Lund, Yorkshire East Riding, 1676*

£800 - 1,200
£1,100 - 1,600

‘SEVEANTH BOX: MIDDLE SHELF: NORTH SIDE METHEMATICKS.: 1. NICOLAI COPERNICI TURONENSIS DE REVOLUTIONIBUS ORBIUM CÆLESTIUM LIB. 4. 1543’ – a record of a vanished public library housed in a village church in the East Riding of Yorkshire. This remarkable library of well over 1800 volumes was instituted by the local squire of the small village of Lund, six miles northwest of Beverley, and housed in the Church of All Saints, where, however, there appears to remain no trace of it today (most of the church having been rebuilt between 1845 and 1853). From various first-person references, it is clear that the present catalogue was prepared for Sir Thomas Remington, its benefactor: see for example the entry “In the East end of the Quire of Lund Church on the north side under the high Altar theire is a vault or burieng place for myself and family; there one square stone next to the Altar against the midst of the Vault, which being taken up shew a paire of staves with ease to carry in Coffins”. The volume later came into possession of the artist and antiquary Thomas Kerrich of Magdalene College, Cambridge (see *ODNB*).

A feature of this catalogue is the most unusual length with which many of the volumes are described. For example, among the disparate books to be found in the section “Seaventh Box: Middle Shelf: North Side Methematicallys”, headed by the volume of Copernicus already noted, is to be found: “12. The Seamans Secrets divided into two parts, wherein is taught the three kinds of sayleing, Horizontall, Paradoxall, and sayleing upon a great cercele. alsoe an Horizontall Tide table for the easy finding out the ebbing and flowing of Tydes. with a Regiment newly calculated for the finding the declination of the sune, and many other most necessary Rules and Instruments not heretofore set forth by any/ John Davis. 1594”.

as well for animal
 infections (as of malarial
 or Typhoid) as for
 bacterial (vegetable) ones.
 Antiseptic would do,
 as far as comprehensiveness
 is concerned. But I do not
 like it so well as
 antiseptic (as I have
 translated antiseptics)
 because the latter assumes
 no theory.
 Perhaps in many talk
 of this some day soon.
 I was extremely interested
 by what you told me
 of the different leucocytes
 in the natural blood & those
 caused by cantharides or
 a hemiparasitic case. Yours
 Lister

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LISTER (JOSEPH)

Series of eleven autograph letters signed ("Joseph Lister" and "Lister"), to the bacteriologist Dr W. Bullock, two of the letters being testimonials for Bullock, arranging meetings and discussing work ("...I want to know from you again (for it has slipped my memory) how many cubic centimetres your 1000 units go into. You and I agreed 2s would be a proper price to charge for 1000 [Behring] units, but I do not recollect what bulk of the [anti-diphtheria] serum contains that number. I see Behring's 1000 units are in 2 cc. Of course I know that what we propose to do is to state on each bottle the number (1000) of units it contains, not the bulk of the serum. But I should like to know what bulk your 1000 units occupy with your present serum..."); with four autograph envelopes, 26 pages, on mourning paper, one with filling-tear, dust-staining, 8vo, all but one from Park Crescent, 1896-1900

£2,000 - 3,000

€2,700 - 4,000

LISTER ON SERUM: the recipient was head of the Serum Department at the British (Jenner) Institute of Preventative Medicine and subsequently Professor of Bacteriology at the London Hospital Medical School; Lister's first letter of recommendation supporting his application for the professorship at the London ("...I have known him intimately since his appointment two years ago to the charge of the laboratories of the British Institute of Preventive Medicine at Sudbury... But Dr Bullock is no mere bacteriologist..."), the second proposing him for a Grocers' Company Scholarship ("...He is now engaged in a research which has already yielded important results and promises to be of high value...").

LUCAS (JOHN SEYMOUR)

An extensive archive of letters, sketchbooks, photographs, works on paper, diaries, notebooks and personal ephemera relating to the eminent painter of historical genre subjects and accomplished theatrical costume designer, John Seymour Lucas, R.A. and his wife and fellow artist Marie Seymour Lucas (née Cornelissen), removed from Priory Place, Blythburgh, Suffolk, comprising several hundred photographs and letters (some from leading artists and writers of the day, many in albums), in excess of eighty loose drawings and sketches (some framed), over 20 notebooks and sketchbooks, and more than 100 photographic reproductions of the artist's work and arms and armour collection, *various sizes and bindings etc.* [mainly 1870's-1920's]

£2,000 - 3,000

€2,700 - 4,000

PORTRAIT OF A PROLIFIC VICTORIAN ARTIST AND CHRONICLER OF ENGLISH HISTORY, renowned for the historical accuracy and realism of his work. The archive comprises: a large quantity of correspondence from artists, writers and actors of the day such as La Thange (... "another tyranny established today at the R.A. which I think is worse than the old one"), Alma Tadema, Herkomer, Frank Dicksee ("Old Frith says you had painted the best modern portrait he has ever seen"), Sir Alfred Gilbert, E. J. Poynter, B. W. Leader, W. P. Frith, Linley Sambourne, Weedon Grossmith, William Poel ("The death of Sir Henry [Irving] is a great shock to us all"), Ellen Terry (asking to borrow a "stiff pair of stays"), Edmund Gosse, and Victoria Sackville West (several letters, regarding a trip to Knole and a commission to paint a portrait miniature), Princess Louise, Stanley Baldwin ("I think politics must be fuddling my brain") and members of the Kermoozers Club; together with a collection of family photographs depicting life at The Priory, Blythburgh Church and others of East Anglian interest, and much family correspondence including letters to his "little wife" Marie, many illustrated, describing extensive travels in Europe, particularly Spain and Italy (with a group of letters and photographs relating to the 1891 Burgos train crash in which the artist was injured); the Visitor's Book from Priory Place; his Sales Book for 1870-9; a quantity of menu cards, invitations and theatre programmes; a large quantity of historical reference material used for his paintings, including some relating to his major work *Reception by H.M. King Edward VII of the Moorish Ambassador* of 1902 (now in the Royal Collection) and two hats used as studio props; a plaster profile portrait of Seymour Lucas by Sydney Carline; together with various notebooks and personal papers relating to his work and family, including a copy of his will and papers concerning the refurbishment of Priory Place.

Also included in the archive are over forty sketches in oil, pencil and watercolour by John Seymour Lucas, a folder of twenty student works, together with an imposing charcoal sketch of Henry VIII and another in pencil of a seated eighteenth-century gentleman and three signed prints of *Drake on the Revenge*; with a quantity of works on paper and board of various domestic and fairy subjects by his wife, Marie Seymour Lucas, and a charming study for her *Portrait of Henry VI*, oil on canvas, 500 x 350mm., the finished work being exhibited at the Chicago World's Fair and Exposition in 1893.

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MAGNA CARTA

WHITTAKER (JOHN, *publisher*) Magna Carta Regis Johannis XV. Die Junii Anno Regni XVII. A.D. MCCXV [-Conventio inter Regem Johannem et Barones A.D.MCCXV], 2 parts in one vol., *18 leaves on thick card, comprising: 16 LEAVES PRINTED IN GOLD (including title and the dedication leaf with the arms and crest of the Prince Regent, both with wide original watercolour borders, second title within decorative border, 2 leaves with a hand-coloured illustration of the Great Seal, one with a large hand-coloured 8-line historiated initial, and one with large ornamental initial), pictorial heraldic frontispiece with watercolour border, and a letterpress prospectus advertisement ("Magnificent Typography. King John's Great Charter..."), including a list of 62 subscribers shaved at lower margin affecting one name), all mounted on reversed calf stubs, dampstained at fore-margin, blank margin of one leaf repaired, contemporary red straight-grained morocco gilt, covers with Etruscan-style roll-tool border, enclosing blind-stamped floral lozenge and gilt scalloped-diamond, decorative ogee cornerpieces, gilt turn-ins, green morocco gilt strips at hinges, g.e. [Lowndes 1450], folio (420 x 340mm.), John Whittaker, 1816[-1817]*

£2,000 - 4,000

€2,700 - 5,300

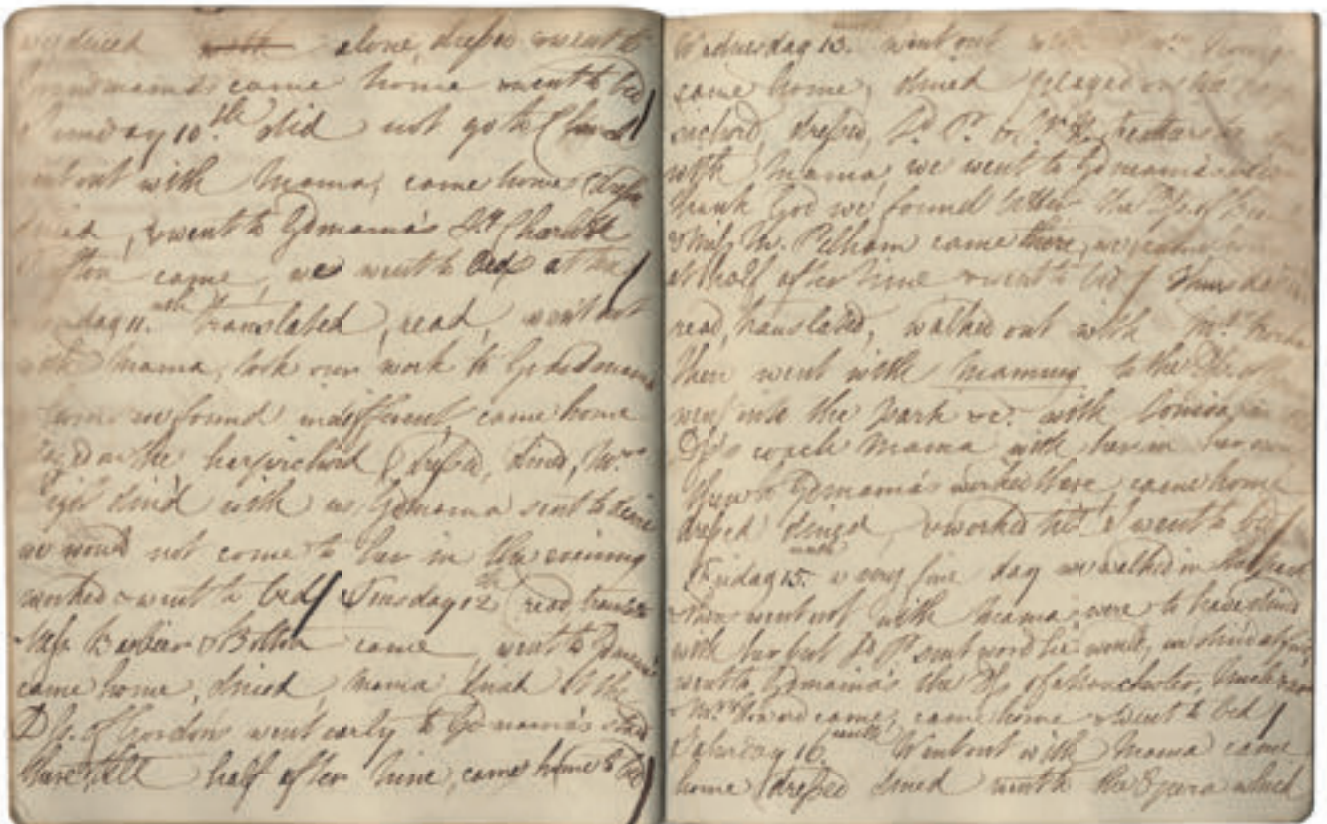
"THE MOST MAGNIFICENT OF ALL EDITIONS OF MAGNA CARTA WAS PRINTED IN LETTERS OF GOLD BY JOHN WHITTAKER" (Lowndes). All copies were lavishly and expensively produced, the grandest printed on vellum, and others (as in our copy) on thick card, priced at at £10.10s. This copy includes a letterpress prospectus (headed "Magnificent Typography") listing the subscribers.



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MANNERS (LADY ELIZABETH ISABELLA)

Autograph diary of Lady Elizabeth Isabella Manners, daughter of the fourth Duke of Rutland, begun when aged fourteen, headed "Journal for 1792" and starting: "Sunday 1st [January] staid at home with Mama/ Lord P went out of town. Monday 2d to Covent Garden theatre the Russian Slave & Blue Beard/ Tuesday 3d we went to the Haymarket, [Garrick's] Cymon & the 1st Floor – Wednesday 4th Granby's Birthday, he, Kate & myself dined with Mama, Lady L.G. & Lady G. Came to us in the evening..."; the diary recording the daily round of her life with occasional intermissions (as for example when the family moved from Berkeley to Hanover Square) and describing, *inter alia*, having her portrait painted by miniaturist Anne Foldstone (whom she visited on seven occasions between 13 February and 8 May 1792: "Monday 13^{ee}th we first went out with Mrs R. To Miss Foldstone's my picture is very like then carried my new pink Canterbury Muslin to the Mantua Maker's. Walked a little in St James's park, after dinner walked there again with Mama, in the evening worked & read"), plays and receptions ("...went to the play got there long before the King & Queen, the six princesses came with them, the play the Duenna & the farce Hartford Bridge...") and shows such as Robert Barker's newly-opened London Panorama, Somerset House or a fencing match by the exiled transvestite spy the Chevalier D'Éon ("...rode on the sands breakfasted dressed & went out in the carriage from thence to Heritage's to see the Chevalier d'Eon fence then to Margate..."), domestic exercises such as fan-painting and painting on silk ("...to Chelsea to buy the flower pots to paint..."), playing the harpsichord and pianoforte, reading ("...played on the Harpsichord worked, finished the 2d book of Solomon in Prior & read from the 1st several of Ly Mary W. Montague Letters..."), copying "verses like an idle girl", shopping ("...bought a new lawn jacket & petticoat..."), going for drives in the family phaeton ("...went to see the new Coach which is very pretty..."), amateur dramatics ("...after dinner in the evening, I worked brothers & Katherine repeated their parts in [Storace's] No Song no Supper..."), shopping, visits to the royal family ("... Queens Birthday, dressed in the morning, went with Louise & Mrs Kelly & Charles to the privy Chamber to see the King, Queen, Princesses & C..."), etc.; many of the entries made while the family was staying at the seaside ("...went in the phaeton to Pegwell Bay, where we eat shrimps... sailed to the Downs, went on board the Vanguard 74 [Nelson's future flagship] & all over it, from thence rowed in a pinnace to Deal where we had a slight Luncheon, played at consequences, Crambo to fill up the time..."), or merely recording quiet evenings spent at home ("...Katharine & I set together, working & *laughing* till we went to bed..."); the diary ends: "Tuesday 29th rode on the sands breakfasted, dressed, went with Mrs Hervey, Lady Sefton; & Mama to different shops at Margate to Garner's Library & Mitchiner's where we saw a Messenger just landed, & had a glimpse of General Freytag, then came home dressed, Ly Sefton & Mrs Hervey dined with us in the evening went to the ball, danced with Ld Conyngham, came home & went to bed. Wednesday 30th rode to St Peters breakfasted dressed, & went in the phaeton to Pegwell bay where we had sandwiche's, then drove home by Kingsgate & Broadstairs dressed Ly Sefton & Mrs Hervey din'd with us Mrs Huber came in the evening went to bed at ½ after", c. 180 pages, in three stitched gatherings, some dust-staining and damp-fading at right hand edge (but still legible and in sound condition), 4to, London, Ealing, South Coast and elsewhere, 1 January 1792 to 30 October 1793

£2,000 - 3,000**£2,700 - 4,000**

'INHUMAN MACHINATIONS OF THE BEASTS OF THE NATIONAL CONVENTION' – THE DIARY OF A YOUNG LADY AT THE END OF THE EIGHTEENTH CENTURY. Although unnamed, the writer of this diary can be identified as Lady Elizabeth Isabella Manners (1798-1853). She was eldest child of Charles Manners, fourth Duke of Rutland, who had been appointed Viceroy of Ireland in 1784. On his early death in 1787, the dukedom was inherited by Lady Elizabeth's younger brother, Lord Granby, then not two years old. Lady Elizabeth's widowed mother, Mary Isabella Manners, Duchess of Rutland, daughter of the fourth Duke of Beaufort, is a constant presence in the diary. A noted political hostess, she was described by Charles Pigott as 'a woman modelled as it were by the graces, with a delicacy and cultivation of mind rarely to be found' and by Nathaniel Wraxall as simply 'the most beautiful woman in England' (E. H. Chalus, *ODNB*).

While this diary is for the most part devoted to domestic occurrences, it also affords us a glimpse of the Duchess's political world; as for example when her daughter describes a visit to the Duchess of Gordon: "Thursday 24th [January 1793]... dressed & went to the Dss of Gordon's received during the course of the day the confirmation of the melancholy event of the death of the unfortunate King of France, Louis the 16^{ee}th who was brought to the Scaffold by the inhuman machinations of the beasts of the national convention & the detestable Philip Egalité". And, while our diarist is generally well-behaved and equable of temper, flashes of 'spirit' do occasionally manifest themselves: "Wednesday 22d – we went out with Mrs R: in the Morning to Hyde Park & afterwards to Therasas where I was in a most violent hurry to go away as I was to go out with Mama which I did & din'd with. afterwards I wrote two words & a half to that little detestable Theresa by Valorbe who came to see Centier; I went to Bed at ½ an hour past 9 but I undress'd first thinking it would be more convenient than Sleeping with my Gound on"; nor is she always exemplary when it comes to the business of keeping a diary: "Ld Paget the D.ke of Bedford & somebody dined here, Maria C. came to see us in the afternoon I painted the whole evening/ Tuesday Wednesday forgot". See illustration on preceding page.



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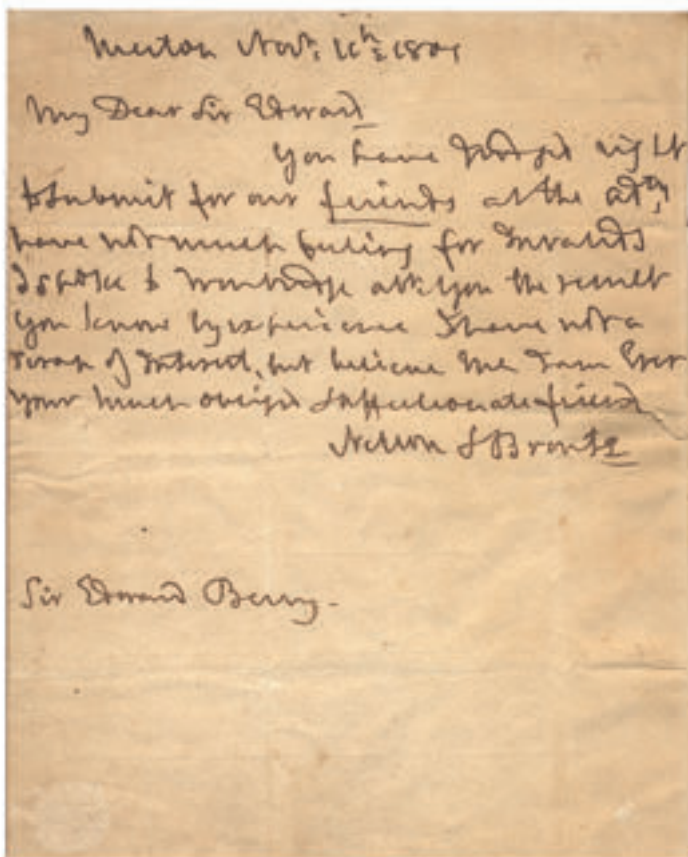
MILTON (JOHN)

Paradise Lost. A Poem in Twelve Books. The fourth edition, adorn'd with Sculptures, FIRST FOLIO EDITION, engraved portrait by White after Faithorne, 12 engraved plates by Michael Burghers and Peter Paul Bouche chiefly after John Baptist Medina, with 'The Verse' leaf and the list of subscribers at end, some mainly light soiling and spotting, portrait laid down and frayed at edges, a few repairs to plate versos or in margins, tear in lower margin of M4, later half calf preserving original calf covers, rebacked [Wing M2148; Pforzheimer 720; Wither to Prior 607], folio, Miles Flesher, for Richard Bentley, 1688

£1,000 - 1,500

€1,300 - 2,000

A TALL COPY OF THE FIRST FOLIO AND FIRST ILLUSTRATED EDITION: "the earliest serious effort to illustrate an important work of English poetry" (Hodnett, *Five Centuries of Book Illustration*, 1988, p.63). The illustrations were enormously influential in subsequent interpretations of *Paradise Lost*, eclipsed only in the nineteenth century by those of John Martin; the first plate of Satan and the fallen Angels is often regarded as one of the finest of all seventeenth century book illustrations. The work was also one of the earliest examples of financing publication through subscription, with a six-page printed subscriber's list.



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113 • NEEDLEWORK BINDING

Novum Testamentum [repeated in Greek], text in Greek, with introduction and side-notes in Latin, INSCRIBED BY JOHN RUSKIN on rear free endpaper (see footnote), near contemporary white watered silk, covers with 2-line gilt thread border enclosing finely embroidered all-over design of trailing flowers in pink, red, purple, green, blue and gilt threads, the upper cover with central large flower motif and corner clusters of small mock-pearl beads and with title in Greek, the spine with 4 compartments (one with a cross, the others with symbols of Christ) in purple thread, within wide bands of gilt thread, g.e., preserved in original silk-lined green velveteen case, 8vo, Oxford, Clarendon Press, 1880

£800 - 1,200
€1,100 - 1,600

A fine example of a late Victorian needlework binding in excellent condition, touchingly inscribed by John Ruskin on the endpaper ("much admired by yours truly John Ruskin, 25 June 1893"). The binding is almost certainly the work of Miss Helen Margaret Dixon (1858-1955), and most probably shown to Ruskin at Brantwood by his cousin and helper Joan Severn.

Provenance

Presented to the present owner by a member of the Cadbury family. It seems likely that Ruskin and George Cadbury would have known each other, but the latter certainly admired Ruskin's principles, and in 1903 named Bourneville's new school of arts and crafts Ruskin Hall in his honour.

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NELSON (HORATIO)

Autograph letter signed ("Nelson & Bronte"), to Sir Edward Berry; "You have Judged right to submit for our friends at the Ad.ty have not much feeling for Invalids/ I spoke to Troubridge ab.t You the result You know by experience/ I have not a scrap of Interest", and subscribing himself Berry's "much obliged & affectionate friend"; with autograph address leaf, signed ("Nelson & Bronte"), 1 page, the address leaf tipped at four corners onto a sheet of ply with subsequent discoloration, small tear at seal, 4to Merton, 10 November 1801

£3,000 - 4,000

€4,000 - 5,300

'THE ADMIRALTY HAVE NOT MUCH FEELING FOR INVALIDS': NELSON TO HIS 'RIGHT HAND' SIR EDWARD BERRY, COMMISERATING OVER HIS WOUNDS. Berry had accompanied Nelson to Court in October 1797 and, when the King remarked that Nelson had lost his arm, Nelson presented Berry to the King as his right hand. The following year he served as Nelson's flag captain at the Battle of the Nile, catching him in his arms when Nelson received his head wound. After the battle he was given the honour of returning home with the despatches but was captured by the French and, in his turn, seriously wounded. Sir Thomas Troubridge, to whom Nelson also refers in this letter, enjoyed a friendship with Nelson going back to the time when they both served under Jervis. In February 1801 Jervis (by now Earl St Vincent) had been made First Lord of the Admiralty, and he appointed Troubridge one the Admiralty Commissioners, which meant that he was, officially, Nelson's superior. Although Troubridge was anxious to retain Nelson's friendship, relations between them cooled; quite probably on account of Troubridge's anxiety to keep Nelson serving at sea and thus away from the embraces of Lady Hamilton. By September, much to Troubridge's distress, Nelson was displaying a marked hostility to his erstwhile friend, as is reflected in the tone of our letter.

The text is published by Nicolas in the *Dispatches and Letters* from the retained copy in the Nelson Papers. The letter itself was given Berry to Captain Sir John Theophilus Lee RN and has since remained in the family: a note of provenance is included in the lot.

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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 355mm., Westminster, 29 April [1556]

£600 - 800

€800 - 1,100

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QU'RAN

SALE (GEORGE, translator) The Koran, Commonly Called the Alcoran of Mohammed, Translated into English Immediately from the Original Arabic... to Which is Prefixed a Preliminary Discourse, *first edition of Sale's translation, title printed in red and black, folding engraved map with inset view of Mecca, engraved folding plate, 3 genealogical tables (2 folding), some dampstaining mostly confined to lower margins, short tear at edge of map, contemporary calf, rebacked, corners worn, 4to, C. Ackers for J. Wilcox, 1734*

£600 - 800

€800 - 1,100



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QUEEN VICTORIA AND ZANZIBAR

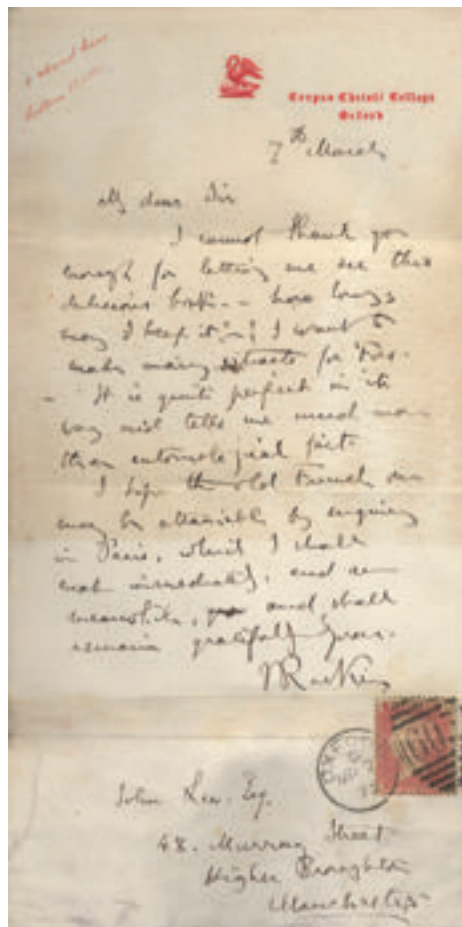
Letters Patent, bearing the Great Seal and signed ("Victoria R" at head), appointing "Doctor John Kirk, Our Political Agent and Consul at Zanzibar... Our undoubted Commissioner, Procurator, and Plenipotentiary", in treating with "His Highness Seyed Bargash ben Said, Sultan of Zanzibar" on conclusion of a treaty "for the more effectual suppression of the Slave Trade, on the East Coast of Africa"; seal in brown wax suspended by red and silver threads, with two pendant red silk and silver tassels, *on vellum, framed and glazed, pinned to a red velvet-covered board, unexamined out of frame, the deed somewhat sunned but still attractive and legible, 355 x 510mm. Balmoral, 19 May 1873*

£1,000 - 1,500

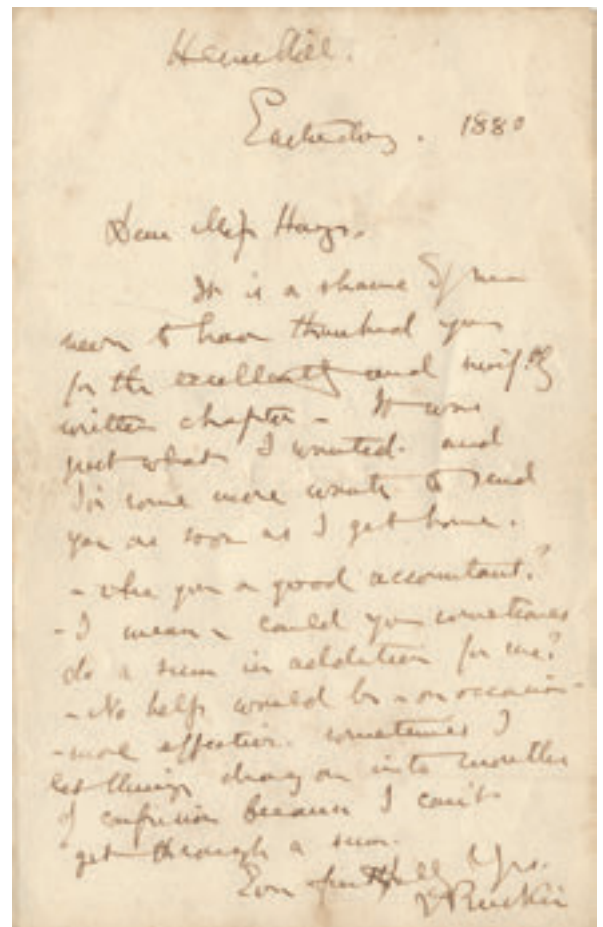
€1,300 - 2,000

'SUPPRESSION OF THE SLAVE TRADE, ON THE EAST COAST OF AFRICA' – QUEEN VICTORIA APPOINTS KIRK COMMISSIONER IN ZANZIBAR: Dr John Kirk, who had achieved fame as the naturalist and chief assistant on Livingstone's Zambesi Expeditions of 1858-63, had been stationed at Zanzibar since January 1866: 'The life of the Sultanate of Zanzibar was centred round ivory, slaves and cloves. Kirk did his utmost to tackle the slavery problem by forming a good relationship with Sultan Seyyid Barghash, reinforced by medical attendance on his family. The Sultan had not made any attempt to prevent slaves being shipped into Zanzibar but by 1873 pressure to stop this happening was intense with the threat of a British naval blockade if a treaty was not signed. It was Kirk who managed to persuade the Sultan to sign the treaty but although the great slave market was closed, smuggling of slaves continued and in 1876 Kirk persuaded the Sultan to impose stronger measures against slavers. Kirk was known as the great "Belozi" in Swahili (Consul)' ('Papers of Sir John Kirk (1832-1922) from the National Library of Scotland', in *Africa through Western Eyes*, Part IV, Adam Matthew Publications).

The treaty itself opens: 'In the name of the Most High God./ Her Majesty the Queen of the United Kingdom of Great Britain and Ireland, and His Highness the Seyed Burgash-bin-Saïd, Sultan of Zanzibar, being desirous to give more complete effect to the engagements entered into by the Sultan and his predecessors for the perpetual abolition of the Slave Trade, they have appointed as their Representatives to conclude a new Treaty for this purpose, which shall be binding upon themselves, their heirs, and successors, that is to say, Her Majesty the Queen of Great Britain and Ireland has appointed to that end John Kirk, the Agent of the English Government at Zanzibar, and His Highness the Seyed Burgash, the Sultan of Zanzibar, has appointed to that end Nâsir-bin-Saïd, and the two aforesaid, after having communicated to each other their respective full powers, have agreed upon and concluded the following Articles...'.
 Included in the lot is Kirk's passport for 1907 and an agency cutting with the *Daily Telegraph* report of his death.



118



119

118 •

RUSKIN (JOHN)

Autograph letter signed ("J Ruskin"), to John Lee of Manchester, thanking him warmly for letting him see "this delicious book" which is "quite perfect its way", and which tells him "much more than entomological fact" and from which he wants to make "many extracts for Fors" ("...how long may I keep it?..."); he also promises to enquire after an old French book in Paris; with autograph envelope front; pasted onto the front endpaper of a copy of *Fors Clavigera*, vol. V, 1 page, on engraved paper, some staining, with envelope front pasted at foot, the book in blue calf, 8vo, Corpus Christi, 7 March [1875]

£600 - 800
€800 - 1,100

'THIS DELICIOUS BOOK': a note on the letter indicates that Ruskin is referring to one of the works on bees quoted in Letters LI and LII of *Fors Clavigera* (1875).

119

RUSKIN (JOHN)

Two autograph letters signed ("J Ruskin"), to Miss Hays, in the first letter congratulating her on "the excellently and swiftly written chapter" and enquiring after her accountancy skills ("...I mean - could you sometimes do a sum in addition for me? - No help would be - on occasion - more effective, sometimes I let things drag on into months of confusion because I can't get through a sum..."); and in the second congratulating her on her drawings ("...not at all as bad as you think, and I can, and will, help you considerably; but tell me first if the architectural one is a copy, or from nature?..."), and subscribing himself "gratefully yours", 2 pages, plus integral blanks, slight dust-staining and marking, 8vo, Herne Hill and Brantwood, Easter Day [28 March] and 7 May 1880

£1,000 - 1,500
€1,300 - 2,000

'I CAN'T GET THROUGH A SUM' - another letter by Ruskin to the multi-talented Miss Hays, dated 9 March 1880, is in the Beinecke Library, Yale (John Ruskin Collection, Gen MSS 1168).

SHAKESPEARE'S BIRTHPLACE

Album of drawings by Hannah Tighe, including a pencil view of "The House in which Shakespeare was born--/1815 – Stratford upon Avon", with a pencil view overleaf of "Ruin near the Abbey/ Shrewsbury 1815", and seven other pencil sketches of views of the family estate in Woodstock, Co. Kilkenny, as well as in Wicklow and Waterford, dated 1814; the front pastedown inscribed "H. Tighe, 1814./ Nulla dies sine linea", *half-calf over boards, leaves subsequently removed, minor dust-staining etc., upper cover detached, 155 x 200mm., Stratford upon Avon, 1815*

£2,000 - 3,000

€2,700 - 4,000

SHAKESPEARE'S BIRTHPLACE PRIOR TO ITS VICTORIAN 'RESTORATION'. When this sketch was made, the birthplace was already a popular tourist attraction: two years later, on 2 October 1817, it was to be visited by John Keats.

Two hundred years after Shakespeare's death, the run-down house on Henley Street was home to a butcher shop and a pub. Saved from the threat of an ignominious sale to P. T. Barnum, it was purchased for the English nation in 1847 and given the picturesque half-timbered façade first seen in a fanciful 1769 engraving of the building. A perfect confluence of nationalism, nostalgia, and the easy access afforded by rail travel turned the house in which the Bard first drew breath into a major tourist attraction, one artifact in a sea of Shakespeare handkerchiefs, eggcups, and door-knockers.

The artist, Hannah Tighe (d.1872) was the daughter of William Tighe MP of Woodstock, Co. Kilkenny, and was first cousin of Mary Tighe, the poet who had been an early influence on Keats (and who spent her invalid years at Woodstock).

SHREWSBURY

Annals of John Cotton of Shrewsbury, recording the succession of mayors and notable occurrences in the town, including records of the Cotton family, beginning in 1638 with the appointment of the town's first mayor, Thomas Jones, running through to 1750 and including the civil wars and interregnum ("...King Charles at Salop in Sept'r 1642...Shrewsbury surprised by the Rebels ffeb 22nd The fatal Battle of Naseby... K. Charles martyr'd Jan. 30th..."); the majority of entries recording events witnessed by Cotton at first hand ("...On friday Apr. 22d 1715, was a Total Eclipse of the Sun, such as had not been seen in England for several hundred years: insomuch that we saw the stars between nine and ten in the morning..."), *on three vellum scrolls, light dust-staining and usual signs of wear, the first torn at the end, 2080 x 128mm., 720 x 150mm., 1440 x 190mm., Shrewsbury, [c.1750]*

£600 - 800

€800 - 1,100

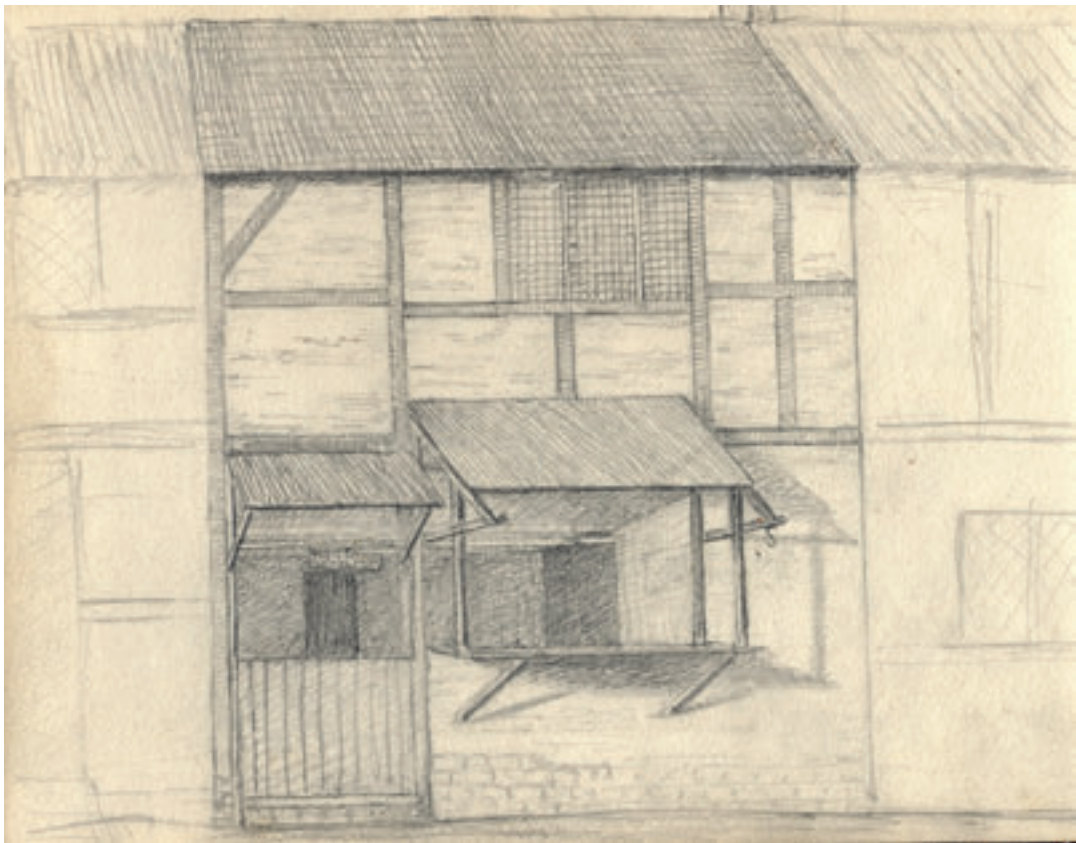
From internal evidence, these records were evidently kept by John Cotton (1685-1757), vicar of Meole Brace (his induction recorded in March 1710), rector of Hanwood, 1716-34, and vicar of St Alkmund's, 1734-57 (see *TSAHS*, 2nd series, 8 [1896], p. 137; information courtesy Shropshire Archives). Another John Cotton, a bookseller (and presumably a kinsman), was elected mayor in 1754.

SUSSEX – HERSTMONCEUX

General terrier of the land held by the Manors of Herstmonceux and Old Court in 1683, including land in Knowle, comprising: (i) "A Survey or Ground plot of the Copie holds of the Manor of Herstmonceux in the County of Sussex Made And taken by the order of the Right Honourable Thomas Earle of Sussex Lord Dacre in the yeare 1683 Being parcel of the possessions of the Right Honourable the Earle of Sussex Lord Dacre Aforesaid Wherin is Described the true Symetry or proporcion of every particuler tenement Together With the quality of the tenure and the quantity of the lands And Tenements holden As they are expressed in the Court Roles Rentalles And other true Records of the Said Manor [*contractions expanded and regularised*]; (ii) "Herstmonceux Cottages Holden by Coppie of Court Role", with names of original and subsequent tenants; (iii) "A Survey of the free holds of the Manor of Herstmonceux... made and taken... by one of his Lordship's meanniall Servants Sam: Crouch Anno 1684"; (iv) "The Mannor of Knowle in Ewhurst... contyeyning ffive & fforty Acres one Rood and three Perches, holden of the aforesaid Mannor of Herstmonceux by the yearly Rent of thirteene shillings and foure pence... Bounded as on the other side more plainly appears"; (v) "A Survey of the Manor of Old Court [Watling]" taken in 1684 by Samuel Crouch, *some 70 pages (plus blanks at end), written predominantly in one flourished hand (largely Roman but with a few Secretary features such as the double-stroke 'c'), with additions in a more accomplished Roman hand, plus later additional details of tenants and rents, etc., running into the eighteenth century, APPROXIMATELY 45 FULL-PAGE PLANS of the properties drawn in coloured ink and washes, with compass roses, illustrations of houses and other properties, trees, roads, streams and other features, captioned throughout in the same flourished hand as the main text, some light dust-staining, but overall in fine and attractive condition, contemporary vellum, titled in ink on spine, modern fitted green half-morocco case, folio (410 x 265mm.) Samuel Crouch for the Earl of Sussex, 1683*

£2,000 - 3,000

€2,700 - 4,000



120



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'THE MANOR OF HERSTMONCEUX IN THE COUNTY OF SUSSEX' – A FINAL SURVEY MADE FOR THE LAST HEIR OF THE HERST AND MONCEUX FAMILIES. In the account given by the Rev Edmund Venables: 'Thomas, Lord Dacre, was the last descendant of the ancient families of Herst and Monceux who possessed the castle and manor which still bears their name. The cause of the alienation of this ancient property were his own extravagance and heavy losses at play, which rendered it necessary for him to part with some of his estates to retrieve his broken fortunes. He had the misfortune to come very young to the dissipated court of Charles II, with whom he was brought into familiar intercourse by his appointment as lord of the bed-chamber, and received the very questionable honour of king's son-in-law, through his marriage with the Lady Ann Palmer, alias Fitzroy, daughter of the duchess of Cleveland. With her he obtained a dowry of £20,000, and in 1674, was created earl of Sussex, a title which died with him. A very considerable sum must have been expended by him in the alteration, and as it was then doubtless considered the improvement, of Herstmonceux Castle; for it was by him that in the principal apartments on the east side of the Castle, the narrow casements were enlarged into wide sash-windows, and dark oak wainscots, enriched with carvings by Gibbons, substituted for the original tapestry' (*The Castle of Herstmonceux and its Lords*, 1851, pp. 161-2). An abstract of this survey, together with a microfilm of the original, is held by the East Sussex Record Office (the abstract AMS4459; microfilm XA 18).

123 •

TENNYSON (ALFRED)

Galley proof with autograph revisions and deletions of his verses 'Suggested by Reading an Article in a Newspaper', with an introductory letter to the editor subscribed with the Arthurian nomme-de-plume 'Taliessin', comprising fifteen stanzas of six lines each opening: 'How much I love this writer's manly style!/ By such men led, the press had ever been/ The public conscience of our noble isle...'; docketed "Keep this, it is a poem of Tennyson with his own corrections & will have interest in the year 2000", *on one long galley strip, tears where folded, two small stains but overall in good and attractive condition*, 355 x 114mm., 'From the *Examiner* of Feb. 14, 1852'

£600 - 800

€800 - 1,100

These verses were written after the future Napoleon III's coup d'état in December 1851 which caused widespread panic in Britain and prompted Tennyson's call for his country to stand as the defender of freedom. He had recently been appointed Laureate and two other poems published in response to the same crisis are likewise signed with Arthurian pseudonyms, although his authorship was not a closely-kept secret. The poem was attributed to Tennyson on stylistic grounds by his bibliographer Heme Shepherd and reprinted by J.C. Thomson in *Harper's Magazine* in December 1903 and the following year in *The Suppressed Poems of Alfred Lord Tennyson*, where Thomson notes that the authorship question was finally settled only when 'proof sheets of the poem, with alterations in Tennyson's autograph, were offered for public sale in 1906 [at Sotheby's]'. In our proof, six stanzas have been deleted and the last couplet of the third stanza rewritten; none of these alterations having made it through to the published version. The present proof – which may or may not be the one sold at Sotheby's – was purchased by the present vendor at the sale of the collection of the nineteenth century homoeopathist James Rutherford Russell.

124 •

THUCYDIDES

Eight Bookes of the Peloponnesian Warre... Out of the Greeke by Thomas Hobbes, *first Hobbes edition, second issue, engraved title, 2 plates and 3 folding maps, with final blank, a few early ink corrections, contemporary calf, sides with blind- and gilt rule border enclosing gilt centrepiece and initials "FL", rebacked retaining most of original backstrip, rubbed* [STC 24059; Macdonald & Hargreaves 2], folio (300 x 210mm.), [Eliot's Court Press] for Richard Mylne, 1634

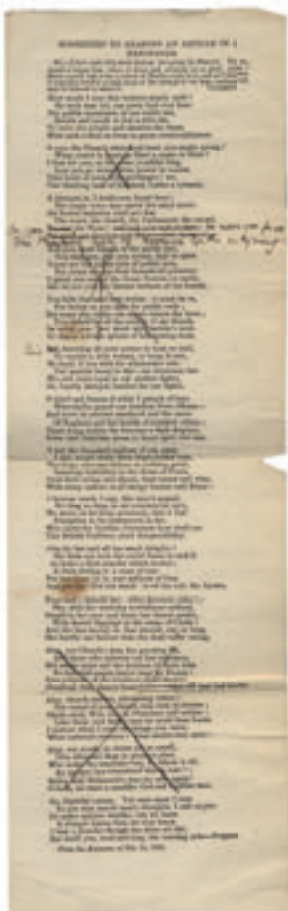
£1,000 - 2,000

€1,300 - 2,700

"This translation was an important achievement, establishing Hobbes at a stroke as one of the leading Grecianists of his day" (*ODNB*), Thucydides having a major influence on the development of Hobbes' philosophical and political thought.

Provenance

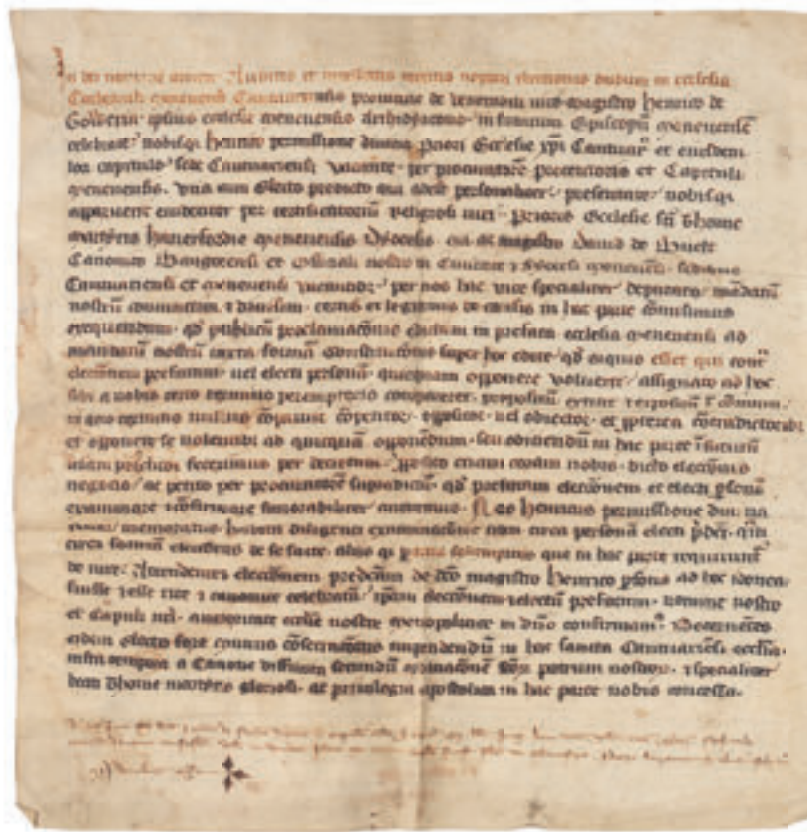
William John Legh, first Lord Newton (1828-1898), bookplate with ram's head and initials "W.J.L.", with case/shelfmark.



123



124



125

WALES – BISHOP HENRY GOWER, ST DAVID’S AND CANTERBURY CATHEDRAL

License of confirmation, in Latin, enabling the consecration of Henry Gower following his election as Bishop of St David’s (or Menevia), by which is granted to him as Archdeacon and Bishop of Menevia in the diocese of Canterbury procurator of the chapter and precentor during the time that the archbishopric of Canterbury continues to be vacant; the license testifying that together with the Bishop elect there has come before them the Prior of the Church of St Thomas Martyr of Haverford from the Diocese of Menevia, and also Magister David de Buelt, Canon of Bangor and our official in the City and Diocese of Menevia, with the vacant see of Menevia, who has been appointed to this special charge, namely that what has been publically announced and commanded in the aforementioned Church of Menevia on our behalf shall be properly constituted and stand; and that as it has been decreed that anyone wishing to lodge an objection has been instructed to appear before us and that no such objection has been lodged, the election shall stand; this being decreed in view of the impending consecration in the Holy Church of Canterbury and of the blessed and glorious Thomas Martyr; with a post scriptum issued at Canterbury Cathedral listing the names of Hugh de Forsham, William de Wynton and four other witnesses, and dated at Canterbury Cathedral, 12 June 1328; the name of the scribe entered as [?] M.P. Wymburn; contemporary and later dockets, *on vellum, written in a handsome proto-gothic ecclesiastical book hand, the upper line-and-half rubricated, the postscript in a cursive hand, some dust and water staining and other light wear, but still in good and attractive condition, 345 x 340mm.*, “Holy Church of Canterbury and of the blessed and glorious Thomas Martyr”, 12 June 1328

£4,000 - 6,000**€5,300 - 8,000**

HENRY GOWER, THE GREAT WELSH ARCHITECT AND BUILDER, IS CONSECRATED BISHOP OF ST DAVID’S AT CANTERBURY CATHEDRAL ON 12 JUNE 1328. The present document enables his consecration following his earlier election as Bishop of St David’s (under its original and still current Latin name of Menevia) during the period that the archbishopric seat of Canterbury was vacant, Menevia being a province of Canterbury. The present document rectifies this anomaly. It certifies that a public declaration of Henry Gower’s election has been made and that anyone wishing to lodge an objection has had opportunity to appear before the appointed auditors, namely the Prior of the Church of St Thomas Martyr of Haverford and David de Buelt, Canon of Bangor and Notary Public; and that they can testify that no such objection has been made.

This state of affairs reflects something of the troubled state that England was in at the time: Edward II had been deposed the year before, his body remaining unburied until December. Between 1327 and 1330 the kingdom was under control of Roger Mortimer and Edward’s widow Isabella. The previous Archbishop of Canterbury, Walter Reynolds, had died on 16 November 1327 and Simon Mepham was elected to replace him on 11 December 1327, his selection as compromise candidate with a reputation for unworldliness no doubt reflecting the political uncertainties of the time. Once approval from the young Edward III and, more to the point, Roger and Isabella had been secured, Mepham travelled to the Papal Court at Avignon. Here the Pope confirmed his election on 27 May 1328. The new archbishop was consecrated on 5 June and letters announcing his accession despatched to Canterbury, his brother Edmund being appointed Vicar General in his absence. It was during this interval of *sede vacante* that Henry Gower’s election to St David’s took place; the circumstances of his election and installation being described by Glanmor Williams: ‘Bishop David Martin of St David’s (1293–1328) died on 9 March, leaving his diocese vacant during the disturbances caused in south Wales by the fall of Edward II. The precentor and canons, using Gower as their emissary to inform the king of Martin’s death, recommended him as the latter’s successor. On 26 March the *congé d’élire* was issued; Gower was elected on 21 April at the age of fifty, and on 12 June was consecrated at Canterbury by Stephen Gravesend, bishop of London. His election was confirmed by Pope John XXII in December 1328. Gower’s was the last election in fourteenth-century Wales in which neither king nor pope interfered to secure the choice of a bishop’ (*ODNB*).

His reign as bishop is remembered to this day: ‘Gower’s fame rests chiefly on his munificent benefactions and his distinction as an architect... he has strong claims to be the outstanding builder among medieval Welsh bishops. He was the originator of an attractive local form of ‘decorated’ Gothic architecture, and “has left more extensive traces of his mind at St David’s than any other bishop before or since” (Jones and Freeman, 302–3). In 1334 he established a chantry in the lady chapel of his cathedral... Probably at this time, he carried out considerable alterations to the fabric of the lady chapel and installed there a handsome tomb for his predecessor. Before the high altar he built a magnificent stone rood screen, which still dominates the cathedral. Having built a second stage to the tower and raised the aisles to their present height, he had intended to vault over the whole building in stone, but was obliged to leave the work incomplete. The most notable manifestation of Gower’s genius as an architect is to be seen in the superb episcopal palace at St David’s, “altogether unsurpassed by any existing English (or Welsh) edifice of its kind” (Jones and Freeman)... Gower died on 25 April 1347, and was buried at his cathedral in a large altar tomb in the south-west corner of the rood screen he had built. It bears an effigy of a bishop in eucharistic vestments, possibly a likeness of him, but now sadly mutilated’ (*ODNB*). See illustration on preceding page.



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MODERN LITERATURE, ILLUSTRATED AND ART

126

BEARDSLEY (AUBREY)

Autograph pen and black wash drawing of a sibylline female figure, seated with a large book upon her lap in the crook of an olive tree, *in pen-and-ink and black wash on card, traces of mounting, framed, 140 x 110mm.*, [1893-4]

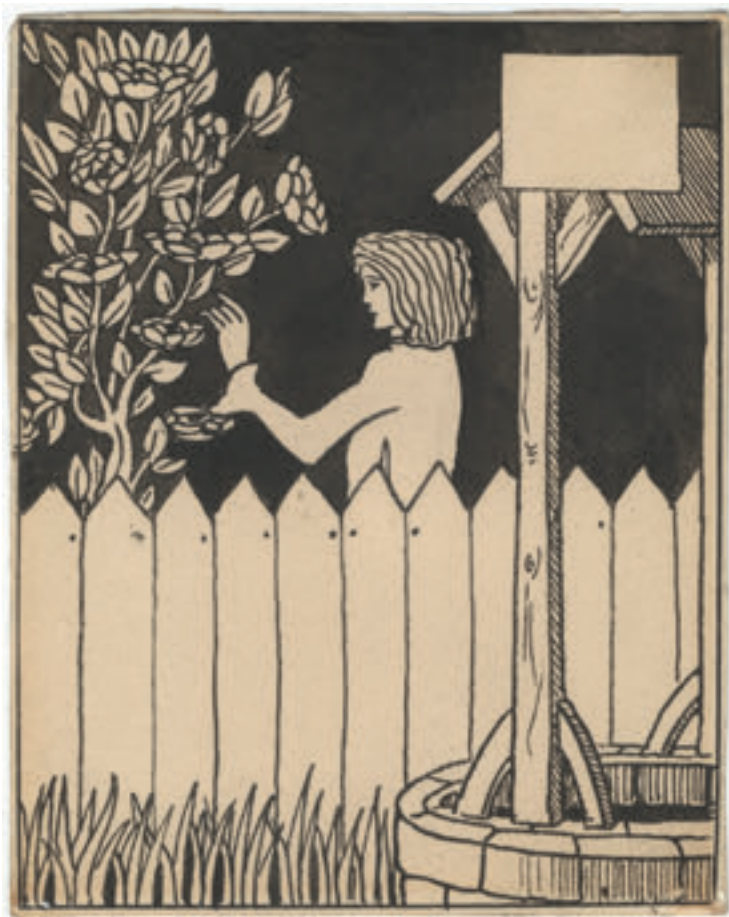
£4,000 - 6,000

€5,300 - 8,000

A FINE ORIGINAL DRAWING BY AUBREY BEARDSLEY FOR *LE MORTE D'ARTHUR*: 'Aubrey Beardsley was a prodigy and his career a phenomenon. Born in 1872; diagnosed only seven years later as tubercular; virtually untrained; famous by his early twenties, and dead at twenty-five, leaving an immense volume of work and exercising a wider influence abroad than any English illustrator since Hogarth; almost a world figure... The history of art has no stranger episode than the violent impact upon an entire generation of the impeccable art of this young dandy who knew he was dying, and whose working hours were interrupted by choking and haemorrhage... In his power of the concise delineation of the unexpected and the strange — as memorable at its best as something lit by a flash of lightning in the dark — he was unique in his generation' (John Rothenstein, in Brian Reade, *Aubrey Beardsley*, 1967, pp. 9-10).

The nineteen-year-old Beardsley had been introduced to the publisher J.M. Dent in the autumn of 1892, who wanted to publish an edition of Malory in a form that would appeal to the general reader and with decoration in keeping with what he called 'the mediaeval spirit of the book'. When he was shown some of Beardsley's drawings, he 'instinctively felt', as he later recalled, 'that here was a new breath of life in English black-and-white drawing. Its chief feature was a wonderful balance in black and white, giving force and concentration as well as a sense of colour. The young artist, Aubrey Beardsley, was then barely nineteen years of age, and when I saw him I was shocked at his emaciated appearance. He was a strange boy, "weird" is the right description'. Dent commissioned some 350 drawings from him, on the basis of which Beardsley quitted his job at the Guardian Life Insurance Company and turned professional artist.

The present drawing is illustrated by Reade, Plate 141, Catalogue 139, and is for the chapter-heading of Chapter XIV, Book XVIII, p. 851 of Vol. II, published in 1893-4. Reade illustrates the design from the line-block and notes that the original was formerly in the collection of Dr Catherine Boelcke, Wiesbaden. It was exhibited in the International Symbolist Exhibition, *Beautiful Decadence*, Tokyo, 1997-8, arranged by its subsequent owner Victor Arwas (Case 21, Catalogue 47).



127

127

BEARDSLEY (AUBREY)

Autograph pen and black wash drawing of a youth making to pluck a flower from a bush, standing behind a fence, with a well in the foreground, *in pen-and-ink and black wash on card, marked up in pencil (presumably by the printers) on the reverse, traces of mounting, framed, 120 x 95mm., [1894]*

£4,000 - 6,000

€5,300 - 8,000

A BURNE-JONES INFLUENCED STUDY FOR *LE MORTE D'ARTHUR*, the chapter-heading of Chapter II, Book XX, p. 909 of Vol. II, published in 1893-4. It is illustrated by Brian Reade, who believes that it may be one of the last done for the book; in other words during the period when Beardsley was tiring of the mammoth project and was turning his hand to other commissions, such as the illustrations for Wilde's *Salome*: □This is a very loose, freehand drawing for Beardsley. It has a certain charm; but apart from the well, the imagery has been plagiarized from "L'Amant" in the series "The Romaunt of the Rose" by Burne-Jones, even to the gesture of the figure. The rose-bush and the figure are the other way round in "L'Amant" and of course very much more elaborate, while Beardsley's figure is behind the fence, not in front of it, and the face in the large rose in "L'Amant" has not been imitated. The drawing appeared in art XII and may have been among the last done for *Le Morte Darthur* (Plate 146, Note 142). (Although the Burne-Jones design is so different in so many ways, that the more charitable might describe Beardsley's debt as a case of possibly unconscious borrowing, rather than plagiarism.)

Burne-Jones was of course both a potent early influence on Beardsley and a generous supporter; added to which, Dent's illustrated Mallory could be described as a commercial exploitation of the genre established by recent Kelmscott Press books with their Burne-Jones woodcuts. But just at the time he was making his last Mallory drawings, in what has been seen as a form of artistic patricide, Beardsley was rejecting this faux-mediaeval Burne-Jonesian inheritance and producing another body of work, such as the *Salome* illustrations, which was to scandalise his old master (see Matthew Sturgis, *Aubrey Beardsley: A Biography*, 1998, pp. 156-7).

Our drawing was exhibited in the International Symbolist Exhibition, *Beautiful Decadence*, Tokyo, 1997-8, arranged by its then owner Victor Arwas (Case 21, Catalogue 46).



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128 •

CEZANNE (PAUL)

Paul Cézanne, FIRST EDITION, ONE OF 200 COPIES “*sur vèlin à la forme, fabriqué spécialement pour cette édition par les papeteries d’Arches*”, this copy being number 282 of the overall edition of 1000 copies, with an ORIGINAL ETCHING BY CEZANNE (‘*Tête de femme*’) as frontispiece, 56 plates, illustrations, contemporary half calf, t.e.g., publisher’s printed wrappers bound in [Monod 2465], folio (330 x 245mm.), Paris, A. Vollard, 1914

£1,000 - 1,500

€1,300 - 2,000

129

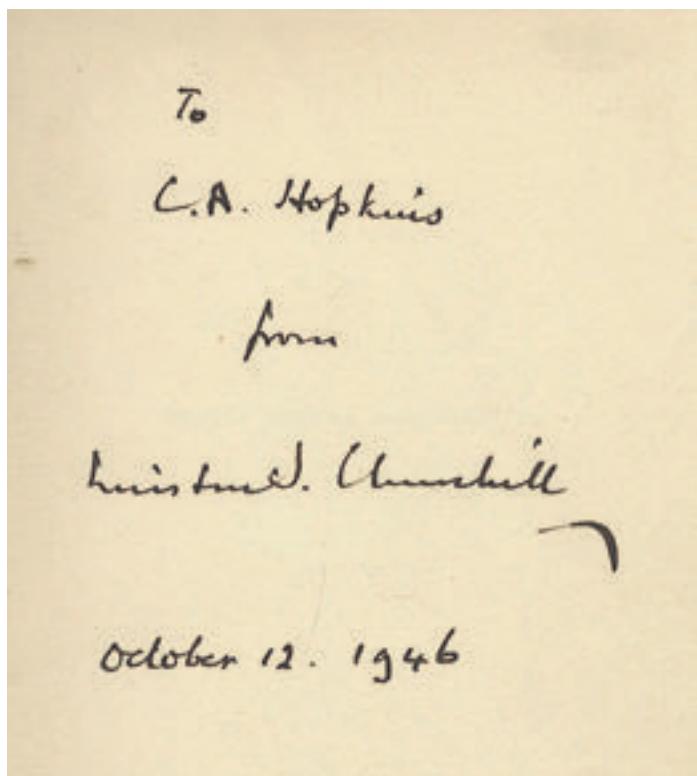
CHURCHILL (WINSTON S.)

Typed letter signed and subscribed (“Yours sincerely, Winston S. Churchill”), with autograph salutation (“My dear General Miles”), thanking him for his most interesting letter which he has read with the greatest attention: “I think the work done by the Committee of which you are a member has been of the greatest value... it has gained enormously from your experience and exceptional knowledge of the pre-war Army”, 1 page, 4to, ink slightly faded but still clear and legible, framed and glazed (unexamined out of frame), 4to, Sussex Square, 22 September 1923

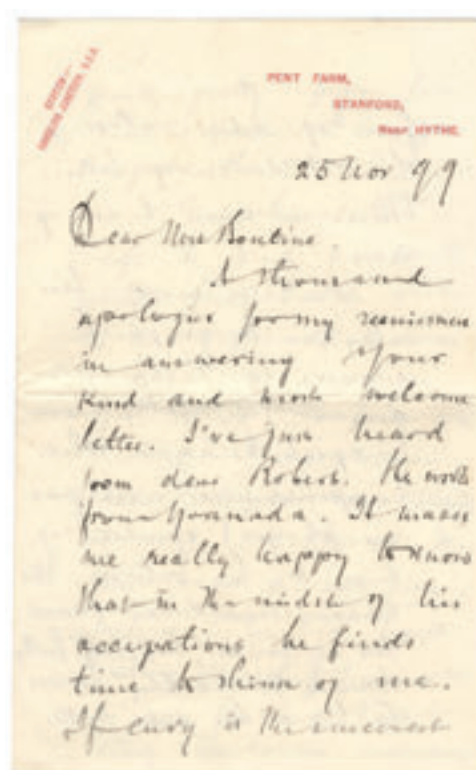
£400 - 600

€530 - 800

The recipient of this letter was Lieutenant-General Sir H.S.G. Miles (1850-1926), a veteran of the second Boer War who had retired from the army in 1913. On 1 November 1922 he had delivered a lecture on army administration at the Royal United Services Institute, which was published in the *Journal of the Royal United Services Institute*, 68 (February-November 1923): 38.



130



131

130 • **CHURCHILL (WINSTON S.)**

Secret Session Speeches, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "To C.A. Hopkins from Winston Churchill, October 12, 1946" on front free endpaper, publisher's cloth, 8vo, Cassell, [1946]

£1,000 - 1,500
 €1,300 - 2,000

Provenance

Charles Albert Hopkins, presentation inscription from the author; and thence by descent to the present owner.

In 1946 Hopkins, an estate agent, gifted a now Grade II listed house in Sevenoaks to Churchill, in appreciation of his services to the nation. Churchill then presented the property to the British Legion who used it as a convalescent home for its members for many years and renamed it Churchill Court. A British Pathé newsreel ("Winston gives a house away") recorded the event.

131 **CONRAD (JOSEPH)**

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

£2,000 - 3,000
 €2,700 - 4,000

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

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

Provenance

Sold on behalf of the heirs of Robert Bontine Cunninghame Graham.

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CONRAD (JOSEPH)

Signed photograph, inscribed by Conrad on the mount "H. Goodburn with regards from Joseph Conrad/ 1923", showing him head-and-shoulders facing to his right, wearing a monocle also signed on the mount by the photographer, Arbuthnot of New Bond Street, *gelatin silver print on original studio mount, slight oxidation at edges of photograph, framed and glazed (unexamined out of frame), size of mount 230 x 155mm., overall 470 x 380mm., 1923*

£600 - 800

€800 - 1,100

This fine photograph is inscribed to Harold Goodburn, a science master at the King's School, Canterbury, who gave Conrad's son John private tuition in mathematics. The photographer was Malcolm Arbuthnot, who in 1907 had joined the Brotherhood of the Linked Ring (their aim being to promote naturalistic and aesthetic photography as an independent art) and in 1914 was the only photographer to sign the Vorticist Manifesto. On 17 July 1919 in a letter to his agent J.B. Pinker Conrad reported that 'I have had 14 shots fired at me by Arbuthnot the photographer – and still survive as you see'.

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DOYLE (ARTHUR CONAN)

The *Memoirs of Sherlock Holmes*, *first edition in book form, frontispiece and illustrations by Sidney Paget, light spotting, publisher's pictorial cloth gilt, g.e., slightly rubbed, 8vo*, George Newnes, 1894; sold with Conan Doyle's visiting card ('Dr. A. Conan Doyle, 12 Tennison Road, South Norwood'), INSCRIBED "with A. Conan Doyle's compliments", and a typed letter from the publisher George Newnes Ltd to the winner of a Sherlock Holmes competition in 1893 (3)

£800 - 1,200

€1,100 - 1,600

CONAN DOYLE ACKNOWLEDGES AN EARLY FAN, WITH A PRESENTATION COPY OF *MEMOIRS*.

"According to the instructions received from Mr A Conan Doyle we have much pleasure in sending you a copy of the "memoirs of Sherlock Holmes" as acknowledgement of the excellent paper which you recently submitted for the Sherlock Holmes examination. Mr Conan Doyle has been good enough to send his autograph [included in the lot] for your acceptance..." (George Newnes Ltd, letter, 22 December 1893).

The recipient of the book, and accompanying card, was Edgar Barry whose winning article on Sherlock Holmes was published in Newnes' periodical *Tit-Bits* (16 December 1893). In it he provided fifteen examples of the way bootlaces could offer "a tolerably reliable index of the character of the wearer and the extent of his worldly possessions".

DOYLE (ARTHUR CONAN)

Series of thirty autograph letters relating to the Edalji Case, signed ("Arthur Conan Doyle"), twenty-four to Captain The Hon. G.A. Anson, Chief Constable of Staffordshire ("Sir"), four to W.H. Peach, and two to Forsyth (veterinary surgeon, identified in pencil by Anson), five being in the hand of his secretary Arthur Wood; the extensive, hitherto unpublished, correspondence presenting his evidence as to the innocence of George Edalji and encouraging Anson to investigate Royden Sharp as the perpetrator of the 'Wyrley Outrages', *60 pages, 24 envelopes, some dust staining where folded, 8vo*, Undershaw, Grand Hotel Trafalgar Square, Windlesham, Hotel Bellevue, Dresden, Hôtel Royal Danieli, Venice, Rome Grand-Hotel, Grand Hôtel du Vésuve, Naples, 29 May 1907 to 16 January 1911; with a large quantity of material retained by Captain Anson in the course of both investigations and his own detailed handwritten notes on the case, including typed copies of the present Conan Doyle letters and of Anson's replies, police reports and material from the original 1903 investigation (including a police photograph of George Edalji), witness statements, a bundle of papers relating to Green (whose horse was mutilated in 1903), letters from Hollis and James Morgan, with examples of the suspects' handwriting, many with notes and annotations by Anson; a quantity of papers from the 1907 investigation instigated by Conan Doyle, including autograph letters from George Edalji and his father, correspondence from R. D. Yelverton (former Chief Justice of the Bahamas who raised a petition for Edalji and played a large part in helping Doyle petition the Home Office) and Wilfred Greatorex (Royden Sharp's guardian), twenty-five letters from R. Beaumont to Anson, a quantity of letters from F. Arrowsmith of the Star Tea Company giving evidence against Royden Sharp, with other documents concerning Sharp, several letters from Stanley Blackwell at the Home Office, a group of correspondence regarding the search for Sharp in California, with other documents relating to further letters received by the Edalji in 1913, press cuttings and printed copies of Anson's comprehensive report on the matter, dated 1920

£20,000 - 40,000

€27,000 - 53,000

CONAN DOYLE AS A REAL LIFE SHERLOCK HOLMES INVESTIGATES THE CELEBRATED EDALJI CASE AND CROSSES SWORDS WITH THE LOCAL CONSTABULARY. In 1903, George Edalji, a Birmingham solicitor and son of the Parsee Vicar of Great Wyrley in Staffordshire, was sentenced to seven years' hard labour for animal mutilation and anonymous letter-writing. In 1906 he was unexpectedly released from prison after having served three years of his conviction and asked Conan Doyle to take up his case, intending to secure a full pardon. Conan Doyle was convinced of his innocence ("...he was as guilty of the offence with which he was charged as was Cain of the murder of his brother..."), and writes of taking a "deep interest" in the case. Much of the blame for the conviction, he felt, lay at the door of the Staffordshire Police, and this correspondence powerfully demonstrates his obsession with the case and his determination to undermine the authority of Captain Anson and his force.

Writing almost daily, sometimes twice a day, from 30 August to 21 October 1907 (with a noticeable break of 10 days for his honeymoon after his marriage to Jean Leckie on 18 September) Conan Doyle bombards Anson with evidence gathered from experts in forensics and graphology, and offers a list of possible suspects. In one letter of 29 August to Forsyth, the veterinary surgeon who examined the mutilated animals, he suggests that he "examine the wounds upon the horses from the point of view that they are caused by a very large horse-lancet... The invariable long wound suggests an instrument which cannot stab, having a blount [sic] end", and another of 2 September, discusses how "the weight of the bowels helped to break an opening". Conan Doyle identifies one Royden Sharp (... "I am convinced he was concerned in some of the earlier outrages... [he is] fiendishly cunning (with foolish intervals)...") and much of the correspondence concentrates on outlining the case against him, including examining his handwriting which was "the writing of a low class man...with a peculiar r". Conan Doyle points to evidence putting Sharp in the area at the time of the outrages, thereby giving him the means and the motive ("Colour prejudice may have been enough to prompt them [the Sharp brothers] to bait the Edalji family in the cruel way they did") and offers a list of witnesses who should be interviewed ("...The man's own relatives admit that he has times of dangerous mania"). The final letters of the correspondence show his growing frustration with Anson; "I never thought my Case...was good enough for a prosecution... [but]...to say that there is 'absolutely nothing' against a man who exhibited a weapon and said it was the sort of one which did the outrages is a statement which makes me feel rather hopeless about the use of getting evidence. I wonder what would be something if that is nothing". "The Champion of Justice" was not to achieve complete satisfaction in the case: in the penultimate letter of the series, written in 1911, he regrets that "to the deep disgrace of British Administration" he was unable to procure financial compensation for Edalji.

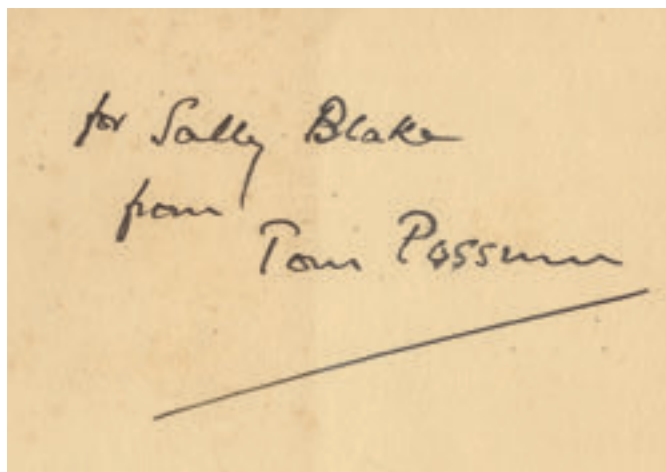
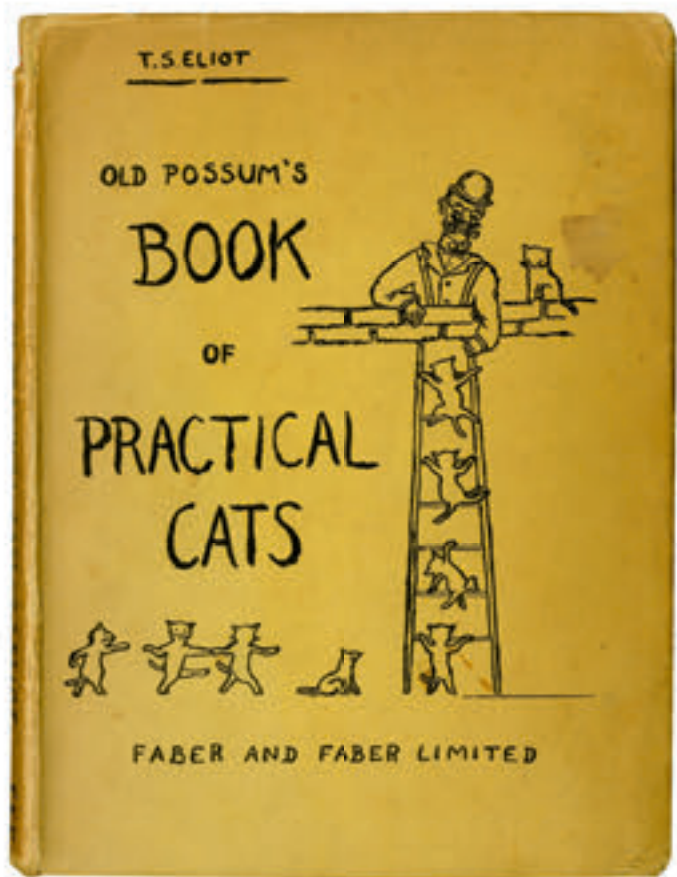


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The correspondence brings into sharp relief the deteriorating relationship between the two men. Conan Doyle becomes increasingly angry at what he sees as Anson's intransigence, whereas Anson thought Conan Doyle blinkered, foolish, easily led and obstinate, influenced too much by his own literary creation – in one note dated 25.1.07, Anson poses the question “Is C.D. mad?” and in another writes “this matter is a personal one between Sir A. Doyle and myself”. In his printed memo on the case Anson concludes, “It was on “evidence” and “proof” such as he obtained in the above instance that the great Sherlock Holmes based his accusations...”. By January 1911, in the last two letters to Anson, Conan Doyle's frustration boils over; “your letter is a series of inaccuracies mixed up with a good deal of rudeness” he writes. By 9 March, Doyle's solicitors had demanded that Anson should not make contact again unless through legal channels. Our archive also includes copies of Anson's replies to Conan Doyle throughout this exchange.

In a curious appendix to his printed report published in 1920, headed Confidential, Anson admits to fabricating evidence for Conan Doyle to chase, designed to discredit him and his methods. He created an elaborate ruse involving Royden Sharp appearing to travel to London to deliver a poison-pen letter to Conan Doyle. This would explain the presence of a train ticket in the collection with the cryptic note by Anson, “Doyle ‘knew R.S. had been in London this time!’”.

Anson remained convinced that George Edalji was the writer of the anonymous letters. They continued intermittently for twenty-five years, as did further outbreaks of animal mutilation. In 1934 Enoch Knowles, a labourer, was arrested, confessed to the letter writing and was imprisoned, but the perpetrator of the atrocities remained unknown and unpunished. This archive adds more detail to what has hitherto been known about the case, which forms the basis of Julian Barnes' acclaimed 2005 novel, *Arthur & George*.



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135 • ELIOT (T.S.)

Old Possum's Book of Practical Cats, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO SALLY BLAKE, inscribed "for Sally Blake from Tom Possum" on front free endpaper, publisher's yellow cloth with roller-skating figures in red on upper cover, dust-jacket with slight dampstain at outer edge, spine and lower cover chipped (with loss of word "old"), 8vo, Faber and Faber, 1939

£6,000 - 8,000
€8,000 - 11,000

A FINE PRESENTATION COPY FROM 'TOM POSSUM', inscribed to the 8-year old daughter of his friend George Blake (1893-1961, Scottish author, journalist and broadcaster).

Provenance

Sold on behalf of Sally Blake. Her father became friends with Eliot after being made Director of Faber and Faber in 1930, and as Sally Blake herself recalls, in August 1942 he invited Eliot to his home at East Devon Lodge in Dollar, Scotland. There was much anticipation in the Blake household at the prospect of Eliot's visit, and some anxiety on the part of Sally over the imminent arrival of the "important man". Knowing that Blake had an 8-year old daughter, Eliot had brought with him this copy of Old Possum, which he duly inscribed to Sally. He did spend some time reading to the girl, but rather than his own poems, he chose the Uncle Remus stories of Joel Chandler Harris. Unfortunately, he also chose to adopt a deep Southern American accent which must have sounded entirely foreign, and perhaps a little frightening, to young Scottish ears. At any rate Sally was unsettled to the point of tears, and looking back now, she suggests that the poet rather put the enjoyment of his own performance above the sensibilities of his young listener.

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ELIOT (T.S.)

Series of nineteen typed letters signed ("T.S. Eliot"), to Professor Peter Mayer, discussing books by Mayer published by Faber as well as Mayer's proposals for further books; the series also touching on wider literary concerns, especially – as reflecting Mayer's scholarly interests – within a wider European context, subjects touched upon including Eliot's own *Cocktail Party* and André Gide ("...I have never read Gide's Thèse, but curiously enough a phrase from a very early work of his, which I expect you know, called *Prométhée Mal Enchaîné*, stuck in my head in connection with *The Cocktail Party*. It is simply the text of the Prometheus lecture: *Il faut avoir un aigle...*"), Goethe ("...How very kind of you to send me a Christmas present, and such a rare and precious book nowadays as the *West-östlicher Divan*. It is a book which I did not possess and which ought to be in the library of every man of letters and I shall both treasure it and use it...") and Paul Valéry ("...I am also most interested to have the Valéry book which I have been reading during the last two days, as I have been kept at home with a slight chill. The conversations with Valéry are a very strange reminder of a highly civilised but rather decadent world which had disappeared!..."); among books by Mayer that come under discussion are his study of Weber and the structure of German politics, a proposed translation of a Soviet book on film ("...I put my doubt to the Board last week and was thereupon directed to discuss the matter with you, as nobody else has read it...") and his *Sociology of the Film*; one letter sympathising with Mayer "over the short-sightedness of reviewers" and another thanking him for further volume of Goethe ("...The photographic copy of the last Act of *Faust* is a lovely thing which I am most pleased to have, but especially as a mark of your friendship and kindness..."); together with a letter signed on his behalf and several by secretaries; on headed Faber & Faber paper, *some 40 pages, minor dust-staining, etc., 4to*, Faber & Faber, 1943-1960

£4,000 - 6,000

€5,300 - 8,000

'IL FAUT AVOIR UN AIGLE' – ELIOT ON GIDE, GOETHE, VALÉRY, WEBER AND HIS OWN WORK: a fine series reflecting an aspect of Eliot to which his recent biographer Robert Crawford has drawn attention: 'After the second world war, as after the first, Eliot went out of his way to voice his Europhilia, his belief in European unity and "the mind of Europe"'. All this contributed to his being regarded, rightly, as an Anglophile poet who could contend at one moment that "History is now and England", but who could see, too, the importance of a sense of pan-European civilisation. So, in the decades after 1945, the importance of this poet to whom Dante mattered as much as Shakespeare can be seen as emblematising European cultural politics' (*Guardian*, 10 January 2015).

Faber & Faber published Mayer's *Max Weber and German Politics* (1944), *Sociology of Film: Studies & Documents* (1946), *Political thought in France from Sieyès to Sorel* (1943), and his translations of De Tocqueville's *Journey to England and Ireland* (1957) and *Journey to America* (1959). Included in the lot are a further eighty or so letters to Mayer from Faber's, correspondents including Peter du Sautoy, Geoffrey Faber, Morley Kennerley, and Berthold Wolpe (autograph letter about cover design); plus contracts, publication lists and other material. See illustration overleaf.

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ELIOT (T.S.)

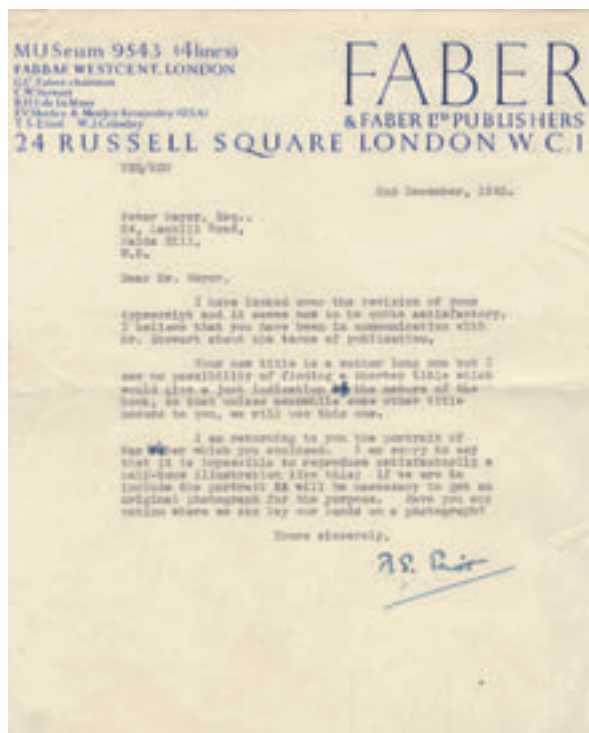
Three Christmas and New Year cards, signed ("T.S. Eliot"), drawn and lithographed by Barnett Freedman 'for directors and members of Messrs Faber & Faber to send to their friends', *each printed by the Curwen Press onto a sheet folding into four, some light dust-staining and cockling, 4to*, Curwen Press for Faber & Faber, 1945, 1946 and 1948

£800 - 1,200

€1,100 - 1,600

BARNETT FREEDMAN LITHOGRAPHS SIGNED BY T.S. ELIOT. These are the first three Christmas cards commissioned by Faber & Faber in a series that was carried through until 1965, the first five being by their leading illustrator, Barnett Freedman for 1945-6 and 1948-50 (none issued in 1947); subsequent illustrators including Bawden, Ardizzone, Piper, Stone and David Jones.

The first card shows 'a pile of books, and a number of peaceful instruments – such as a mandolin, a palette, a rule, a magnifying glass – lying on a table half in shadow and half in sunlight; in the shadow a crescent moon and star; in the sunlight a doric column' (see colophon of second card). The second card shows the Mother and Child, below the legend 'et in terra pax'; the third a country Christmas scene and a nocturnal townscape. Freedman designed five cards in all for Faber's between 1945 and 1950 (there being none for 1947). These examples were sent by Eliot to Peter Mayer. See illustration overleaf.



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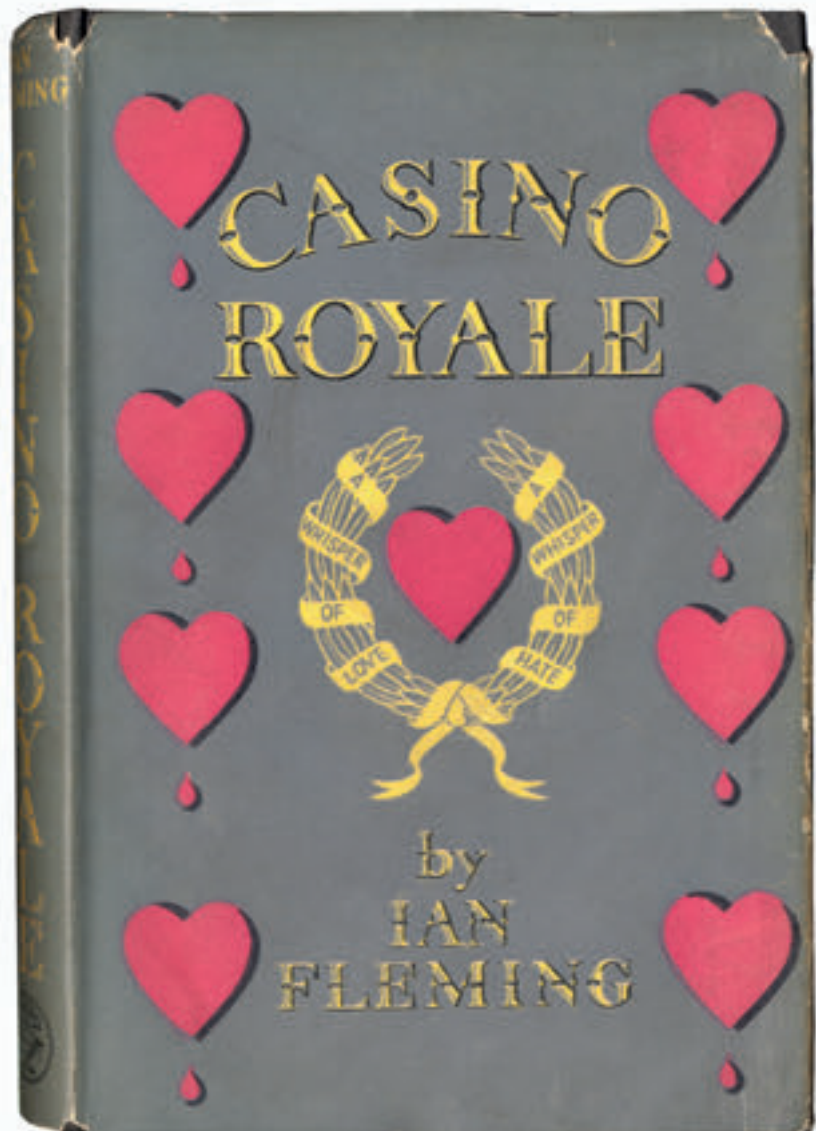
EQUESTRIAN PHOTOGRAPHY

HAILEY (CLARENCE, *photographer, Newmarket*) Album of 183 gelatin silver portraits of racehorses, approximately 150 depicted with a stable boy, 3 with jockey, 39 loose, others corner-mounted 2 per page (recto and verso) on card and identified in ink on mount, photographers's circular stamp on verso, a couple signed in the negative, images approximately 165 x 210mm., contemporary red morocco gilt, g.e., oblong folio (305 x 395mm.), [c.1895-1915]

£500 - 700

€660 - 930

A very good collection of equestrian portraits of significant British thoroughbreds, many shown with their stable boy in the yard or paddock, others against a touched up painterly background, by photographer Clarence Hailey (1867-1949). Includes horses (Persimmon, Sir Visto, Galopin, etc) from various stables and owners.



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FLEMING (IAN)

Casino Royale, FIRST EDITION, FIRST IMPRESSION, *publisher's black cloth with red heart on upper cover, first state dust-jacket without the Times review on the inner front flap (unclipped, slightly frayed at head of spine and chipped at corners)*, 8vo, Jonathan Cape, 1953

£10,000 - 15,000

€13,000 - 20,000

Of the 4,728 copies of the first printing, the vast majority went to public libraries and less than half were sold to the public.

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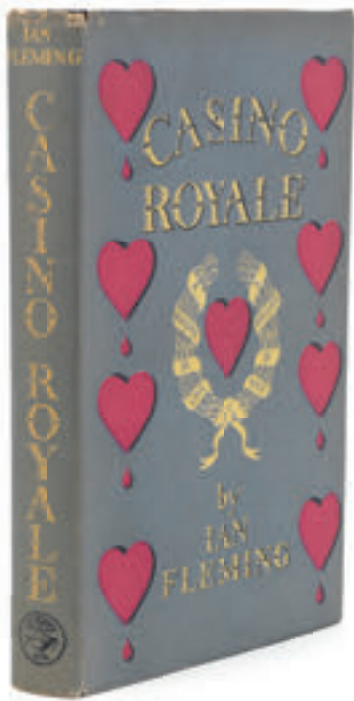
FLEMING (IAN)

Casino Royale, FIRST EDITION, *second impression, occasional light spotting at margins, undecipherable ownership signature on front free endpaper, publisher's cloth, dust-jacket (unclipped, light toning, slightly frayed at extremities)*, 8vo, Jonathan Cape, [1953]

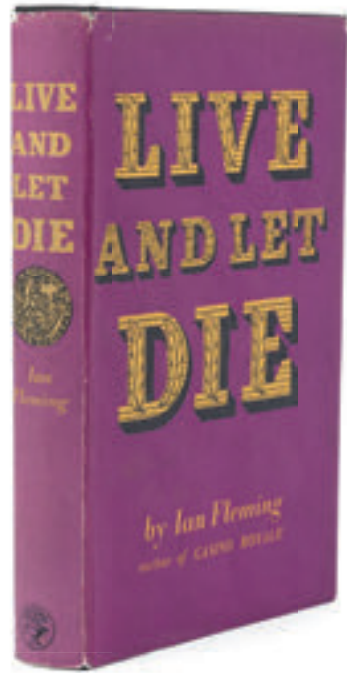
£1,000 - 1,500

€1,300 - 2,000

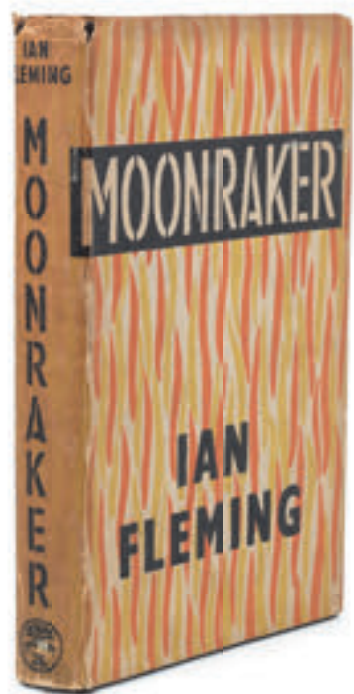
See illustration overleaf.



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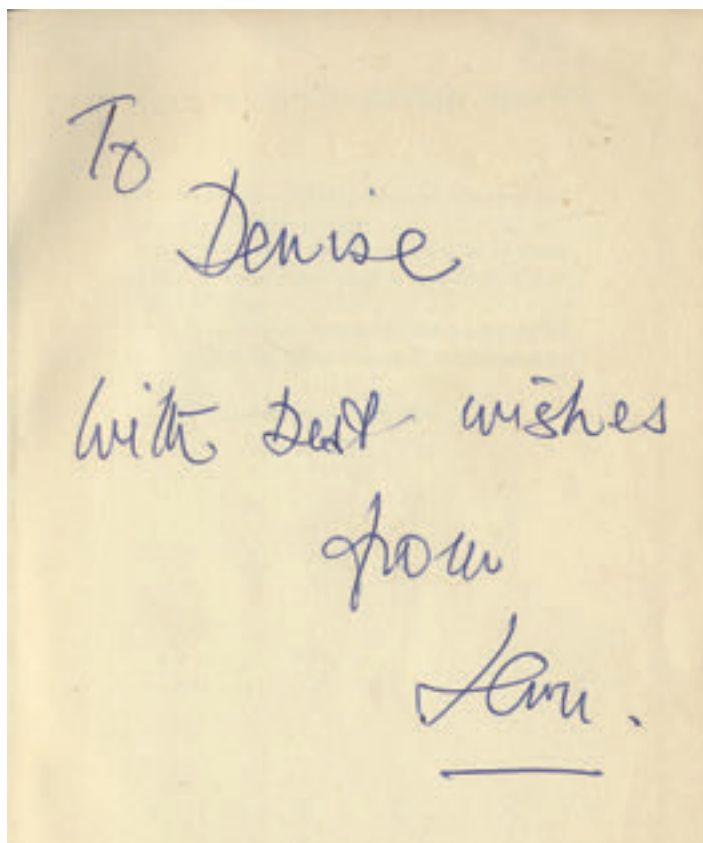
141 •

FLEMING (IAN)

Live and Let Die, FIRST EDITION, blank corner of pp. 103/4 neatly repaired, publisher's cloth, dust-jacket in second state with credit to Kenneth Lewis, unclipped, cockling on lower cover, slightly frayed at extremities of spine but overall good, 8vo, Jonathan Cape, [1954]

£1,500 - 2,500

€2,000 - 3,300



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142 •

FLEMING (IAN)

Moonraker, FIRST EDITION, with "shoot" corrected on p.10, occasional light spotting, publisher's cloth, the covers lettered in silver, slightly rubbed, dust-jacket, light soiling, rubbed at extremities of spine, lower corner of upper turn-in torn away, 8vo, Jonathan Cape, [1955]

£1,000 - 1,500

€1,300 - 2,000

143 •

FLEMING (IAN)

Diamonds Are Forever, FIRST EDITION, publisher's cloth, dust-jacket (small neat restoration at corners of spine), 8vo, Jonathan Cape, 1956

£600 - 800

€800 - 1,100

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FLEMING (IAN)

On Her Majesty's Secret Service, FIRST EDITION, PRESENTATION COPY TO THE ROMANTIC NOVELIST DENISE ROBINS, inscribed on front free endpaper "To Denise/ With best wishes/ from/ Ian", publisher's black cloth with white ski track design, 8vo, Jonathan Cape, 1963

£3,000 - 5,000

€4,000 - 6,600

PRESENTATION COPY FROM IAN FLEMING TO 'THE QUEEN OF ROMANCE', DENISE ROBINS (1897-1985). Robins continues to be one of the most borrowed authors from public libraries of any generation, and at the time of her death her novels had sold more than 100 million copies worldwide. The inscription dates from the period when, as one of the co-founders in 1960 of the Romantic Novelists' Association (R.N.A.), she was its first president.

Provenance

Denise Robins; and thence by descent to the current owner.

dear Sir Harold,
 I thank you for
 your letter. It would
 be a great advantage
 to me, if we could
 have a chat over
 my proposal. I am
 at the Ashram, Sabar-
 mati throughout the
 month. Any time & date
 that suits you will
 suit me.
 Sabarmati crossing
 2 1/26 MK Gandhi

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To Lady
 with so many thanks for
 her kind & kind
 affection.
 S. M.

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GANDHI (M.K., 'MAHATMA')

Autograph postcard signed ("MK Gandhi"), to Dr Harold H. Mann, Director of Agriculture, Poona ("Dear Sir Harold"), thanking him for his letter ("...It would be a great advantage to me, if we could have a chat over my proposal...") and telling him that he will be at the Ashram Sabarmati throughout the month, and that any time or date that suits Mann will suit him also; autograph address on verso, stamped and postmarked, 1 page, folded at centre, trace of mounting, browned, 8vo, [Ashram Sabarmati], 2 January 1926

£3,000 - 4,000

€4,000 - 5,300

AN EXPERIMENTAL DAIRY AT GANDHI'S ASHRAM: Harold H. Mann, the letter's recipient, was in discussions with Gandhi over the setting up a dairy at the Ashram Sabarmati, although the project was to be abandoned as impractical that July (see *The Collected Works of Mahatma Gandhi*, vol. 36, p. 72). The beginnings of the agrarian crisis at the end of the Great War and the rise of Indian nationalism gave rise to increased study of village life and agricultural improvement, Mann being a distinguished proponent in both fields of endeavour. He was principal author of two influential studies, *Land and Labour in a Deccan Village* (1917 and 1921), as well as being Principal of the Agricultural College, Poona, and Agricultural Chemist to the Government of Bombay. Gandhi was to write again on 17 February about their meeting (*Collected Works*, vol. 34, p. 299; where however our letter is not published).

146 •

GREENE (GRAHAM)

The Living Room. A Play in Two Acts, FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed "To Evelyn, for so many thanks for Love Among the Ruins, affectionately Graham" on front free endpaper, publisher's cloth, 8vo, William Heinemann, 1953*

£1,000 - 2,000

€1,300 - 2,700

PRESENTATION COPY FROM GRAHAM GREENE TO EVELYN WAUGH, thanking him for the gift of Waugh's *Love Among the Ruins* which had been published earlier in the year.

"To London with Laura for the first night of Graham's play, 'The Living Room'. Champagne first at Claridges. Odd party—Korda, Eddie Sackville-West, Matthew Smith, Barbara Rothschild. Went to play in high spirits which the performance failed to dispel. More champagne between acts. With result that I was rather inattentive to the final scene which presumably contained the point of the whole sad story. On reflection I felt the tone was false. The piety of the old Catholic Ladies wasn't piety. The tragic love of the heroine wasn't tragic; her suicide clumsy. But as I didn't listen to the last ten minutes it is not fair to judge" (Evelyn Waugh, diary entry, 16 April 1953).

Provenance

Evelyn Waugh, bookplate.

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GREENWOOD (WALTER)

Printer's final copy, marked up by the author, of *Love on the Dole: A Tale of the Two Cities*, here titled "They Call It Love: A Tale of Two Cities", (altered in pencil to the final version) on the mock-up of the title and half-title, the typescript a top-copy with occasional autograph revisions or corrections by Greenwood, further editor's queries and responses in pencil; a front fly-leaf bearing Greenwood's autograph address and count (approximately 90,000 words), plus type-written subscription at the end: "Walter Greenwood,/ 81, Lower Seedley Road,/ Pendleton, Manchester./ March-November 27th 1932"; the novel opening: "They call this part 'Hankey Park.'" and ending "She unbolted the door and went to the corner where the coal was stored. Other people in neighbouring back yards were shovelling coal, the gratings of the shovels rasped harshly in the still air of early morning./ The melancholy hoot of a ship's siren sounded from the Salford Docks..." , *upwards of 280 pages, cloth-backed boards, 4to, Manchester, 1932*

£10,000 - 15,000

€13,000 - 20,000

THE PRINTER'S COPY OF WALTER GREENWOOD'S LANDMARK NOVEL, *LOVE ON THE DOLE*, the classic account of Britain during the Great Depression 'charting the period from 1927 to the coalition government in 1931 that implemented savage cuts and the inequitable means test, it tells the tale of Sally Hardcastle, who becomes her family's sole breadwinner. In love with political activist Larry Meath, she dreams of escape from the smoggy streets of Hanky Park... its anger is still vividly alive as it depicts a younger generation worn down by debt, constrained by working-class notions of respectability, and caught between the devil and the workhouse. Greenwood created a character worthy of Ibsen in Hardcastle's gradual understanding of her lack of choices' (Lyn Gardner, reviewing the play, *Guardian*, 22 October 2010).

It was Greenwood's first novel and its impact was immediate and equalled only by *The Ragged Trousered Philanthropists* of twenty years earlier describing the deprivation of the pre-war generation: 'The strength of *Love on the Dole* as a novel lies not in its descriptions or its narrative but in the honesty with which it tells its story of urban poverty and in the richness and accuracy of its dialogue. It is occasionally comic, it ends in tragedy, and it is essentially an account of courage in desperately universal circumstances. It became a subject for questions in parliament and, although written in prose, it can be seen as successor to the idiomatic plays of W. S. Houghton and Harold Brighouse, dramatists of the Manchester school a generation earlier, and to the verse of Samuel Laycock which came half a century before. *Love on the Dole* was itself redrafted for the stage by its author in collaboration with Ronald Gow in 1934, subsequently filmed (1941), and eventually resurrected as a musical in 1970. But it became a landmark in its original form because it vividly told recognizable truths when the country was suffering them in the slump' (Geoffrey Moorhouse, *ODNB*). Three impressions of the book appeared that year, with eight more by 1939.

Included in the lot is a copy of the first edition, bearing Greenwood's autograph presentation inscription: "To/ Mrs Henrietta Russell/ another Comrade/ from/ her frequent guest/ Walter Greenwood/ August 5th 1933" (without dust-jacket and with some wear); together with an autograph letter to "Dear Hannah" by Greenwood, written when staying in Gracie Field's villa in Capri; some postcard photographs, and what we presume is Greenwood's red socialist tie.

Provenance

Henrietta Russell, and thence by descent to the present owner. See illustration overleaf.

Love and the Dole
~~They Call It Love.~~ A Tale
of the Two Cities. By
Walter Greenwood.



"The Time is ripe, and rotten ripe, for change;
Then let it come..."
James Russell Lowell.

Jonathan Cape Limited,
London 1933.



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148 •

HASSALL (JOAN)

Bound collection of original sketches and proof wood-engravings for the 1950 edition of 'The Collected Poems of Andrew Young', comprising 4 original full-page sketches and studies (3 pen, ink and watercolour, 1 pencil, 2 signed), one pencil and ink tracing and 58 proof wood-engravings, mostly signed, dated or marked up in pencil by Joan Hassall, and many inscribed to Sydney Cockrell (or "S.C.C."); together with 4 autograph letters signed by Andrew Young, manuscript and printed copies of the poems, and Joan Hassall's 2-page signed note giving the genesis of the idea and how publication came to fruition, tipped-into an attractive brown morocco album (signed 'G' on rear turn-in), gilt lettered spine ('Joan Hassall - Wood Engravings & Drawings for Poems of Andrew Young'), slipcase, folio (407 x 260mm.), 1949-1950

£2,000 - 3,000

€2,700 - 4,000

"I AM PROUD TO BE ASSOCIATED WITH YOU IN THE BOOK". Andrew Young was delighted with Joan Hassall's illustrations for his poems, as is made clear by the four letters, written between October 1949 and September 1950, which open this volume: "... it is difficult to say which I like the most... 'Spring Flowers' is naturalistic and yet true to ornamental form; 'Stockdoves' is remarkable for its sense of height; 'Field Stories' has a curious magic to it... and 'The Cuckoo' and 'Snow' are a pleasure to the eye... and in Thistledown the floating seeds appear to be floating out of the picture..."

The full-page drawings comprise a watercolour sketch of a stream and tree titled in pencil 'Malham', a watercolour study for 'The Old Tree', a pencil sketch signed and titled 'Study for The Shepherds Hut', and a pen, ink and wash sketch on board, signed and titled 'The Ruined Chapel' in ink (further inscribed in pencil below "Glencore Church outside Edinburgh, scene of R.L.'s 'Body Snatchers'"). The first 9 larger wood-engravings (c.150 x 950mm. each) comprise different states of The Old Tree, some inscribed for example "amended for rain" (one a "freak print with cleaning fluid causing a blurry effect").

The artist's explanatory note recounts that she had long been an admirer of Andrew Young, who was a friend of her brother Christopher, and that the idea first came to her when she was staying in Malham in 1938, and sketched an old tree that seemed to be exactly right for "a pillar of damp fire". A year later she approached her publisher Jonathan Cape with the idea of illustrating Young's poems and 'The Old Tree' was reworked and provided the starting point for the book.



149

149 •

HOCKNEY (DAVID)

CAVAFY (CONSTANTINE P.) Fourteen Poems by C. P. Cavafy Chosen and Illustrated with Twelve Etchings by David Hockney, EDITION B, LIMITED TO 250 COPIES, SIGNED BY THE ARTIST, 12 etched plates, publisher's pink cotton-silk cloth, slipcase, folio, Editions Alecto, 1966

£1,000 - 1,500

€1,300 - 2,000

150 •

MATISSE (HENRI) AND JAMES JOYCE

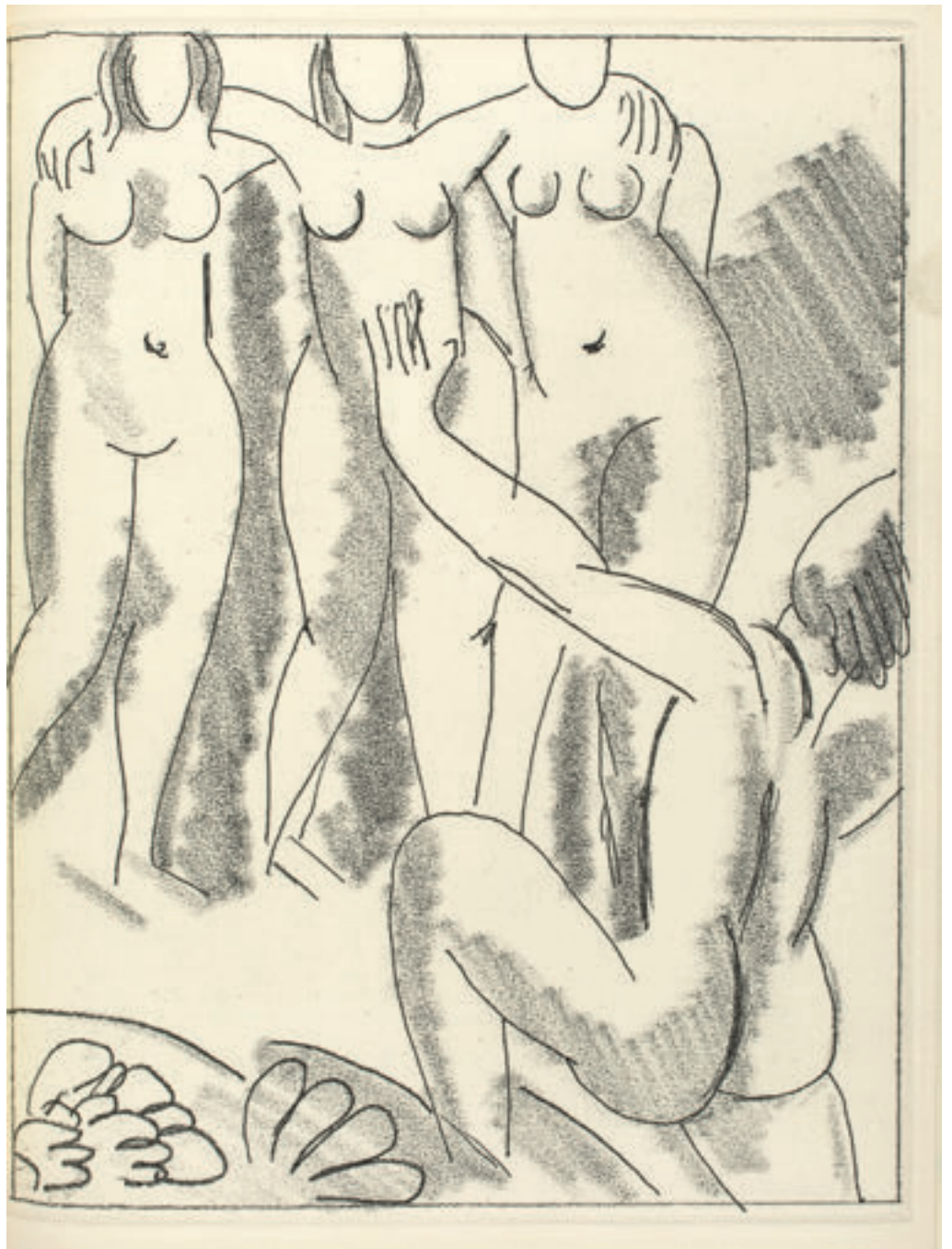
Ulysses,... with an Introduction by Stuart Gilbert and Illustrations by Henri Matisse, LIMITED TO 1500 COPIES, THIS ONE OF 250 SIGNED BY BOTH AUTHOR AND ARTIST, 26 plates, comprising 6 softground etchings and 20 facsimiles of sketches for the etchings on variously sized blue and yellow paper, publisher's brown buckram with abstract design including Matisse's Nausicaa embossed in gold on the front cover, spine decorated in gilt, fine in original slipcase with matching gilt spine [Slocum A22; The Artist and the Book 197], 4to, New York, Limited Editions Club, 1935

£6,000 - 8,000

€8,000 - 11,000

A FINE COLLABORATION BETWEEN JAMES JOYCE AND HENRI MATISSE - ONE OF ONLY 250 COPIES SIGNED BY THE AUTHOR AS WELL AS THE ARTIST.

The edition was designed by George Macy and 1500 copies were printed, each signed in pencil by Matisse and sold to members of the Limited Editions Club for \$10. Of these 250 randomly numbered copies were also signed (in ink this time) by Joyce, and sold for \$15. The six Matisse etchings, with their accompanying sketches, depict the Calypso, Aeolus, Cyclops, Nausicaa, Circe and Ithaca episodes, while the double column text is based on the second impression of the Odyssey Press edition.



150

151 •

MATISSE (HENRI)

VERVE. Revue artistique... vol. IX, nos. 35 et 36... Dernières oeuvres de Matisse 1950-1954, 40 colour lithographs after Matisse printed by Mourlot, illustrations, publisher's pictorial boards designed by Matisse, rebacked to match, folio (355 x 260mm.), Paris, Revue Verve, 1958

£1,500 - 2,000

€2,000 - 2,700

See illustration overleaf.



151



152

152 •

MILNE (A.A.)

When We Were Very Young, second issue with p.ix numbered, 1924; *Winnie-The-Pooh*, remains of bookseller's ticket on front pastedown, 1926; *Now We Are Six*, 1927; *The House at Pooh Corner*, 1928, FIRST EDITIONS, illustrations by E.H. Shepard, publisher's pictorial cloth gilt, dust-jackets (a few chips at spine ends of fore-corners, the last with stain and fingernail-sized loss to lower panel), 8vo, Methuen (4)

£3,000 - 5,000

€4,000 - 6,600

153 •

MILNE (A.A.)

Winnie-The-Pooh, NUMBER 21 OF 350 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR, and printed on hand-made paper, illustrations by E.H. Shepard, folding map at end, 2-page autograph letter signed and dated (12 December 1952) by Shepard loosely inserted, publisher's cloth-backed boards, original printed label on upper cover, dust-jacket, dust-soiled, preserved in blue morocco solander box, gilt spine in 6 compartments (3 with lettering, others with Pooh device), 4to, Methuen, 1926

£2,500 - 3,000

€3,300 - 4,000

154 •

MILNE (A.A.)

Now We Are Six, NUMBER 74 OF 200 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR, and printed on hand-made paper, illustrations by E.H. Shepard, publisher's cloth-backed cloth, original printed label on upper cover, dust-jacket, spine faded with small loss not touching lettering at head of spine, 4to, Methuen, 1927

£1,000 - 1,500

€1,300 - 2,000



155

155 •

NASH (PAUL)

Genesis. Twelve Woodcuts by Paul Nash with the First Chapter of Genesis in the Authorised Version, NUMBER 197 OF 375 COPIES, 12 full-page woodcut plates by Nash, text printed in Rudolph Kochs Neuland type, printed on Zanders hand-made paper, publisher's black boards, lettered in gilt, hinges neatly refurbished, 4to, Curwen Press for Nonesuch Press, 1924

£600 - 800

€800 - 1,100

156

O'BRIEN (FLANN, PSEUD. OF BRIAN O'NOLAN)

Typed letter signed ("Brian O'N"), to Seamus, explaining that the "cliché MS" is not intended as a script but material for one and wondering how best it can be used, ("...It's hard to know in what sort of a frame to put such stuff, e.g. – Should it be got up as a faked quiz, with phoney failures, 'mistakes'? Would it be too difficult to try it as a genuine test, with some of the Information Please people answering? I can produce the same amount of material again in English, as well as Irish and Latin..."), adding that "I have been looking over my records of stuff going back 14 years or so, and there is a bloody awful lot of stuff there; I was wondering would it be an act to hand it over to a script-writer with a fresh mind for him to do the excavations"; he opens the letter by saying he is sending a story which he has had to bash out on the typewriter all day "about Murphy and Kelly" being supposedly a full script that he hopes is not too bizarre; in a postscript adding: "I meant to have much more Irish in cliché stuff, hence inappropriate title of 'cluiche cliché'", 1 page, on flimsy typewriting paper, file-hole and small tears at edges, 4to, 81 Merrion Avenue, Blackrock, Dublin, 23 October 1953

£600 - 800

€800 - 1,100

'MUCH MORE IRISH IN CLICHÉ STUFF' - Brian O'Nolan (aka Flann O'Brien, Myles na gCopaleen, Myles na gCopaleen, etc.) wrote, in addition to his well-known novels such as *At Swim Two Birds* and the posthumously-published *Third Policeman*, the 'Cruiskeen Lawn' column for the *Irish Times*. This ran from 1940 until shortly before his death in 1966 and from early on featured his 'Catechism of Cliché' (advertised as 'The Myles na gCopaleen Catechism of Cliché. In 356 tri-weekly parts. A unique compendium of all that is nauseating in contemporary writing. Compiled without regard to expense or the feelings of the public. A harrowing survey of sub-literature and all that is pseudo, mal-dicted and calloused in the underworld of print. Given free with the Irish Times').



157

157 •

PICASSO (PABLO) AND JEAN COCTEAU

Orphée. A Tragedy in One Act and an Interval, *first English edition*, NUMBER 95 OF 100 COPIES SIGNED BY COCTEAU AND PICASSO, *frontispiece after Picasso (loose) and one other plate, Cocteau's signature with his usual star device below, publisher's yellow cloth*, Oxford University Press/ Humphrey Milford, 1933; Le rappel à l'ordre: Le Coq et l'arlequin. Carte blanche. Visites à Maurice Barrès. Le Secret professionnel. D'un ordre considéré comme une Anarchie. Autour de Thomas l'imposteur. Picasso, FIRST EDITION, ONE OF 550 COPIES, INSCRIBED BY THE AUTHOR ("à Felix Aprahamian ce souvenir amical de Jean Cocteau/ Londres mai 1960") WITH AN INK SKETCH OF A HEAD IN PROFILE, *publisher's wrappers, unopened and untrimmed, spine slightly faded and nicked*, Paris, Librairie Stock, 1926, 8vo (2)

£800 - 1,200
€1,100 - 1,600

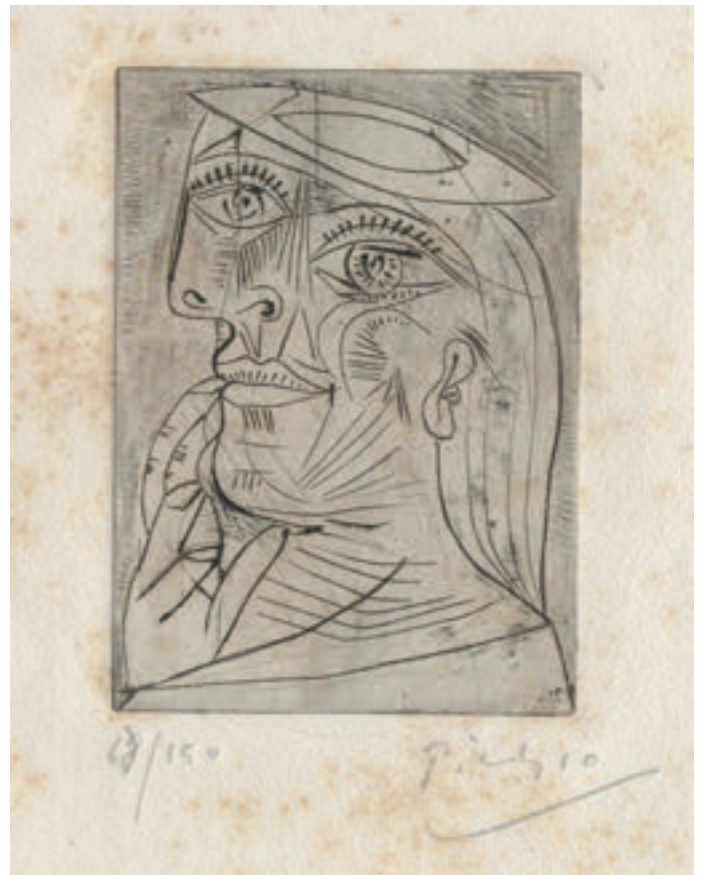
Provenance

Marjorie A. Locke, 1939, ownership signature in *Orphée*; Felix Aprahamian, bookplate and presentation inscription from Cocteau on half-title of *Le Rappel à l'ordre*; and thence by descent to the present owner.

Felix Aprahamian (1914-2005) was a pioneering music critic, writer, concert promoter and all-round enthusiast for music who helped to shape the future of music in twentieth century Britain. He promoted and worked with many of the century's most notable musicians and composers, and counted Delius, Britten, Walton, Tippett, Widor, Poulenc and Messiaen amongst his friends. He was particularly instrumental in championing contemporary French music in the Post-War years, which is how he came to meet Cocteau and others of his circle.



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158 •

PICASSO (PABLO), JOAN MIRO AND OTHERS

ELUARD (PAUL) Solidarité. Poème, NUMBER 68 OF 150 COPIES, SIGNED BY THE AUTHOR *and by the translator Brian Coffey in pencil*, with 7 ORIGINAL ETCHINGS on Montval laid paper by Picasso, Miro, Yves Tanguy, André Masson, John Buckland Wright, Dalla Husband and Stanley William, EACH SIGNED AND NUMBERED BY THE ARTISTS *in pencil*, some foxing to text and Picasso etching, unsewn and untrimmed as issued in original cloth-backed portfolio with ties, 8vo (225 x 165mm.), Paris, G.L.M., April 1938

£12,000 - 18,000

€16,000 - 24,000

PICASSO, MIRO, ELUARD AND OTHERS IN SUPPORT OF THE SPANISH REPUBLICAN CAUSE.

Paul Eluard's poem had first been first published in *L'Humanité*, the French Communist Party newspaper, in 1936. Combining art and political engagement in denunciation of the Spanish Civil War, it provided the inspiration for Picasso's 1937 series *Sueño y mentira de Franco*. Picasso's portrait here is of Dora Maar, whom Eluard had introduced to the artist in 1936.

Provenance

Arthur Wheen, Keeper of the Victoria & Albert Museum Library, with a 4-page autograph letter dated 10 June 1938, presenting the volume to his brother Reginald Wheen: "I thought you might like a portfolio of prints by some of the moderns. Picasso, Miro and Masson are of the most notorious. Of the other three Hayter is English, has a school in Paris and is interesting for his technique... Eluard is the best surrealist poet. The portfolio was issued in aid of the Spanish Medical Aid in France. Being a devout 'republican' I bought it. Don't throw it away if you don't like it. Keep it - there's money in the dim distant". He also discusses the impending war ("Mussolini is a very astute fisher - he is playing Chamberlain wonderfully..."), the Far East, and pacifism.

159 •

POTTER (BEATRIX)

The Tale of Peter Rabbit, FIRST COMMERCIALY PUBLISHED EDITION, *first, second or third printing, with "wept big tears" on p.51, 31 colour plates, contents shaken, publisher's brown boards with pictorial printed label on upper cover, grey leaf-patterned endpapers, upper hinge cracked, slight wear at extremities of spine* [Linder, p.421; Quinby 2], 16mo, F. Warne, [October-December, 1902]

£600 - 800

€800 - 1,100

The first commercially published edition, which was the first to contain the colour illustrations. This first issue, of which there were three printings between October and December 1902, also contained four colour illustrations which were dropped from subsequent issues.

Provenance

Elsie M. Binyon, ownership inscription (6 April 1903) on half-title.

160 •

POTTER (BEATRIX)

The Tale of Johnny Town-Mouse, FIRST EDITION, FIRST ISSUE, *with the final letter 'N' missing from 'London' in the imprint, AUTHOR'S PRESENTATION COPY, inscribed "For Esther Nicholson with love from aunt Beatrix Jan. 1919" on front free endpaper, half-title, frontispiece and 26 colour plates, dampstain to half-title and frontispiece, the name "Esther" in inscription struck through and rewritten by a child (presumably Esther herself), publisher's grey boards, colour illustration inset on upper cover, rebaked preserving original spine* [Quinby 25; Linder p.430], 16mo, F. Warne, [1918]

£600 - 800

€800 - 1,100

Presentation copy of the first edition, first issue. The recipient was Beatrix's niece Esther Nicholson, daughter of the sister of her husband William Heelis.

Provenance

Esther Nicholson, presentation inscription from the author dated January 1919.

161 •

POTTER (BEATRIX)

The Tale of Johnny Town-Mouse, FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed "To Nancy with love from aunt Beatrix, Nov. 21.18" on front free endpaper, half-title, frontispiece and 26 colour plates, publisher's grey boards, colour illustration inset on upper cover, neatly recased* [Quinby 25; Linder p.430], 16mo, F. Warne, [1918]

£1,000 - 1,500

€1,300 - 2,000

FIRST EDITION, WITH AN ATTRACTIVE PRESENTATION INSCRIPTION from Potter to her niece Nancy Nicholson, the daughter of her husband William Heelis' sister. Nancy and Beatrix "were friends at once, for they had much in common. Both were full of imagination and loved fairy-tales" (Linder, *A History of the Writings of Beatrix Potter*, 1987). In 1916 Beatrix wrote a story called 'The Oakmen', based upon imaginary characters described by Nancy, which by 1917 she was seriously considering publishing, but eventually "the story was put on one side, and *The Tale of Johnny Town-Mouse* took its place" (Linder).

Provenance

Nancy Nicholson, presented to her with an inscription dated 21 November 1918.



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162 •

POUND (EZRA)

Hugh Selwyn Mauberley, FIRST EDITION, NUMBER 90 OF 200 COPIES, AUTHOR'S PRESENTATION COPY, inscribed "B.C.W. from E.P. Aug. 1920" on front paste-down, decorative initials and colophon by Edward Wadsworth, publisher's tan cloth-backed boards, printed title label on upper cover, slightly creased with a few small damp spots on lower cover [Gallup A19], 8vo, [John Rodker at] Ovid Press, April 1920

£1,500 - 2,000

€2,000 - 2,700

AUTHOR'S PRESENTATION COPY to Pound's friend and fellow author B.C. Windeler. William Ransom noted in his *Private Presses and Their Books* (New York, 1929) that "fewer than the given number of copies were actually issued". The decorations are by the British artist Edward Wadsworth.

Provenance

Inscribed by the author to Bernard Cyril Windeler (1886-1961). Windeler, a friend of Pound, was the author of *Elinus*, which was published in 1923 by the Three Mountains Press which also issued Pound's *Indiscretions* as part of the same series; and thence by descent to the present owner.

PROUST (MARCEL)

Page from an early set of proofs of *A l'ombre des jeunes filles en fleurs*, the second part of *A la recherche du temps perdu*, with four autograph insertions (one crossed out in its entirety) and autograph deletions of 9 lines, the entire page finally crossed through, numbered 84 in pencil at top right-hand corner, 1 page, light overall time-staining, small 4to (190 x 145mm.), [c.1914]

£10,000 - 15,000

€13,000 - 20,000

ALBERTINE AND THE YOUNG GIRLS AT BALBEC – PART OF THE ABANDONED TEXT OF *A L'OMBRE DES JEUNES FILLES EN FLEURS* FROM *A LA RECHERCHE DU TEMPS PERDU*. This early proof, bearing the author's autograph additions, serves as a potent reminder of a lost early stage in the genesis of the second volume of Proust's masterpiece, with scarcely one third of the text on this sheet surviving through to the published version.

Du côté de chez Swann, the first volume of *A la recherche du temps perdu*, had appeared on 14 November 1913, with a sequel due the following year. However the outbreak of war in August 1914 postponed publication until June 1919, when *A l'ombre des jeunes filles en fleurs* appeared to great critical acclaim, receiving the Prix Goncourt that autumn. Scott Moncrieff's English translation was to appear in 1924, under the title *Within a Budding Grove* (James Grieve, in the most recent translation, opting for *In the Shadow of Young Girls in Flower*).

This page is from the second part of the volume, entitled 'Noms de pays: le pays', which relates the narrator's first stay at the seaside resort of Balbec, dominated by the band of young girls of the title and the painter Elstir. The corresponding final text can be found in vol. II, p. 240 of the new Pléiade edition. The printed text here begins with the words 'bonne petite fille', part of Albertine's dismissive description of the Ambesac sisters to the narrator. Andrée, in her view, is the most intelligent, though in the final version the 'bonne petite fille' is qualified by 'parfaitement fantasque'. The narrator's enthusiasm for her is tempered by learning that she had given an excuse for refusing to meet him which was not the same as the explanation she subsequently gave to Elstir. This leads him to reflect on how he should behave towards people who lie to him.

The textual history of this novel, even by Proustian standards, is extremely complicated, and the Pléiade editors conjecture that more than one set of proofs of intermediate stages of the text are probably lost, as well as the final set, which was customarily discarded by the publisher. It can however be established that in 1913 a set of 'placards' (that is, large proof sheets each containing 8 unnumbered pages of text, which would be cut into separate pages before being sent to the author for correction) were printed for Grasset, who had published *Du côté de chez Swann*. Another set of *placards* were printed for Grasset in 1914, but bear only two autograph corrections. In the meantime, Gallimard and the Nouvelle Revue Française had realised the huge blunder they (in the person of André Gide) had made in turning down the first volume of *A la recherche*, and won back Proust for their own. A set of proofs for the NRF edition were printed in 1914, and another in 1917. Between these two stages the second part of the novel had been so heavily revised and expanded that (as the Pléiade editors note) it was almost a new text. This heavily revised NRF version, which combines corrected proof and entirely new pages of manuscript additions, is now BnF Res. m Y2 824. Page 84 of this set is a page entirely in Proust's hand substituted for the text of the present page (also numbered 84), which Proust initially revised and then crossed through completely and discarded. The manuscript text is almost identical to the final printed text. It is therefore reasonable to assume that this page derives from the 1914 set of NRF proofs. (We are grateful to Dr Susan Wharton for researching and describing this item.)

RENOIR (PIERRE-AUGUSTE)

Autograph 'pneumatique' card signed ("Renoir"), to Julie Manet ("Ma chere petite amie"), telling her that Pierre has returned home with measles and that he is afraid that he's passed it on to Jean, so that he himself dare not see her until the danger has passed, 1 page, autograph address on verso, postmarked, minor-stains, later adhesive traces at edges of verso from mounting, 8vo, postmarked 28 January 1896

£600 - 800

€800 - 1,100

RENOIR TO JULIE MANET, Manet's niece and daughter of Berthe Morisot. The seventeen-year-old's mother had died the previous March, and that summer Renoir had taken her under his wing. The invalids to whom he refers were his sons Pierre and Jean (the future filmmaker). Renoir's caution was well-advised; for the boys had gone down with chickenpox the month before, and he had passed the infection on to Julie. This pneumatique is illustrated in *Growing up with the Impressionists: The Diary of Julie Manet*, translated and edited by Rosalind de Boland Roberts and Jane Roberts (1987), p.78.

bonne petite fille. Mais les autres sont vraiment très stupides. L'emploi du très devant un superlatif tout autant que celui du parfaitement au lieu de tout à fait, acheva d'éloigner pour moi Albertine de cet idéal de filles entièrement intellectuelles, incultes, amoraless, maîtresses de coureurs cyclistes et ayant même entre elles des jeux dépravés que le premier jour j'avais souhaité atteindre en ces jeunes filles.

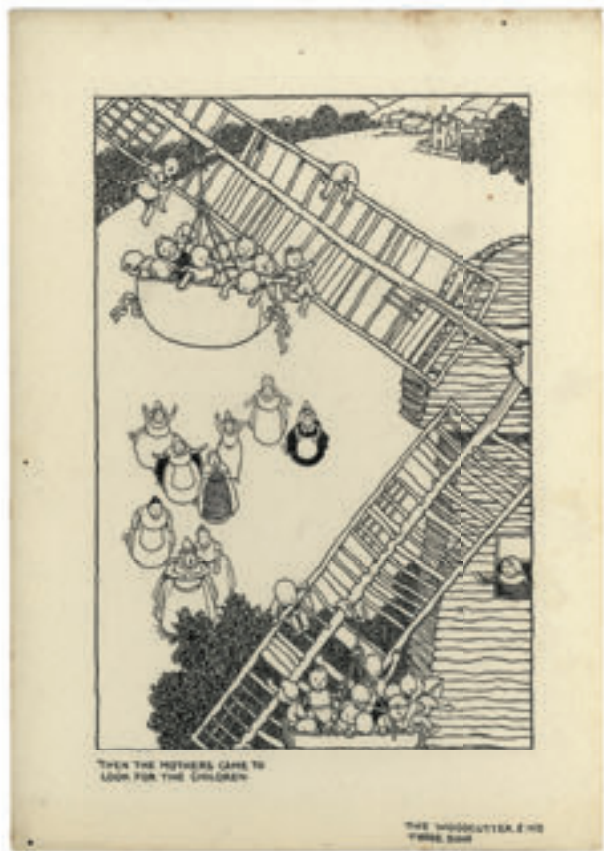
Mais deux ou trois fois j'aperçus la jeune fille aux yeux clairs celle qui avait été si laide avec moi, se promener seule, presque dans l'obscurité, sur la plage. Je pensai qu'elle m'aimait peut-être, et errait seule ainsi, soit pour rêver à moi, soit pour me permettre de la rejoindre. Mais je ne sais dans quelle maison elle entraînait, je ne pus l'approcher.

Quelquefois, bien que ces jeunes filles fussent très peu avec leurs familles, j'apercevais Rosemonde ou celle aux yeux clairs avec leur mère. Si je n'avais pas eu profondément en moi le sentiment que les visages humains quand ils nous paraissent immobiles accomplissent une révolution aussi insensible mais aussi certaine que celles des planètes, si je n'avais pas suivi avec délices la ligne du nez de telle jeune fille comme ces vaguelettes d'une eau matinale qui ride le flot d'un trait moyen, mobile, mais dessinable, il m'eût suffi de regarder les mères ou les tantes à côté des filles ou des nièces, pour voir la totalité des distances que sous la fascination interne d'un type généralement affreux, ces traits auraient dans la durée de trente ou quarante années accomplies, jusqu'à l'heure du déclin des regards, jusqu'à celle où le visage tout entier passé au-dessus de l'horizon ne reçoit plus aucune lumière.

Je dois pourtant noter à ce propos que, ayant demandé la première fois à Andrée si je pouvais la voir le lendemain, elle me répondit que ce n'était pas possible, parce qu'elle avait trouvé sa mère assez mal et qu'elle ne voulait pas la laisser seule. Or, quelques jours après, Elstir m'ayant dit la sympathie très grande qu'avait Andrée pour moi, et comme je lui avais répondu : « Mais c'est moi qui ai beaucoup de sympathie pour elle, je lui avais demandé à la voir le lendemain, mais elle ne pouvait pas. » Elstir me répliqua : « Oui, je le sais, elle me l'a dit, elle l'a assez regretté. Mais elle avait accepté un pique-nique à dix lieues d'ici, où elle devait aller en break, et elle ne pouvait plus le décommander. » Ainsi donc, l'excuse que je ne lui demandais pas et qu'elle m'avait spontanément fournie était un mensonge. Elle me connaissait si peu qu'il n'était pas bien grave, ou l'était plus peut-être, car fait sans raison particulière, il décelait en des mouvements particuliers de son caractère. Plus tard je n'ai jamais continué de relations avec les personnes qui la première fois, sans raison m'avaient fait un men-

se déplacer
une lacune
insensible moi
Aussi certaine
que les planètes
ou une mère
Calme, peut-être
la marce

avec délices
ou une commune
d'aurait fait
de ces
et mobile
qu'on que
desseigne



165

ROBINSON (WILLIAM HEATH)

An archive of original illustrations, proofs and dust-jacket artwork for the 1944 collection of short stories *Once Upon a Time* by Lilian M. Clopet, comprising 35 pen and ink drawings with captions, for the stories 'The House with the Glass Key', 'The Scarlet Boots', 'The Woodcutter and his Three Sons', and 'The Tale of the Apothecary's Assistant', *on artist's board, 22 with agent's stamp and identifying signature ("W.H. Robinson") on reverse, some light dust staining, some corners bumped, pin holes in corners where mounted, 275 x 190mm. and smaller*; artwork for the dust-jacket with tracing paper overlay to indicate the second colour for printing; 40 printed page proofs for the illustrations and corrected galley proofs with author's and publisher's marks, dated 12 Nov 1943; three autograph letters signed ("W. Heath Robinson"), two to Lilian Clopet, telling her he is glad to be illustrating her stories ("No doubt you will like me to have a perfectly free hand...") and welcoming her suggestions; the other, almost a year later, regretting that Mr Muller turned down her last book of stories, offering to illustrate it should she find another publisher and looking forward to the publication of *Once Upon a Time*, ("...which I very much enjoyed illustrating..."); the third, a part-letter to Frederick Muller, the publisher, sending illustrations for the new book and discussing galley proofs, *4 pages, creased, small tears, filing holes, 4to*, 25, Southwood Avenue, Highgate, N.6., 25 September 1943, 3 January 1944 and 9 August 1944

£10,000 - 15,000

€13,000 - 20,000

"I THINK THEY WILL LEND THEMSELVES WELL TO MY STYLE OF FANTASTIC ILLUSTRATION"; Heath Robinson writes enthusiastically of his collaboration with Dr Lilian Clopet, evidently having enjoyed having free rein to explore his own idiosyncratic style. This was to be his last major project. In our letter of 9 August 1944 he explains that he has been ill and that he has to go into hospital for an operation - he was to die on 13 September.

166 •

ROWLING (J.K.)

Harry Potter and the Philosopher's Stone, FIRST EDITION, FIRST ISSUE OF THE FIRST HARRY POTTER BOOK, *verso of title with number sequence from 10 to 1 and 'Joanne Rowling', and page 53 with "1 wand" listed twice, publisher's pictorial boards, worn, 8vo*, Bloomsbury, 1997

£1,500 - 2,000

€2,000 - 2,700

Provenance

Stoke-On-Trent Library, withdrawn stamp on half-title, and library label on blank area of title verso.

167 •

ROWLING (J.K.)

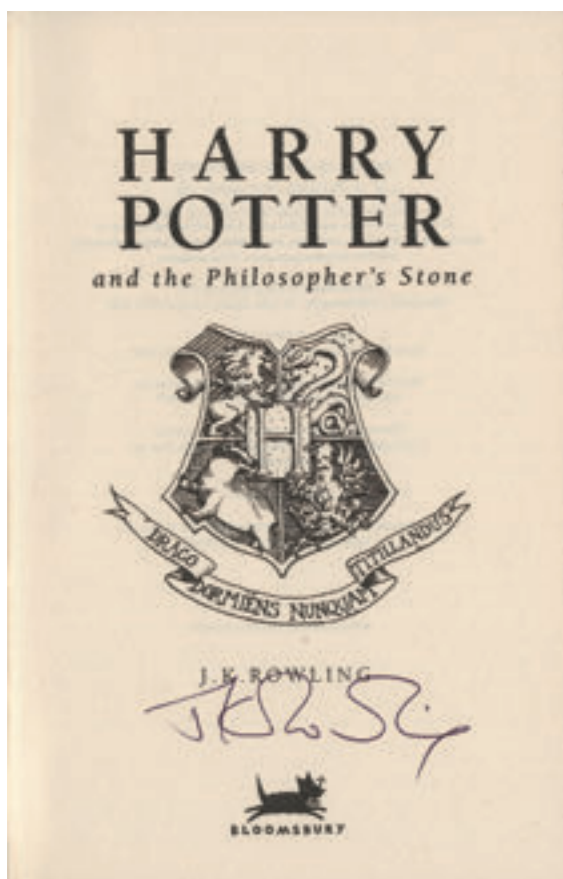
Harry Potter and the Philosopher's Stone; Harry Potter and the Chamber of Secrets; Harry Potter and the Prisoner of Azkaban; Harry Potter and the Goblet of Fire; Harry Potter and the Order of the Phoenix, 2003; Harry Potter and the Half-Blood Prince, 2005, ALL SIGNED BY THE AUTHOR *on the title-page, the last 2 mentioned FIRST EDITIONS, publisher's pictorial boards, dust-jackets, preserved in publisher's presentation box (a few bumps), 8vo*, Bloomsbury, [2000-2005]

£2,000 - 4,000

€2,700 - 5,300

Included with the lot is a typed letter from Fiddy Henderson, Rowling's Personal Assistant, which accompanied the set: "...Jo is delighted to donate a boxed set of the Harry Potter books, each book signed for you to use for fundraising...".

Sold for the benefit of the Little Lamb School, Chennai, India. See illustration overleaf.



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168 •

SASSOON (SIEGFRIED)

Memoirs of an Infantry Officer, NUMBER 129 OF 320 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR, 15 colour plates by Barnett Freedman, publisher's pictorial vellum, uncut page edges, t.e.g., dust-jacket, A FINE COPY, slip-case, rubbed, 8vo, Faber & Faber, 1931

£600 - 900

€800 - 1,200

169

WAUGH (EVELYN)

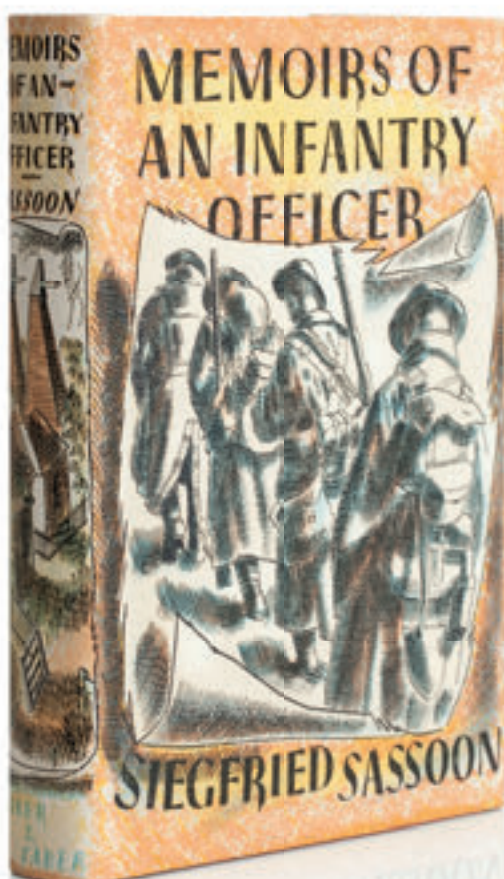
Autograph letter signed ("E.A. Waugh"), to "My dear Stella", telling her how awfully sorry he is that she is ill "and will not be able to dance tonight", and hoping that she is not very bad, although he supposes that she won't be able to "dance at the Manor House tomorrow either", which he thinks "awfully bad luck"; adding: "If you are well enough would you care to come with us to a dance at S Jude's Hall on Saturday night? We should be awfully pleased if you could, as we are trying to get a small party together", 1 page, on headed paper, slight spotting and small tear at centre crease, 8vo, Underhill, North End Road, Hampstead, 31 December 1919

£1,000 - 1,500

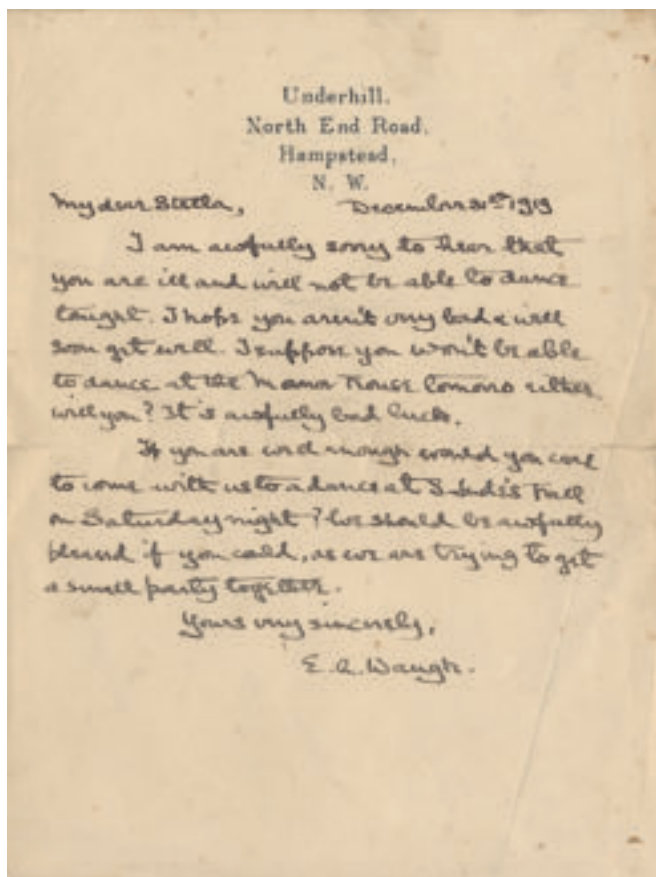
€1,300 - 2,000

'COME WITH US TO A DANCE' – A NEWLY-DISCOVERED LETTER BY THE SIXTEEN-YEAR-OLD EVELYN WAUGH, written on New Year's Eve 1919 as he prepares to dance in the new decade, the 1920s. Letters by him of this date are extremely rare. A brief note, only, to his brother Alec of 1914 predates it in *The Letters of Evelyn Waugh* (1980), the next being written a year later in December 1920; Mark Amory, his editor, noting that 'Almost nothing survives from his childhood, and from Oxford he wrote only to a few school friends' (p. vii).

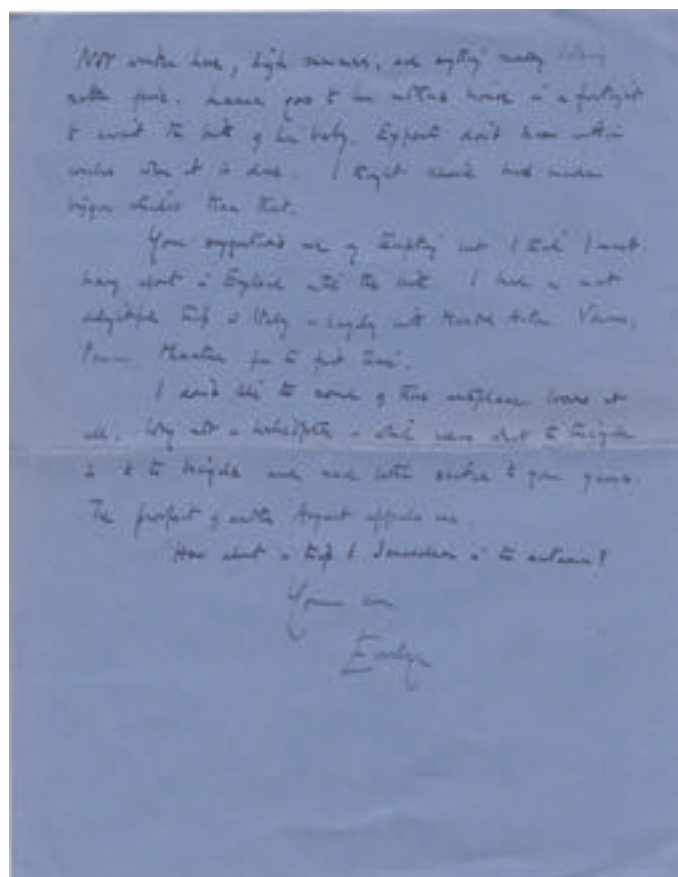
The persona on display is not the retrospective Waugh of *Brideshead*, Oxford sophistication and the brittle 1920s, but rather a gauche schoolboy – he uses the word "awfully" three times in the space of eleven lines – anxious to get a girl to a dance on the last day of 1919. The girl in question is Stella Morrah. She was a younger sister of the *Times* journalist, historian and herald Dermot Morrah (see the *ODNB*) and in later life was to be married to Norman Edyvean-Walker, a Rugby solicitor, and be well-known locally as an amateur artist and organizer of the Rugby WVS.



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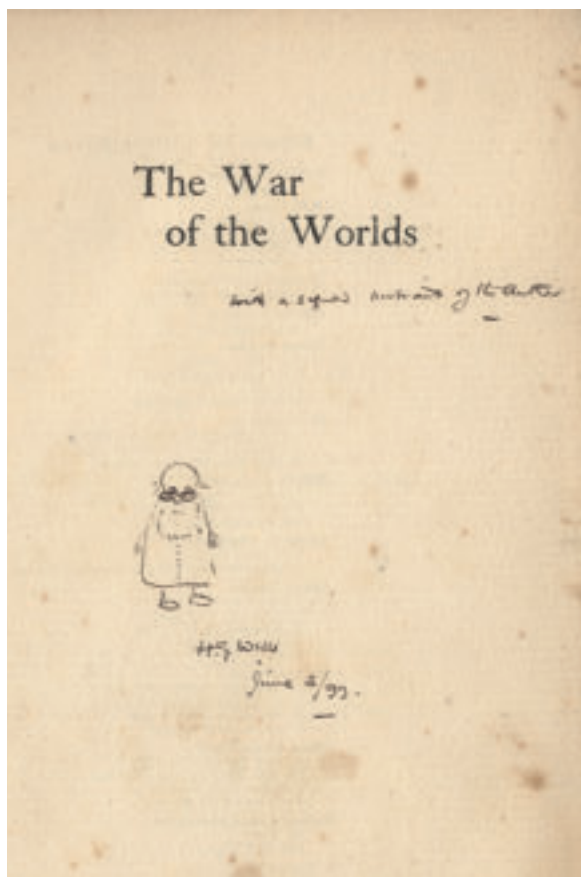
WAUGH (EVELYN)

Autograph letter signed ("Evelyn"), to Graham Greene ("Dear Graham"), looking forward to the birth of a child, ("...Not winter here, high summer, and everything looking rather fine. Laura goes to her mother's house in a fortnight to await the birth of her baby. Experts don't know within weeks when it is due. I thought science had made bigger strides than that...") and discussing the relative merits of French and English publishers, having been persuaded by Nancy Mitford to leave [Robert] Laffont, the French publisher he had shared with Greene ("...Nancy Rodd kept nagging away at me to change and I did not find Laffont particularly obliging... I thought the printing & paper of my books beastly and so far as I can judge the translations poor... English publishers are quite exceptionally good now & it is no good expecting foreigners to be like them. But thanks awfully for your advice. I wish I could take it..."); and declining an offer of a foreign venture ("...Your suggestions are very tempting but I think I must hang about in England until the birth. I had a delightful trip in Italy – largely with Harold Acton. Verona, Parma, Mantua for the first time...") and voicing his alarm at the notion that Greene is taking up flying ("...I don't like the sound of those aeroplane lessons at all. Why not a helicopter – which seems what the tricycle is to the bicycle and much better suited to your years..."); ending: "The prospect of another August appals me./ How about a trip to Jerusalem in the autumn?", 2 pages, on blue-grey paper with engraved heading, 4to, Piers Court, 6 June [1950]

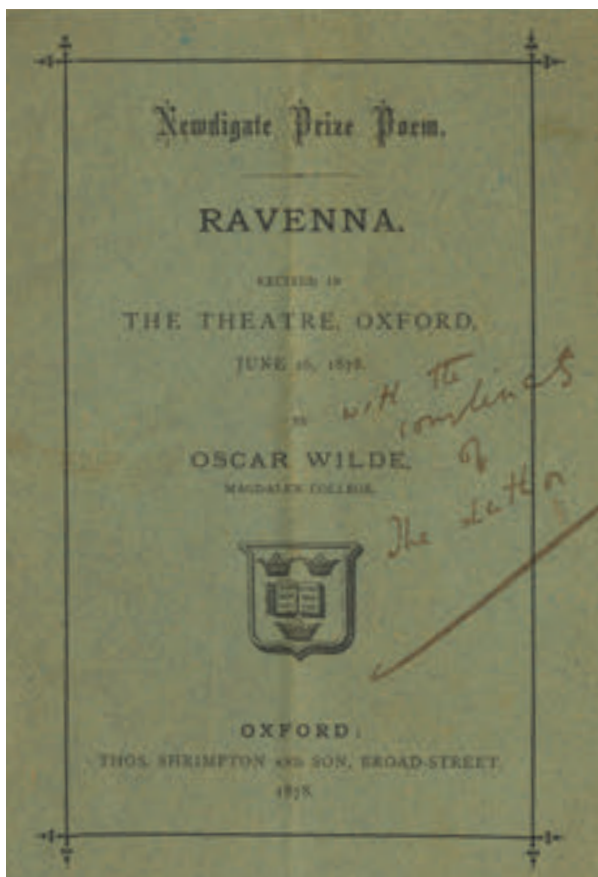
£3,000 - 5,000

€4,000 - 6,600

'PRINTING & PAPER OF MY BOOKS BEASTLY' – EVELYN WAUGH TO GRAHAM GREENE ON BOOKS AND PUBLISHING. This fine letter is not printed in *The Letters of Evelyn Waugh*, edited by Mark Amory (1980). Greene and Waugh had great admiration for each other's work allied to great affection, their many differences notwithstanding. After Waugh's death Greene wrote to Laura that 'As a writer I admired him more than any other living novelist, & as a man I loved him. He was a very loyal & patient friend to me. What I loved most in him was that rare quality that he would say only the kind things behind one's back' (*Graham Greene: A Life in Letters*, edited by Richard Greene, 2007, p. 284). They also shared a keen interest in the book as a physical artefact, Waugh having trained as a graphic artist and Greene being a dedicated book-collector as well as a publisher. The two were at this time engaged on plans for a film of *Brideshead Revisited*, for which Greene was to provide the script. Waugh's final child, Septimus, was to put in his appearance on 11 July.



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WELLS (H.G.)

The War of the Worlds, FIRST EDITION, INSCRIBED BY THE AUTHOR WITH AN ORIGINAL INK CARICATURE "SELF-PORTRAIT" on half-title, captioned "with a signed portrait of the author... H.G. Wells June 3/99", 32-page publisher's catalogue at end, spotting, publisher's cloth, dust-soiled, hinges weakened, 8vo, William Heinemann, 1898

£3,000 - 5,000

€4,000 - 6,600

INSCRIBED AND DATED BY THE AUTHOR WITH A CARICATURE "SELF-PORTRAIT", a balding man in spectacles, perhaps providing an idea of how Wells visualised the unnamed narrator of *War of the Worlds*.

Provenance

Alice R. C. Rogers, early ownership inscription on title.

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WILDE (OSCAR)

Newdigate Prize Poem, *Ravenna*, Recited in The Theatre, Oxford, June 26, 1878, by Oscar Wilde, Magdalen College, AUTHOR'S PRESENTATION COPY, inscribed "with the compliments of the author" on the upper cover, publisher's grey printed wrappers [Mason 301], 8vo, Oxford, Thos. Shrimpton & Son, 1878

£3,000 - 4,000

€4,000 - 5,300

Wilde's first published work in book form, this is one of only 168 copies issued.

Provenance

From the archive of John Seymour Lucas, R.A. (1849-1923).

WORLD WAR I - ARMISTICE AT COMPIÈGNE

Blotting paper attested by Admiral Wemyss, the British delegate, used at the signing of the Armistice at 5 a.m. in the railway carriage in the Forest of Compiègne by Marshal Foch and Admiral Sir Rosslyn Wemyss, First Sea Lord, on behalf the Allies, and by Matthias Erzberger, Chef de Mission, General Detlof von Winterfeldt, Count Alfred von Oberndorff of the Foreign Ministry and Captain Vanselow of the Imperial Navy, on behalf of Germany; kept with other mementos and a typed account by Captain John Peter Ralph Marriott ('Jack') Marriott, RN, Naval Assistant to Admiral Wemyss, Marriott being present throughout the negotiations held at Compiègne from 7 until 11 November 1918 and at the actual signing; the paper inscribed by Admiral Wemyss: "This blotting paper was/ at signature of/ armistice with Germany 5 am 11/11/18/ in the Compiègne Forest./ R.E. Wemyss"; with two letters from Marriott to his wife inserted; the first announcing "Sweetheart/ Just off to Foch's H.Q. & then to meet the Boches..."; the second headed 9 November 1918: "Sweetheart/ Here we are out in the middle of a lovely forest on a beautiful day. The Boche is in a similar train about 200' off & we await the reply to our armistice terms which have gone to Germany. We had 2 meetings y'day & I have never seen a more miserable lot of men, I feel they know the game is up and are terrified of Bolshevism. They say they are very hungry in the Country & badly in need of everything. Heaps of sick./ War is a Godless business and I do so hope we shall finish it all by Monday./ We shall be here possibly till then but one never knows anyhow, after this business we are off home again. The old Marechal is the dearest old thing you ever saw I have had long yarns with him & I cannot tell you how valuable my French is. I write alone with a Bosche the proces-verbale of the meetings... Weygand and C.O.S is a ripper too... It is a historic meeting this without a doubt & I shall never forget it, please God we pull it off & as far as I can see I *think* we shall..."; examples of Clemenceau and Foch's visiting cards and a note sent on behalf of Foch to Wemyss during negotiations ("Le Maréchal Foch demande que l'Amiral Wemyss veuille bien fair rédiger *une texte* pour les articles/ 22.26.28/ a modifier/ W"); a post-war letter by General Weygand to Marriott; together with newspaper clippings and Marriott's own typed account ("...At 5 a.m. orders were issued to cease hostilities at 11 a.m. afloat, ashore and in the air, and the period of it to be 36 days./ I was told by Admiral Wemyss to ring up BUCKINGHAM PALACE and inform HIS MAJESTY; the line was dreadful and I must have been cut off about 30 times but finally got Charles Cust and informed him./ I also told 10 Downing Street, and Charles Grant at Liaison Headquarters; his message to London is attached./ We then had a glass of port and went for a walk in the Forest which was wonderfully soothing after our busy night..."), *blotting paper loose, the rest bound up by Marriott in 1933, brown morocco, upper cover stamped in gilt 'Armistice with Germany/ 11th November 1918', slightly rubbed, folio, 11 November 1918*

£8,000 - 12,000**€11,000 - 16,000**

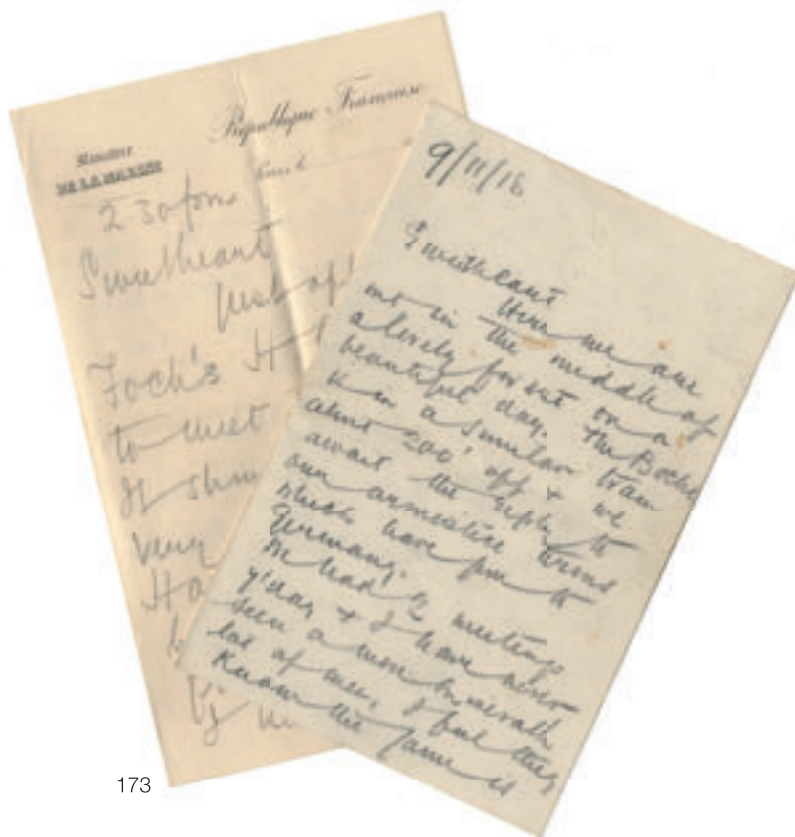
THE ARMISTICE SIGNED IN MARSHAL FOCH'S RAILWAY CARRIAGE IN THE FOREST OF COMPIÈGNE THAT BROUGHT AN END TO THE GREAT WAR ON 11 NOVEMBER 1918, an occasion of such significance that, when Hitler came to conquer France twenty-two years later, he had the Armistice signed in the same carriage and at the same place (the site was then destroyed and the carriage taken off to Germany, where it perished at the end of the war, with a replica now standing in its place at Compiègne).

Admiral Wemyss's inscription has been blotted onto the sheet, presumably from a heavily-inked piece of paper: by this means, a positive image of the writing can be seen when the sheet is viewed from the back; this being the trick used by Watt's sponge-paper copying system (in general use well into the twentieth century, prior to the general adoption of type-writing and of carbon or stencil copying). The writing that has been blotted appears to be in French, with what may be an impression of Foch's signature reversed at the top of the sheet.

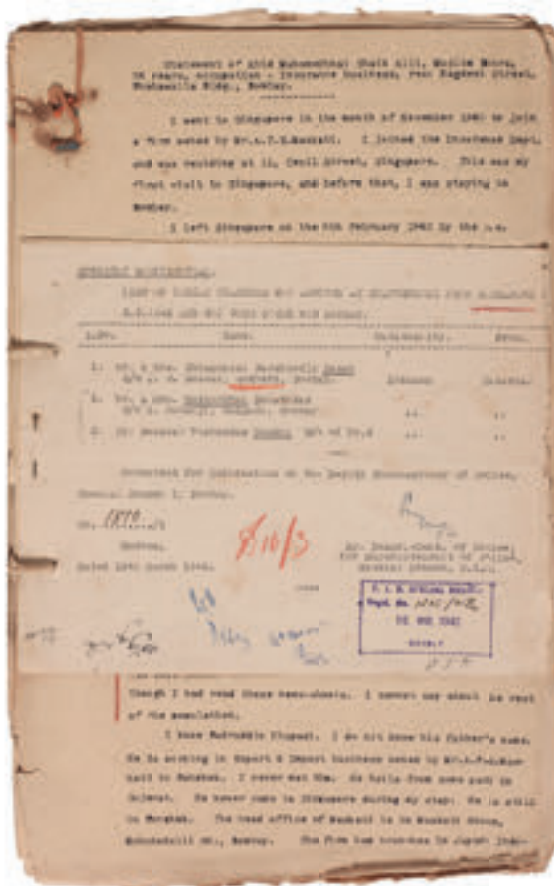
Marriott has made the note: "This account of the signing of the Armistice with Germany I had bound in August 1933... It is authentic throughout and the facts are stated in the clearest & plainest language I can command. The only other record of our meetings which were all held in the Restaurant Car are in the Archives of the Admiralty, also written by me./ J.P.R. Marriott/ 22ND Sept.r 1933". In the famous photograph showing Foch and the Allied delegation posed outside the railway carriage, Marriott can be seen standing to the left of Foch, with Wemyss on the Marshal's right. See illustrations overleaf.



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WORLD WAR I

Nine albums containing several hundred photographs, the great majority focusing on the Western Front and aviation, mostly by William Thurston who was seconded as a photographer to the Royal Flying Corps, *gelatin silver prints, captioned below in ink, contemporary cloth, various sizes, [c.1914-1920s]*

£800 - 1,200

€1,100 - 1,600

LARGE ARCHIVE OF PHOTOGRAPHS RECORDING ALL ASPECTS OF THE WESTERN FRONT. Images include: ruined buildings and churches, "Australians" (2), "German Dead", "our bathroom" (bathtubs in a ruin), "photographic lorry", a few aerial surveys, the mounted aerial camera for the same (2), "peace celebrations in London", clowns in front of a tank, aircraft ("British Sopworth Experimental" and Triplane, Morane Parasole, Armstrong Whitworth, RFC airstrip at "Four Winds Farm, Lechelle", "No. 3 Squadron, La Houssoye, Somme", pile of planes at Bertangles after a gale, "German aeroplane came down on Aerodrome - pilot 'fed up' with the war"), numerous airships mostly at Polegate near Eastbourne ("S.S.Z.16 crashed", "S.S.Z.6 being filled with gas", "Airship camera", burnt-out frame of airship), postcards and snaps, and a few photographic experiments (self-portrait in a reflective teapot, posed dolls, etc.).

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WORLD WAR II - SINGAPORE'S FALL

Police file kept by the Bombay CID and Special Branch, containing reports on ships and passengers taking evacuees from Singapore after its fall to India, with office memoranda, intelligence reports, newspaper reports, statements from evacuees, etc.; the first document being a memorandum dated from the CID Office, Bombay, on 2 February, the last being the statement taken down from a medical student "Taher Abdool Cader, Muslim, 21 years" on 15 June 1942 ("...There were some Japanese merchants in Singapore but many of them left prior to war and those who remained were interned. People used to listen to Tokyo broadcast but they used to consider it as propaganda... Once there was a rumour in Singapore that some Japanese escaped rounding up and subsequently they dressed as R.A.F. officers and visited several places..."), the file held together by string, pins and treasury tags, *upwards of sixty items, typed, cyclostyled and manuscript, some usual spotting, creasing, tears, time-staining etc., but overall in sound condition, folio and smaller, Bombay, 2 February to 15 June 1942*

£1,000 - 1,500

€1,300 - 2,000

SINGAPORE AFTER THE FALL: the earliest reports in this file date from before Perceval's surrender to the Japanese on 15 February. It was kept by the British police in India in order to monitor the non-European evacuees from the colony; the threat posed by Indians with pro-Japanese sympathies being demonstrated by the nationalist leader Rashbehari Bose's success that year in recruiting around 30,000 Indians from Singapore for the Indian National Army to fight the British in Burma and on the North West Frontier.



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WORLD WAR II - CHINA

ROSE (FRANCIS CYRIL) "War" [title on first image], a series of pen and ink drawings depicting the Japanese attack and capture of Peking in 1937, 31 large pen and ink drawings (approximately 420 x 345mm.), one per page (recto only) and the majority with accompanying typescript description by Rose, with 6 further drawings, loose in original cloth-backed portfolio, captioned on upper cover in white ink "China 1937. Wars. Francis Rose, Peking", folio, [1937]

£2,000 - 4,000

€2,700 - 5,300

A FINE VISUAL RECORD OF THE JAPANESE INVASION OF PEKING IN 1937, in a series of powerful ink drawings by Francis C. Rose, presumably intended for a proposed book. The title image reflects his modernist-surrealist background, with the word "War" made-up of bats, above an ethereal face surrounded by images of war, a Chinese gate and the phrase "say it with flowers". The remainder of the images are more "reportage" in feel, Rose noting in the text that "The drawings are merely records of what the artist has seen himself. He has omitted all incidents that he only heard about and could not check up at the time as being authentic. Naturally he was not present at Tun-Chou during the massacre but visited the town almost immediately after in his capacity of transportation manager for the Relief Committee...". Images include the Peking defensive wall, the appearance of the troops at the gates, fighting near the Nan-Yuan airport, views of the Legation quarter, refugees at the American Embassy, massacre at Tun-Chou, executions and other acts of atrocity, Japanese soldiers confronting Relief Committee convoys, propoganda balloons floating over the city, and "The Forbidden City after the Conquest".

In the pre-war years Sir Francis Cyril Rose (1909-1979) established himself as a successful artist, particularly associating himself with the Surrealists; he exhibited with Dalí, designed scenery for Diaghilev, and was championed by Gertrude Stein who purchased almost one hundred of his paintings. In 1935 he traveled to the Far East, where he resided in Peking until 1938.



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ARTHUR RANSOME

Property of the Late John Cowen

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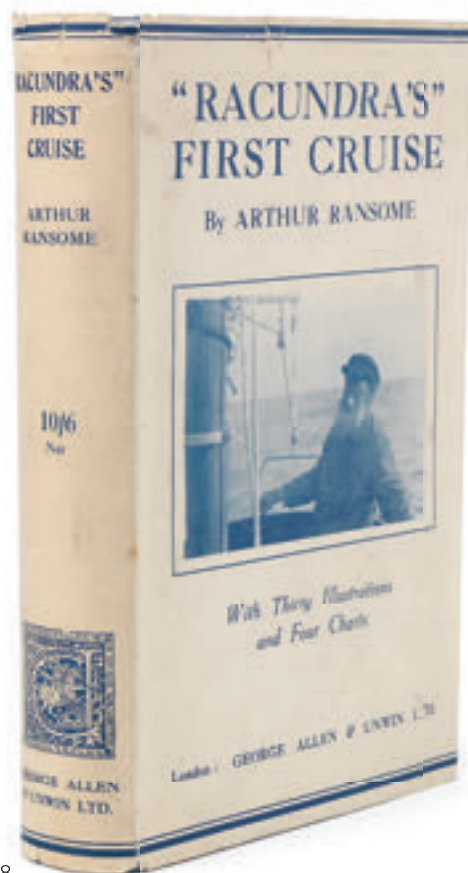
RANSOME (ARTHUR)

A.B.C. of Physical Culture, FIRST EDITION OF THE AUTHOR'S FIRST PUBLISHED BOOK, publisher's red pictorial cloth, Henry J. Drane, [1904]; The Souls of the Streets and Other Little Papers, pencil note "Huron Rd, Up[er] Tooting?" [where Ransome lived] next to title heading on p.7, note card signed by E.R. Ransome [Arthur's mother], publisher's cloth-backed boards, printed label on spine, 1904; The Stone Lady, publisher's cloth, 1905, Lanthorn Press, for Brown Langham--A Child's Book of the Seasons, [1906]; Pond and Stream, [1906]; The Things in Our Garden, [1906], each with 10 colour plates by Francis Craine, publisher's boards with printed label on upper covers, Anthony Treherne; The Imp and the Elf and the Ogre, a reissue in one volume of the previous 3 titles mentioned, 4 plates (one loose), typed letter signed by Hugh Brogan, publisher's cloth-backed boards, James Nisbet, 1910; Highways and By-Lands in Fairyland, AUTHOR'S PRESENTATION COPY, inscribed from "The author to Little Miss Nunn, March 26 1907", publisher's cloth-backed pictorial boards, Alston Rivers, [1907], unless otherwise stated FIRST EDITIONS, 12mo and 8vo; and 2 others, A.B.C. titles by other authors (10)

£600 - 800

€800 - 1,100

SCARCE FIRST EDITIONS OF RANSOME'S FIRST SEVEN BOOKS, including his very first where his name was for the only time styled "A.M. Ransome", and from 1907 perhaps the earliest recorded inscribed copy, to a young fan, "little Miss Nunn".



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RANSOME (ARTHUR)

"Racundra's" First Cruise, FIRST EDITION, *half-title, 30 photographic illustrations (including frontispiece), 4 charts (2 full-page), publisher's blue cloth gilt, dust-jacket (a few short neat tears at upper margins, but generally good), 8vo*, George Allen & Unwin, [1923]; together with 8 others of sailing interest, including 7 from the 'Mariners Library' series, *all in dust-jackets* (9)

£400 - 600

€530 - 800

First edition, in a very good dust-jacket, of Ransome's "sailing classic" (Cowen), and "the first book that is characteristic of the sort of writing for which he is now remembered" (ODNB). It tells the story of a five hundred mile cruise, in a boat built to Ransome's own specifications, undertaken from Riga to the Estonian isles, Finland and back to Riga.

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RANSOME (ARTHUR)

The Chinese Puzzle, FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed "L.[ascelles] A.[bercrombie] from A.R." on front free endpaper, publisher's cloth, 8vo*, George Allen & Unwin, 1927; idem, another copy, IN A DUST-JACKET, 1927 (2)

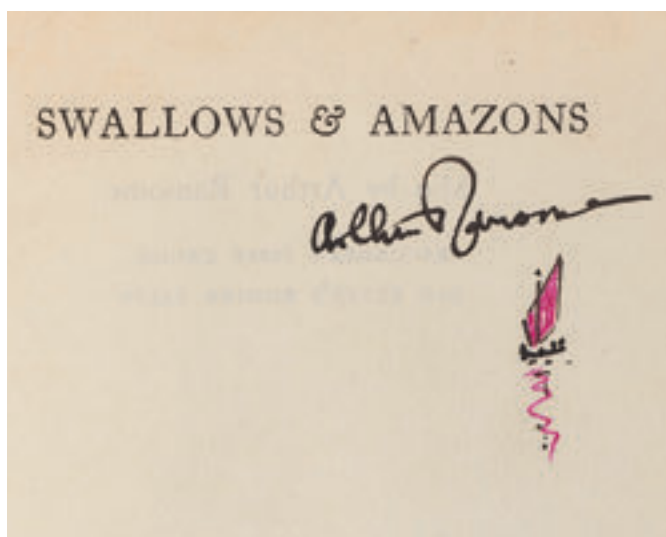
£400 - 600

€530 - 800

Ransome was sent to China by the *Manchester Guardian* in 1926. In his preface to *The Chinese Puzzle* David Lloyd George wrote "Our interest and China's interests are identical. We both want peace and we both want trade.... This is in substance... the view that Mr. Ransome expresses".

Provenance

Lascelles Abercrombie (1881-1938), gift inscription from Ransome. Abercrombie was an important early influence. Even before the publication of his first book "The debates he [Ransome] began with Abercrombie sharpened and enriched his mind, making it possible for him to emerge, in a few years' time, as a critic" (Brogan, *The Life of Arthur Ransome*, 1984, p.49).



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RANSOME (ARTHUR)

Rod and Line. Essays, together with Aksakov on Fishing, SIGNED BY THE AUTHOR *on the title-page, dust-jacket*, 1929; another copy, 1929, FIRST EDITIONS, *publisher's cloth, dust-jackets*, 8vo, Jonathan Cape; and 7 others, Ransome on angling (9)

£400 - 600

€530 - 800

181 •

RANSOME (ARTHUR)

Swallows & Amazons, PROOF COPY OF THE FIRST EDITION, *illustrations by Stephen Spurrer, original grey wrappers, printed label on spine*, 8vo, Jonathan Cape, 1930; and proof copies of *Rod and Line*, *Peter Duck*, and *Winter Holiday* (both "Advance Proof"), *Secret Water* ("Duplicate proof for retention"), and "Uncorrected Proof" of *Great Northern?* (6)

£700 - 900

€930 - 1,200

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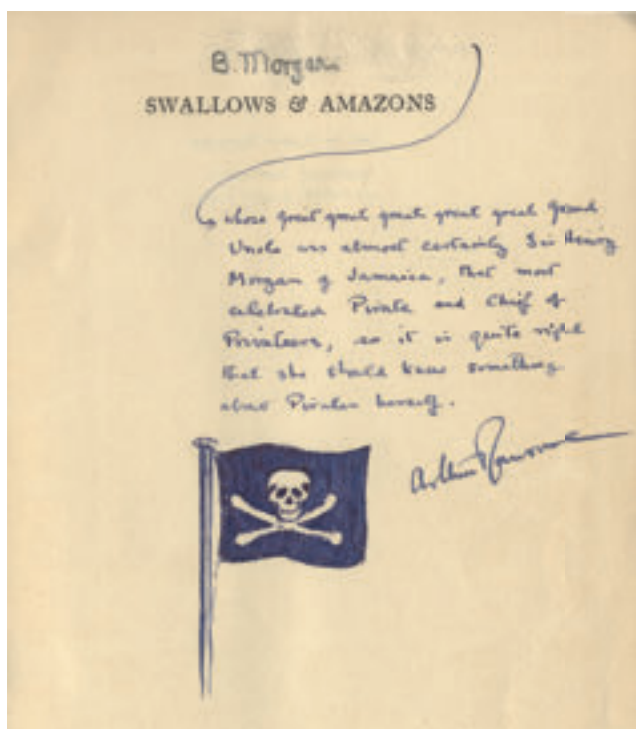
RANSOME (ARTHUR)

Swallows & Amazons, FIRST EDITION, SIGNED BY THE AUTHOR WITH A DRAWING *on the half-title, frontispiece map, and colour-printed map endpapers by Stephen Spurrer, publisher's blue cloth (light fading to sides), pictorial dust-jacket by Spurrer, with price "7s.6d. net" (toned, small loss to extreme top margin of spine)*, 8vo, Jonathan Cape, 1930

£4,000 - 6,000

€5,300 - 8,000

FIRST EDITION, SIGNED BY THE AUTHOR WITH A SMALL DRAWING OF A SAILBOAT drawn in red and black ink.



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RANSOME (ARTHUR)

Swallows & Amazons, FIRST EDITION, INSCRIBED BY THE AUTHOR WITH AN INK DRAWING OF A 'JOLLY ROGER' on the half-title, 8 pages with neat repairs, publisher's blue cloth, worn, joints splitting, facsimile dust-jacket, preserved in purpose-made solander box, 8vo, Jonathan Cape, 1930

£2,000 - 3,000

€2,700 - 4,000

THE FIRST EDITION, WITH A LENGTHY INSCRIPTION FROM RANSOME TO BERYL MORGAN, "whose great great great great great grand uncle was almost certainly Sir Henry Morgan of Jamaica, that most celebrated Pirate and Chief of Privateers, so it is quite right that she should know something about Pirates herself".

Provenance

Beryl Morgan, signed in pencil on the half-title "B. Morgan" above Ransome's inscription. Beryl and her sister Meriel's father "owned a bookshop in Newcastle and he knew Ransome. The two girls had three books which happened to be 1st editions of Swallow and Amazons, Winter Holiday and Coot Club and Ransome inscribed each one" (John Cowen).

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RANSOME (ARTHUR)

Swallows & Amazons, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED FOR THE KELSALL FAMILY ON THE DAY OF PUBLICATION "To Barkbooth from Luddersburn July 21 1930. Arthur Ransome", frontispiece and colour-printed map endpapers by Stephen Spurrier, publisher's blue cloth, faded, extremities rubbed, preserved in purpose-made solander box, 8vo, Jonathan Cape, 1930

£1,000 - 1,500

€1,300 - 2,000

FINE ASSOCIATION COPY INSCRIBED ON THE DAY OF PUBLICATION TO THE KELSALL FAMILY. Ransome lived at Low Luddersburn, and Colonel Kelsall, his friend and fishing companion, across the valley at Barkbooth. Kelsall and his wife Eugenia had two boys, Desmond and Dick of whom Ransome "was very fond... [and] frequently took them fishing, cooked feasts for them and told them stories. In return, the boys ran errands until the signals were devised, posed for Ransome's drawings, and offered the youthful company that Ransome seems to have needed to write well" (Hardyment, *Arthur Ransome and Captain Flint's Trunk*, 1984, p.50).



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185 •

RANSOME (ARTHUR)

Swallows & Amazons, FIRST EDITION, half-title, frontispiece map, and colour-printed map endpapers (toned) by Stephen Spurrier, publisher's blue cloth (fading), pictorial dust-jacket by Spurrier, with price "7s.6d. net" (overall light toning, neatly restored at vertical folds), preserved in purpose-made solander box, 8vo, Jonathan Cape, 1930

£2,000 - 4,000

€2,700 - 5,300

186 •

RANSOME (ARTHUR)

Swallowdale, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED TO THE KELSALL FAMILY "For the Kelsalls from the Ransomes with particular thanks for the Parrot's contribution to this book, to say nothing of Desmond's & Richard's, Nov. 2. 1931", frontispiece, illustrations and colour-printed map endpapers by Clifford Webb, coffee stain on pp.416/7, publisher's blue cloth, worn, joints frayed, pictorial dust-jacket from a 1932 edition (unclipped, extremities of spine repaired, the head with piece approximately 40 x 25mm. provided in pen facsimile), preserved in purpose-made solander box, 8vo, Jonathan Cape, 1931

£2,000 - 3,000

€2,700 - 4,000

FINE PRESENTATION COPY, INSCRIBED TO THE KELSALL FAMILY A WEEK AFTER PUBLICATION, in which Ransome specifically thanks the children of the family, Desmond and Richard ("Dick"), and their parrot for their "contribution to the book". It was they that signed the fictional ship's papers, as reproduced as a full-page illustration on p.16. Richard ("Dick") recalled that "we made ship's papers for *Swallowdale*. We had a parrot, a grey and red one. We put two pieces of paper round a broomhandle, and covered one of them with a mixture of soot and paraffin. Then we got the parrot to grip first the black one and the white one with its claws" (quoted in Hardyment, *Arthur Ransome and Captain Flint's Trunk*, 1984, pp.50-51).

187 •

RANSOME (ARTHUR)

Swallowdale, FIRST EDITION, frontispiece, illustrations and colour-printed map endpapers by Clifford Webb, neat light pencil note on endpapers, publisher's blue cloth, pictorial dust-jacket (unclipped, very slightly rubbed at extremities but generally a fine copy), 8vo, Jonathan Cape, 1931

£1,000 - 1,500

€1,300 - 2,000

188 •

RANSOME (ARTHUR)

Swallowdale, FIRST EDITION, *frontispiece, illustrations and colour-printed map endpapers by Clifford Webb, neat light pencil note on endpapers, publisher's blue cloth (some fading at extremities), pictorial dust-jacket (unclipped, 40mm. section at head of spine supplied in manuscript facsimile, slight loss at corners), 8vo, Jonathan Cape, 1931*

£600 - 800

€800 - 1,100

Provenance

"E. Ruth Kenyon, January 1932", neat inscription on front free endpaper.

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RANSOME (ARTHUR)

Peter Duck, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED TO THE KELSALL FAMILY "*For the Kelsalls from the Ransomes Dec. 3. 1932*" on half-title, illustrations, and colour-printed map endpapers by the author, publisher's cloth (faded, lower joint slightly frayed), fourth impression pictorial dust-jacket (unclipped, small losses including 15 x 10mm. piece of upper cover, head of spine not touching lettering, and corners), preserved in purpose-made solander box, 8vo, Jonathan Cape, 1932

£1,000 - 2,000

€1,300 - 2,700

Presentation copy inscribed by Ransome to the Kelsall family. *Peter Duck* was the first of the series to be illustrated by Ransome himself, and he used the two Kelsall boys, Richard ("Dick") and Desmond, as models. "Dick remembered posing for the photographs, the 'hollywoods', as Ransome used to call them, which helped him with the drawings for *Peter Duck* and *Winter Holiday*" (Hardyment, *Arthur Ransome and Captain Flint's Trunk*, 1984, p.50).

190 •

RANSOME (ARTHUR)

Peter Duck, FIRST EDITION, INSCRIBED BY THE AUTHOR "*Arthur Ransome, Fir Mill*" on half-title, with additional "*Swallows & Amazons*" picture-card signed by Ransome corner-mounted on front free endpaper, illustrations by the author, publisher's green cloth, pictorial dust-jacket (unclipped, a few small snicks at corners with no loss to printed area, and generally good), 8vo, Jonathan Cape, 1932

£800 - 1,200

€1,100 - 1,600

FIRST EDITION, in a good dust-jacket, signed by Ransome at Pin Mill, on the River Orwell where Ransome anchored his boat *Selina King*, and was the location of *We Didn't Mean to Go to Sea*". On the postcard signed (and with address panel to a Miss Alison Leach, Dolgelley), with printed pictorial border of scenes from Ransome's books, Ransome sends best wishes adding "No time for writing letters if you want more books".

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RANSOME (ARTHUR)

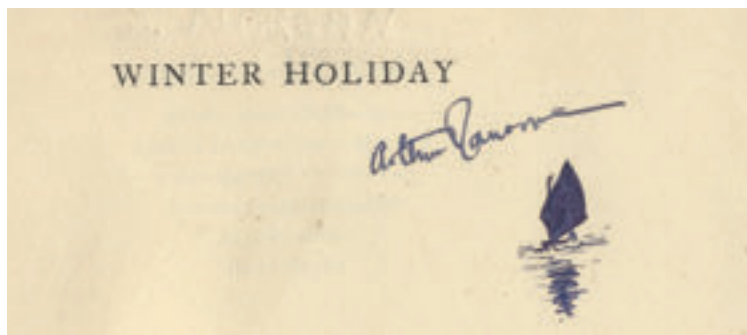
Peter Duck, FIRST EDITION, *second impression*, SIGNED BY THE AUTHOR on the half-title, illustrations by the author, publisher's green cloth (extremes of spine faded), third printing dust-jacket printed in black and red (unclipped with "7s.6d.net" price, loss to blank corner of upper cover, and extremities of spine with six letters supplied in pen facsimile), slipcase, 8vo, Jonathan Cape, December 1932

£600 - 800

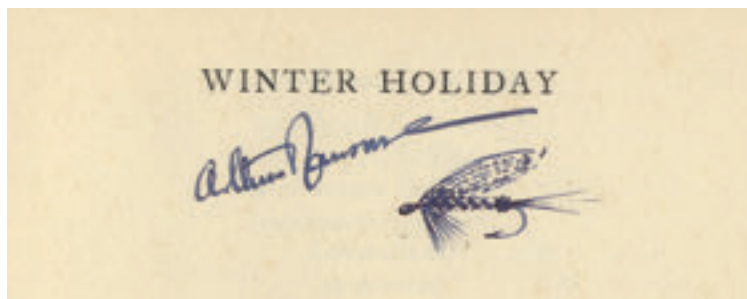
€800 - 1,100

A signed copy, with the scarce third impression dust-jacket, printed in December (the month following the first impression), which in place of the usual pictorial image is purely graphic. The upper cover has a striking three dimensional "Peter Duck" printed in red, sandwiched between Hugh Walpole's endorsement "The best children's story of the year... this is the book for Christmas."

190



192



193

192 •

RANSOME (ARTHUR)

Winter Holiday, FIRST EDITION, SIGNED BY THE AUTHOR WITH A SMALL DRAWING OF A SAILING BOAT on the half-title, illustrations and colour-printed map endpapers by the author, several professional repairs (including loss of a few letters on pp.117/118), publisher's green cloth, pictorial dust-jacket (unclipped, loss to spine and corners), preserved in purpose-made solander box, 8vo, Jonathan Cape, 1933

£1,000 - 1,500

€1,300 - 2,000

INSCRIBED WITH A SMALL INK DRAWING OF "SWALLOW".

Provenance

Stanley Morgan, pencil inscription ("S. Morgan", partially erased) on half-title above Ransome's inscription. Stanley's father "owned a bookshop in Newcastle and he knew Ransome. The two girls had three books which happened to be 1st editions of Swallows and Amazons, Winter Holiday and Coot Club and Ransome inscribed each one" (John Cowen). Cowen, in a pamphlet issued for members of the Ransome Society, tells the story of his purchase of this and the two other titles inscribed by Ransome the Morgan siblings. In this he mistakenly mentions only the two girls, and not Stanley whose name is confirmed in a letter (included in Lot 192) from Beryl Morgan to Cowen.

193 •

RANSOME (ARTHUR)

Winter Holiday, FIRST EDITION, SIGNED BY THE AUTHOR WITH A SMALL DRAWING OF A FISHING FLY on the half-title, illustrations and colour-printed map endpapers by the author, publisher's green cloth, pictorial dust-jacket (unclipped, restored with some pen facsimile to spine), 8vo, Jonathan Cape, 1933

£600 - 800

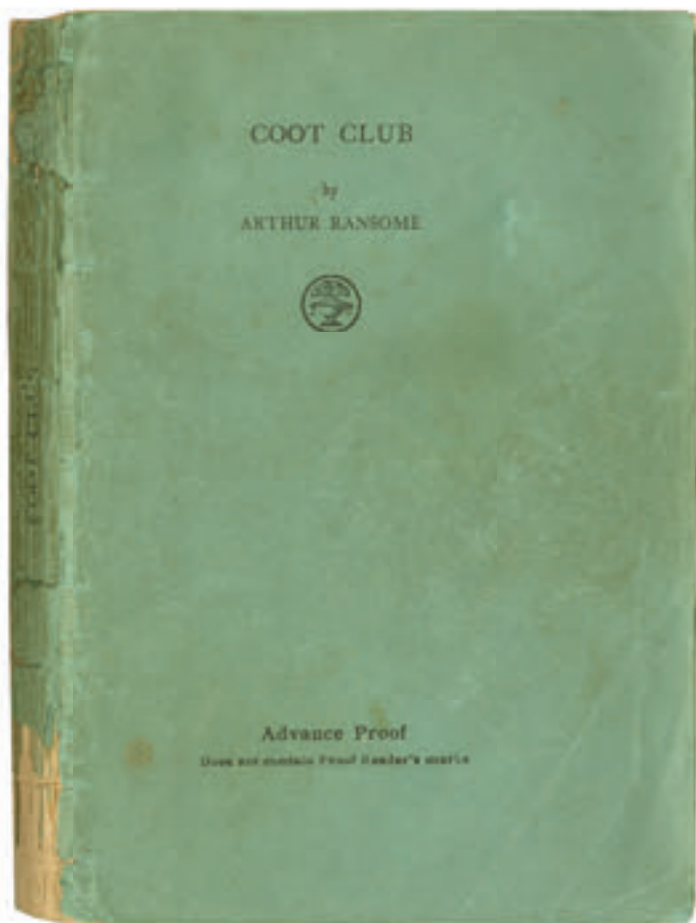
€800 - 1,100

Provenance

"F rom the estate of Mr. Crowthers, a dentist in Newcastle", according to a printed note inserted by Cowen. That Ransome added an ink drawing of a fishing fly above his signature, perhaps suggests that Crowthers was an angling companion.



194



195

194 •

RANSOME (ARTHUR)

Winter Holiday, FIRST EDITION, *illustrations and colour-printed map endpapers by the author, publisher's green cloth, pictorial dust-jacket (price-clipped, slightly frayed at margins, a few abrasions to spine), 8vo, Jonathan Cape, 1933*

£600 - 800

€800 - 1,100

195 •

RANSOME (ARTHUR)

Coot Club, ADVANCE PROOF COPY, WITH RANSOME'S CORRECTIONS *on approximately 12 leaves, publisher's green printed wrappers ("Advance Proof. Does not contain Proof Reader's marks"), some loss to spine, slipcase, 8vo, Jonathan Cape, [1934]; together with a first published edition of Coot Club, in a dust-jacket (2)*

£800 - 1,200

€1,100 - 1,600

Advance proof copy with corrections by Ransome, which were amended for the published edition, and note on title "Early proofs. Lots of howlers besides which eight small pictures are missing-; all of which are in the printed book". As Cowen points out in *A Ransome Book-Case* (2000), the most significant correction occurs on page 19, where it reads "Stalham station" rather than "Salhouse station" resulting in the insertion of an erratum leaf in the first edition (not included in the copy in this lot). Another example is the correction to "Teasel" for "Daisy" on p.119, and a suggested correction for a line on p.41 which was not taken up for the printed edition.

Provenance

(For the proof copy) Richard Kelsall, signed "R.H. Kelsall" on half-title, presumably gifted to him by Ransome.



196



197

196 •

RANSOME (ARTHUR)

Coot Club, FIRST EDITION, AUTHOR'S PRESENTATION COPY WITH AN INK DRAWING BENEATH THE INSCRIPTION "May she have fair winds whenever she wants them!", illustrations and colour-printed map endpapers by the author, with the errata slip, several small paper repairs, publisher's green cloth, third impression dust-jacket (unclipped, a few light spots), preserved in purpose-made solander box, 8vo, Jonathan Cape, [1934]

£1,000 - 1,500

€1,300 - 2,000

AUTHOR'S PRESENTATION TO A YOUNG FEMALE FAN, signed with a charming inscription "May she have fair winds whenever she wants them!" above an ink drawing of a sailing boat.

Provenance

Beryl Morgan, signed in ink on half-title "B. Morgan" above Ransome's inscription. Beryl and her sister Meriel's father "owned a bookshop in Newcastle and he knew Ransome. The two girls had three books which happened to be 1st editions of Swallow and Amazons, Winter Holiday and Coot Club and Ransome inscribed each one" (John Cowen).

197 •

RANSOME (ARTHUR)

Coot Club, FIRST EDITION, illustrations and colour-printed map endpapers by the author, with errata slip, publisher's green cloth, dust-jacket (a few small repairs at extremities, but generally good copy), 8vo, Jonathan Cape, [1934]

£400 - 600

€530 - 800



200

198 •

RANSOME (ARTHUR)

Pigeon Post, FIRST EDITION, AUTHOR'S PRESENTATION COPY, inscribed to "Richard Kelsall from Arthur Ransome with many thanks for his most useful collaboration" on the half-title, illustrations and colour-printed map endpapers by the author, publisher's green cloth, slightly rubbed at extremities, dust-jacket (spine soiled with small loss at extremities, restored with archival tape at folds), preserved in purpose-made solander box, 8vo, Jonathan Cape, 1936

£1,000 - 1,500

€1,300 - 2,000

FINE PRESENTATION COPY, INSCRIBED TO RICHARD KELSALL WITH A WARM INSCRIPTION FOR HIS CONTRIBUTION TO THE BOOK. "Kelsall played another historic part in the making of the series when he was asked by Ransome to construct the pigeon alarm illustrated [and captioned "How Dick made the pigeon ring a bell"] in the book. Dick... successfully constructed it and Ransome was assured that the invention was feasible. he rewarded Richard with a copy of the first edition..." (Cowen, *A Ransome Book-case*, 2000, p.80).

199 •

RANSOME (ARTHUR)

Pigeon Post, third impression, 1936; The Big Six, tenth impression, 1952; Secret Water, FIRST EDITION, 1947; Swallowdale, twentieth impression, 1947; Missee Lee, seventh impression, 1947; Great Northern?, FIRST EDITION, 1947; idem, fourth impression, 1947; The Picts and the Martyrs, third impression, 1944, ALL SIGNED BY THE AUTHOR, THE FIRST 2 MENTIONED WITH SMALL DRAWING OF A SAILING BOAT, publisher's cloth, dust-jackets (slight rubbing, with occasional fraying at extremities of spines), 8vo, Jonathan Cape; and another (9)

£800 - 1,200

€1,100 - 1,600

200 •

RANSOME (ARTHUR)

Swallows & Amazons, *seventh impression*, September 1934; Swallowdale, *fourth impression*, December 1933; Peter Duck, *fourth impression*, December 1932; Winter Holiday, *second impression*, 1933; Coot Club, *second impression*, 1934; Pigeon Post, *neat ownership inscription on title*, 1936; We Didn't Mean to Go to Sea, 1937; Secret Water, 1939; The Big Six, 1940; Missee Lee, 1941; The Picts and the Martyrs, *loosely inserted TLS from the publisher's office (dated 31.1.1945) explaining that as "paper is rationed and labour very short... we are able to produce only small editions..."*, 1943; Great Northern?, 1947, *the last 7 mentioned FIRST EDITIONS, publisher's cloth, pictorial dust-jackets (unclipped, last spine slightly dulled but generally very good)*, 8vo, Jonathan Cape (12)

£800 - 1,000
€1,100 - 1,300

A COMPLETE SET IN GOOD, UNCLIPPED DUST-JACKETS, the last seven titles first editions, the others early issues.

201 •

RANSOME (ARTHUR)

Swallows & Amazons, *FIRST ILLUSTRATED EDITION, illustrations by Clifford Webb, dust-jacket clipped, slightly rubbed but generally good*, 1931; idem, *twenty-ninth impression, illustrations by the author*, 1955; idem, *SIGNED BY TABITHA RANSOME, and members of the Altouyan and Kelsall families at a Ransome birthday reunion [see footnote]*, 1982; Coot Club, *first American edition, ownership inscription of R.H. Kelsall*, Philadelphia, J.B. Lippincott, 1935; Winter Holiday, *ownership inscription of R.H. Kelsall, later issue dust-jacket*, 1933; Missee Lee, *ownership inscription of T.E. Kelsall*, 1941; Secret Water, *eleventh impression, ownership inscription of R.H. Kelsall*, 1947, *publisher's cloth, dust-jackets 8vo*, Jonathan Cape ; and another (8)

£400 - 600
€530 - 800

Mostly Kelsall family copies. Includes an edition of *Swallows & Amazons* signed, on the occasion of a lunch held at the Garrick Club, to celebrate the centenary of Ransome's birth, by Ransome's daughter Tabitha, Brigit and Tacqui Altounyan, Desmond and Richard Kelsall (all of whom inspired aspects of the novels), and James and Thomas Young who, as children, sailed with Ransome when he lived in Essex.

Provenance

The third to seventh mentioned Kelsall family copies, with ownership inscriptions.

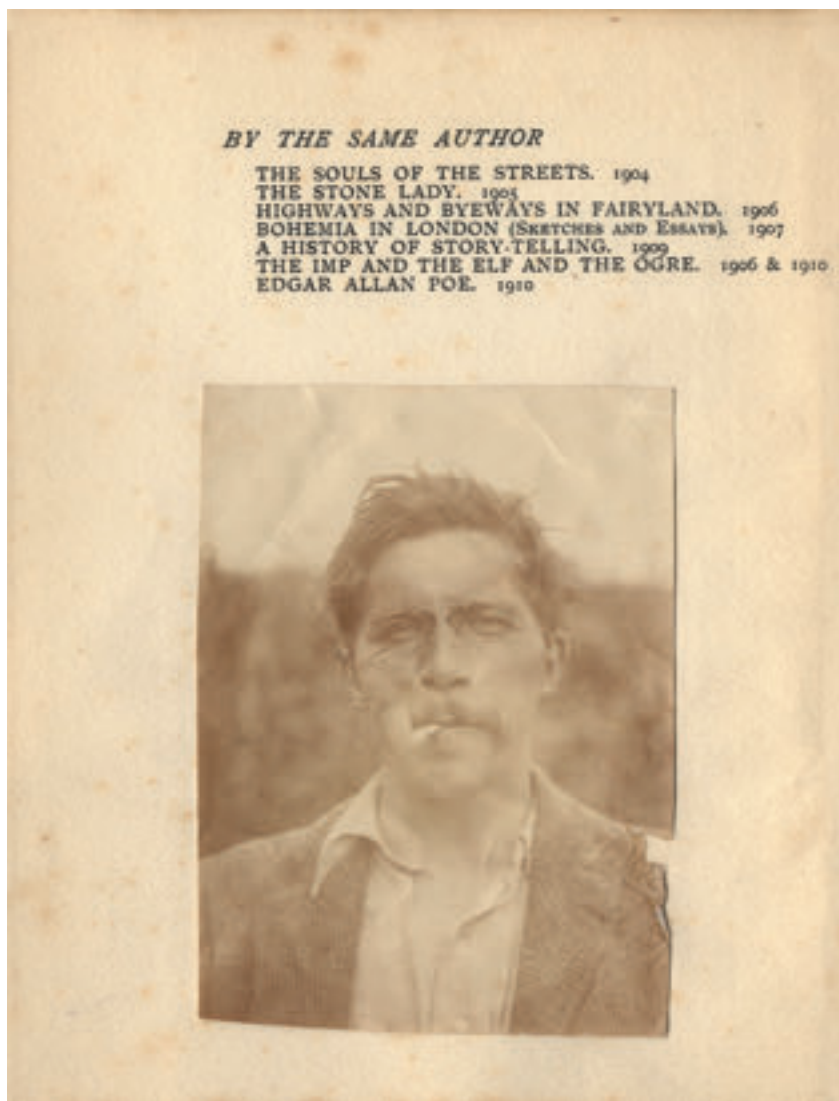
202 •

RANSOME (ARTHUR)

Swallows and Amazons, *third impression, jacket price-clipped*, 1931; idem, *loss of one third of upper wrapper (supplied in facsimile)*, Junior Literary Guild, 1931; Swallowdale, 1932; idem, *fourth impression, small loss to head of jacket spine*, 1932; idem, Junior Literary Guild, 1932; Peter Duck, 1933; Winter Holiday, *second impression*, 1934; Coot Club, *loss to lower cover and extremities of spine on jacket*, Junior Literary Guild, 1935, *all with illustrations by Helene Carter*; Pigeon Post, *illustrations by Mary E. Shepard*, 1937, *unless mentioned J.B. Lippincott*; We Did'nt Mean to Go to Sea, *inside upper flap cropped touching lettering of blurb*, 1938; Secret Water, *price clipped jacket*, 1940; The Big Six, *price clipped jacket*, 1941; Missee Lee, *some loss to upper cover and spine of jacket*, 1942; *The Picts and the Martyrs, price clipped jacket*, 1943; Great Northern?, *loss to lower jacket*, 1947, *last 6 mentioned by Macmillan, unless stated FIRST EDITIONS, publisher's cloth, dust-jackets, 8vo* (15)

£400 - 600
€530 - 800

A complete mixed edition set of the American publications of the "Swallows and Amazons" series, the first six illustrated by Helene Carter or Mary E. Shepard.



203

203 •

RANSOME (ARTHUR)

Edgar Allan Poe. A Critical Study, PUBLISHER'S OWN SPECIALLY BOUND COPY, inscribed "This edition is limited to 2 copies, of which this is No. 1. Martin Secker", bookplate of Morris Cockburn, publisher's white buckram gilt, Secker, 1910; The Little People of the Wood. A Story of John and His Friends, publisher's pictorial wrappers, SCARCE [not mentioned by Cowen, and only recorded in Ransome bibliography addenda], Amalgamated Press, [?1909]; The Hoofmarks of the Faun, GELATIN SILVER PRINT PORTRAIT OF THE AUTHOR mounted on half-title, blindstamped on title "Presentation for Review", Martin Secker, [1911]; A Night in the Luxembourg. By Remy de Gourmont, preface by Ransome, Stephen Swift, 1912; Oscar Wilde. A Critical Study, AUTHOR'S PRESENTATION COPY inscribed in pencil to Bernard Cecil Blake, Secker, 1912; Portraits and Speculations, blindstamped "Presentation copy" on title, Macmillan, 1913; [as editor] The World's Story Tellers, 9 vol. [including Hoffmann, Poe, Merimee, Cervantes, and others], T.C. & E.C. Jack, 1908-9; Aladdin and His Wonderful Lamp in Rhyme, colour plates by Mackenzie, dust-jacket (restored), 4to, Nisbet, [1919]; Old Peter's Russian Tales, T.C. & E.C. Jack, 1916; idem, later issue, with dust-jacket, [c.1930]; idem, First and Third Series, INSCRIBED BY THE AUTHOR FOR HIS DAUGHTER TABITHA, one inscribed "For a Wolly Babba", the other "For an Imptom", Thomas Nelson, [after 1916]; Six Weeks in Russia in 1919, publisher's wrappers, George Allen, [June 1919]; idem, second impression, publisher's cloth, [July 1919]; The Soldier and Death. A Russian Folk Tale, [for the Author, 1920]; idem, reprint edition, INSCRIBED BY THE AUTHOR "For C.G. Bolle, who may be amused to know that I was working on this when the first noises of the revolution (Mar. 1917) called me out into the street. A.R.", Jonathan Cape, 1945, publisher's wrappers, unless otherwise stated FIRST EDITIONS, publisher's cloth, 8vo; and 8 others by Ransome (32)

£1,000 - 1,500
 €1,300 - 2,000



204 (part)



205

Other Properties

MODERN BINDINGS AND SETS

204 •

AUSTEN (JANE)

The Novels, Winchester Edition, 12 vol., *half-titles, portrait in volume 1*, Edinburgh, John Grant, 1905; Fragment of a Novel, Oxford, Clarendon Press, 1925, *uniformly bound in green half morocco by Frost ('Fragment' slightly smaller), t.e.g.*; Novels. Edited by Reginald Brimley Johnson, 10 vol., *colour plates by H.M. Brock, contemporary red half morocco, gilt panelled spines with raised bands, t.e.g.*, J.M. Dent, 1906, 8vo (23)

£1,000 - 1,500

€1,300 - 2,000

205 •

BURTON (RICHARD FRANCIS)

A Plain and Literal Translation of the Arabian Nights The Book of the Thousand Nights and a Night; Supplemental Nights. Illustrated Benares Edition, together 17 vol., LIMITED TO 1,000 SETS, *plates, contemporary red half morocco gilt, spines decorated with characters from the stories, t.e.g., others uncut, a few spines slightly rubbed at head, upper cover of volume 1 near detached [Penzer, p.131], 8vo*, Printed by the Burton Club for Private Subscribers Only, [c.1903-1904]

£1,000 - 1,500

€1,300 - 2,000

See illustration on preceding page.

206 •

CHANDLER (RAYMOND)

[Complete set of the Marlow novels], FIRST EDITIONS, *uniform red crushed morocco gilt by the Chelsea Bindery, gilt panelled spines, gilt turn-ins, t.e.g., 8vo*, New York, Alfred Knopf, 1939-1943, and (last 3 mentioned) London, Hamish Hamilton, 1949-1958 (7)

£800 - 1,200

€1,100 - 1,600

Comprises: The Big Sleep, Farewell my Lovely, The High Window, The Lady in the Lake, The Little Sister, The Long Good-Bye and Playback. The first four were first published in the USA, and the last three in the UK.

207 •

CHRISTIE (AGATHA)

The Mysterious Affair at Styles, FIRST EDITION OF THE AUTHOR'S FIRST BOOK, THE FIRST POIROT NOVEL, *blue crushed morocco gilt by the Chelsea Bindery, gilt panelled spine, gilt turn-ins, g.e., 8vo*, Bodley Head, 1921

£1,200 - 1,600

€1,600 - 2,100

208 •

CHRISTIE (AGATHA)

Murder on the Links, FIRST EDITION OF THE AUTHOR'S THIRD BOOK, THE SECOND POIROT NOVEL, *blue crushed morocco gilt by the Chelsea Bindery, gilt panelled spine, gilt turn-ins, g.e., 8vo*, Bodley Head, 1923

£1,500 - 2,000

€2,000 - 2,700

209 •

CHRISTIE (AGATHA)

[Hercule Poirot Novels] 35 vol., FIRST EDITIONS, *uniform blue crushed morocco gilt by the Chelsea Bindery, gilt panelled spines, gilt turn-ins, g.e., 8vo (last 5 not quite uniform size)*, Bodley Head, Collins, etc., 1924-1975 (35)

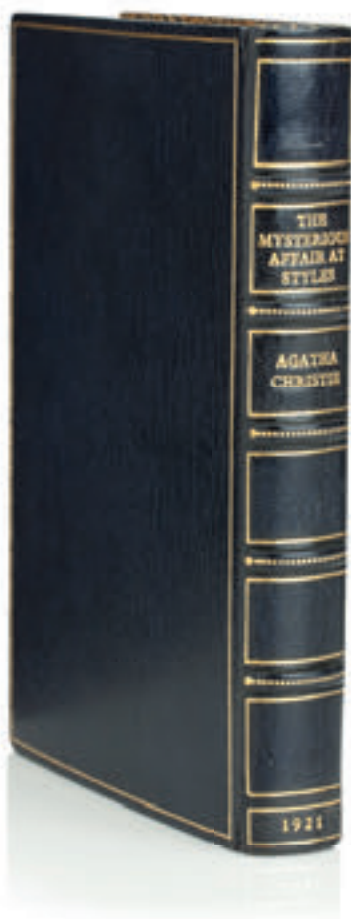
£6,000 - 8,000

€8,000 - 11,000

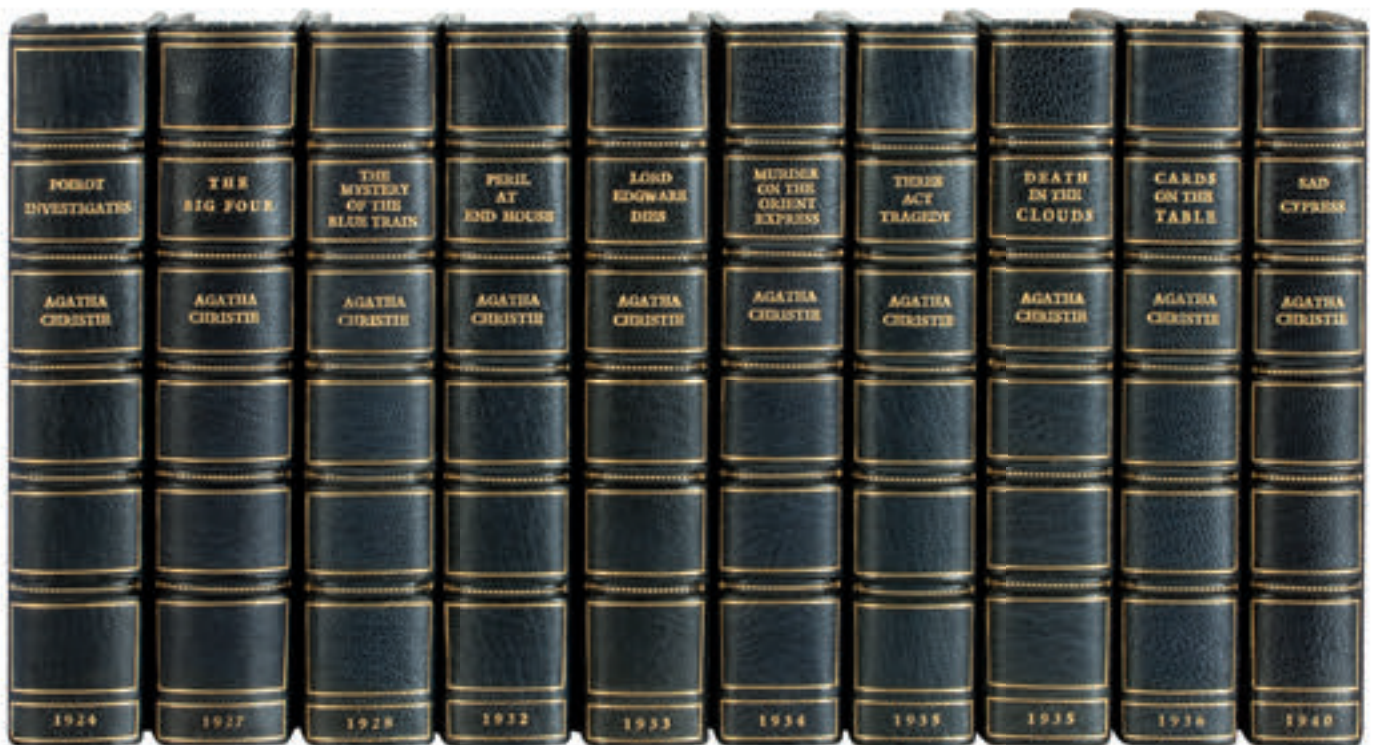
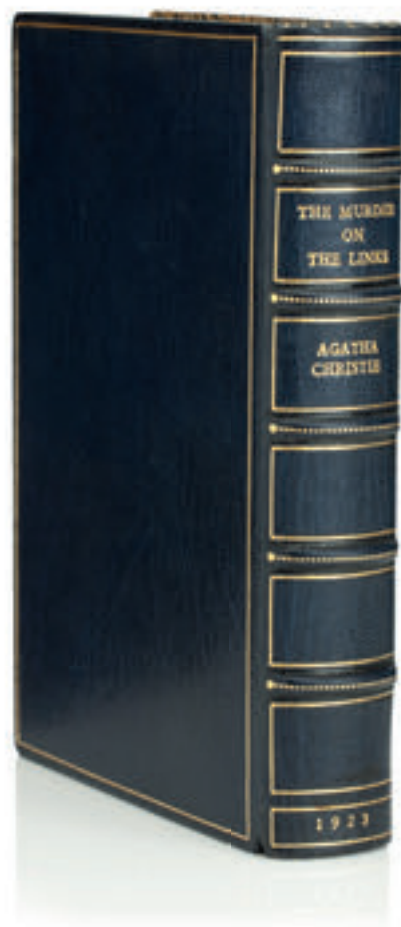
A NEAR COMPLETE SET OF FIRST EDITION POIROT NOVELS.

The set comprises: Poirot Investigates, The Murder of Roger Ackroyd, The Big Four, The Mystery of the Blue Train, Peril at End House, Lord Edgware Dies, Murder on the Orient Express, Three-act Tragedy, Death in the Clouds, The ABC Murders, Cards on the Table, Murder in Mesopotamia, Death on the Nile, Dumb Witness, Murder in the Mews, Appointment with Death, Hercule Poirot's Christmas, One Two Buckle my Shoe, Sad Cypress, Evil Under the Sun, Five Little Pigs, The Hollow, The Labours of Herculese, Taken at the Flood, Mrs McGinty's Dead, After the Funeral, Hickory Dickory Dock, Dead Man's Folly, Cat Among the Pigeons, The Clocks, Third Girl, Hallowe'en Party, Elephants Can Remember, Poirot's Early Cases, and Curtain. (For the first two Poirot titles, The Mysterious Affair at Styles and Murder on the Links, see separate lots).

207



208



209 (part)



210 (part)

210 •

CHRISTIE (AGATHA)

[Novels and Short Stories], 42 vol., FIRST EDITIONS, *uniform blue crushed morocco gilt by the Chelsea Bindery, gilt paneled spines, gilt turn-ins, g.e., 8vo (uniform size except final 8 titles)*, Bodley Head, Collins, for the Crime Club, Harper Collins, 1922-1997 (42)

£6,000 - 8,000
€8,000 - 11,000

A NEAR COMPLETE SET OF FIRST EDITIONS OF THE NON-POIROT NOVELS AND SHORT STORIES.

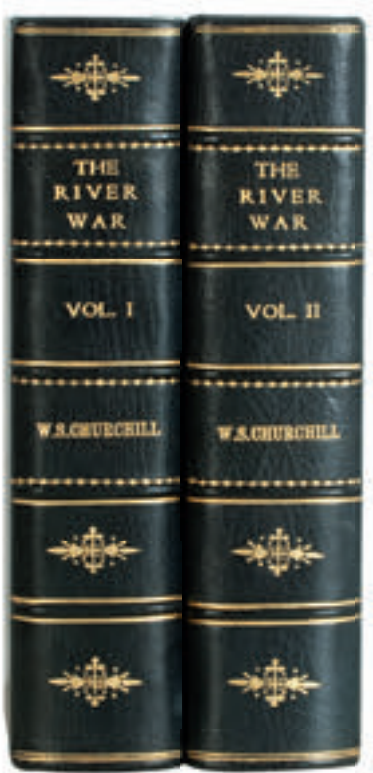
Comprises: The Secret Adversary, The Man in the Brown Suit, The Secret of Chimneys, The Seven Dials Mystery, Partners in Crime, The Mysterious Mr Quin, The Murder at the Vicarage, The Sittaford Mystery, The Thirteen Problems, The Hound of Death, The Listerdale Mystery, Parker Pyne Investigates, Why Didn't they ask Evans?, Murder is Easy, Ten Little Niggers, N or M?, The Body in the Library, The Moving Finger, Death Comes as the End, Towards Zero, Sparkling Cyanide, Crooked House, A Murder is Announced, They Came to Baghdad, They do it with Mirrors, A Pocket full of Rye, Destination Unknown, 4:50 From Paddington, Ordeal by Innocence, The Adventures of the Christmas Pudding, The Pale Horse, The Mirror Crack'd from Side to Side, A Caribbean Mystery, At Bertram's Hotel, By the Pricking of my Thumbs, Passenger to Frankfurt, Nemesis, Postern of Fate, Sleeping Murder, Miss Marple's Final Case, Problem at Pollensa Bay, While the Light Lasts.

211 •

CHURCHILL (WINSTON S.)

The River War, 2 vol., first edition, *half-titles and photogravure frontispieces, 34 maps and plans (23 folding and coloured), illustrations, foxed, blue crushed morocco gilt by the Chelsea Bindery, gilt panelled spines, t.e.g. [Woods, A2(a)], 8vo*, Longmans, Green, 1899

£1,000 - 1,500
€1,300 - 2,000



211



216 (part)

212 •

CHURCHILL (WINSTON S.)

Savrola, *no notice on verso of title page*, Longmans, Green, 1900; London to Ladysmith via Pretoria, *2 folding maps*, Longmans, Green, 1900; My African Journey, *plates after photographs*, Hodder and Stoughton, 1908; Step by Step 1936-1939, Thornton Butterworth, [1939], FIRST EDITIONS, *red crushed morocco gilt by the Chelsea Bindery, gilt turn-ins, g.e., 8vo (4)*

£1,000 - 1,500

€1,300 - 2,000

213 •

CHURCHILL (WINSTON S.)

Ian Hamilton's March, Longman, Green, 1900; Lord Randolph Churchill, 2 vol., Macmillan, 1906; Marlborough His Life and Times, 4 vol., George Harrap, [1933-1938]; A History of the English Speaking Peoples, 4 vol., Cassell, [1956-1958], FIRST EDITIONS, *red crushed morocco gilt by the Chelsea Bindery, gilt panelled spines, g.e., 8vo (11)*

£1,000 - 1,500

€1,300 - 2,000

214 •

CHURCHILL (WINSTON S.)

The World Crisis, 5 vol. in 6, FIRST EDITION, *maps and charts (some folding), blue crushed morocco gilt by the Chelsea Bindery, gilt panelled spines, t.e.g., [Woods A31(a)], 8vo, Thornton Butterworth, 1923-1931*

£600 - 800

€800 - 1,100

215 •

CHURCHILL (WINSTON S.)

The Second World War, 6 vol., 1948-1954; [The War Speeches], 7 vol., 1941-1946, FIRST EDITIONS, *red crushed morocco gilt by the Chelsea Bindery, rampant lion tool on spines, t.e.g., 8vo*, Cassell; together with a Christmas card SIGNED BY CHURCHILL below a photographic image of 'Ye Old King's Head' at Chigwell, which Churchill used to frequent (14)

£1,000 - 1,500

€1,300 - 2,000

216 •

CHURCHILL (WINSTON S.)

The Works, Centenary Limited Edition, 38 vol. (including Collected Essays), *numerous plates and maps, publisher's vellum, gilt, g.e., slipcases, 8vo*, Hamlyn, [1973-76]

£2,000 - 3,000

€2,700 - 4,000

See illustration on preceding page.

217 •

CLEMENS (SAMUEL L.) 'MARK TWAIN'

The Writings [-Biography by A.B. Paine, Letters and Autobiography], Definitive Edition, 37 vol., NUMBER 882 OF 1024 SETS, SIGNED BY THE AUTHOR AS BOTH CLEMENS AND MARK TWAIN, *further signed by Twain's biographer Albert Bigelow Paine (below the printed note explaining that the fly-leaves were signed by Twain in 1906 in anticipation of this edition), plates, modern half calf, gilt panelled spines with red morocco labels, 8vo*, New York, Gabriel Wells, 1922-25

£3,000 - 5,000

€4,000 - 6,600

218 •

CONRAD (JOSEPH)

[The Works], 32 vol., The Memorial Edition, NUMBER 464 OF 499 COPIES, *frontispiece to each volume, brown crushed morocco gilt, covers and spines decorated with gilt anchor and ship tools, gilt turn-ins, t.e.g., 8vo*, New York, Doubleday, Page, 1925

£2,500 - 3,500

€3,300 - 4,600

219 •

DICKENS (CHARLES)

[Works], 17 vol., *plates, later red half calf, gilt panelled spines*, 1890-1892--FORSTER (JOHN) The Life of Charles Dickens, 3 vol., FIRST EDITION, *plates, red half calf, gilt panelled spines with raised bands*, 1872-1874, 8vo, Chapman and Hall (20)

£600 - 800

€800 - 1,100



217



218 (part)



219 (part)



220



221

220 •

DOYLE (ARTHUR CONAN)

The Works, Crowborough Edition, 24 vol., NUMBER 397 OF 760 SETS, SIGNED BY THE AUTHOR *on the limitation page*, light dampstain in lower margins of volume 1, modern tan half morocco, gilt panelled spines with red and green morocco labels, t.e.g., 8vo, New York, Doran & Co., 1930

£2,000 - 3,000

€2,700 - 4,000

221 •

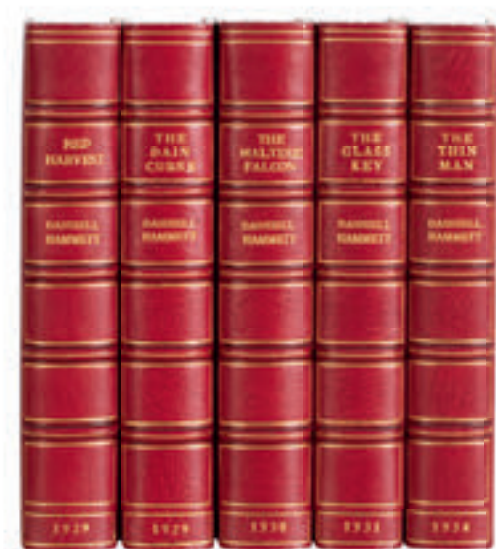
FLEMING (IAN)

[Complete set of the James Bond novels], 14 vol., FIRST EDITIONS, SIGNED BY THE AUTHOR IN 'CASINO ROYALE' *on a leaf bound in at front of the book*, uniform black crushed morocco by the Chelsea Bindery, gilt '007' device to upper covers, gilt ruled, t.e.g., 8vo, Jonathan Cape, 1953-1966 (14)

£4,000 - 6,000

€5,300 - 8,000

Comprises: Casino Royale; Live and Let Die; Moonraker; Diamonds Are Forever; From Russia with Love; Dr No; Goldfinger; For Your Eyes Only; Thunderball; The Spy Who Loved Me; On Her Majesty's Secret Service; You Only Live Twice; The Man with the Golden Gun; Octopussy.



222



223 (part)

222 •

HAMMETT (DASHIELL)

[Complete set of the detective novels, comprising] Red Harvest, 1929; The Dain of Curse, 1929; The Maltese Falcon, 1930; The Glass Key, 1931; The Thin Man, [1934], FIRST EDITIONS, *uniform red crushed morocco gilt by the Chelsea Bindery, gilt devices on upper covers, gilt panelled spines gilt turn-ins, g.e., 8vo*, New York, Alfred Knopf (5)

£1,500 - 2,000

€2,000 - 2,700

223 •

HARDY (THOMAS)

[The Works], Mellstock Edition, 37 vol., LIMITED TO 500 COPIES, SIGNED BY THE AUTHOR in volume 1, *titles printed in red and black, etched frontispiece by William Strang, map of Wessex in volume 2, blue crushed morocco gilt by the Chelsea Bindery, upper covers with gilt embossed signature of Hardy, gilt panelled spines, t.e.g., 8vo*, Macmillan, 1919-1920

£3,000 - 4,000

€4,000 - 5,300

224 •

HEMINGWAY (ERNEST)

[Set of the author's first 8 novels, comprising] The Torrents of Spring, 1926; The Sun Also Rises, 1926; A Farewell to Arms, 1929; To Have and Have Not, 1937; For Whom the Bell Tolls, 1940; Across the River and into the Trees, 1950; The Old Man and the Sea, 1952; Island in the Stream, [1970], FIRST EDITIONS, *blue crushed morocco gilt by the Chelsea Bindery, gilt turn-ins, g.e., 8vo*, New York, Scribner's (8)

£3,000 - 4,000

€4,000 - 5,300

See illustration overleaf.



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225



227



226

225 •

HEMINGWAY (ERNEST)

In Our Time, 1925; Men Without Women, 1928; Winner Take Nothing, 1933; Death in the Afternoon, *colour frontispiece, photographic plates*, 1932; Green Hills of Africa, 1935; The Fifth Column and the First Forty-Nine Stories, 1938, FIRST EDITIONS, *blue crushed morocco gilt by the Chelsea Bindery, gilt turn-ins, g.e.*, 8vo, New York, Boni & Liveright, Scribner's (6)

£1,500 - 2,000

€2,000 - 2,700

226 •

LEWIS (C.S.)

[The Complete 'Chronicles of Narnia' series], FIRST EDITIONS, *green crushed morocco gilt by the Chelsea Bindery, gilt panelled spines with floral tools, t.e.g.*, 8vo, Geoffrey Bles, 1950-1956 (7)

£2,000 - 3,000

€2,700 - 4,000

Comprises: The Lion, The Witch and The Wardrobe; Prince Caspian; The Voyage of the Dawn Treader; The Silver Chair; The Horse and the Boy; The Magician's Nephew; The Last Battle.

227 •

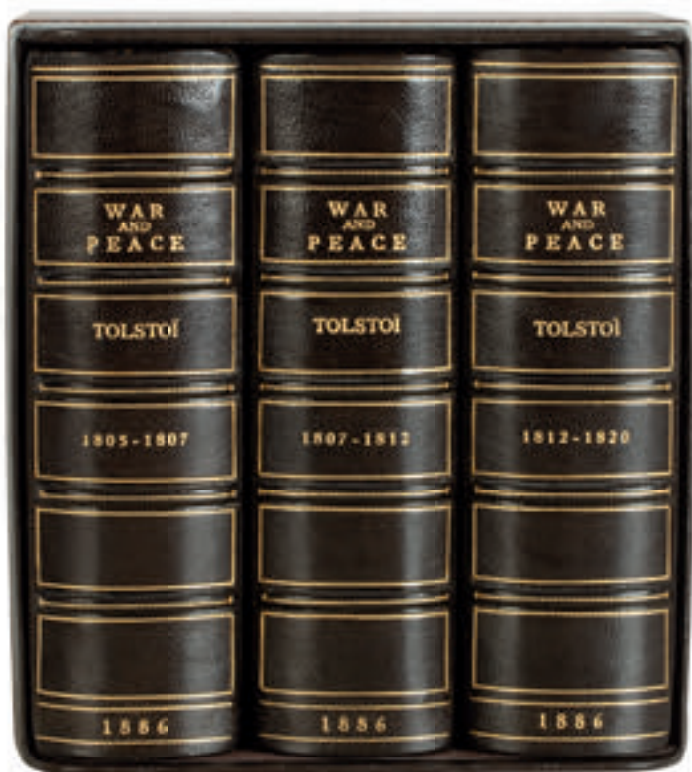
RANSOME (ARTHUR)

[The Complete 'Swallows and Amazons' series], FIRST EDITIONS, *uniform green crushed morocco gilt by the Chelsea Bindery, gilt flag device on upper covers, gilt panelled spines, gilt turn-ins*, 8vo, Jonathan Cape, 1930-1947 (12)

£2,000 - 3,000

€2,700 - 4,000

Comprises: Swallows and Amazons; Swallowdale; Peter Duck; Winter Holiday; Coot Club; Pigeon Post; We Didn't Mean to Go to Sea; Secret Water; The Big Six; Missie Lee; The Picts and the Martyrs; Great Northern?



228



229



230

228 •

TOLSTOY (LEO)

War and Peace, 6 vol. bound in 3, FIRST EDITION IN ENGLISH, *brown crushed morocco gilt by the Chelsea Bindery, gilt turn-ins, g.e., preserved in matching morocco-edged slipcase, 12mo*, New York, William S. Gottsberger, 1886

£2,000 - 3,000

€2,700 - 4,000

229 •

VELLUM PRINTING

Our Lady's Choir. A Contemporary Anthology of Verse by Catholic Sisters. Edited by William Stanley Braithwaite... Foreword by the Rev. Hugh Francis Blunt and an Introduction by Ralph Adams Cram, LIMITED TO 25 COPIES PRINTED ON VELLUM, *signed by Braithwaite, Blunt and Cram, hand-coloured portrait of the dedicatee, Mary Emelda Curley (wife of Mayor James M. Curley), autograph poems by two of the contributors bound in opposite the printed version, original black morocco, sides richly decorated in gilt, gilt panelled spine, t.e.g., extremities rubbed, 8vo*, Boston, Bruce Humphries, 1931

£600 - 800

€800 - 1,100

Provenance

Estelle Doheny, morocco booklabel.

230 •

WELLS (H.G.)

The Works, Atlantic Edition, 28 vol., NUMBER 385 OF 620 SETS, SIGNED BY THE AUTHOR *on the limitation leaf, index of titles at the end of volume 28, blue half calf by Bayntun, gilt panelled spines with red and black morocco labels, some joints rubbed or weak (volume one cracked), a few spines rubbed at head, 8vo*, T. Fisher Unwin, 1924-1927

£1,500 - 2,000

€2,000 - 2,700

End of Sale

Forthcoming sales:

Oxford 24 March 2015

Books, Maps and Manuscripts

Knightsbridge 25 March 2015

The Library of the Late Hugh Selbourne M.D.

Knightsbridge 1 April 2015

Wellington, Waterloo & the Napoleonic Wars

Edinburgh 15 April 2015

The Scottish Sale

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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 equalling or exceeding such *Reserve*) on behalf of the *Seller*. We are not responsible to you in respect of the presence or absence of any *Reserve* in respect of any *Lot*. If there is a *Reserve* it will normally be no higher than the lower figure for any *Estimate* in the *Catalogue*, assuming that the currency of the *Reserve* has not fluctuated adversely against the currency of the *Estimate*. The *Buyer* will be the *Bidder* who makes the highest bid acceptable to the *Auctioneer* for any *Lot* (subject to any applicable *Reserve*) to whom the *Lot* is knocked down by the *Auctioneer* at the fall of the *Auctioneer’s* hammer. Any dispute as to the highest acceptable bid will be settled by the *Auctioneer* in his absolute discretion. All bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. An electronic currency converter may be used at the *Sale*. This equipment is provided as a general guide as to the equivalent amount in certain currencies of a given bid. We do not accept any responsibility for any errors which may occur in the use of the currency converter. We may use video cameras to record the *Sale* and may record telephone calls for reasons of security and to assist in solving any disputes which may arise in relation to bids made at the *Sale*. At some *Sales*, for example, jewellery *Sales*, we may use screens on which images of the *Lots* will be projected. This service is provided to assist viewing at the *Sale*. The image on the screen should be treated as an indication only of the current *Lot*. It should be noted that all bids tendered will relate to the actual *Lot* number announced by the *Auctioneer*. We do not accept any responsibility for any errors which may occur in the use of the screen.

5. BIDDING

We do not accept bids from any person who has not completed and delivered to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form*. You will be asked for proof of identity, residence and references, which, when asked for, you must supply if your bids are to be accepted by us. Please bring your passport, driving licence (or similar photographic proof of identity) and proof of address. We may request a deposit from you before allowing you to bid. We may refuse entry to a *Sale* to any person even if that person has completed a *Bidding Form*.

Bidding in person

You should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Bidder* Registration Form on (or, if possible, before) the day of the *Sale*. The bidding number system is sometimes referred to as “paddle bidding”. You will be issued with a large card (a “paddle”) with a printed number on it. This will be attributed to you for the purposes of the *Sale*. Should you be a successful *Bidder* you will need to ensure that your number can be clearly seen by the *Auctioneer* and that it is your number which is identified as the *Buyer's*. You should not let anyone else use your paddle as all *Lots* will be invoiced to the name and address given on your *Bidder* Registration Form. Once an invoice is issued it will not be changed. If there is any doubt as to the *Hammer Price* of, or whether you are the successful *Bidder* of, a particular *Lot*, you must draw this to the attention of the *Auctioneer* before the next *Lot* is offered for *Sale*. At the end of the *Sale*, or when you have finished bidding please return your paddle to the *Bidder* registration desk.

Bidding by telephone

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

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.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	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			11	GOVERNING LAW
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.				
		10	MISCELLANEOUS		
		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.
- NTB/MAIN/11.14

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	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> ;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	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> , VAT and Expenses 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.	10	OUR LIABILITY
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> .	9	FORGERIES	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 or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

Where these Definitions and Glossary are incorporated, the following words and phrases used have (unless the context otherwise requires) the meanings given to them below. The Glossary is to assist you to understand words and phrases which have a specific legal meaning with which you may not be familiar.

LIST OF DEFINITIONS

"Additional Premium" a premium, calculated in accordance with the *Notice to Bidders*, to cover *Bonhams' Expenses* relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the *Buyer* to *Bonhams* on any *Lot* marked [AR] which sells for a *Hammer Price* which together with the *Buyer's Premium* (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the *Sale* using the European Central Bank Reference rate prevailing on the date of the *Sale*).
"Auctioneer" the representative of *Bonhams* conducting the *Sale*.

"Bidder" a person who has completed a *Bidding Form*.
"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

"Bonhams" Bonhams 1793 Limited or its successors or assigns. *Bonhams* is also referred to in the *Buyer's Agreement*, the Conditions of Business and the *Notice to Bidders* by the words "we", "us" and "our".

"Book" a printed *Book* offered for *Sale* at a specialist *Book Sale*.

"Business" includes any trade, *Business* and profession.

"Buyer" the person to whom a *Lot* is knocked down by the *Auctioneer*. The *Buyer* is also referred to in the *Contract for Sale* and the *Buyer's Agreement* by the words "you" and "your".

"Buyer's Agreement" the contract entered into by *Bonhams* with the *Buyer* (see Appendix 2 in the *Catalogue*).

"Buyer's Premium" the sum calculated on the *Hammer Price* at the rates stated in the *Notice to Bidders*.

"Catalogue" the *Catalogue* relating to the relevant *Sale*, including any representation of the *Catalogue* published on our *Website*.

"Commission" the *Commission* payable by the *Seller* to *Bonhams* calculated at the rates stated in the *Contract Form*.

"Condition Report" a report on the physical condition of a *Lot* provided to a *Bidder* or potential *Bidder* by *Bonhams* on behalf of the *Seller*.

"Conditions of Sale" the *Notice to Bidders*, *Contract for Sale*, *Buyer's Agreement* and Definitions and Glossary.

"Consignment Fee" a fee payable to *Bonhams* by the *Seller* calculated at rates set out in the Conditions of Business.

"Consumer" a natural person who is acting for the relevant purpose outside his trade, *Business* or profession.

"Contract Form" the *Contract Form*, or vehicle *Entry* form, as applicable, signed by or on behalf of the *Seller* listing the *Lots* to be offered for *Sale* by *Bonhams*.

"Contract for Sale" the *Sale* contract entered into by the *Seller* with the *Buyer* (see Appendix 1 in the *Catalogue*).

"Contractual Description" the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract of Sale* the *Lot* corresponds.

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams'* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

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

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), **"Seller"** includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".
"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams'* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams'* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams'* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that:
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

Bonhams Specialist Departments

To e-mail any of the below use the first name dot second name @bonhams.com eg. charles.obrien@bonhams.com

19th Century Paintings

UK
Charles O' Brien
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Madalina Lazen
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20th Century British Art

Matthew Bradbury
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Aboriginal Art

Francesca Cavazzini
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African, Oceanic & Pre-Columbian Art

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U.S.A
Fredric Backlar
+1 323 436 5416

American Paintings

Alan Fausel
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Antiquities

Madeleine Perridge
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Antique Arms & Armour

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U.S.A
Paul Carella
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Art Collections, Estates & Valuations

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Art Nouveau & Decorative Art & Design

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U.S.A
Frank Maraschiello
+1 212 644 9059

Australian Art

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Alex Clark
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Australian Colonial Furniture and Australiana

+1 415 861 7500

Books, Maps & Manuscripts

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U.S.A
Christina Geiger
+1 212 644 9094

British & European Glass

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Simon Cottle
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U.S.A
Suzy Pai
+1 415 503 3343

British & European Porcelain & Pottery

UK
John Sandon
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U.S.A
Peter Scott
+1 415 503 3326

California & American Paintings

Scot Levitt
+1 323 436 5425

Carpets

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U.S.A.
Hadji Rahimipour
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Chinese & Asian Art

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U.S.A
Dessa Goddard
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HONG KONG
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AUSTRALIA
Yvett Klein
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Clocks

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U.S.A
Jonathan Snellenburg
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Coins & Medals

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U.S.A
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
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U.S.A
Jeremy Goldsmith
+1 917 206 1656

Costume & Textiles

Claire Browne
+44 1564 732969

Entertainment Memorabilia

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+44 20 7393 3844
U.S.A
Catherine Williamson
+1 323 436 5442

Furniture & Works of Art

UK
Fergus Lyons
+44 20 7468 8221
U.S.A
Jeffrey Smith
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 1244 353123

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

UK
India Phillips
+44 20 7468 8328
U.S.A
Tanya Wells
+1 917 206 1685

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

Japanese Art

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U.S.A
Jeff Olson
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Jewellery

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Marine Art

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bonne petite fille. Mais les autres sont vraiment très stupides. L'emploi du très devant un superlatif tout autant que celui du parfaitement au lieu de tout à fait, acheva d'éloigner pour moi Albertine de cet idéal de filles entièrement intellectuelles, incultes, amoraux, maîtresses de coureurs cyclistes et ayant même entre elles des jeux dépravés que le premier jour j'avais souhaité atteindre en ces jeunes filles.

Mais deux ou trois fois j'aperçus la jeune fille aux yeux clairs, celle qui avait été si froide avec moi, se promener seule, presque dans l'obscurité, sur la plage. Je pensai qu'elle m'aimait peut-être, et errait seule ainsi, soit pour rêver à moi, soit pour me permettre de la rejoindre. Mais je ne sais dans quelle maison elle entraînait, je ne pus l'approcher.

Quelquefois, bien que ces jeunes filles fussent très peu avec leurs familles, j'apercevais Rosemonde ou celle aux yeux clairs avec leur mère. Si je n'avais pas eu profondément en moi le sentiment que les visages humains quand ils nous paraissent immobiles accomplissent une révolution aussi insensible mais aussi certaine que celles des planètes, si je n'avais pas suivi avec délices la ligne du nez de telle jeune fille comme ces vaguelettes d'une eau matinale qui ride le flot d'un trait moyen, mobile, mais dessinable, il m'eût suffi de regarder les mères ou les tantes à côté des filles ou des nièces, pour voir la totalité des distances que sous la fascination interne d'un type généralement affreux, ces traits auraient dans la durée de trente ou quarante années accomplies, jusqu'à l'heure du déclin des regards, jusqu'à celle où le visage tout entier passé au-dessus de l'horizon ne reçoit plus aucune lumière.

Je dois pourtant noter à ce propos que, ayant demandé la première fois à Andrée si je pouvais la voir le lendemain, elle me répondit que ce n'était pas possible, parce qu'elle avait trouvé sa mère assez mal et qu'elle ne voulait pas la laisser seule. Or, quelques jours après, Elstir m'ayant dit la sympathie très grande qu'avait Andrée pour moi, et comme je lui avais répondu : « Mais c'est moi qui ai beaucoup de sympathie pour elle, je lui avais demandé à la voir le lendemain, mais elle ne pouvait pas. » Elstir me répliqua : « Oui, je le sais, elle me l'a dit, elle l'a assez regretté. Mais elle avait accepté un pique-nique à dix lieues d'ici, où elle devait aller en break, et elle ne pouvait plus le décommander. » Ainsi donc, l'excuse que je ne lui demandais pas et qu'elle m'avait spontanément fournie était un mensonge. Elle me connaissait si peu qu'il n'était pas bien grave, ou l'était plus peut-être, car fait sans raison particulière, il décelait en des mouvements particuliers de son caractère. Plus tard je n'ai jamais continué de relations avec les personnes qui la première fois, sans raison m'avaient fait un men-

*de déplacement
une lacune dans
insensible moi,
autre certaine
que les planètes,
ou une mer
calme, pendant
la marée*

*avec délices
qu'au contraire
j'aurais fait
de ces
traits
mobiles
et dessinables
et mobile
quoique
dessinable*