

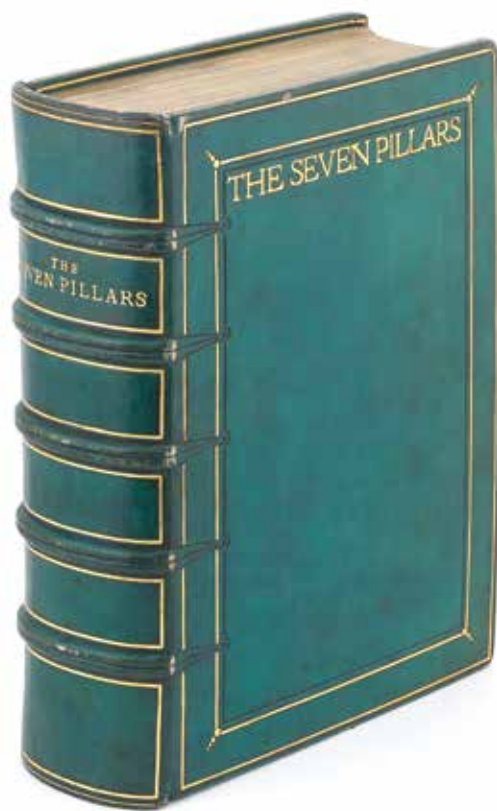
# FINE BOOKS AND MANUSCRIPTS

Wednesday 24 June 2015

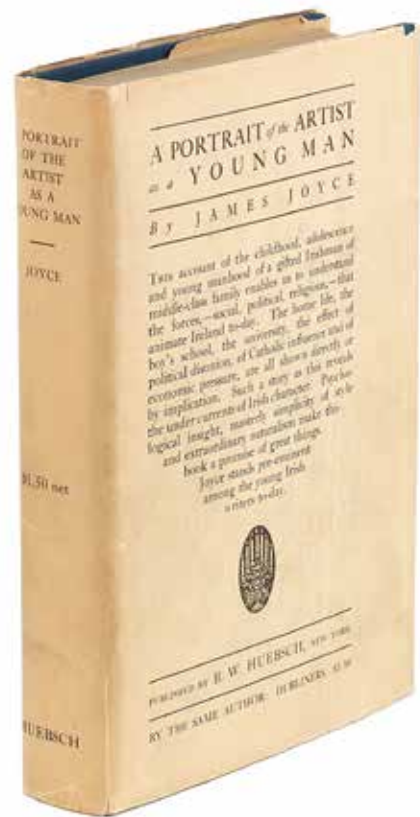
Knightsbridge, London



## Bonhams



281



199



114

# FINE BOOKS AND MANUSCRIPTS

Wednesday 24 June 2015 at 11.00 and 14.00  
Knightsbridge, London

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## ILLUSTRATIONS

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Back cover: Lot 202  
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Divider: Lot 179



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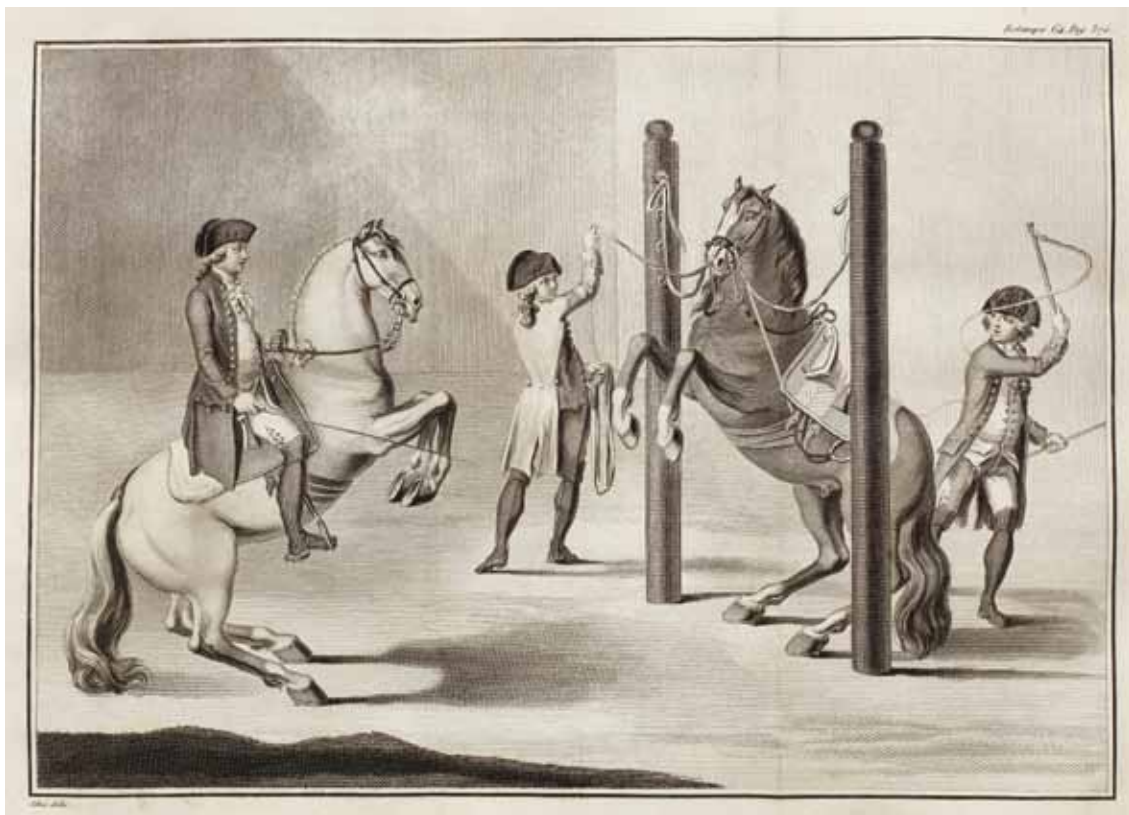
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# FINE BOOKS AND MANUSCRIPTS

First Session

Wednesday 24 June 2015 at 11.00

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.

1 •

## **ACKERMANN (RUDOLPH)**

The Microcosm of London, 3 vol., *wood-engraved pictorial titles, engraved dedication leaves with vignettes, 104 hand-coloured aquatint plates after Rowlandson and Pugin, offsetting from plates on to text (some heavy), blooming to approximately 10 plates (one heavy), contemporary calf gilt, one cover detached, joints weakened, small loss to one spine [Abbey Scenery 212; Adams 99; Tooley 7], 4to (330 x 280mm.), [1808-1810]*

**£1,500 - 2,500**

**€2,100 - 3,500**

### **Provenance**

Earl of Cromer (1912), bookplate.

2

## **AMERICAN IMMIGRATION AND REVOLUTION**

Autograph letter signed by James Aitken, an immigrant from Scotland newly arrived at Wilmington, North Carolina, to his parents in Scotland, describing his life and prospects, and the new country in which he finds himself ("...This Town where I settle is but in its infancy but situate along side of a fine River navigable for small Craft and is expected to be place of considerable trade in a short time, we have no manes or glebes as at home so that it will be very hard for me this year haveing a house to build & furnish a plantation and negroes to buy or hire but I hope in a short time to have sufficient competency for my support..."); he also sends home news of unrest in Boston ("...if these unhappy differences were once settled 'twixt Britain and the Colonies we'll live very happily the inhabitants are once a week under arms and have learned the military Exercise equally well with any of his majesty's at home and several skirmishes has been at Boston all america are ready to appear under arms for the defence of there rights and libertys in opposition to the proceedings of the Parliament of Britain..."); with autograph address panel ("To/ Mr John Aitken of Rashiehill/ Denny/ To the Care of Mr Jas: Adam Baker on Falkirk/ by Glasgow/ Nth Britain"), 3 pages, seal, some dust-staining, especially where folded for filing and exposed, minor wear at folds, passe-partout frame (unexamined out of frame), folio, Wilmington, 5 January 1775

**£600 - 800**

**€830 - 1,100**

'THE DEFENCE OF THERE RIGHTS AND LIBERTYS IN OPPOSITION TO THE PROCEEDINGS OF THE PARLIAMENT OF BRITAIN' – a young immigrant writes home at the beginning of the War of Independence. The author of this letter was a Presbyterian minister and school teacher who had settled in North Carolina; the Siege of Boston, to which he refers, having begun on 19 April. A copy of this letter is deposited at the London School of Economics, British Library of Political and Economic Science, Emigrants' Letters, PA11273 (where the address is incorrectly given as Wilmington, Delaware). Included in the lot is a Disposition and Assignment made by Aitken's father in favour of his son in 1793 (PA11274).

3 •

### ANDRADE (MANOEL CARLOS DE)

Luz da liberal, e Nobre Arte da Cavallaria, 2 parts in 1, FIRST EDITION, *engraved vignette on title, engraved portrait of John VI of Portugal, 93 engraved plates (22 folding) by Frois, Martini, M. Alegre, Martini, L. F. Piedra and Silva, after Silva, 2 engraved head-piece vignettes, blank leaf \*\*\*\*2 and errata leaf at end, light spotting to portrait, contemporary calf, spine gilt with morocco lettering label "Arte da Cavallaria", some scuffmarks and sprinkling of single wormholes at extremities of spine [Brunet I 1264; Huth p.56.]*, folio (315 x 210mm.), Lisbon, Regia Officina Typographica, 1790

£4,000 - 6,000

€5,600 - 8,300

First edition of a finely illustrated work on horsemanship, the plates depicting all aspects of dressage, from the training of the horse to the equipment.

### Provenance

Francisco de Saldanha da Gama Ferrão de Castello Branco, bookplate; Lady Sylvia Loch, founder of The Classical Riding Club, and author of several works on dressage including *Dressage. The Art of Classical Riding*, 1990. See illustration on preceding page.

4 •

### BIBLE, IN ENGLISH, MATTHEW'S VERSION

[The Byble, that is to saye, all the holye Scripture], 5 parts in 1, *black letter, double column, New Testament and Apocrypha titles within wide historiated borders, lacks 31 leaves (7 preliminary leaves, including title; 6 of 8 leaves at opening of Genesis; 2 parts titles (Ai and V4); blank 2A1; final 15 leaves after 3R7), fol. CLXiii defective, margins shaved with some loss to headlines and side-notes, a few small holes to preliminary leaves, slight loss to upper fore-corner of NT title, several other leaves (mostly near end) with short tears and marginal losses, blank pages mostly covered with early ownership inscriptions or expressive embellishments (birds, and ?"Bear of Gerusalem")*, general title supplied in good manuscript facsimile (dated 1907), other missing leaves supplied in manuscript or nineteenth century printed versions, early twentieth century blind- and gilt-stamped morocco over boards, rubbed at extremities [STC 2864; Herbert 92], folio (293 x 195mm.), [Nicolas Hyll, for ?R. T., or ?W. Bonham, 1551]

£2,000 - 4,000

€2,800 - 5,600

The fourth edition of the 'Matthew's version' of the Bible. First published in 1537 this version "welds together the best work of Tyndale and Coverdale, [and] is generally considered to be the real primary version of our English Bible" (Herbert). It was compiled by Tyndale's associate John Rogers (later martyred in 1555), who issued the Bible under the name of "Matthew, for no certain reason" (ODNB).

### Provenance

"Nicholas ?Fform of Houghton bought this book, and gave it to Francis... 1659"; John Conyars, with several elaborate calligraphic embellishments, and note "It is now a hundred and sixty three years since this book was printed... 3d day of April in ye year of our Lord 1715"; John Handley, London, 1838; George Arnold, Gravesend, 1862, ink inscriptions at various places; Oblates of St. Charles, Bayswater, library ink stamp on front free endpaper and 2 leaves; early twentieth century English bookseller or auction catalogue description ("79. English, Matthew's Version") pasted inside upper cover.

5 •

### BIBLE, IN ENGLISH, GENEVA VERSION

[The Bible and Holy Scriptures Contained in the Olde and Newe Testament], 3 woodcut plates (2 folding, *strengthened on verso*), woodcut arms on New Testament title (dated 1576), lacks 19 leaves (all before a1, folios 2-5 of Genesis, final 5 leaves), loss to blank fore-corner of NT title, 6 leaves with some loss of body text, final 8 leaves repaired at margins with some loss, a few NT side-notes shaved, modern half calf [STC 2125; Herbert 158], folio (315 x 205mm.), [Edinburgh, T. Bassandyne and A. Arbuthnot, 1579]

£800 - 1,200

€1,100 - 1,700

THE FIRST BIBLE PRINTED IN SCOTLAND. The printing was begun by Bassandyne, whose name appears on the NT title dated 1576; and was finished by his coadjutor Arbuthnot in 1579. "By order of the General Assembly every parish in Scotland subscribed the purchase price, £4 13s. 4d. before the work was undertaken. An Act of the Scots Parliament passed in 1579 ordered every householder worth 300 merks of yearly rent, and every yeoman or burgess worth £500 stock, to have a Bible and Psalm Book, in the vulgar language, in his house, under the penalty of ten pounds" (Herbert).





4



6

6 •

## BIBLE, IN LATIN

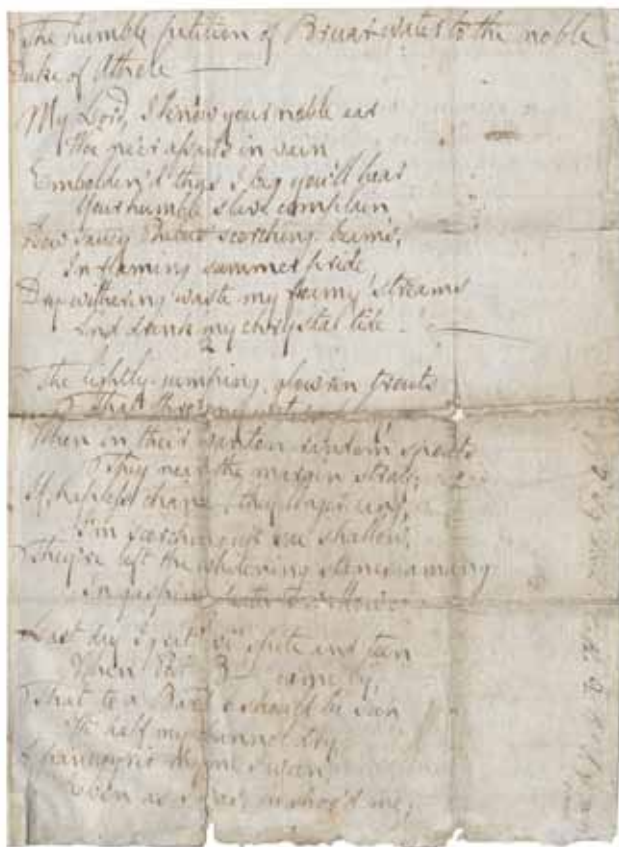
[Biblia Latina cum postillis Nicolai de Lyra et expositionibus Guillelmi Britonis in omnes prologos S. Hieronymi et additionibus Pauli Burgensis replicisque Matthiae Doering], Part 2 only (of 4): Esdras to Ecclesiasticus, 368 leaves (including blank Dd8), 72 lines and headline, gothic letter, double column with commentary surrounding text, initials supplied in red, rubricated throughout in red, early annotations in German in margins and occasionally to text, some scattered worm holes to first and last few leaves, a few old ink smudges and splashes, some stains affecting Oo10-Pp2, last leaf cut down and mounted, eighteenth century German half sheep, spine chipped and worn [ISTC ib00614000; BMC II 431; HC 3167\*; GW 4289; Goff B6U], folio (288 x 210mm.), [Nuremberg, Anton Koberger, 1487]

£1,000 - 1,500

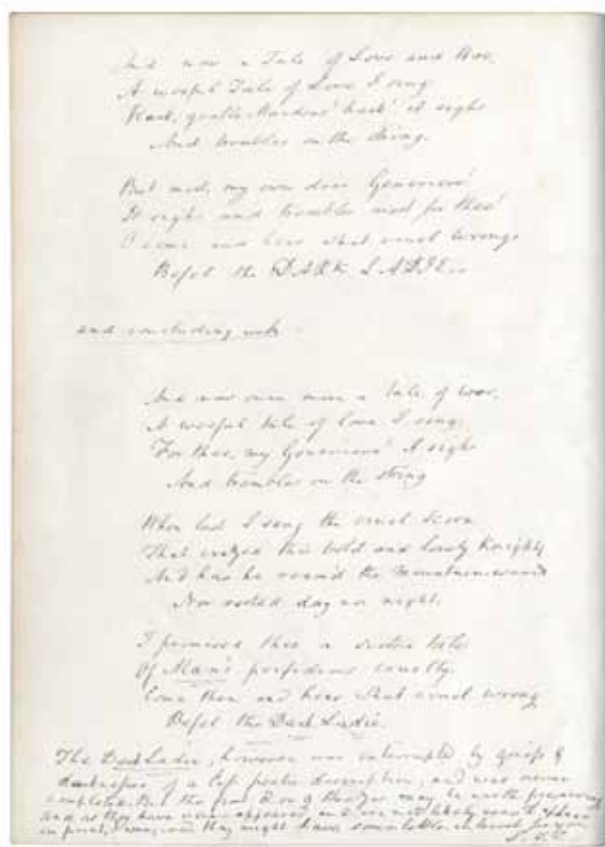
€1,400 - 2,100

## Provenance

"Sum Adami Hormonitz?" and "Conventus Pyrensis Ord. Praed" (?Brenner, South Tyrol), early inscriptions on f. 1; William H. Hechler (Elisabeth Strasse 14, Wien), ownership inscription and lengthy note dated 1895 on front free endpaper; Richard Chamberlain, bookplate.



7



9

7 •

## BURNS (ROBERT)

Autograph manuscript of his verses 'The Humble Petition of Bruar Water to the Noble Duke of Atholl' (here headed "The humble petition of Bruar Water to the noble Duke of Athole"), comprising 88 lines in eleven stanzas of eight lines each, beginning: "My Lord, I know your noble ear/ Woe ne'er assails in vain..."; tipped into a mid 19th-century album, containing prints, drawings, verses and an autograph letter by Sir Walter Scott, 4 pages, tipped at the left-hand edge into an album, split along diagonal folds, some other wear and dust-staining (but, in our opinion, amenable to restoration), the album red morocco gilt and blind-stamped, 4to, [c.1787]

£3,000 - 5,000

€4,200 - 6,900

'THE BLACKBIRD STRONG, THE LINTWHITE CLEAR, THE MAVIS MILD AND MELLOW' - BURNS'S PLEA ON BEHALF OF INANIMATE NATURE, and what would now be termed biodiversity. In the late summer of 1787 Burns set off on a series of tours, one undertaken in response to an invitation from John, fourth Duke of Atholl, to stay at Blair Castle. He was advised by the Duke to visit a local beauty spot on his way, a group of waterfalls known as Bruar Water. In common with other visitors, he thought Atholl picturesque and beautiful, but 'much impaired by want of trees and shrubs'. It is this that prompted the present poem, which Germaine Greer has placed in a modern context: 'The publication of *Poems Chiefly in the Scottish Dialect* in April of 1787 had brought Burns great celebrity; this he put to work for Scottish nature by writing a poem in the persona of Bruar Water itself, begging the duke to revegetate the treeless hillsides. It is possibly the first time that any poet ventriloquised for inanimate nature ... Though both the duke's and the poet's posterity may wish to believe that his lordship leapt to the task, it took him a good 10 years to begin revegetating, by which time Burns was dead. The duke ignored Burns's good advice, planting 120,000 Scots pine and larch... Burns was a countryman, and his advice is to grow the native woodland mix, fir, ash and birch, with hawthorn and dog rose to provide habitat. "The sober lav'rock, warbling wild,/ Shall to the skies aspire;/ The gowdspink, Music's gayest child,/ Shall sweetly join the choir;/ The blackbird strong, the lintwhite clear,/ The mavis mild and mellow;/ The robin pensive Autumn cheer,/ In all her locks of yellow". "Laverock" is the Scots name for the lark, "gowdspink" for the goldfinch, "lintwhite" for the linnet, "mavis" for the songthrush. The word "biodiversity" had not been coined in Burns's time, but he certainly knew what it was... The Duke of Atholl's reforestation, which eventually amounted to 15 million trees and brought him the sobriquet of "Planter John", did not start a fashion... We can only wonder now whether it was the close planting of larches that has led to the development of the disease that is now killing larches in Britain... The solution to loss of habitat is, as Burns understood, not to plant huge numbers of a very few species, some

of them exotic, all of them probably much too close together, but to restore the endemic woodland mix. Planting trees is not enough; woodland requires management at least until it has reached maturity, in some cases forever. As those good people now buying up woodland are realising, in the 21st century trees cannot be left to take care of themselves' ('Bruar Water: Robert Burns's petition in verse was fruitless', in the *Daily Telegraph*, 27 Sep 2013).

Although Professor Greer describes this as 'possibly the least known' of Burns's poems, the manuscript record shows that he, at least, held it in some affection. It was first printed in *The Edinburgh Magazine* for November 1789, and collected in *Poems* (1793). James Kingsley, in *The Poems and Songs of Robert Burns* (1968), records five other autograph manuscripts. Three are at the Burns Cottage Museum, one of these being a fragment of eleven lines which possibly served as the printer's copy for *Poems* (1793). Two are at the Huntingdon, while a transcript in the hand of an amanuensis, annotated by Burns, is included in the Glenriddell Manuscript held by the National Library of Scotland. Our manuscript appears to be hitherto unrecorded.

8 •

#### **CAESAR (CAIUS JULIUS)**

The Commentaries, translated by W. Duncan, engraved portrait, 78 plates (55 double-page) and 6 double-page maps, first gathering repaired at gutter and strengthened at margins, tears into text of Dedication, one leaf trimmed down, tears to index leaves (with loss to 4X1), contemporary russia, rebacked and recorned, folio (425 x 260mm.), J. and R. Tonson, 1753

£800 - 1,200

€1,100 - 1,700

9 •

#### **COLERIDGE (SAMUEL TAYLOR)**

Album containing two autograph poems, '[The Ballad of] The Dark Ladie: a fragment', and its companion piece 'Love', signed twice ("S.T. Coleridge" and "S.T.C."), 88 lines of verse, in four-line stanzas, comprising seven stanzas of his poem 'Love' (begins "O leave the Lily on the stem...") as "A Prologue or Introduction to the Tale of the Dark Ladie": and the fifteen surviving stanzas of 'The Dark Ladie' (begins "Beside yon Birch with silver bark..."), with one stanza missing (autograph note of this by Coleridge); two prose memoranda, 13 lines, in which Coleridge explains bibliographical details to the recipient ("The stanzas which in the Collection of my Poems appear under the title, Love...were originally intended and first appeared (viz. in the *Morning Post*) as "A Prologue or Introduction to the Tale of the Dark Ladie: commencing with the following stanzas, omitted in the reconstruction of the poem"); with autograph manuscript insertions by John Bowring and Jeremy Bentham ("Advice from an Uncle to a Nephew", dated 24 October 1831) and writings by other contributors including "To the Memory of the honble Charles Lowther, eldest son of Lord Durham who died in the fourteenth year of his age - September - 1831", 5 pages, green morocco gilt, 4to, [no place], 30 July 1831

£2,000 - 3,000

€2,800 - 4,200

'THE DARK LADIE... INTERRUPTED BY GRIEFS AND DARKNESS... WAS NEVER COMPLETED': Coleridge had planned three major poems for inclusion in the first edition of *Lyrical Ballads* of 1798, one of the supreme achievements of the Romantic Movement. These poems were 'The Rime of the Ancient Mariner', 'Christabel' and 'The Ballad of the Dark Ladie' and are poems of Coleridge's early and finest period. The present manuscript is one of only three known autograph manuscripts of the poem, the others being at Yale and in the Bodleian.

'The Dark Ladie' itself was first published in the edition of Coleridge's *Poems*, 1834. As he explains in the second memorandum in the present manuscript, "The DARK LADIE, however, was interrupted by griefs & darkneses of a less poetic description, and was never completed. But the first 8 or 9 stanzas may be worth preserving, and as they have never appeared in print and are not likely ever to appear in print, I imagined, they might have some little interest to you".

This album is associated with the Lambton family of co. Durham, most evidently with Lord Durham himself (ennobled 1828) through the poem written on the death of his son in 1831. Perhaps more likely, the album probably derives from Lord Durham's sister-in-law, Lady Hannah Althea Ellice (1785-1832). She is known to have been the recipient of Bentham's 1831 'Advice' pasted into the album (John Bowring, *Bentham's Works*, 11 volumes, 1838-1843: "On the 24th October he wrote, in a hand that appeared more than ordinarily firm and intelligible, the following passage, which he sent to Lady Hannah Althea Ellice [sic], as his autograph").





11

10

#### CORNWALL – ENYS ESTATES

Collection of seventeenth century deeds relating to properties in Cornwall held by the Enys family and acquired from the Trevanion and Hele families, including the Manor of Winianton (Wynianton, Wineton or Winnington), land in Higher and Lower Ballowenna and Lamana, and elsewhere, including an exemplification of common recovery issued in the name of the Richard Cromwell, Lord Protector, bearing a fine impression of the Commonwealth seal of the Court of Common Pleas (23 October 1658) and related documents; together with a file of correspondence kept by Samuel Warren, a Truro attorney at law, in the late eighteenth century, relating to the sale of wreckage bounty, disputes over Towan Common, St Merryn, etc., *about a dozen deeds on vellum, the legal papers on paper, dust-staining and other usual signs of wear, seal-damage, etc.*, Cornwall, the deeds mostly first half of the seventeenth century

£600 - 800

€830 - 1,100

11 •

#### COSTUME

The Cyclopaedia of the British Costumes From the Metropolitan Repository of Fashions, vol. 2 only (of 5), issues number 1-10, *engraved title, 18 double-page lithographed plates (of 20, including 16 hand-coloured), occasional light spotting, modern half calf over earlier marbled sides, rubbed [Colas 771], oblong 4to (240 x 280mm.)*, Walker, [May, 1828-November, 1832], sold as a periodical

£1,000 - 1,500

€1,400 - 2,100

12 •

#### 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

€1,400 - 2,100



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.

13

#### DICKENS (CHARLES)

Autograph letter signed ("Charles Dickens"), to the composer and performer John L. Hatton, regretting that he has "not the least knowledge of any musical person in America"; adding that he is happy offering testimony to his "merits as an accomplished musician and composer, and as one whom he would much desire to see employed at home here in the lucrative exercise of his knowledge and abilities, as to have no leisure for 'fresh fields and pastures new'", 2 pages, paper watermarked 1847, laid-down, staining from an old mount at the edge, 8vo, Devonshire Terrace, 13 July 1848

£600 - 800

€830 - 1,100

'NOT THE LEAST KNOWLEDGE OF ANY MUSICAL PERSON IN AMERICA' – Dickens writes a testimonial on behalf of the composer and performer John Liptrot Hatton, who was about to undertake a tour of the United States: 'In August 1848 [Hatton] first visited America, remaining there until the spring of 1850, when he returned in order to accompany Sims Reeves on a tour; he went again to America in the following September. His playing and singing were alike admired, and he introduced some of Mendelssohn's music to the Boston public. At no time was he troubled by artistic scruples, and it was often uncertain whether the place allotted to him in the programme would be occupied by one of Bach's fugues or by a comic song of his own composition. It is said that his hearers were delighted with a song called "The Sleigh Ride," in the course of which he produced "realistic" effects by means of bells tied to his leg' (J. A. F. Maitland, *DNB*). See the Pilgrim edition of *The Letters of Charles Dickens*, volume 5, 1981, p. 382.

14

#### DICKENS (CHARLES)

Autograph letter in the third person ("Mr Charles Dickens"), to Elizabeth Collings & Sons, settling an account and ordering that "The Wine can be binned on *Saturday Morning*", 1 page, laid down on an album sheet, small spindle-hole tear, browned, 8vo, Broadstairs, 10 August 1848

£600 - 800

€830 - 1,100

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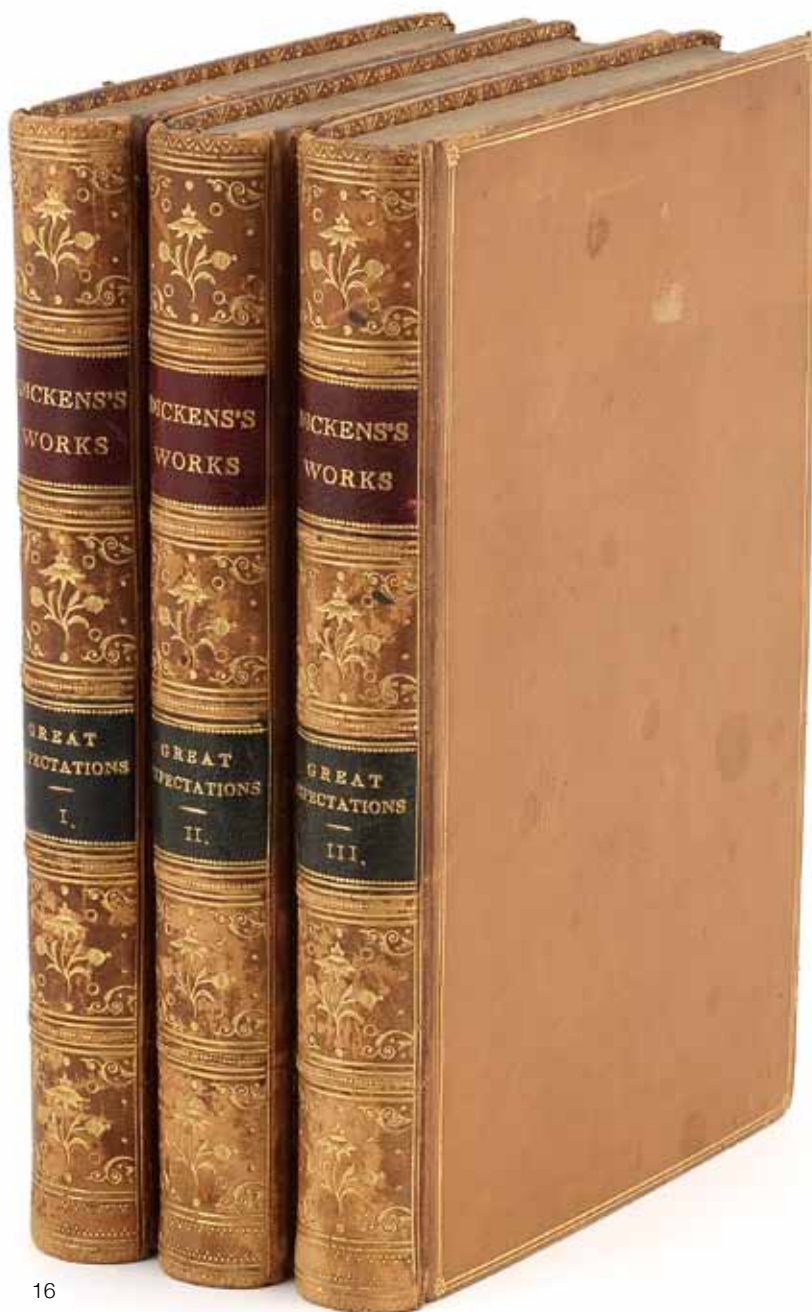
#### DICKENS (CHARLES)

Autograph letter in the third person ("Mr Charles Dickens"), to John Moss, regretting that "his avocations render it quite impossible for him to accept the invitation of the Derby Mechanic's Institution"; with signed autograph envelope, 1 page, tipped onto an album leaf, 8vo, Broadstairs, 28 September 1850

£600 - 800

€830 - 1,100

DICKENS DURING THE FINAL STAGES OF WRITING *DAVID COPPERFIELD*. The last three numbers (for September, October and November 1850) appeared while Dickens was on an extended holiday with his family at Broadstairs, the last words of the novel – the completion of such an ambitious and strongly autobiographical novel proving an especially intense and draining experience - being written on 23 October, the family returning to town the next day. Additional "avocations" preoccupying him at this time included the birth of his tenth and last child and the establishment of his first weekly periodical, *Household Words*, the second number of which is dated 28 September.



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# **DICKENS (CHARLES)**

*Great Expectations*, 3 vol., first edition in book form, third issue of volume 1, first issue of volumes 2 and 3, without the publisher's catalogue in volume 3 (Smith states "some copies of all the first five issues... did not contain catalogue"), polished calf gilt by Kaufmann, red and green morocco spine labels, t.e.g., slightly rubbed, scuffmarks on lower board of volume 3 [Eckel 91-93; Smith I, 14], 8vo, Chapman & Hall, 1861

£1,000 - 1,500

€1,400 - 2,100

The first five issues of *Great Expectations* "were probably printed at a single impression and published with altered title-pages to imply and encourage a rapid sale... In all five issues, the same misprints persist" (Smith).

Ch. Ch. Oxford  
Apr. 21/80

Breathes there the man with soul so dead,  
Who never to himself hath said  
"I'll build a studio!"  
And every day for evermore  
I'll photograph my children, four  
All sitting in a row!

My dear Lewis,  
That is the sort of  
things Scott would have  
written if he had lived in  
our day. And yet I can't  
help agreeing with you to  
some extent: painting is  
a far higher line of Art  
than photography: but yet  
in the latter you can do so  
much in so short a time  
that I rather wonder all

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Ch. Ch. Oxford.  
May 1/83

My dear Mayo,  
I fear I must give  
you the answer that I  
have often had to give  
in similar cases, that  
I must really beg you  
to excuse me from  
making the acquaint-  
-ance of your nephew.  
First, because there  
are few things so intense-  
-ly disagreeable to me  
as the being introduced  
to "admirers" in the  
capacity of an author.  
Secondly, I have no  
time even to cultivate  
the friendship of men

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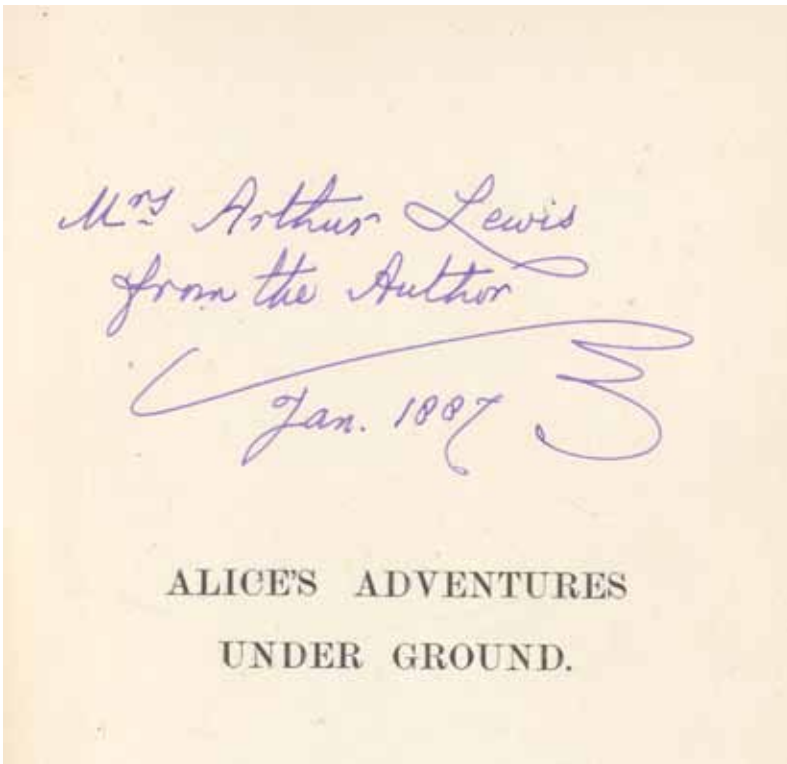
**DODGSON (CHARLES LUTWIDGE)**

Autograph letter signed ("C.L. Dodgson") to Arthur James Lewis ("My dear Lewis"), discussing the relative merits of painting and photography and enclosing a poem, ("...painting is a far higher line of Art than photography: but yet in the latter you can do so much in so short a time that I rather wonder all artists don't use it, if only to make memoranda of attitudes, lights, & shades..."), extolling the delights of Oxford in an attempt to persuade his friend to come to stay with him ("...Dinners at our High Table are not ill-cooked... Oxford will be looking its best for this next 6 weeks...") and ends "I forebear to draw any logical conclusion, which might be more dry & Scientific...", 3 pages, 8vo, Christ Church, Oxford, April 21 [18]80

£800 - 1,200  
€1,100 - 1,700

'I'LL BUILD A STUDIO!//AND EVERY DAY FOR EVERMORE//I'LL PHOTOGRAPH MY CHILDREN, FOUR//ALL SITTING IN A ROW'. The recipient of this letter and impromptu verse was Arthur James Lewis of Moray Lodge, Campden Hill, who held gatherings for the most distinguished painters and musicians of the day and was the brother-in-law of Ellen Terry. Dodgson was a regular visitor to the Lewises. He wrote to Lewis in 1870 of his daughter Katie and his niece Alice Holdsworth: 'I think I fell in love, half with one and half with the other, when I met them at your house - an unfortunate occurrence in this country where bigamy is not regarded with favor.'

Here Dodgson combines his wit as a letter writer, his skill as a poet and his hobby of photography, particularly of children. This letter is published in Edward Wakeling, *Lewis Carroll's Diaries*, 2003, vol.7, p.261.



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#### **DODGSON (CHARLES LUTWIDGE)**

Autograph letter signed (C.L. Dodgson), to "My dear Mayo", refusing point blank to meet his nephew: "First, because there are few things so intensely disagreeable to me as being introduced to 'admirers' in the capacity of an author. Secondly, I have no time even to cultivate the friendship of men of my own standing with whom I *have* some common interests – far less with undergraduates, with whom I have, practically, none"; pointing out furthermore that he is old and has no reason to expect many more years of active work, seeing little chance to complete what he has on hand, in consequence of which he "retired, years ago, from society, & decline *all* invitations (except to College High Tables with old friends)"; reassuring him, however, that, as an old friend, he will always be welcome as long as he brings no "admirers" with him; and ending with the hope that he has not expressed himself so as to hurt an old friend's feelings – "But it seemed best to tell you candidly how the matter presents itself to me", 3 pages, 8vo, Christ Church, Oxford, 1 May 1893

£1,000 - 1,500

€1,400 - 2,100

'FEW THINGS SO INTENSELY DISAGREEABLE TO ME AS BEING INTRODUCED TO "ADMIRERS" IN THE CAPACITY OF AN AUTHOR' – Lewis Carroll refuses to meet an undergraduate fan. Dodgson had retired from his lectureship at Christ Church in 1881 to devote more time to his writing projects, and even by 1893 the list of work to be done was extensive and included *Sylvie and Bruno Concluded* (published at the end of that year), three volumes of *Symbolic Logic*, as well as other writing projects. Although Dodgson had pursued literary celebrities such as Tennyson when younger, by this time his circle of friends was relatively fixed and most social invitations were declined; nor was he ever one to mix easily with undergraduates on a social basis.

The recipient of this letter was Dodgson's Christ Church contemporary, Robert Mayo, who was a month younger than Dodgson and matriculated in 1851. The nephew can be identified as John Pym Mayo, youngest child of his brother Charles Thomas Mayo, who was born in 1872 and an undergraduate at Balliol at this time. We are most grateful to Edward Wakeling for furnishing this information: see also his edition of *Lewis Carroll's Diaries* (1993-2007) and his *Lewis Carroll: The Man and His Circle* (2015). Our letter is not published in *The Letters of Lewis Carroll*, edited by Morton N. Cohen (1979). See illustration on preceding page.



**DODGSON (CHARLES LUTWIDGE)**

Alice's Adventures Under Ground, AUTHOR'S PRESENTATION COPY, *inscribed in purple ink on half-title to "Mrs Arthur Lewis [Kate Terry] from the Author, Jan. 1887", illustrations by the author, publisher's red pictorial cloth gilt, g.e., slightly rubbed at extremities but generally clean, 8vo, Macmillan, 1886*

£2,000 - 3,000

€2,800 - 4,200

PRESENTATION COPY TO THE ACTRESS KATE TERRY, sister of Ellen and grandmother of Sir John Gielgud. Dodgson first saw Kate performing, aged thirteen, in *The Tempest*. Of this he reported that "The gem of the piece was the exquisitely graceful and beautiful Ariel, Miss Kate Terry. Her appearance as a sea-nymph was one of the most beautiful living pictures I ever saw...". In 1864 he was introduced to Kate, and her sister, at their home, subsequently taking a photograph portrait of Kate in July 1865. In 1867 Kate married Arthur Lewis, director of a haberdashery firm, thus ending her acting career. Dodgson continued to visit them occasionally at their home at Campden Hill, befriending their daughters. Dodgson noted in his diary entry for January 7 1886 that he spent the day at Macmillan's offices signing copies of *Alice's Adventures Under Ground* for presentation. It appears he mistakenly inscribed this copy to Kate, rather than her daughter Janet to whom he had sent a letter (dated 5 February 1887) apologising for forgetting that it was to her that he had promised the book. He had however made amends by inscribing a copy to Janet on 10 January.

**Provenance**

Kate Terry ("Mrs Arthur Lewis", 1844-1924), inscription from author; by descent to her grandson, the actor and radio executive Val Gielgud (1900-1981), typed letter signed loosely inserted.

**EMERSON (RALPH WALDO)**

Autograph letter signed ("R.W. Emerson"), to Thomas Carlyle ("Dear Carlyle"), recommending to his care Joseph Longworth of Ohio, who is visiting London; subscribing himself "Ever Yours affectionately"; together with Emerson's autograph covering letters to Longworth, suggesting also he contact "Mr Clough, whom I believe you know as the author of 'The Bothie of Toper-na-Fuosich,'" ("... is to be found at the Board of Schools in Downing St. His wife is a cousin of Florence Nightingale. Patmore you know as the author of 'Angel in the House'... you should ask him to show you the Elgin Marbles..."); together with two autograph envelopes by Emerson, one addressed to Carlyle, the other to Clough, both on behalf of Longworth, 8 pages, envelopes lightly dust-stained, 8vo, Concord, 18 and 19 May 1858

£600 - 800

€830 - 1,100

EMERSON TO CARLYLE: the friendship between the two dated back to 1833 when Emerson, bearing a letter of introduction from John Stuart Mill, sought out Thomas and Jane Carlyle, then living in Craigenputtoch obscurity: 'Emerson later described his host as "tall and gaunt, with a cliff-like brow ... clinging to his northern accent with evident relish; full of lively anecdote, and with a streaming humour which floated everything he looked upon" (R. W. Emerson, *English Traits*, in *The Complete Works of Ralph Waldo Emerson*, 1903-4, 2.165). Eager for companionship, Carlyle was at his entertaining best: he impressed Emerson with his wide range of literary and philosophic knowledge and with the broad motifs of his non-sectarian spiritualism. Like Mill, who had met Carlyle in London, Emerson felt that Carlyle's charismatic presence and power for spiritual good overrode their differences of personality and belief' (Fred Kaplan, *ODNB*).

On 17 May 1858, Emerson wrote to Carlyle: 'Mr and Mrs Joseph Longworth of Cincinnati are going abroad on their travels. Possibly, the name is not quite unknown to you. Their father, Nicholas Longworth, is one of the founders of the city of Cincinnati, a bigger town than Boston, where he is a huge land lord and planter, and patron of sculptors and painters. And his family are most favorably known to all dwellers and strangers, in the Ohio Valley, as people who have well used their great wealth. His chief merit is to have introduced a systematic culture of the wine-grape and wine manufacture, by the importing and settlement of German planters in that region, and the trade is thriving to the general benefit. His son Joseph is a well-bred gentleman of literary tastes, whose position and good heart make him largely hospitable. His wife is a very attractive and excellent woman, and they are good friends of mine'. To which Carlyle replied on 2 June: 'Your friends shall be welcome to me; no friend of yours can be other at any time. Nor in fact did anybody ever sent by you prove other than pleasant in this house, so pray no apologies on that small score. -- If only these Cincinnati Patricians can find me here when they come? For I am off to the deepest solitudes discoverable (native Scotland probably) so soon as I can shake the final tag rags of Printer people off me; -- "surely within three weeks now!" I say to myself. But I shall be back, too, if all prosper; and your Longworths will be back; and Madam will stand to her point, I hope'.

The present letter is not printed in *The Correspondence of Thomas Carlyle and Ralph Waldo Emerson, 1834-1872*, Vol. II (1884). A letter by J. Jefferson to the ceramic designer [Maria Longworth] Storer (1891) is included in the lot.



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## ENGELS (FRIEDRICH)

Papers of Friedrich Engels as Corresponding Secretary of the First International for Italy and Spain in 1871-73, comprising his autograph drafts of two outgoing letters and some sixty incoming letters, addressed to Engels as representative of the Central Congress of the First International, and docketed by him, including series of letters by Paul Lafargue, Carlo Cafiero, José Mesa and Francisco Mora, and further letters by Carmelo Palladino, Charles Larroque, Theodor Cuno, Raymond Wilmart, Etienne Lafargue, and others; plus verses "on the fools of the International" in the hand of Laura Marx Lafargue, proclamations, circulars and similar material sent to Engels and the Central Congress; in French, Italian, Spanish, German and English; the papers throughout bearing Engels's characteristic autograph docketings in a mixture of abbreviated German and English, Spanish, French or Italian; comprising in chronological order (as far as sections allow):

### A. Italian Congress of the First International

(1) Italian Congress: report (enclosed in letter to Friedrich Engels); headed "Resoconto del Congresso Operaio" addressed to "Cittadini", in scribal hand but signed by Cafiero and docketed by Engels: "Report of - 8 - Delegates/ to Rome Congress, Novbr 71", 8pp, Rome, November 1871; (2) Italian Congress: report (enclosed in letter to Friedrich Engels); headed "Relazione sulla Sezione Napoletana dell'Associazione Internazionale dei Lavoratori", signed and in the hand of Carmelo Palladino and docketed by Engels: "1871. Official Report of Naples Branch", 16pp, Naples, 13 November 1871; (3) Carlo Cafiero: autograph letter signed to Friedrich Engels, 8pp, Barletta, 12 June 1871; (4) Carlo Cafiero: autograph letter signed to Friedrich Engels, 4pp, Naples, 12 July 1871; (5) Carlo Cafiero: autograph letter signed to Friedrich Engels, 4pp, Naples, 10 September 1871; (6) Carlo Cafiero: autograph letter signed to Friedrich Engels, 4pp, Naples, 18 October 1871; (7) Carlo Cafiero: autograph letter signed to Friedrich Engels, 4pp, Naples, 17 November 1871; incorporating an autograph letter by Carmelo Palladino, 3 November 1871; (8) Carlo Cafiero: autograph letter signed to Friedrich Engels, 4pp, Naples, 27 November 1871; (9) Carlo Cafiero: autograph letter signed to Friedrich Engels, 10pp, Naples, 29 November-19 December 1871; (10) Carlo Cafiero: autograph letter signed to Friedrich Engels, 20pp, Milan, 12 June 1872; (11) Friedrich Engels: autograph retained draft of his letter to Carmelo Palladino (in response to 6 above), 2pp, London, 23 November 1871; (12) Friedrich Engels: autograph retained of his letter to Carlo Cafiero (in response to 12 above), 2pp, London, 14 June 1872

*Calceolaria pulchella*

that is, under presentable influence. It is a fact in case.

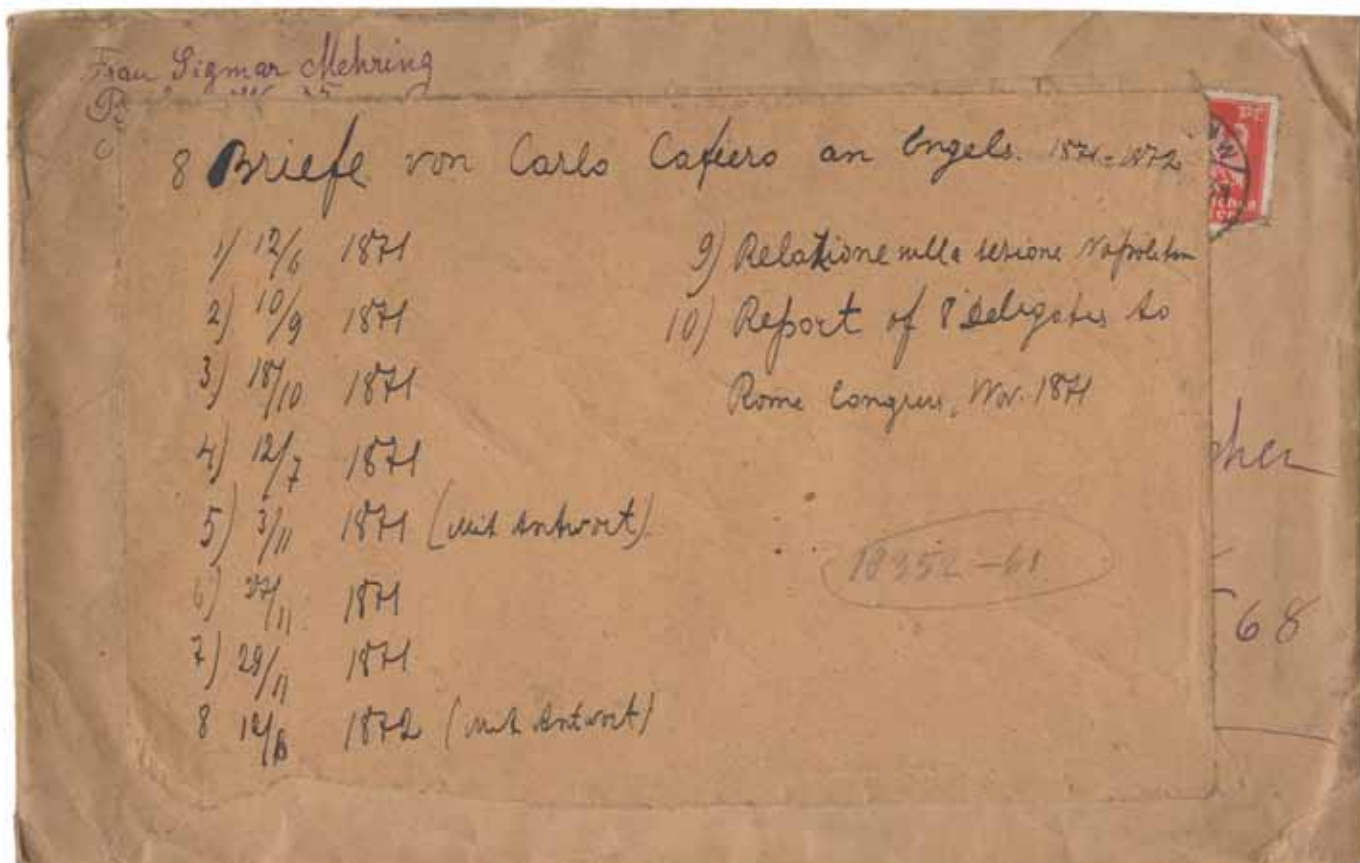
Am. C. Epine - 14 June 72

...a quella gente. In particolare le agenzie  
...a Venezia e le altre. In questo senso

## B. Spanish Congress of the First International

(13) Francisco Mora: letter signed on behalf of the Spanish Council, to Friedrich Engels, also signed by Gonzalo Mora and the anarchist Anselmo Lorenzo, on headed paper of 'Asociacion internacional de trabajadores', 3pp, Lisbon, 5 July 1871; (14) Francisco Mora: autograph letter signed to Friedrich Engels, 2pp, no date or place; (15) Francisco Mora: autograph letter signed to Friedrich Engels; on headed paper of 'Asociacion internacional de trabajadores', 5pp, Lisbon, 5 July 1871; (16) Francisco Mora: autograph letter signed to Friedrich Engels, 3pp, Lisbon, 12 August 1871; (17) Francisco Mora: autograph letter signed to Friedrich Engels, 1p, Lisbon, 17 August 1871; (18) Francisco Mora: autograph letter signed to Friedrich Engels, stamped in red 'Asociacion Internacional Trabajadores', 1p, Madrid, 24 August 1871; (19) Francisco Mora: autograph letter signed to Friedrich Engels, 1p, Madrid, 24 August 1871; (20) Francisco Mora: autograph letter signed to Friedrich Engels, 3pp, Madrid, 28 August 1871; (21) Francisco Mora: autograph letter signed to Friedrich Engels, 1p, Valencia, 13 September 1871; (22) Francisco Mora: autograph letter signed to Friedrich Engels, 2pp, Madrid, 29 November 1871; (23) Francisco Mora: scribal report signed, submitted to Friedrich Engels; headed: "Compagnons du Conseil federal de la Région" marked "para Alemania", stamped in red 'Asociacion Internacional Trabajadores', 2pp, Madrid, 13 March 1872; (24) Francisco Mora: lithographed circular, docketed by Friedrich Engels, stamp in red of the 'Asociacion Internacional de los Trabajadores 1872 Congreso de Zaragoza', 13 March 1872; (25) Francisco Mora: autograph letter signed to Friedrich Engels; the covering letter to 22 below, 1p, Madrid, 19 March 1872; (26) Francisco Mora: autograph address signed to "Companeros del Consejo general", submitted to Friedrich Engels; stamped in red 'Asociacion Internacional Trabajadores', 3pp, Madrid, 19 March 1872; (27) Francisco Mora and Paul Lafargue: autograph letter signed to Friedrich Engels; the report by Mora on behalf of the Spanish Regional Congress to the General Congress, to Engels, with conjoint covering letter by Lafargue; stamp in red of the 'Asociacion Internacional de los Trabajadores 1872 Congreso de Zaragoza', 2pp, Zaragoza, 8 April 1872; (28) Paul Lafargue: autograph letter signed to Friedrich Engels, 4pp, Madrid, 7 January 1872 (Lafargue often signs himself "Toole ler" and sometimes addressing Engels, an authority on military matters, as "General"); (29) Paul Lafargue: autograph letter signed to Friedrich Engels (continued in next letter), 4pp, Madrid, 25 January 1872; (30) Paul Lafargue: autograph letter to Friedrich Engels (continuation of previous letter and unsigned), 2pp, Madrid, 26 January 1872; (32) Paul Lafargue: autograph letter signed to Friedrich Engels, 2pp, Madrid, 11 February 1872; (33) Paul Lafargue: autograph letter signed to Friedrich Engels (enclosing item 34), 2pp, 11 February 1872; (34) verses in the hand of Laura Marx Lafargue, comprising sixty lines beginning: "Son los internacionales/ renos monstruos infernales", 3pp; (35) Paul Lafargue: autograph letter signed to Friedrich Engels, 2pp, Madrid, 6 March 1872; (36) Paul Lafargue: autograph letter signed to Friedrich Engels, with covering docket sheet, 4pp, Madrid, 12 April 1872; (37) Paul Lafargue: autograph letter signed to Friedrich Engels (incorporating a letter by Lafargue's son Etienne, aka 'Schnapps'), 6pp, Madrid, 27 April 1872; (38) Paul Lafargue: autograph letter signed to Friedrich Engels, 4pp, Madrid, 2 May 1872; (39) Paul Lafargue: autograph letter signed to Friedrich Engels, 2pp, Madrid, 17 May 1872; (40) Paul Lafargue: autograph letter signed to Friedrich Engels (continuation on smaller separate sheet), 5pp, Madrid, 29 May 1872; (41) Paul Lafargue: autograph letter signed to Friedrich Engels, 2pp, Madrid, 1 June 1872; (42) Paul Lafargue: autograph letter signed to Friedrich Engels, 4pp, Madrid, 5 June 1872; (43) Paul Lafargue: autograph letter signed to Friedrich Engels, 4pp, Madrid, 18 June 1872; (44) Paul Lafargue: autograph letter signed to Friedrich Engels, 2pp, Madrid, 1 July 1872; (45) Paul Lafargue: autograph letter signed to Friedrich Engels, 3pp, Madrid, 12 July 1872; (46) Paul Lafargue: autograph letter signed to Friedrich Engels, 2pp, Madrid, July 1872; (47) Paul Lafargue: autograph letter signed to Friedrich Engels, 4pp, Lisbon, 8 August 1872; (48) José Mesa: autograph letter signed to the Council General of the International, through Friedrich Engels, stamped in red 'Asociacion Internacional Trabajadores', 2pp, Madrid, 11 March 1872; (49) José Mesa: autograph letter signed to Friedrich Engels, 4pp, Madrid, 4 July 1872; (50) José Mesa: lithographed circular to the Spanish Congress (paper-loss at head), stamped in red 'Asociacion Internacional Trabajadores', 1 page, Madrid, 13 March 1872; (51) José Mesa: autograph letter signed to Friedrich Engels, 2pp, Madrid, 25 August 1872; (52) José Mesa: autograph letter signed to Friedrich Engels, 1p, Madrid, 26 August 1872; (53) José Mesa: autograph letter signed to Friedrich Engels, 2pp, Madrid, 2 September 1872; (54) José Mesa: autograph letter signed to Friedrich Engels, 4pp, Madrid, 19 September 1872; (55) José Mesa: autograph letter signed to Friedrich Engels, with original enclosure (newspaper report headed 'Asociaion Internacional De Los Trabajadores', superscribed to the General Congress by Mesa and with the Spanish section's stamp), 4pp, Madrid, 5 October 1872; (56) José Mesa: autograph letter signed to Friedrich Engels (the first two pages incorporating a letter by Raymond Wilmar, the following year representing the First International in Argentina), 4pp, Madrid, 11 October 1872; (57) José Mesa: autograph letter signed to Friedrich Engels, 2pp, Madrid, 25 October 1872; (58) José Mesa: autograph letter signed to Friedrich Engels, 4pp, Madrid, 5 November 1872; (59) José Mesa: autograph letter signed to Friedrich Engels, 3pp, Madrid, 15 November 1872; (60) José Mesa: autograph letter signed to Friedrich Engels, 3pp, Madrid, 1 December 1872; (61) José Mesa: autograph letter signed to Friedrich Engels, 4pp, Madrid, 24 December 1872; (62) José Mesa: autograph letter signed to Friedrich Engels, 3pp, Madrid, 18 January 1873; (63) José Mesa: autograph letter signed to Friedrich Engels, 1p, Madrid, 26 January 1873; (64) José Mesa: autograph letter signed to Friedrich Engels, 2pp, Madrid, 3 February 1873; (65) José Mesa: autograph letter signed to Friedrich Engels, 4pp, Madrid, 19 February 1873; (66) José Mesa: autograph letter signed to Friedrich Engels, 4pp, Madrid, 11 March 1873; (67) José Mesa: autograph letter signed to Friedrich Engels, 2pp, Madrid, 27 August 1873; (68) Resolution, signed by the President and four Secretaries, of the Zaragoza Conference of the Spanish Regional Federation of the First International to the General Council in London in support of the Paris Commune, stamp in red of the 'Asociacion Internacional de los Trabajadores 1872 Congreso de Zaragoza', Zaragoza, 1p, 10 April 1872; (69) Printed fragment, headed 'Alto', stamp in red of the 'Asociacion Internacional de los Trabajadores 1872 Congreso de Zaragoza', 1p; (70) Charles Larroque (under pseudonym 'E. Latraque') of the French Congress, in Spanish exile, to Friedrich Engels, 29 July 1873, Santander, 3pp (docketed by Engels as having an enclosure for Buenos Aires); (71) Theodor Cuno (as Federico Capestro): autograph





memorandum, headed "La Section 29 des Etats-Unis à la nouvelle fédération madrilaine", 2pp, Madrid, 10 January 1873, some 240 pages, some on lightweight paper, some dust-staining, light foxing, fraying at the edges, occasional very small paper-loss, etc., but overall in good, sound condition throughout, mostly small 4to and 8vo, London, Naples, Madrid, Lisbon and elsewhere, June 1871 to August 1873

£100,000 - 150,000  
€140,000 - 210,000

'COUNCIL WILL REMAIN EVER LOYAL TO THE FLAG ENTRUSTED TO ITS CARE SEVEN YEARS AGO BY THE FAITH OF THE WORKING MEN OF THE CIVILISED WORLD' – CORRESPONDENCE OF FRIEDRICH ENGELS WITH THE SPANISH AND ITALIAN CONGRESSES OF THE FIRST INTERNATIONAL: a major historical archive charting the struggle for power between the Marxist Central Council of the First International, run by Marx and Engels from London, and the Bakuninite factions that had gained a stranglehold in Spain and Italy; a struggle which, coming as it did soon after the fall of the Paris Commune, was to bring the First International to an end. (This being the so-called 'Red' and 'Black' divide of which Bismark famously remarked: 'Crowned heads, wealth and privilege may well tremble should ever again the Black and Red unite!')

The first International Workingmen's Association – generally known as the First International – had been founded in London in 1864, with Marx attending the inaugural meeting as representative of German labour: 'Although Marx at this time had few supporters anywhere, sheer intellectual superiority immediately made him the leading figure in this organization... Composed of representatives of virtually all tendencies on the European left, ranging from moderate trade unionists to anarchist insurrectionaries, the "International" was to acquire considerable public prominence, coinciding as it did with a marked growth in labour activity and organization in Europe, which it attempted to inspire and co-ordinate... Marx became the chief draftsman of its documents, beginning with its rules and inaugural address (1864), and indeed was chiefly instrumental in holding its disparate elements together until they broke apart under the strain of the battle between Marx, the champion of state power and politics, and Bakunin, the anti-political anarchist, and in the aftermath of the Paris commune of 1871' (E. J. E. Hobsbawm, ODNB).

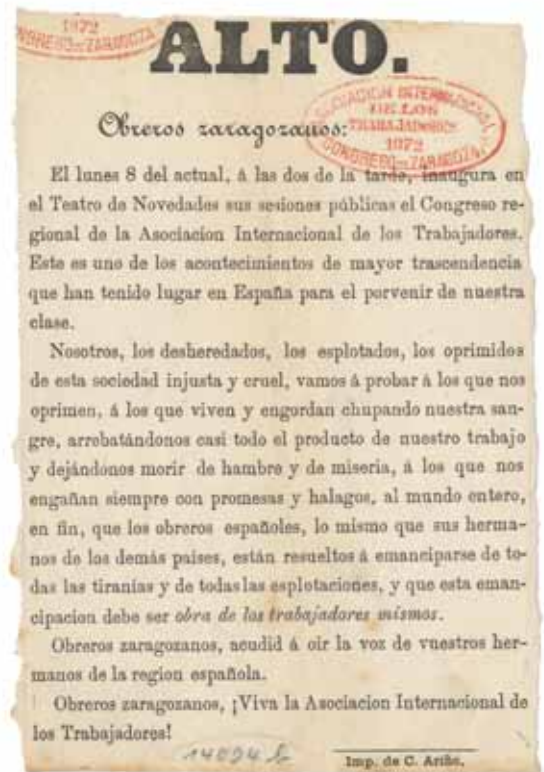
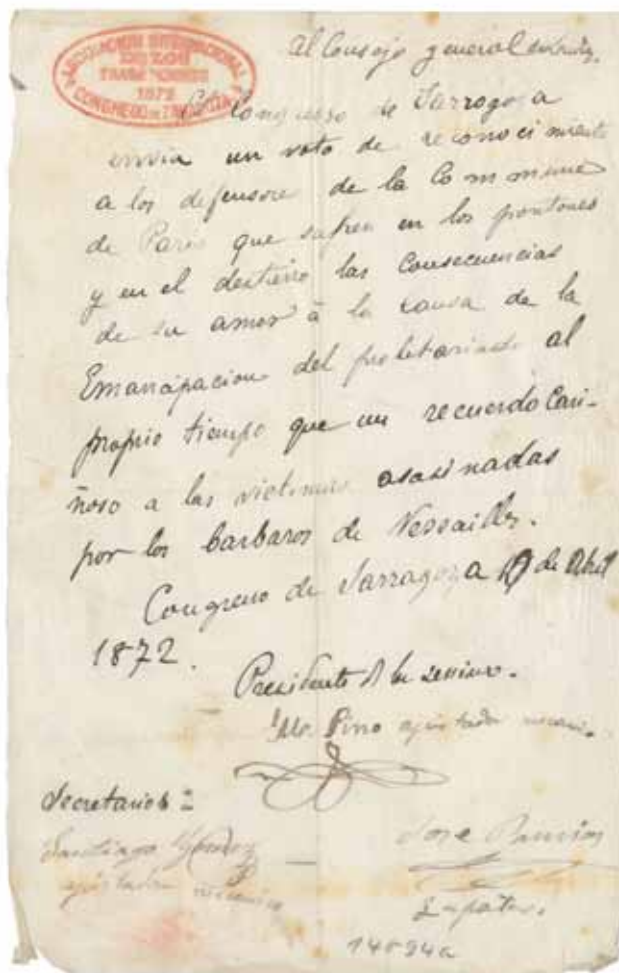
The battle between Bakunin and Marx was fought out, more than anywhere else, in Italy and Spain. By the time it came to a head, the day-to-day business of the London Central Council had been taken over by Friedrich Engels from the ailing Marx; Engels having sold up his share in the family business in 1868 and moved to London, where he lived near Marx and was able to call upon him every day. (Marx nevertheless is a frequent presence in these letters, especially of course those from his son-in-law Paul Lafargue, and is often referred to as 'Mohr' – or 'Morh' as Lafargue spells it – i.e. the Moor, the name that had been favoured since his student days by his closest associates. While José Mesa signs off many of his letters by asking to be remembered to Marx, Lafargue and his wife, Laura Marx.)

There are, naturally, references to *Das Kapital* as well as to the *Communist Manifesto*. Carlo Cafiero, for example, complains that "Yesterday I received a letter on *Das Kapital* and it seems that K.M. has said or written nothing to Lachatre" (the work's French translator). Or Lafargue writes from Spain: "Here Proudhon is making considerable inroads, his is the most socialist book ever known here. The antidote to his poison is in my hands and I am going to administer it to the Spaniards. I can get Mesa to translate *La Misère de la philosophie* and publish it, it will certainly be a success and will prepare the way for *Das Kapital*. But Mesa thinks (and I agree) that you or Marx should write a preface describing the circumstances which gave rise to the refutation, it would be of great historical value... Please show this passage to Marx and ask him to reply to me... What has Marx decided about *Das Kapital*? Has he seen the contract, has he signed it?" Another letter by Lafargue is written in English and maintains a fiction, for fear of the letter being intercepted, that theirs is a commercial enterprise; it ends "In the next number there will be inserted a furious attack on Mazzini, that will please you and Morh, and is penned by your servitor. I hope you were clever enough to distinguish my writings, which are conceived in Morh's ideas: they will have enough influence here to transform the idealistic theories of our friends, who are more practical than they appear at first sight. Laura has copied for you a piece of verse on the fools of the International. Why do you not send us English newspapers? Send them to Mesa's house – Schnappy [his son] is a little better. My compliments to Mrs Burns [Engels's common-law wife] – Yours faithfully/ Toole".

## Engels Letters

The archive contains two important letters by Engels himself, being his retained drafts of letters to the Central Council representatives to the Italian Congress of the First International. The first letter is well known and has often been quoted (and sometimes even misattributed to Marx). It is exceptionally long, written in a minute script on both sides of a strip of paper 400mm. long, and is addressed to Carmelo Palladino, who like his colleague Carlo Cafiero had abandoned Marxism and embraced Bakuninism. It is dated from London on 23 November 1871. The second is to Carlo Cafiero and is dated from London on 14 June 1872. (In quoting from these letters, which are written in French and Italian respectively, we use Rodney Livingstone's English translation from *Karl Marx Frederick Engels: Collected Works*, volume 44; elsewhere we have made our own translations.)

The letter to Palladino takes the form of an essay-length discussion of the history of the First International, of the opposition it has faced from hostile governments, the internal structure of the International itself, and an analysis of the organization that has been required to maintain it as an effective force. Engels was prompted to write it on being told that the Bakunin faction had triumphed in Naples ("...Since it is evident from your letter that an organised section of the International no longer exists in Naples, I can only assume that the above declaration expresses your individual opinion and not that of the Naples Section, now forcibly dissolved. Being anxious, however, to avoid misunderstandings, I am answering your objections in detail..."). In reply to Palladino's complaint at "the way in which the said Conference was convened, which certainly did not conform to the regulations laid down by our General Rules"; Engels replies, firstly, that "It is indeed true that our General Rules make no provision for Conferences, but only for Congresses; they were drafted in the somewhat naïve belief that governments would leave us to our own devices. Since the governments made it impossible for us to convene a Congress in 1870, the sections, having been directly consulted, confirmed and extended the powers of the General Council, and empowered it to decide upon the time and place at which the next Congress should meet. In 1871 the governments made the meeting of a Congress even more impracticable"; and that "We have proof of this, should you doubt it. But you will not". He points out that, as the Naples Section of the International was no longer being able to meet after 20 August 1871, it could not elect a delegate to the Congress, adding: "And the same goes for France, Germany and Austria; the Federal Council in Spain was forced to take refuge in Portugal! So what could we do? There remained the precedent of 1865 when, for various reasons, the semi-public Congress was replaced by a private Conference held in London, the convening and actions of which were ratified by the next Congress. You might tell me that such precedents are authoritarian and bourgeois survivals unworthy of the true revolutionaries of the proletariat, to which I should reply that the General Rules, Administrative Regulations, resolutions passed by the Congresses, etc., etc., belong in the same category, but that unfortunately no association, however revolutionary, can do without such things. So, the General Council, on its own responsibility, suggested to the sections that the impracticable Congress be temporarily replaced by a practicable Conference, practicable because the delegates would not be known to governments. The sections gave their assent, none protested, and the Council is prepared to answer to the future Congress for its action"; secondly, that "As for the actual convening of the Conference, it was completely in order. All the Federations, all the individual sections in regular communication with the General Council, were notified in good time. But you are a lawyer, as far as I know, and so you should know that in every society written laws coexist with rules laid down by practice. In France, the Association was disbanded; in Spain, Italy, Germany, Austria and Hungary it was harassed by persecutions which totally disorganised it. The only countries where the Internationals could at least gather openly were America, England, Belgium and Switzerland. And even in Belgium a law against the International was promulgated. The election of delegates



to a Congress which, in keeping with the Rules, would be expected to hold public sessions alongside administrative sittings became impossible". Furthermore, he reminds Palladino that "if any observations on the legality or the method of convening the Conference were to be made, this should have been done before or during the Conference. None were made".

Engels then responds to Palladino's complaint that there was only a small number of delegates: "For that, the General Council is not to blame. Nonetheless, Belgium, Spain, Holland, England, Germany, Switzerland and Russia were directly represented. As to France, it was represented by practically all the members of the Paris Commune then in London, and I hardly suppose you would dispute the validity of their mandate. If Italy did not send delegates, you must look to your government". He then deals with Palladino's complaint that these delegates have arrogated to themselves the rights peculiar to a General Congress: "This runs completely counter to the facts. The resolutions of the Conference in no way affect the tenor of the Rules. Some merely reaffirm the resolutions of previous Congresses, hardly if at all familiar to sections and members of recent date. Others are of a purely administrative nature. Far from lying outside the competence of a Conference, neither the former nor the latter go beyond even that of the General Council". Palladino has also complained at the very tenor of such resolutions which appear to him to be in "direct opposition to the principles of our Association as laid down in our General Rules"; to which Engels replies: "With this I totally disagree and look to you to provide the proof. The founders of the International, those who drafted the Rules and the resolutions of our Association's Congresses, were very well represented at the Conference, and you will forgive me if, in the first instance, I lend credence to their interpretation of those Rules and to the interpretation given by successive Congresses ever since. Pray do not forget that the International has its own history and that history -- of which it has every reason to be proud -- is the best commentary on the Rules; that the International in no way intends to renege that glorious history and that, at this moment, the spontaneous movement of the proletarian masses in favour of our Association -- a movement that is more marked and more enthusiastic in Italy than anywhere else -- is the most striking ratification, not only of the letter of the Rules, but also of the whole of that history. Whatever your fears in regard to the great responsibility the General Council has taken upon itself, that Council will remain ever loyal to the flag entrusted to its care seven years ago by the faith of the working men of the civilised world. It will respect individual opinions, it is prepared to transfer its powers to the hands of its mandators, but as long as it is charged with the supreme direction of the Association, it will see to it that nothing is done to vitiate the character of the movement which has made the International what it now is, and will abide by the resolutions of the Conference until such time as a Congress has decided otherwise".

The letter to Engels's erstwhile friend Carlo Cafiero is prompted by rumours that have reached him that certain of his letters to associates in Italy have been leaked to the press for which he holds Cafiero responsible. Engel takes the opportunity to launch a blistering attack on the Anarchists, in which he compares Bakunin to the Pope and his followers to Jesuits: "I have not written to anyone in Italy other than you... You owe me an explanation of that matter and I expect you to give it to me. I am amazed that you did not supply it as soon as this was published. My letters have nothing to fear from publication, but it is a question of honour for you to inform me whether they were sent to my enemies with your consent or not. If it was done with your consent, I can only come to one conclusion: that you have allowed yourself to be persuaded to join the Bakuninist secret society, the Alliance which, preaching to the profane – behind the mask of autonomy, anarchy and anti-authoritarianism – the breaking up of the International's organisation, practises towards its initiates an absolute authoritarianism, with the aim of taking over the leadership of the Association. It is a society which treats the working masses as a flock of sheep, led by a few initiates whom they follow blindly, and which imitates, within the International, the role of the Jesuits in the Catholic Church. If my conjecture is correct, I must congratulate you on having permanently safeguarded your precious 'autonomy' by delivering it entirely into the hands of Pope Bakunin. But I cannot believe that you, an anarchist and anti-authoritarian of the first water, should have so far forsworn your dearest principles, still less that you could stoop to such depths towards myself, when I have always treated you with the greatest sincerity and trust. In short, you must clarify this matter, and without delay". The draft ends: "Greetings and emancipation. Yours, F. E."

### Provenance

When Marx died, his papers were inherited by Engels and their amalgamated papers passed after the latter's death to the German Social Democratic Party. Soon after Hitler came to power, in 1933, the bulk of the archive was smuggled out of Germany; most of the material that survives being acquired by the International Institute for Social History, Amsterdam, in 1938, with about twenty per cent ending up in the Marxist-Leninist Institute of Moscow (now the Russian State Archives).

It appears that the present group of papers originally belonged to the Marx-Engels archive, but was removed before the archive was sold to the IISH, although after photographic copies had been made and deposited at the Marxist-Leninist Institute. (We are most grateful to Dr Henk Wals, General Director of the IISH, for his help in clarifying this point.)

At some point the present group of papers came into the hands of the family of Gustav Mayer, author of the first substantial and scholarly biography of Engels, which was published in two volumes in 1920 and 1936, the latter after he had fled Germany. His son (Jacob) Peter Mayer (who published as J.P. Mayer) also wrote works on Engels but was to become best known as the editor of de Tocqueville's works. Peter Mayer was, in the words of his *Independent* obituary, 'a leading figure in the anti-Nazi movement in Germany in the mid-1930s'. He was arrested by the Nazis for distributing SDP leaflets, and his flat sealed off by the Gestapo. However during the temporary thaw brought about by the Olympic Games in the first two weeks of August 1936, he secured permission to leave the country on holiday. The family retain in their possession a copy of a letter of 1976 by Peter to the US diplomat Jacob Bean stating that 'My wife and I have often recalled the evening in Berlin when you took us to dinner the day the Gestapo had sealed our rooms'. Family tradition holds that a friendly Swiss diplomat was allowed back into the flat and recovered a small quantity of Engels material, with which Mayer fled to England. He was to be followed by his wife and son a year later.

The Italian section of the First International material, which includes the two Engels letters, is contained in a reused envelope bearing a German Empire postage stamp datable to about 1914. In the top left-hand corner is the return address of Frau Sigmar Mehring: presumably the opera singer Hedwig Lowenstein, who died in 1942, wife of the author Sigmar Mehring, who died in 1915, and mother of the SDP activist and satirist Walter Mehring. Over it is pasted a label listing the contents, including the two Engels letters, in what we believe to be Gustav Mayer's handwriting. The Spanish material was originally held in three bundles, each secured by a near-identical band of paper cut from what appears to a magazine cover or poster, showing a worker stripped to the waist smashing a swastika with a hammer: as each strip duplicates each other, whoever was responsible had access to either multiple proofs or copies of the publication in question. This suggests that they may have been bundled up by Peter Mayer. Each letter bears an inventory number in pencil, with rectos and versos being indicated by letters of the alphabet: this was no doubt done when photographic copies were made for the Moscow archives.

Accompanying the archive is a group of typescripts, galley proofs, correspondence, notes and pamphlets by Mayer father and son, principally relating to Marx and Engels.

The Engels drafts have been published from the photographic copies in Moscow (see above). Similarly, Giuseppe De Bo prints the Italian section from these copies (or another set at the Istituto Giangiacomo Feltrinelli) in *Marx e Engels: Corrispondenza con italiani 1848-1895* (1964). Emile Bottigelli was not able to trace our letters when he published *Correspondance: Friedrich Engels et Paul & Laura Lafargue* (1956), but notes: 'Celles qui furent adressées à Engels par Lafargue alors que celui-ci était en Espagne, en 1871-1872, se trouvaient dans les archives du parti social-démocrate allemande, où Gustav Mayer put encore les consulter avant 1933' (vol. I, pp. vii-viii).





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#### GRAY AND AUGUSTAN POETRY

Autograph draft of part of Thomas Gray's 'De Principiis Cogitandi' (or an elegy on the death of his friend the poet Richard West), in Latin, some 34 lines in red crayon and two in pencil, with revisions and deletions, beginning "Hactenus haud segnis Naturae aranea retexi...", with autograph notes in pen and ink in English about human desires, *1 page, laid down, somewhat faint, 4to*, [Stoke, June 1742]; autograph manuscript of William Mason's 4-line inscription for Gray's monument in Poet's Corner, headed "Epitaph V/In Westminster Abbey", with his description of the monument below, *1 page, 4to*, not dated; autograph manuscript of the greater part of Thomas Love Peacock's satirical poem 'A Goodbye Ballade of Little John...', with illustrations, *6 pages, 8vo*; autograph letter signed ("James Thomson") ostensibly to Mary Robertson but really meant for her sister Elizabeth Young, incorporating his passionate love song "O thou, whose tender serious Eyes,/Expressive, speak the Mind I love...", *4 pages, 4to*, Christmas Day, 1742; autograph letter signed ("Ricd. [Richard] Graves), to Mrs Wigan regarding the monument to William Shenstone and enclosing his epitaph beginning "Whoe'er thou art, with remembered tread/These sacred mansions of the dead!-...", *3 pages with address panel and trace of seal, small 4to*, Claverton, 21 August 1772; with poetical manuscripts by Richard Hole ("Ah, wherefore urge my weary limbs to climb..."), incorporated in an autograph letter to his friend and fellow-poet Richard Polwhele), John Newton (a poem entitled "Two Cats") and Jonas Hanway ("Behold! my son, this nameless monument...")

£1,500 - 3,000

€2,100 - 4,200

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#### GREAT EXHIBITION 1851

Dickinson's Comprehensive Pictures of the Great Exhibition of 1851, from the Originals Painted for H.R.H. Prince Albert by Messrs. Nash, Haghe, and Roberts, R.A. Published under the Express Sanction of His Royal Highness Prince Albert, 2 vol. bound in 1, *general title printed in red and black, 55 hand-finished chromolithographed plates by Dickinson Brothers after Joseph Nash, Louis Haghe and David Roberts, paper guards, all but 5 with explanatory leaf of text (seemingly as issued), occasional light spotting (mostly to margins), light dampstain to approximately 7 plates (touching image of 4), modern half morocco [Abbey Scenery 251], folio (600 x 430mm.)*, Dickinson Brothers, 1854

£2,500 - 3,500

€3,500 - 4,900

Magnificent series of chromolithographed views of the Great Exhibition, including 2 exterior views but mostly depicting the lavish displays of produce from Great Britain (agriculture, industrial machinery, etc.), Europe, America and Canada, Russia, China, Turkey, India (8 views), and elsewhere.



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#### HASSELL (JOHN)

Aqua Pictura. Illustrated by a Series of Original Specimens from the Works of Messrs. Payne... Girtin... Cox... Prout... Turner &c. &c. Exhibiting the Works of the Most Approved Modern Water Coloured Draftsmen, with their Style and Method of Touch, *second edition*, 19 aquatints on 18 sheets, each in 4 different states (etched, with aquatint, sepia tinted and fully hand-coloured), additional hand-colouring in text giving instructions for colouring and shading, occasional soiling and browning in margins, contemporary straight-grained morocco, covers with wide gilt-tooled borders, gilt panelled spine, g.e., worn [Abbey Life 140 (first edition)], oblong folio (326 x 450mm.), Printed for the Proprietors, and sold by Hassell & Co., 1818

£700 - 900

€970 - 1,300

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#### ILLUMINATED MANUSCRIPT - THE SPANISH FORGER

Extremely large miniature depicting various stages of wine-production and consumption, *illuminated manuscript on vellum, on recto of a leaf from a fourteenth century Italian Antiphonal, main image 300 x 210mm. within a blue-striped border, surrounded on all 4 sides by a broad border of scrolling acanthus, sprays of naturalistic flowers, urns and gold disks, leaf wrinkled, slight rubbing particularly to gilt sky* [Voelkle L50], overall 465 x 350mm., [France, c.1900]

£2,000 - 4,000

€2,800 - 5,600

An uncommonly large Spanish Forgery, taking as its source the fresco of *The Drunkenness of Noah* by Benozzo Gozzoli in the Campo Santo at Pisa - known to the Forger through the chromolithograph published by Paul Mantz (*Les chefs d'oeuvre de la peinture italienne*, 1870, opp. p.107).

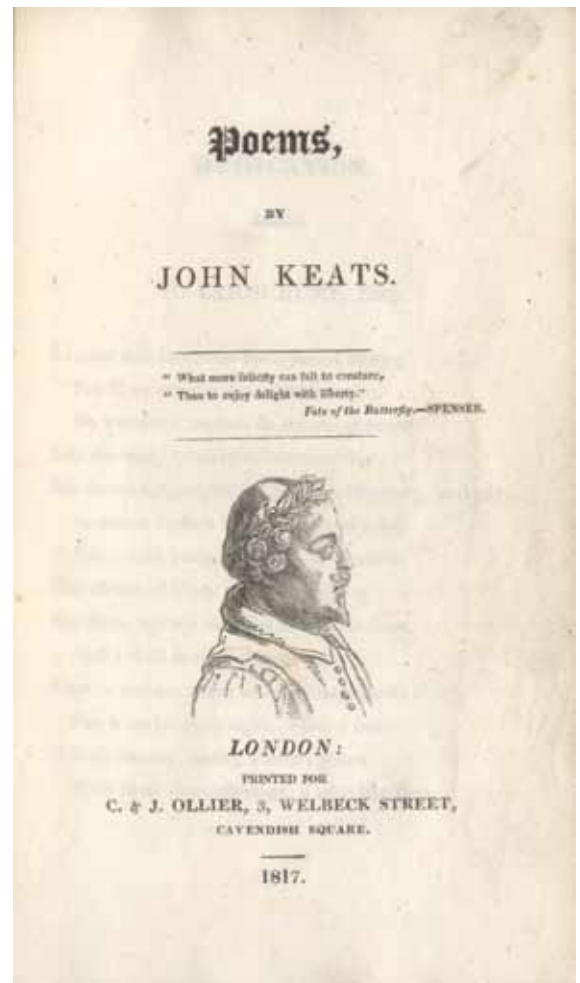
#### Provenance

Said to have been found with with six other leaves by the Spanish Forger in an attic in the Neuilly district of Paris (Voelkle nos L43, L44, L47, L49, L51, L52); Jean François Vilain, New York' bought 1978; Christie's, 11 December 2002, lot 16.





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#### KEATS (JOHN)

*Poems*, FIRST EDITION, printed on wove paper watermarked 'John Dickson 1813', woodcut vignette of the head of Spenser on title-page, without the half-title and blank, light pencil cross in margin of 4 pages, slightly later green blind- and gilt-tooled calf, morocco spine label lettered "Keats's Poems", rubbed [MacGillivray 1], 8vo, C. & J. Ollier, 1817

£6,000 - 8,000

€8,300 - 11,000

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, containing nearly all the poems Keats is known to have written up to that date, including "On First Looking into Chapman's Homer". It was reviewed favourably in *The Champion* on 9 March, "but no one outside Keats's immediate circle showed any interest... [and] Little more than a month later a disappointed Charles Ollier wrote indignantly to George Keats of his regret at having published the volume" (ODNB).

**LAMARTINE AND MARY QUEEN OF SCOTS**

Lamartine's manuscript of his *Marie Stuart reine d'Ecosse*, signed at the end ("Al. de Lamartine"), the main text in a neat secretarial hand, with substantive authorial additions and revisions on p.14 (in English) and pp.10, 11, 16, 18, 25, 27, 32, 57, 70, 97, 107, 119 and 120 (in French), with minor revisions or corrections throughout (for example "Riccio" changed to "Rizzio"), three pages (between pp. 41 and 42) cut down and marked up for the printer in pencil (with compositor's name "Taylor/ l" and point-sizes "13½" and "11 ½"), *over 120 leaves written on one side only, foliated to p.122, contemporary half morocco, marbled boards, some slight wear and dust-staining within, but overall in fine condition, 4to* [c.1859]

**£2,000 - 3,000****€2,800 - 4,200**

MARY QUEEN OF SCOTS AND THE ROMANTIC IMAGINATION – an important work in the history of Queen Mary as a cultural icon, one which has exercised as powerful a fascination in France – the land where she had lived since a child and where she had been queen and whose language she favoured – as well as Scotland and England. Lamartine's work was first published in English translation by Adam & Charles Black of Edinburgh in 1859; the translator, who went under the initials 'J.M.H.', stating that 'It may be remarked that the present is the only work of M. de Lamartine which has appeared solely in an English form, having been expressly translated from the original unpublished MS.' (the original French version was to be in print by 1869). In the words of one contemporary reviewer: 'It would be a mistake to criticise this book as a regular historical work. It is not, and does not profess to be, more than a summary statement of the author's own impression of the life and character of Mary Stuart, based on the researches of M. Dargaud... The author's object is to convey an idea of the *romantic* interest attached to the career of the Scottish Queen; and, with the intuition of a painter, he spreads upon his canvas the darker as well as the lighter hues of his heroine's character – and, to use his own words, pictures her as "closing by a saintly death the life of Clytemnestra"' (*Economist*, 20 August 1859).

Three pages of this manuscript, as noted above, were used as copytext for the original 1859 printing. These contain verses composed by Mary which the 1859 printing quotes in the original French. Our manuscript has also been marked up with square brackets, indicating omissions; which, by and large, appear to have been followed by the 1859 printing. A number of revisions appear to be in Lamartine's hand (although, if so, his protean and usually very cursive script is more carefully written than usual, as befits the context). The addition in English on p. 14 is more likely, perhaps, to be in the handwriting of the translator 'J.M.H.'. At this point Lamartine's French text has been scored through: "L'Ecosse qui va nous la ravir continue le poète, fuirait si loin dans la brume de ses mers que ton vaisseau renoncerait à l'aborder" and substituted in the margin by the English: "'Scotland,' continues the Poet, 'which is about to snatch thee from us – disappears to such a distance in the mist of its seas that her ship will never reach its shores'". Although this is not the version that was printed, which instead runs: "'Scotland,' continues the poet, "which is about to snatch her from us, becomes so dim in the mist of its seas that her ship will never reach its shores'". When the work was reprinted in the original French, the scored-through version was to be reinstated.

**LINCOLN (ABRAHAM)**

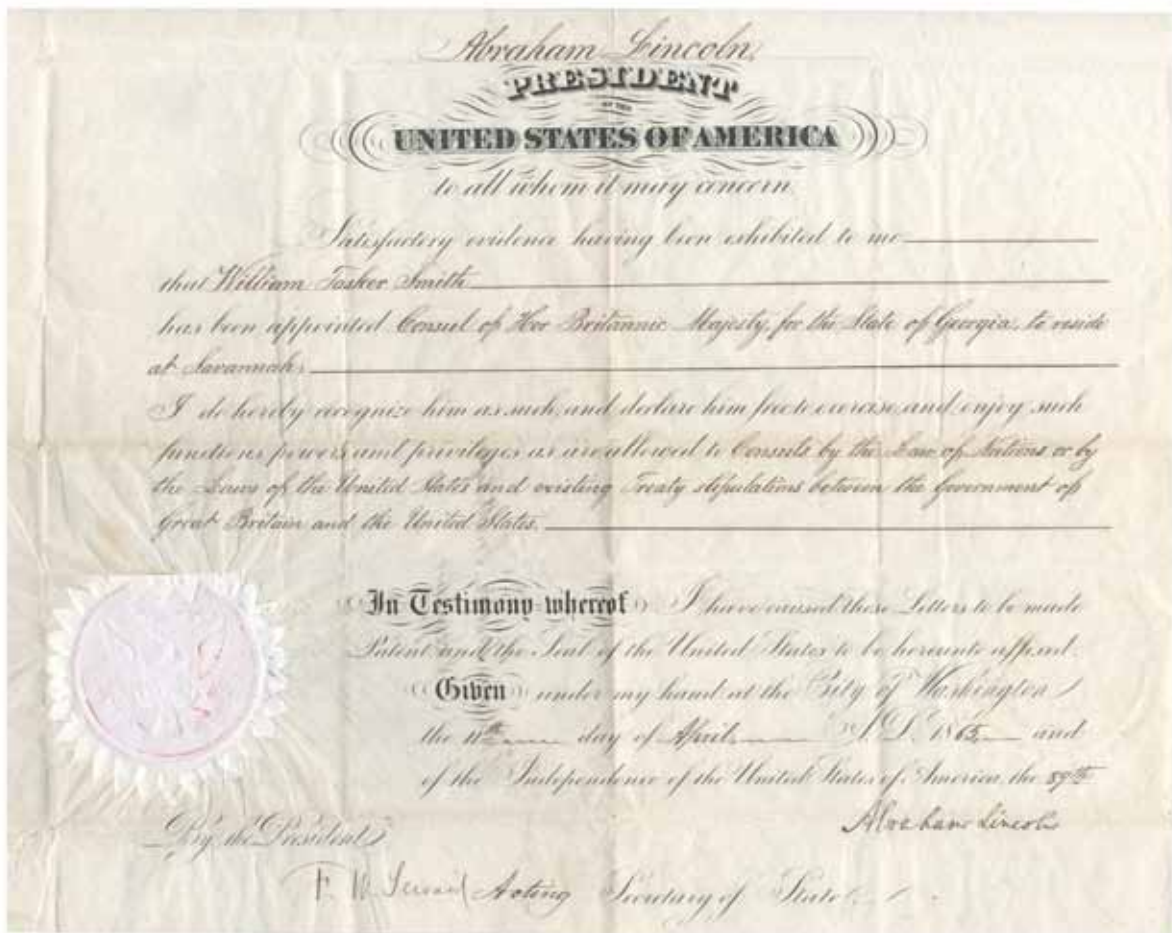
Letters Patent under the Seal of the United States, signed as President ("Abraham Lincoln"), counter-signed by the Acting Secretary of State ("F.W. Seward"), recognizing the credentials of William Tasker Smith, as "Consul of Her Britannic Majesty, for the State of Georgia, to reside at Savannah"; bearing the papered Seal; docketed "William Tasker Smith, Esquire/ Exequatur", *1 page, printed with manuscript insertions, light dust-staining and creasing, but overall in fine and attractive condition, 345 x 505mm., City of Washington, 11 April 1865*

**£5,000 - 7,000****€6,900 - 9,700**

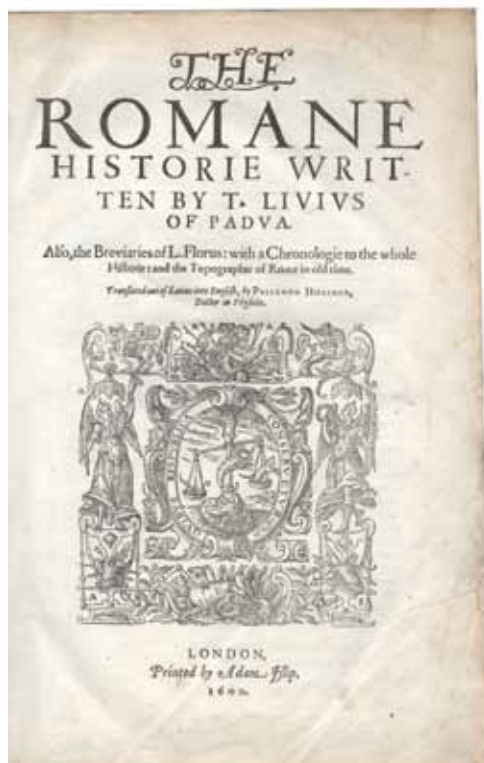
SIGNED BY ABRAHAM LINCOLN FOUR DAYS BEFORE HIS ASSASSINATION AND TWO DAYS AFTER LEE'S SURRENDER AT APPOMATTOX: a document using the uncommon full form of his signature ("Abraham Lincoln"), reserved for formal documents, rather than the more usual "A. Lincoln".

Although Savannah had been taken by Union forces on 21 December, much of Georgia was still held by General Johnston's Confederate army even after Lee's surrender, and the Battle of Columbus, generally regarded as the last major battle of the war, did not take place until 16 April. British consuls had been allowed by the Confederacy to remain in place throughout the war, even though the British Government did not recognize the succeeded states; the Georgian representative residing at the Northwest corner of Bay and Bull Streets, Savannah. The post had been held by Edmund Molyneux, who died in 1864, assisted by Allen Fullarton; with William Tasker Smith, the present nominee, taking Molyneux's place at the end of the war. Their papers are now held at Emory University, Manuscript, Archives, and Rare Book Library. Georgia was to re-join the Union only in 1870.

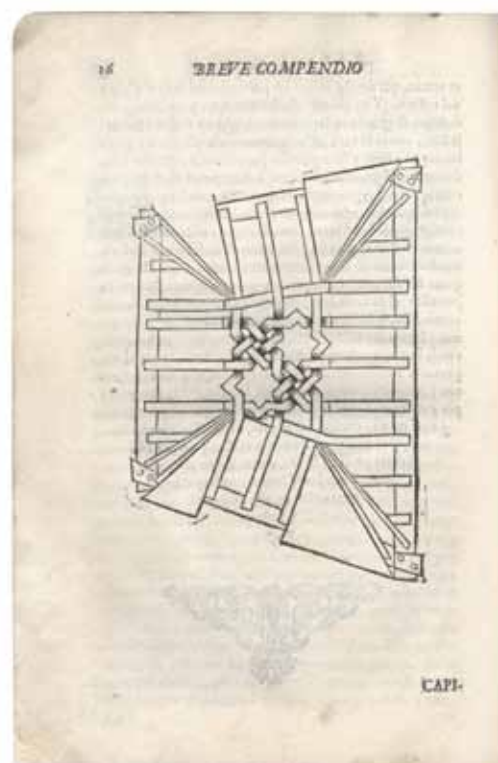




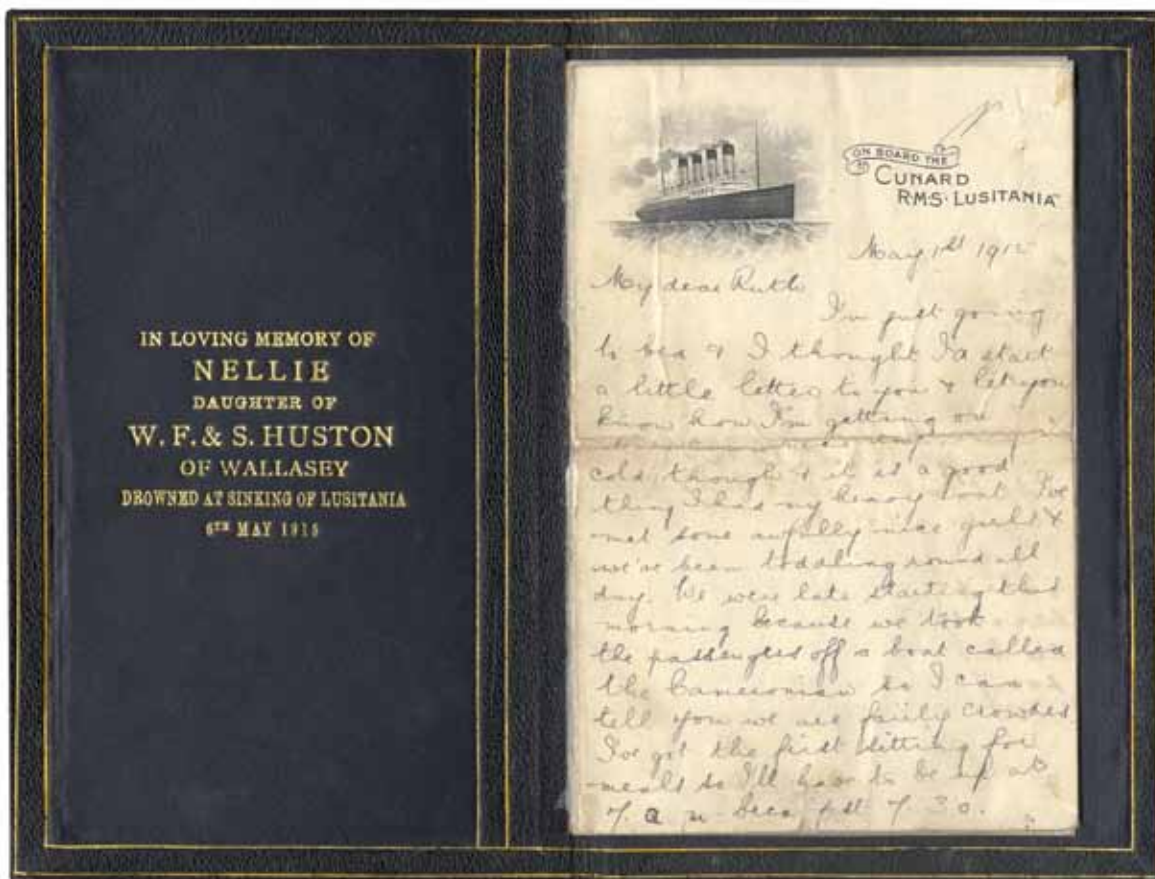
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#### LIVIOUS (TITUS)

The Romane Historie, first edition in English, translated by Philemon Holland, large woodcut device on title, woodcut portraits of Queen Elizabeth I on verso of title and of Livy on [A]4v, some light toning, dampstaining in margins towards end, without initial and final blanks, contemporary mottled calf, rebaked and restored preserving original backstrip [STC 16613; Pforzheimer 495], folio (327 x 217mm.), Adam Islip, 1600

£1,000 - 1,500

€1,400 - 2,100

#### Provenance

A. Peignter[?], Robert Shoe and Daniell Trevethan[?], early ownership signatures; D.A.W. Russell, bookplate. See illustration on preceding page.

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#### LOPEZ DE ARENAS (DIEGO)

Breve compendio de la carpinteria de lo blanco, y tratado de Alarifes, con la conclusion de la regla de Nicolas Tartaglia, y otras cosas tocantes a la Geometria, y puntas del Compas [-Suplemento], 2 parts in 1 vol., second edition, general title printed in red and black with woodcut device, full-page woodcut portrait, numerous woodcut illustrations and diagrams, 3 to 6-line decorative initials, and ornaments at end of each chapter, neat repairs to some margins (resulting in part loss to 2 letters at lower fore-corner of final leaf), small hole filled affecting a few letters on CCi, early vellum, restored [Berlin Cat. 1286], small folio (285 x 196mm.), Seville, Manuel de la Puerta, 1727

£1,000 - 1,500

€1,400 - 2,100

The second edition of Sevillian carpenter Lopez de Arenas' influential treatise, which includes material on the importance of geometry in Moorish design as used at the Alhambra and elsewhere when Spain was under Islamic rule.

#### Provenance

Indecipherable early Spanish inscription in lower margin of title; "Ex Bibliot. Fr. Emmanuel à Villodas", booklabel. See illustration on preceding page.

**LUSITANIA**

Autograph letter unsigned [from Nellie Huston] to "My dear Ruth", giving news of her voyage on the *Lusitania*, an unfinished letter written over the course of a few days and telling of life on board ship and talking about family matters, mentioning that the boat is crowded due to them taking on passengers from the *Cameronian*, that she is enjoying the entertainments and writes amusingly about the difficulties of getting into her top bunk ("...had to ring for the Steward to get me some steps. They seem to be short of everything so I had to wait quite a while. He tried to persuade me to jump in but I'm too heavy behind..."), admitting that she is feeling rather "twichy" her last entry on Thursday 6th May, the day before the disaster, mentioning that they have had all the lifeboats swung out ready for emergencies ("It's awful to think about but I guess there is some danger..."), noting that there are quite a few "distinguished people" on board ("There is a Vanderbilt and one or two bankers"), ending "...if it wasn't just for the worry I could say we've had a lovely trip", 7 pages, discolouration and waterstaining, torn across centre fold, in a black morocco presentation case, gilt lettering, 8vo, 'On Board the Cunard R.M.S. Lusitania', 1 to 6 May 1915

**£800 - 1,200**  
**€1,100 - 1,700**

'IF IT WASN'T JUST FOR THE WORRY I COULD SAY WE'VE HAD A LOVELY TRIP' - the poignant last line of an unfinished letter discovered in a handbag washed up in the debris of the passenger liner *Lusitania*, six days after its sinking by a German u-boat off the coast of Ireland on 7th May 1915. The letter was forwarded to the *Daily Mail* who published it in the hope that the writer's identity would be discovered from names mentioned in the letter. She was identified by her father William Flowers Huston as Nellie Huston, aged 31, from Wallasey who was returning from an 11 month stay with her cousins in Chicago, having been sent there to help get over a broken engagement.

The letter was later cited in the press to help exonerate the Captain, William Turner, from charges of negligence, as evidence that the lifeboats were prepared in readiness for emergencies. In the event, due to the ship listing so badly to one side, only six of the forty eight lifeboats were launched successfully, and those that were launched inflicted further casualties in the process. The fact that the boat was so crowded, as mentioned by Nellie, also hampered attempts to escape.

Travelling as a second class passenger she gives a lively account of life on board ship from the day she left port until the day of the sinking, although she is clearly preoccupied by the warning given by the German Embassy before the sailing that u-boats were patrolling in the area and passengers crossed the Atlantic at their own risk. This is a remarkable survival of the sinking, the catastrophic event which brought the United States into the First World War and served to strengthen anti-German feeling even further among the allies. To put it in the words of a contemporary newspaper cutting included with the letter: '...the impression is given that the ink was hardly dry before the tragic and dastardly event sent the liner to her doom...'. Miss Huston's letter has remained in the family since its discovery but is quoted at length in Erik Larson's book *Dead Wake: The Last Crossing of the Lusitania*, New York, 2015.

**LUSITANIA**

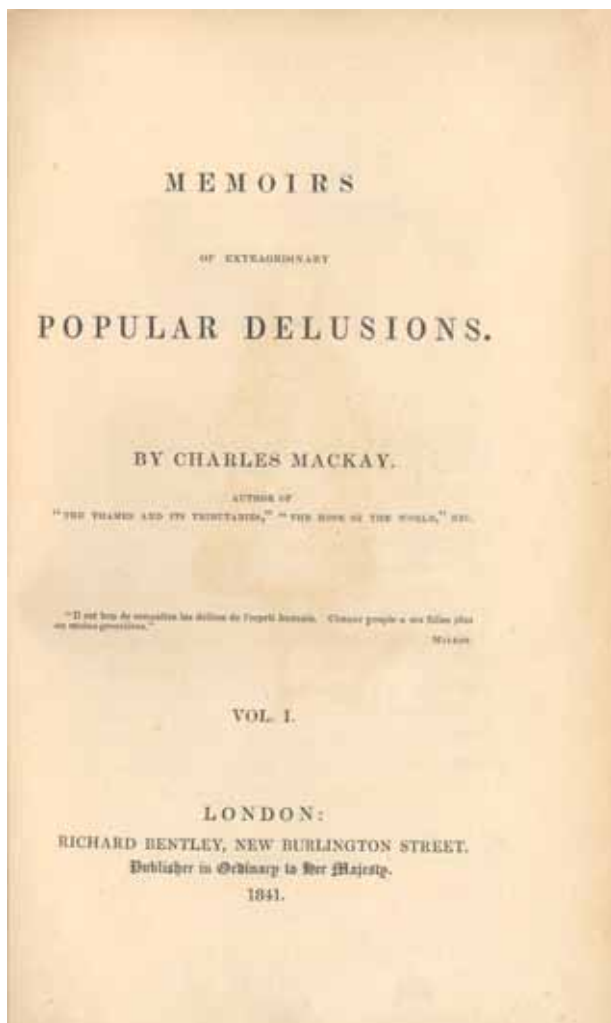
Autograph letter signed ("Walter R. Storch") to the sister of Mary Nichol ("Dear Madam"), giving a long and detailed account of her last moments on the *Lusitania*, torpedoed by a German u-boat on 7th May 1915, describing how he helped Miss Nichol into a lifeboat but that the boat soon filled with water - Miss Nichol admitted she couldn't swim and was very frightened ("...her last words to me were on my Promising to save her...[she] commenced to cluch [sic] my arms..."), but when the lifeboat capsized all was confusion ("...when I looked round for Miss Nicol I saw the Poor girls face down in the water, very still, with someone hanging on to her neck under the water. A second after I looked at her she slightly moved her arms as if in Farewell and I knew she was dead. I must confess that I cannot get this awful sight from my mind..."), regretting he had not let Miss Nichol grip him, and going on to describe how the boat capsized and righted itself four times, with only half of the sixty people in the boat eventually saved, reassuring her that her sister did not suffer "very much" before she died and remembering her sweet singing ("...the life and soul of the ship..."), explaining that he had been in hospital [being treated for cracked ribs], and offering his sincerest sympathy, asking for a photograph of Miss Nichol and mentioning that, despite extensive enquiries, he had been unable to identify any of the bodies as hers, 6 pages, on mourning paper, creased at folds, some loss at folds to page 6, 4to, 21 Carpolme Road, Forest Hill, London, S.E., 21 June 1915

**£600 - 800**  
**€830 - 1,100**

'SHE SLIGHTLY MOVED HER ARMS AS IF IN FAREWELL & I THEN KNEW SHE WAS DEAD'. Walter Reinhold Storch spares no detail in recounting the death of a fellow passenger on the *Lusitania* to her grieving sister in Scotland. He is clearly upset and traumatised by what he has seen and vividly describes her last moments and the confusion and panic of the other passengers as the lifeboat taking them to safety sprung a leak and capsized.

Mary Nichol, a shop assistant from Dumfries, was returning home as a second class passenger on the *Lusitania* after visiting her two sisters in Chicago. A total of 1,196 passengers and crew were killed in the tragedy. Mary's body was never found.





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### MACHIAVELLI (NICCOLO)

The Works of the Famous Nicolas Machiavel, Citizen and Secretary of Florence. Written Originally in Italian, and from thence newly and faithfully Translated into English, *woodcut device on general title, 4 sectional titles, early price note ("Pr: 1:00") on title, foremargin of first few leaves a little stained, contemporary calf, very worn [Wing M128A], folio, John Starkey, 1675*

£1,000 - 2,000

€1,400 - 2,800

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### MACKAY (CHARLES)

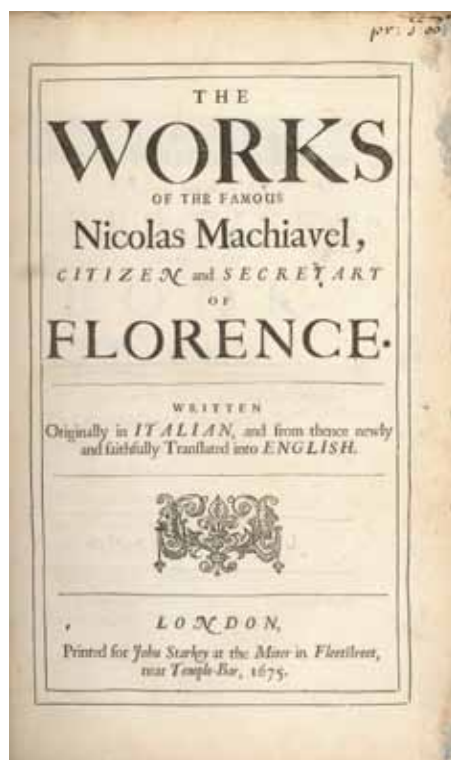
Memoirs of Extraordinary Popular Delusions, 3 vol. FIRST EDITION, *half-titles in volumes 2 and 3, 5 engraved plates, contemporary calf gilt, t.e.g., rebaked preserving original spines, morocco author labels later, 8vo, Richard Bentley, 1841*

£2,000 - 4,000

€2,800 - 5,600

FIRST EDITION of a collection of "the most remarkable instances of those moral epidemics which have been excited... to show how easily the masses have been led astray" (Preface), describing 'popular follies' such as the South Sea Bubble, the Mississippi Scheme, tulipomania, "popular admiration of great thieves", witch mania, "slow poisoners", alchemists, magnetisers, fortune tellers and other economic fads and manias. Considered an important early work of social psychology.





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#### MAGNA CARTA

By Permission of [...the named...] Trustees of the Cottonian Library. This Plate being a Correct Copy of King John's Great Charter... Engraved Facsimile of the 1215 Magna Carta, *engraved by John Pine, engraved central panel of text, the vertical borders decorated with by a series of 25 hand-coloured coats-of-arms of the Barons, hand-coloured representation of the remains of King John's Great Seal in the lower border, all panels surrounded by hand-coloured oak leaf and acorn borders, old fold marks resulting in a few small holes at central crease, 2 short marginal tears, 695 x 480mm., Sold by J. Pine... and by the Booksellers of London and Westminster, [1733, but later]*

£1,500 - 2,500

£2,100 - 3,500

Engraved facsimile of the Magna Carta, "a sacred text, the nearest approach to an irrevocable "fundamental statute" that England has ever had" (Pollock and Maitland, *History of English Law*), and the most celebrated legal document in the English-speaking world. The engraving commissioned from John Pine (1690-1756), following the fire at the Cottonian Library in 1731, which resulted in the only copy known with King John's seal being severely damaged. It was Pine's copy that was used by William Blackstone for his translation in 1759.

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#### MUSIC - JOHN WILBYE

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

£800 - 1,200

£1,100 - 1,700

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*).



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#### MUSIC - NICOLÒ PAGANINI

Autograph presentation signature and inscription: "Musica, e Poesia/ sono sorelle/ Nicolò Paganini/ Edinburgo li 31. ottobre 1831", written on a slip of paper tipped into a contemporary album facing his silhouette profile in performance in cut-out black paper pasted onto the pale-green album leaf; the rest of the album containing verses, drawings, cut-outs and prints; with later inscription: "To Grace Tollemache/ a remembrance of her cousin Mary Constable and of Clevedon/ Sept 16, 1911", *album leaves watermarked 'John Hall/ 1828' and 'Creswick', the Paganini slip 95 x 175mm., the silhouette leaf of pale green paper 230 x 185mm., original gilt calf, covers loose and worn, 4to, Edinburgh, 31 October 1831*

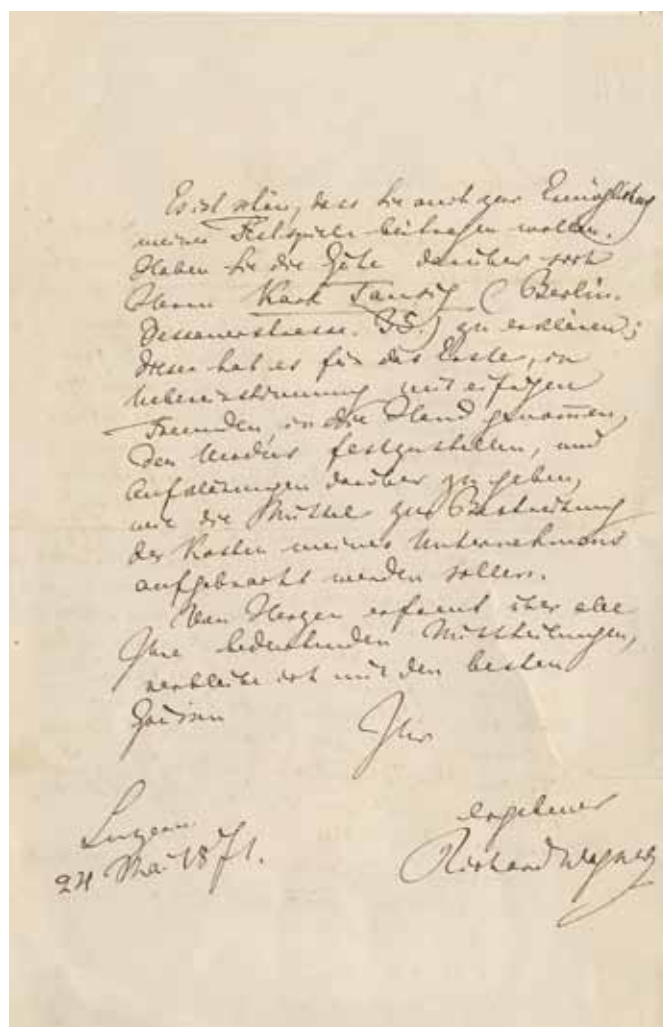
£1,000 - 1,500

€1,400 - 2,100

PAGANINI PERFORMS IN EDINBURGH, with his silhouette being taken by Edouart. Paganini had secured world-wide adulation with a European concert tour of 1829-1831, which he followed with a tour of Great Britain. He held a series of concerts in Edinburgh in late October and early November 1831.

The profile of Paganini follows the likeness taken by the best-known all silhouette paper-cutters, Augustin Amant Constant Fidele Edouart. Edouart was living in Glasgow at the time and made the trip to Edinburgh specifically to take the great violinist's portrait; as he was to recall in his *Treatise on Silhouette Likenesses*, published 1835: 'Having omitted to speak of the celebrated Signor Paganini – I here present his Likeness, taken at Edinburgh, in October, 1832, to which I was established, for the sole purpose of obtaining it. It has been universally approved of, the Signor was much pleased when I presented it to him, and assured me at the same time, that it was the first Likeness of himself, that was not caricatured' (quoted by Sue McKechnie, *British Silhouette Artists and their Work*, 1978, p. 208). Edouart illustrates his *Treatise* with lithographs reproducing his cut-outs, as well as their pen-and-ink or wash backgrounds, that of Paganini being Plate 16. The lithograph however differs in several respects from our cut-paper example: most obviously, the original of Plate 16 has broken violin strings hanging from the scroll and the posture of the left hand – in whose expressive powers Edouart placed such faith – is simpler. It is notable that in our version the only additions made in pen and ink are of the upper bow, all the strings otherwise being cut-outs. A version close to ours, albeit with the broken strings added in wash, was sold at Sotheby's on 4 December 2008; this being signed and dated by Edouart, Edinburgh, 22 October 1831. Ours however is not a duplicate of the Sotheby's image, differing in aspects such as the shape of the collar and modelling of his hair. Even though ours is not signed, it seems reasonable to suppose that it was cut by Edouart himself, although this must remain an attribution only. As far as we are aware, Edouart, a widower and without family, ran no workshop, and took great pride in producing his cut-outs himself without any mechanical aids.

Other entries in the album, made in no particular order, date from the early 1830s; but give little clue as to the identity of the compiler, beyond the fact that the young lady – to make a fair assumption – who compiled it travelled to India on board the *Broxbournebury* in July 1834.



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# **MUSIC - RICHARD WAGNER**

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

£1,000 - 1,500

€1,400 - 2,100

**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.

Dear Mr Wright March 1879  
 The East-vict. Rd 3 Hill

Your are very kind to my poor  
 mind. May you be greatly  
 blefied! Spare Kitty Harman  
 who "showed" her suitor "the door  
 which the carpenter made", gave  
 it as her opinion that, though the  
 Shoreham villagers did not "think  
 small beer" of themselves, they were  
 after all, little better than  
 "Bush Papists." One night  
 alas! they sheared very closely  
 one of her pet white poodles &  
 then beplastered him with pitch.  
 (I suppose "bush papists" are the real  
 article <sup>devotion</sup> & "parlour papists" are  
 our dandy <sup>who</sup> who genuflect in  
 May-day finery & creaking stays.)  
 Well, I cannot fancy myself

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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).

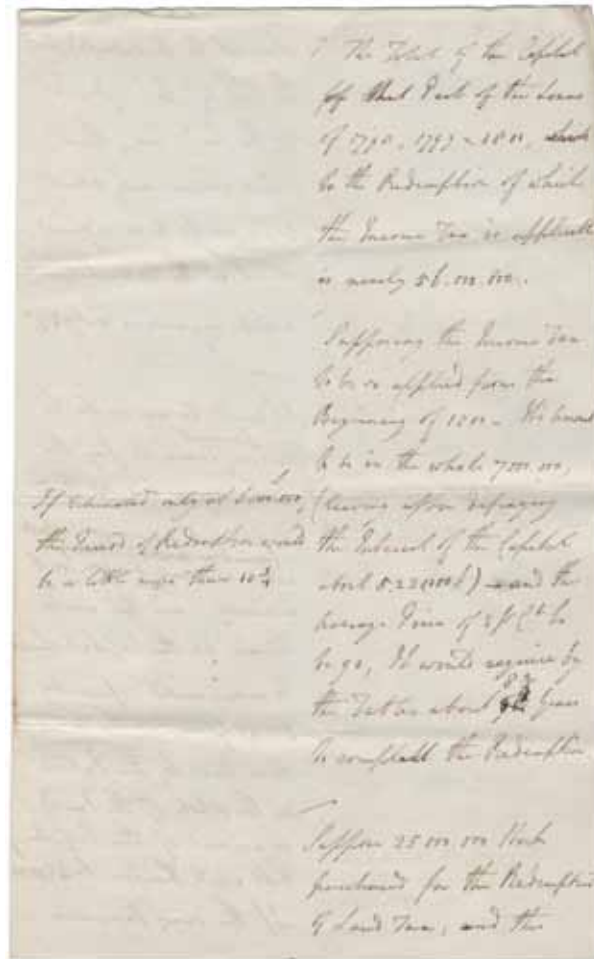
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#### PALMER (SAMUEL)

Series of over forty autograph letters signed ("S. Palmer", "Samuel Palmer", "S.P. ", "Nogo", "Mr Fearing", "Blind Infancy", "Vanity of Vanities", "Nobody", "A good-for-nothing-little-baby-scamp who is ashamed to sign his name", etc.), one with a sketch, with substantial fragments of six other autograph letters, to the Rev John Preston Wright, his brother Thomas Howard Wright and other members of the family, the series representing Palmer in many moods, from the serious, the good-humoured to the ludicrous; touching a wide range of subjects including religion, the Blake Exhibition, music, a visit to Coleridge's house in Highgate, loneliness, and poetry; alluding to William Blake ("...was misled by erroneous spirits..."), Milton, Wordsworth, Crabbe Robinson, Shakespeare and others; and containing a wide range of meditations on art, life and philosophy ("...all the best poets are out of the body while they write though the bodily hand holds the pen. Yet on referring to most superhuman passages, we find the words simple: so placed however under the Divine frenzy that one word does duty for many. So in *real* music the simplest change of key, occurring at the right time in the right place, effects everything - as the 'Shadows brown' in Handel's setting of Il Penseroso are solemnized in a moment by descending one semi tone upon the adjective: going into the key of the 4th, if I remember rightly..."), some 200 pages, mostly 8vo, Furze Hill and elsewhere, 1866-1881

£2,000 - 4,000  
 €2,800 - 5,600





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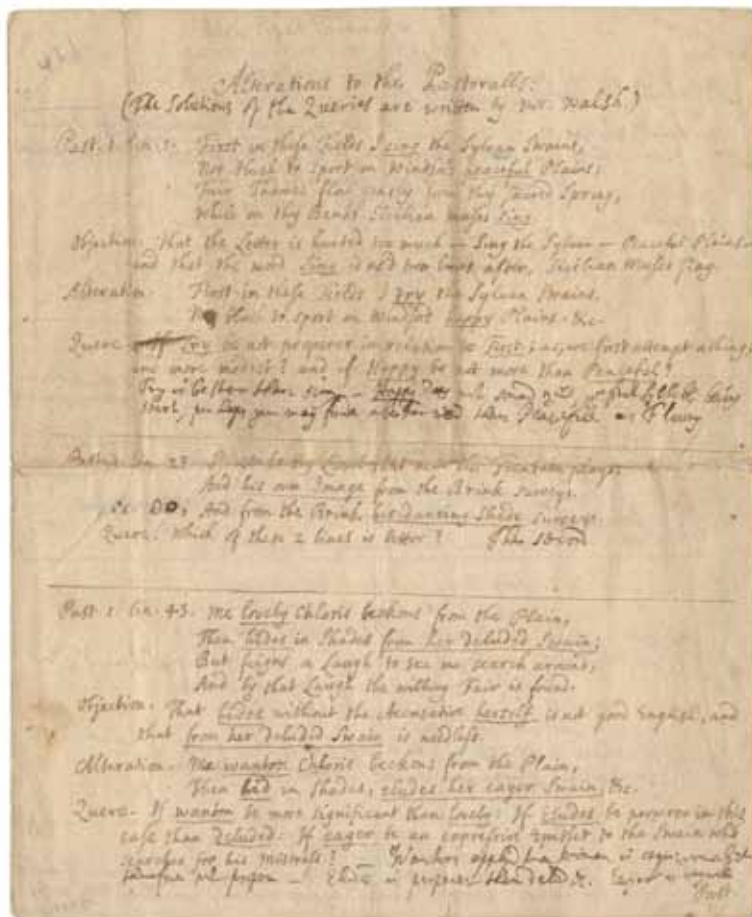
'ALL THE BEST POETS ARE OUT OF THE BODY WHILE THEY WRITE' – a fine extensive series of letters by Samuel Palmer. He had met the Wright brothers, then boys, when he moved to Furze Hill near Reigate. Palmer saw them during university vacations and spent long evenings with them, their conversations ranging over every imaginable subject, as in these letters. Lister, in his biography of Palmer, states that the visits of John Preston Wright at Furze Hill especially 'were among Palmer's greatest consolations'. Thirty-four of these letters, including the fragments, are published in *The Letters*, edited by Raymond Lister, 1974; the other sixteen are apparently unpublished.

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#### **PITT (WILLIAM)**

Collection of eight manuscripts by, or appertaining to, William Pitt the Younger, comprising; autograph transcript of a memorandum by the king to the Prince of Wales regarding his debts ("...the Prince will engage to avoid debts in future, and establish proper regulations for that Purpose..."), [1787]; autograph notes for the defence of England against Napoleon [November 1803-March 1804]; autograph cabinet memorandum [?1795]; autograph draft of letter to George III seeking to replace Addington as Prime Minister, 6 May 1804; autograph draft of proposals to reform parliament [May 1783]; autograph estimates and projections relating to the Sinking Fund and the impact of the income tax, [1800-01]; autograph "Secret" instructions by Pitt and William Wyndham regarding negotiations to give financial support for troops in Zealand, [24 August 1787]; and Pretymann's autograph account of Pitt's last days and death at Putney 23rd January 1806, [from the dampstaining it would appear to derive from the Pretymann papers], approximately 53 pages, folio and smaller, [1783-1806]

£2,000 - 3,000  
€2,800 - 4,200



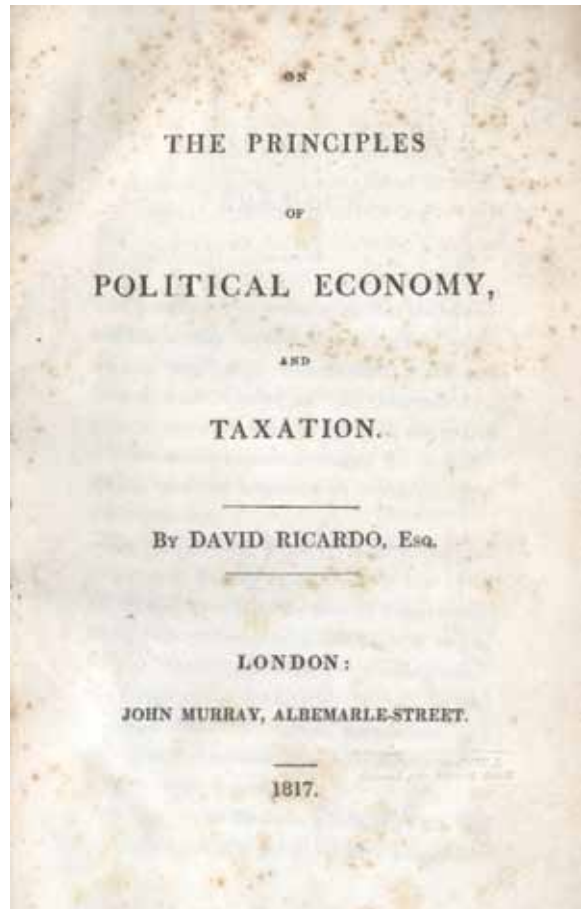
41

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# POPE (ALEXANDER)

Autograph manuscript entitled "Alterations to the pastoralls: (The Solutions of the Queries are written by Mr. Walsh.)", containing 14 passages from the Pastorals densely written in Pope's neat and legible hand, under each passage his own "objection" to certain words and phrases, his suggestions as to possible "alteration" and inquiries ("quere") as to which of certain alternative readings would be preferable, with William Walsh's replies written in autograph beneath each query, 4 pages, with dark green morocco slip case, 8vo, [?1706]

£4,000 - 6,000  
€5,600 - 8,300



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'THUS SUNG THE SWAINS, WHILE DAY YET STROVE WITH NIGHT, AND HEAVEN YET LANGUISHED WITH DEPARTING LIGHT' - Alexander Pope at work on the Pastorals.

An important working manuscript for Pope's first published work - 'An exquisite distillation from English pastoral in the Virgilian tradition...Pope's delicate eye for the scenic...and his mastery of verbal and metrical harmony...are here unparalleled; this is the poetry of artifice of an era when artifice was a term of praise'(Erskine-Hill, *ODNB*)

Pope had circulated the 'First Copy' of his pastorals at the age of seventeen and it was previewed by about fifteen literary and society notables, including William Wychereley, William Congreve and William Walsh. He meticulously incorporated these suggestions into the version printed by Tonson in the sixth volume of Dryden's *Poetical Miscellany* of 1709. The present manuscript is the principal evidence for Walsh's assistance and encouragement of the young poet and takes the form of a dialogue between Pope and his best early critic. It represents an aspect of the creative process that usually remains unrecorded, affording a unique insight into Pope's methods of composition.

William Walsh was designated by Dryden 'without flattery...the best Critick of our Nation', but he is now chiefly remembered for the help he gave Pope; '...in August 1707, when Pope visited him at Abberley, he famously advised the young poet to make correctness his study and aim. Walsh commented upon and corrected Pope's pastorals, and Pope appropriated some of his critical ideas for his 'Discourse on pastoral poetry'. Walsh may also have seen an early draft of the *Essay on Criticism*, a poem that seems to have been conceived under his influence and concludes with high praise of Walsh as 'the Muse's Judge and Friend' (Sambrook, *ODNB*).

#### Provenance

This manuscript was presented by Alexander Pope to his close friend Jonathan Richardson, the portrait painter, and remained in his collection until at least 1871; Beverly Chew, Frank Brewer Bemis, and Arthur Houghton, bookplates.

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#### RAMSAY (ALLAN)

Autograph manuscript of his poem "To Dr Robinson when at Edinburgh July 30th 1734" *written on the front free endpaper of a fourth edition of "Poems", some overall browning, contemporary calf, rubbed, lower cover detached, 8vo, Edinburgh, Thomas Ruddiman, for the Author, 1727*

£800 - 1,200  
€1,100 - 1,700

The only known manuscript of this poem, comprising eighteen lines, beginning: "Now troth dear Doctor it is kind ...".

It was first published in *Notes and Queries* in 1865 and subsequently in Ramsay's *Works*. It is mentioned in the *Index of English Literary Manuscripts*, III, 1700-1800, compiled by Margaret M. Smith and Alexander Lindsay, 1992, Allan Ramsay, RaA 354.

#### Provenance

W. Carew Hazlitt, 1865; Sotheby's, 1 June 1907, lot 340, sold to W. Brown.

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#### RICARDO (DAVID)

On the Principles of Political Economy, and Taxation, FIRST EDITION, *spotting, light dampstain at lower fore-corner after p.541, neat pencil annotations in margins of 6 pages of the chapter "On natural and market price", modern half morocco, gilt lettering on spine [PMM 277; Kress B7029; Goldsmiths 21734], 8vo, John Murray, 1817*

£5,000 - 8,000  
€6,900 - 11,000

FIRST EDITION OF DAVID RICARDO'S MOST IMPORTANT CONTRIBUTION TO THE SCIENCE OF POLITICAL ECONOMY. "The fundamental ground-work of the *Principles* is based on the theory that, given free competition in trade, the exchange value of commodities will be determined by the amount of labour expended in production: not a wholly original thesis, nor one capable of absolute expression, but one which was given new force by the theory of distribution with which Ricardo reinforced it... in the subjects which are capable of his [Ricardo's] rigid analysis, currency and banking, it has proved of lasting value" (*PMM*).



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#### SOTHEBY (SAMUEL LEIGH)

Collection of autograph letters addressed to the auctioneer Samuel Leigh Sotheby by fellow bibliophiles and artists including John Ruskin ("...I wish merely to see one or two of the M.S.S. named in your catalogue of those to be sold on the 7th Inst – and following days. I will call to morrow, Wednesday, at ½ past Three afternoon – I shall only have half an hour there; might I ask you to favour me by putting aside the lots 224, 310, 634, and 680..."), Mme Ferrari ("...If Mr Sotheby is not engaged to go and hear Paganini this Even.g Mad.me Ferrari has two Stalls and will take it very kind of him if he will take charge of her..." [c.1834]), Sir Thomas Phillipps, John Britton, Joseph Bonomi, David Roberts, Daniel Maclise, Clarkson Stanfield, William Dyce, William 'Birds Nest' Hunt, Abraham Cooper, John Leech, Sir Charles Eastlake (acknowledging copies of the Libri catalogue), W.H. Russell, Sir Anthony Panizzi, Sir Frederic Madden, Henry Ellis ("...I look upon this Photograph as a very extraordinary production. It was done either in two or three seconds, I know not which, by Mr Fenton: who, as you probably know has photographed the Royal Family..."), John Payne Collier, John Gough Nichols, Mark Lemon (self-caricature), John Murray, Joseph Paxton, George Grove and others; together with an autograph letter by Earl St Vincent (11 August 1799, regretting that "our endeavours to fall in with the combined Fleet have been unsuccessful and equally so those of Lord Keith..."), *minor fraying, dust-staining, etc., traces of mounting (some clipped at inner edge), 4to and 8vo, mostly c.1855-61*

£800 - 1,200

€1,100 - 1,700

#### 'I WISH MERELY TO SEE ONE OR TWO OF THE M.S.S.' – LETTERS TO THE LAST OF THE SOTHEBYS.

Samuel Leigh Sotheby (1805-1861) was the third and last member of the Sotheby family to run the eponymous firm of auctioneers. In addition to sharing his family's bibliographic interests, he was also a director of the Crystal Palace Company, which after the Great Exhibition relocated to near his home in Norwood (with George Grove, of Musical Dictionary fame, serving as its Secretary). Frank Herrmann describes Sotheby as 'a man of enormous and diverse enthusiasms who had changed the character of the firm's establishment in Wellington Street into an altogether more interesting and wide-ranging business, where scholarship and, above all, accuracy were regarded as of primary importance' ('Sotheby family', *ODNB*).

Included in the lot is a set of forms sent out by Sotheby while researching *Ramblings in the Elucidation of the Autograph of Milton* (1861), which respondents were requested to sign when blindfolded; the aim being to demonstrate that 'any body, *totally blind*, is still capable of signing his name, and indeed of writing in *one continuous line*'. Among those who have replied are W.M. Thackeray, who adds the note below his signature: "Dear Mr Sotheby. Here is the signature and date written with eyes strictly closed but you will see that the stroke for the T has come in a wrong place over the K", George Grove, and Joseph Paxton, who tells him in a covering letter that "Most men have some sorts of whims & oddities, Yours have broken out in a very singular direction". James Orchard Halliwell writes an entire letter blindfolded, telling Sotheby that he doesn't think his plan a very good one "because if I were to be blindfolded year after year I should get a dabb at it therefore I don't see how you are to Judge of Milton's handwriting by specimens of that of people who have only been blind folded once".





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#### ST PAUL'S CATHEDRAL

Planning brief headed "For St Pauls church Officers of the worke beinge Commissioners", for restoration work carried out on St Paul's Cathedral in the mid seventeenth century, principally under the supervision of the King's Master of Works, Inigo Jones, listing the duties of the officers of the works responsible for the remodelling of the old Cathedral, with later autograph annotations by Jones's assistant John Webb, the main text possibly in the hand of Edward Carter; docketed "Officers for St. Pauls church", 3 pages, endorsement in the same hand as the text, some time-staining, folio, no date [but between December 1631 and about 4 February 1633; the additions by Webb 1643, 1660 or 1669]

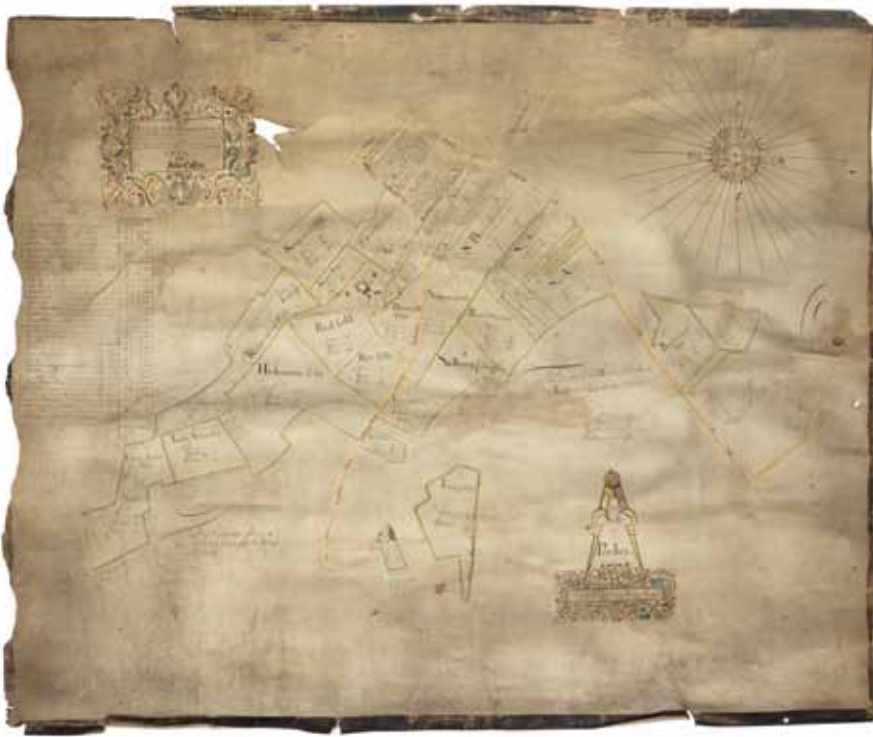
£800 - 1,200

€1,100 - 1,700

'ALL WAS MANAGED BY THE SURVEYOR MR INIGO JONES' – A SCHEDULE OF THE PERSONNEL EMPLOYED TO RESTORE ST PAUL'S CATHEDRAL. St Paul's, described by Archbishop Laud as the 'mother church of this City and Diocese and the Great Cathedral of the kingdom' was in a state of considerable disrepair by the early seventeenth century; and James I appointed Inigo Jones to undertake restoration of the building, which has been described as 'the greatest of all Jones's undertakings while Surveyor of the King's Works' (John Schofield, *St Paul's Cathedral before Wren*, 2011, p. 195). The main feature of the restoration was the erection of a classical portico to the West Front which in fact was to survive the Great Fire which destroyed most of the mediaeval fabric; but much of the work was left incomplete on the outbreak of civil war.

The main text of the document itself was probably drafted between December 1631 when the Commission was established and about 4 February 1633 when the Committee of the Commission appointed Jones as Surveyor. By the latter date Laud's fund-raising campaign for the Cathedral was well under way and the work could begin. It begins with a list of the officers in charge of the restoration of the cathedral, both Commissioners and otherwise, namely a surveyor [Inigo Jones, who acted in an honorary capacity] (who "is to make the Platts and geve directions what shall be done from time to time, and of what materials, and to make the estimate of the charges, all which hee is to make knowne to the com[m]issioners before any proceedings"); two comptrollers and a paymaster [Michael Grigg], a "Clark of the Check and ingrosser of the accompts" [John Webb], a "Clark of the Store and measurer of materials" [Robert Cooke] and a purveyor [John Williams]. The "Articens" are also listed: mason, carpenter, plumber, smith and glazier.

The remaining two pages describe the duties of each officer, including those of Webb as clerk engrosser: "to call the workmen and labourers fower times every daie at the least by his booke and to check them in their wages if they be absent [or idle – inserted] hee is to bringe the booke unto the Surveior and Comptrollers with the stile specifyinge at large what hathe bene done that moneth".



In his later autograph additions Webb states twice that there were actually no comptrollers (“...but all was managed by the Surveyor Mr Inigo Jones...”). His other notes betray a rivalry between him and Jones’s substitute, Edward Carter, whose role in the restoration he somewhat down-played. Webb’s own job as Jones’s assistant included preparing clean drawings and plans from Jones’s sketches: “Mr Webbe copied all the designs from the Surveyors Invention, made all the traceries in great for the worke, & all the mouldings by the Surveyors direction so that what the Surveyor invented & Mr Webbe made, the substitute [Edward Carter] saw putt in worke & nothing else”. Webb’s comments may be read as an attempt to deflate Carter’s own claims as to his responsibilities. The first likely date for them, therefore, is towards 1643, when rivalry between the two was at its peak: Carter was to replace Inigo Jones as Surveyor and oust Webb from the Office of Works, where he had been Deputy Surveyor. It is possible, too, that Webb’s notes date from 1660 or 1669 when Webb was himself bidding for the position of Surveyor-General.

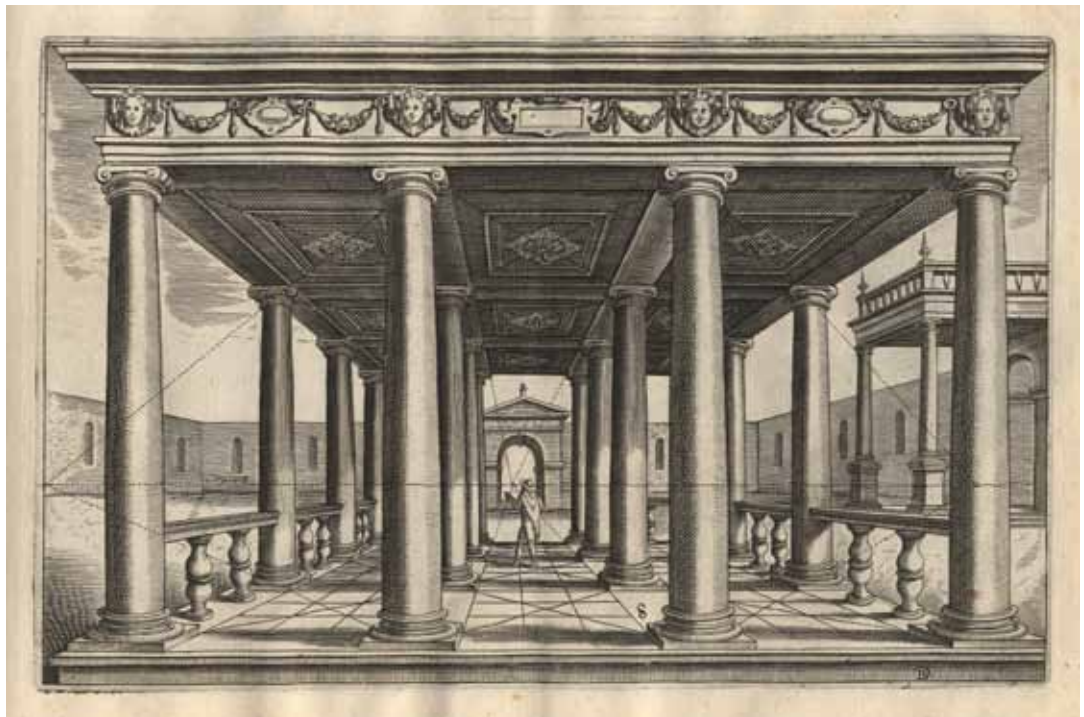
The present document was printed in the *London Topographical Record*, xviii, 1942, pp. 41-46 under the title ‘Inigo Jones and St. Paul’s Cathedral’. It has since been cited by various architectural historians, including: H.M. Colvin (general editor), *History of the King’s Works*, III, 150 (1975); J. Orrell, *The Theatres of Inigo Jones and John Webb* (1985), p.15; J. Bold, *John Webb* (1989); and Vaughan Hart, ‘Inigo Jones’s Site Organization at St. Paul’s Cathedral: “Ponderous Masses Beheld Hanging in the Air”’, *Journal of the Society of Architectural Historians*, vol.53, no. 4, December 1994, pp.414-427. See also John Harris and A.A. Tait, *Catalogue of the Drawings of Inigo Jones, John Webb and Isaac De Caus at Worcester College Oxford* (where Webb’s handwriting is illustrated, 1979); and Gordon Higgott, *The Fabric to 1670*, *St. Paul’s: The Cathedral Church of London, 1604-2004*, edited by Derek Keene, Arthur Burns and Andrew Saint (2004). We are grateful to Gordon Higgott for his help and interest.

#### SUFFOLK – ST BARTHOLOMEW’S PRIORY

“A Description of St Bartholomews Priory, w.th the Lands belonging thereunto, lyeing neare *Sudbury* in the County of Suffolk, containing 150 Acres, 1, *Rood*, 33 *Perches*, herein particularly Described in the Year of Our Lord God 1656. By John Coffyn”, showing the priory and its outbuildings (including, presumably, the chapel and barn), with ornamental compass rose at the top right-hand and at the foot ornamental dividers and rule showing “The Scale of Perches”, on one skin of vellum, the surveyor’s legend printed on paper and pasted on, the borders and ornaments heightened in red, blue, yellow and green wash or ink, sepia borders, overall dust-staining, open tear near the legend, others at edges, some minor staining, 650 x 840mm., Sudbury, 1656

£2,000 - 3,000  
€2,800 - 4,200

St Bartholomew’s Priory outside Sudbury in Suffolk was a cell of Westminster Abbey; and was founded during the reign of Henry I as a house for Benedictine monks. For another map by John Coffyn, dated 1699, of land in Essex, see the *Highlights of the Bodleian Library’s Map Collection* (August 2012), (MS) C17:28 (39); another example (with Theophilus Byrd), dated 1654, is held by the Essex Record Office (D/DWv P2).



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#### TENNYSON (ALFRED)

Autograph manuscript of his poem 'The Daisy', beginning "Oh love, what hours were thine & mine...", titled "The Daisy, written at Edinburgh" at the head in pencil, 120 lines with deletions, revisions and insertions in pencil and pen and ink, 4 leaves, written on rectos with some amendments on 2 verso pages, 8vo; with a printed copy of the poem, olive green morocco binding by Riviere, bookplates of Lucy Wharton Drexel and Boies Penrose II, Edinburgh, [1851-1852] (2)

£2,000 - 3,000

€2,800 - 4,200

'OH LOVE, WHAT HOURS WERE THINE AND MINE, IN LANDS OF PALM AND SOUTHERN PINE...'

Written by Tennyson in 1853, 'The Daisy' is a verse epistle addressed to his wife Emily, remembering their Italian tour of 1851: the "lands of palm, of orange-blossom", and remembering fondly their time in Florence ("...what golden hours, In those long galleries, were ours...") and Lombardy. The daisy, which he found in her book when in Edinburgh recovering from two surgical operations, had been picked by him near the highest point of the Splügen Pass in Switzerland and placed in the book by his wife - "But 'ere we reached the highest summit/I pluck'd a daisy, I gave it you./It told of England then to me/And now it tells of Italy. O love, we two shall go no longer/To lands of summer beyond the sea..."

'It sings and rings at once with the reciprocity of love...It is the poem in which Tennyson most deeply expressed all that he owed to Emily, and there is no sentimentality in our feeling gratitude to her as well as to him for one of the great poetic evocations of gratitude.' (Christopher Ricks, *Tennyson*, 1989). This manuscript was not known to Christopher Ricks, who records no other in either *Tennyson* or *Tennyson Archive*, and neither the reconsidered readings nor the many differences in accidentals are recorded in his definitive edition of Tennyson's poems. The printed version is presented in four-line stanzas and comprises 108 lines. Reconsidered readings in the manuscript include some 17 lines, mostly with trial versions of some lines and a final version on the verso of the first leaf, which became a stanza for the printed text.

48 •

#### [VREDEMAN DE VRIES (HANS)]

Perspective [-Pars Altera], 2 parts, decorative engraved 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, decorative engraved 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

£800 - 1,200

€1,100 - 1,700



49

49 •

#### WALES – PALGRAVE'S TOUR

Memorials of a tour in Wales, kept by Sir Francis Palgrave and his wife Elizabeth in August 1848, comprising thirty-three pen and sepia wash drawings in the style of John Sell Cotman, with views of: (i) the interior of Carew Castle; (ii) St David's from across the Alan; (iii) tower gate of the cathedral; (iv) St David's Head from Pencarnan across Whitesand Bay; (v) Ramsey Island, St David's Head (two); (vi) St Justinian's Chapel and Cove; (vii) a cromlech near St David's Head; (viii) marketplace cross, St David's; (ix) houses at St David's "(better than many)"; (x) sample of house at St David's; (xi) the Misseer Dorf [Mesur y Dorth] stone, seven miles from St David's; (xii) Newport Castle; (xiii) cromlech near Newport; (xiv) Newport from the Precelly [Preseli] Hills; (xv) Bishop's Palace, St David's; (xvi) interior of the court of the Bishop's Palace; (xvii) detail of the Bishop's Palace; (xviii) detail of capitals in the Cathedral (pen-and-ink); (xix) tomb of Bishop Morgan, St David's Cathedral; (xx) details of the girdle and back of head, on the tomb effigy of Rhys ap [Gruffydd], St David's Cathedral; (xxi) castle ruins, Brecon; (xxii) distant view of the Priory Church, Brecon; (xxiii) near view of the Priory Church; (xxiv) interior of the Collegiate Church, Brecon; (xxv) bridge at the confluence of the Usk and Honndu [Honddu], Brecon; (xxvi) gate at the centre of the old bridge, Monmouth; (xxvii) interior of Monmouth Castle; (xxviii) remains of Priory House, Monmouth; (xxix) Troy House, near Monmouth; (xxx) outer gate of the Fourth Court, Chepstow; (xxxi) wooden gallery leading to the room where Edward II was murdered, Berkeley Castle; (xxxii) outside of the tower where the murder took place, Berkeley Castle; (xxxiii) distant view of St David's (xxxiv) an untitled bay; the drawings captioned and dated between 2 and 25 August 1848, the letters amounting to some 70 pages, 8vo, both drawings and letters mounted onto stubs in a half-morocco Dawson Turner binding, spine stamped in gilt 'Sir Francis & Lady Palgrave. Welsh [Tou] r. M.S. 1848', spine worn, endpapers renewed plus other wear (repaired by Brian Hall, October 2008), the drawings however in fine fresh condition, 4to, Wales, August 1848

£6,000 - 8,000  
€8,300 - 11,000



AN EXCEPTIONALLY FINE ILLUSTRATED JOURNAL OF AN ANTIQUARIAN TOUR OF WALES, undertaken by Sir Francis Palgrave, first Keeper of the Public Record Office, and his wife Elizabeth, daughter of the banker, botanist, antiquary and manuscript collector Dawson Turner. She, in common with her sisters, had studied watercolour-drawing, first under John Crome and then, from 1812 to 1823, under John Sell Cotman; the present drawings being very much in the manner of those produced by Cotman on the antiquarian tours of Normandy and elsewhere sponsored by Turner. The half-morocco boards are characteristic of the style favoured by Turner when binding up his celebrated collection of MSS (as Munby notes in his study of Turner and Upcott as collectors, *The Cult of the Autograph Letter in England*, he somewhat disconcertingly even subjected the condolence letters received on the death of his first wife, Elizabeth's mother, to this treatment).

In her letters, Elizabeth furnishes a running commentary of their tour: "We left St David's, with regret, for no place can have more interest in the past, & the relics of that past make it also full of charm in the present state of the strangely desolated city & the ruined buildings – The latter too not being in anyway made a shew of, only left in their sad desolation, & beautified by the fine turf, the mantling ivy & the abundant & splendid wild flowers... Last year a party of young [...] went there to read, & before they left St David's they subscribed £250 amongst them, where with a new Gothic rood loft out of carved wood has been erected above the old stone screen which divides the nave from the Choir of the Cathedral, strangely out of character as well as most utterly useless, & a ship load of new caustic tiles is also daily expected to replace the old pavement in the same part of the Cathedral. It seems very conceited, but I wish I might have advised these good youths how to lay out their money". Her husband, in his letters, holds forth on matters antiquarian ("...Notwithstanding the multitude of Welsh tours and Welsh guides the history of these Counties still remains to be written, and St David's alone would furnish material for a volume..."), refers with pride to Elizabeth's sketches, and lets slip: "I expect that the State Paper office will be transferred to me – The plan has been long under consideration; and I am glad to say, without any suggestions or urging of my own" (this refers to the Treasury Minute of 8 August 1848 that directed incorporation of the State Paper Office into Palgrave's Public Record Office).

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#### **WOLLSTONECRAFT (MARY)**

A Vindication of the Rights of Woman, FIRST EDITION, *occasional light spotting, Q6 with paper flaw repaired just touching catchword, contemporary speckled calf, rebaked [PMM 242], 8vo, J. Johnson, 1792*

**£1,500 - 2,500**

**€2,100 - 3,500**

#### **Provenance**

William Foyle, morocco bookplate; his sale, Christie's 11 July 2000, lot 534.

### **ROYALTY**

51

#### **CHARLES II**

Warrant signed ("Charles II" at head), requiring his Councillor, Thomas Earl of Southampton to prepare a bill for his signature, containing a grant of "Knoyle Farme in the County of Wilts, and other Lands lately claimed by Edmund Ludlow holden of the Bishop of Winton [Winchester], and which may come to Us by his Attainder or Confiscation, unto Our right & right welbeloved Councillor Sir Edward Hyde Our Chancellor of England, or such as he shall nominate"; counter-signed by Sir Edward Nicholas, Secretary of State; integral blank, docketed "Lo. Channcellor", 1 page, *slight spotting and browning, weak at folds, guard, folio*, Whitehall, 10 October [1660]

**£800 - 1,200**

**€1,100 - 1,700**

'LANDS LATELY CLAIMED BY EDMUND LUDLOW' – CHARLES II CONFISCATES LAND FROM ONE OF HIS FATHER'S KILLERS.

Ludlow had been one of Charles I's judges and signed the death warrant, but afterwards turned against Cromwell for betraying the cause when he became Protector. After Oliver's death, he played a major part in the overthrow of Richard Cromwell and, as a member of the Council of State, did his utmost to maintain the republic. At the Restoration he surrendered to the Speaker and was allowed his liberty upon giving sureties for his appearance when required.

*Charles II*

Our Will and Pleasure is, That you cause a Bill  
to be prepared for Our Royall Signature containing  
a Grant of Longe Termes the County of Wilts  
and other Lands lately claimed by Edmund  
Ludlowes holder of the Bishoprick of Winchester  
and w<sup>ch</sup> was sent to us by his Ambassador or  
Ambassadors, with our right trusty & right  
wellbelov'd Counceller, Edward Hyde our  
Chanceller of England, or such as he shall  
nominate for his use and benefit, as of the  
Privately quills unto him. And that you pre-  
vide to our Attorney Generall for the doing  
thereof as soon as you shall thinke it  
meet. For w<sup>ch</sup> this shall be your Warrant  
Given at Our Court at Whitehall this 10<sup>th</sup>  
day of October in the twelfth yeare of Our  
Reigne

By his Ma<sup>ty</sup> Comand  
*Edmund*

To Our right trusty and right  
wellbelov'd Justice and Counceller  
Thomas Earle of Northampton  
Our first Treasurer of England  
Chanceller

51

*James II*

Right Trusty and Right Wellbelov'd Friend and  
Counceller We greet you well. Whereas We have  
appointed the 25<sup>th</sup> day of April next for the Solemnity  
of Our Royall Coronation: Therefore We desire to writ  
and Commaund you, all excuses sett apart, That you  
make your personall attendance on Us at the  
time abovesaid, furnished and appointed ac-  
cording to your Rank and Quality appertaining, there to do  
such performes such Services as shall be requir'd  
and belong unto you: And whereas We have also  
resolved, That the Coronation of Our Royall Consort  
the Queen shall be solemnized on the same day We  
do further hereby require the Countesse your wife  
to make her personall attendance on Our said  
Royall Consort, at the time and in the manner  
aforesaid: whereof you and she are not to fail.  
And so We bid you heartily farewell. Given at  
Our Court at Whitehall the 25<sup>th</sup> day of March in  
the first year of Our Reigne. 1660.

*Edmund*

52

However, late in August 1660, fearing that his life was in imminent danger, he escaped to Dieppe via Lewes. The Government, who were not sure of his whereabouts, issued a reward for his arrest on 1 September 1660: 'Twice during the autumn his capture was actually announced... In October 1661 he was said to be lurking in Cripplegate. Spies reported that forty thousand old soldiers were pledged to rise in arms, and fanatics asserted that a few days would see Ludlow the greatest man in England. No rumour was too absurd to find credit. In July 1662 he was to head a rising in the west of England. In November he had been seen at Canterbury, disguised as a sailor, and soldiers scoured Kent and Sussex to find him... It was believed that Ludlow had bound himself by an oath never to make his peace with the king, to refuse pardon and favour if they were offered to him, and to wage perpetual war with all tyrants... Meanwhile Ludlow quietly travelled through France, and established himself at Geneva, in the house of an Englishwoman' (C. H. Firth, ODNB). Apart from one return to London during the reign of William III, Ludlow spent the rest of his life in exile, dying in Vevey in 1692; his celebrated (if not wholly authentic) *Memoirs* being published in 1698-9.

East Knoyle, fifteen miles west of Salisbury, belonged to the see of Winchester and was sold to Ludlow in 1650 by the Trustees for the Sale of Bishops' Lands, being restored to Winchester in 1661. In 1650 Ludlow also acquired the remains of a lease on Knoyle Manor that had been granted by the Bishop of Winchester to Elizabeth I. This was assigned by Charles II to Chancellor Hyde's eldest son, Henry, in 1661 (for full details, see *VCH, Wiltshire*, Volume 11, Downton Hundred; Elstub and Everleigh Hundred). Shortly before our grant was made, Hyde's daughter Anne had married, on 3 September 1660, James Duke of York, the future James II. That November Hyde was granted a barony and the following April made Earl of Clarendon.

**JAMES II**

Summons signed ("James R" at head"), to Henry Earl of Clarendon, Lord Keeper of the Privy Seal, requiring him to attend his coronation, ("...Whereas Wee have appointed the 23rd day of Aprill next for the Solemnity of Our Royall Coronation; These are therefore to Will and Command you, all excuses sett apart, That you make your personall attendance on Us at the time above mentioned, furnished and appointed as to your Rank and Quality appertaineth, there to do and perform such Services as shall bee required and belong unto you..."); requiring also the attendance of his wife, the Countess ("...And whereas Wee have also resolved, That the Coronation of Our Royall Consort the Queen shall bee solemnised on the same day, Wee do further hereby require the Countesse your Wife, to make her personall attendance on Our said Royal Consort..."); integral address leaf, with papered seal, recipient's docket, *1 page, fine watermark (see below), slight dust-staining and guard to integral leaf, folio*, Whitehall, 23 March 1684/5

£1,000 - 1,500

€1,400 - 2,100

'THE SOLEMNITY OF OUR ROYALL CORONATION' – JAMES II SUMMONS HIS BROTHER-IN-LAW TO HIS CORONATION; the document written on paper watermarked with the arms of England flanked by the lion and unicorn standing on a cartouche bearing the royal motto 'Dieu et mon Droit', and sealed with a fine papered impression of the royal arms as borne by both Charles II and James II.

Henry, second Earl of Clarendon, was brother of James's first wife, Anne Hyde (and so uncle of James's daughters Mary and Anne, the future Queens of England). He and his brother, Laurence, Earl of Rochester, were both staunch Anglicans and when James succeeded to the throne on the death of his brother Charles II on 6 February 1684/5, he lost no time in appointing them Lord Privy Seal and Lord Treasurer respectively; with Clarendon being made Lord Lieutenant of Ireland that September. However within a few years the influence of both brothers waned as Tyrconnell came into the ascendant in Ireland and Sunderland in England – the eclipse of the Hyde brothers being generally seen as the turning-point in James's reign, when the balance of power shifted from the Anglicans to the Catholics.

**WILLIAM III**

Warrant signed ("William R" at head) and counter-signed by the First Lord of the Treasury, Sidney, Earl of Godolphin, and his fellow lords, Stephen Fox, Charles Montague, William Trumbull and John Smith, addressed to the Commissioners of the Treasury, and directing that £850 be paid "unto Our Right Trusty and Right Welbeloved Cousin Dorothy Countess of Dorchester" as "Our free guift and Royall bounty to her for and towards the maintenance and Support of her daughter the Lady Katherine Darnley"; half crown duty blindstamp at head; with two dockets later attached, *1 page, integral leaf removed, laid down, slightly browned in the margins, folio*, Kensington, 4 May 1695

£1,000 - 1,500

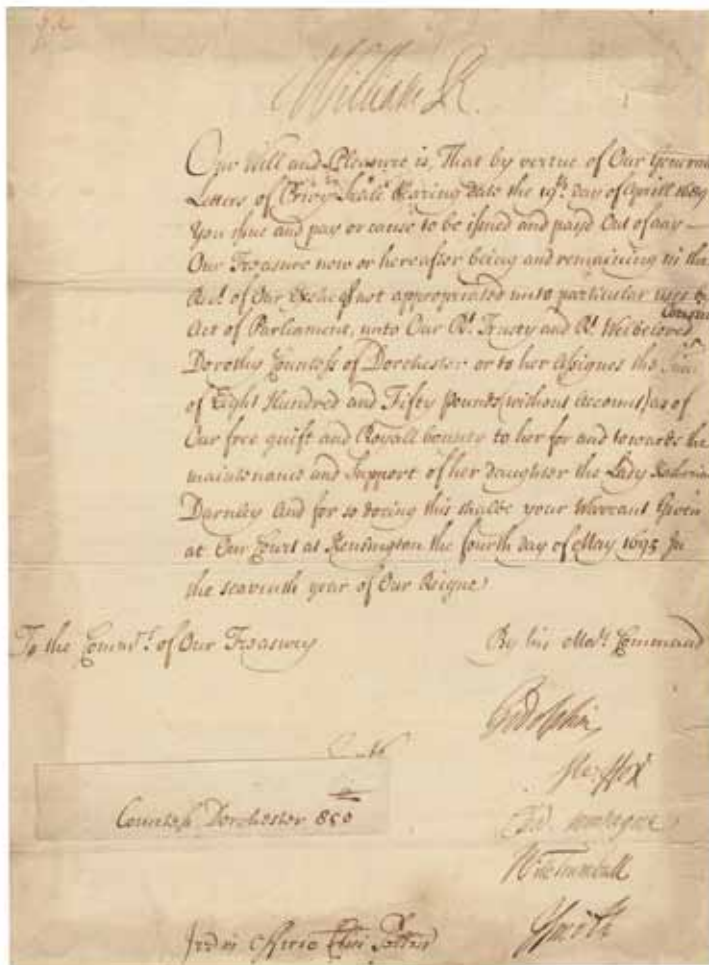
€1,400 - 2,100

'OUR FREE GUIFT AND ROYALL BOUNTY' – A GRANT BY WILLIAM III TO THE DAUGHTER AND MISTRESS OF JAMES II.

Catharine Sedley, beneficiary of the present grant, was daughter of the Restoration poet and wit, Sir Charles Sedley. She had been the mistress of James II, when Duke of York. After his accession, the King broke off their affair, as a moral example to the Court, but granted her a pension and created her *suo jure* Countess of Dorchester. Lady Katherine Dudley was the only one of her children by the Duke to survive into maturity. Lady Dorchester clearly inherited a measure of her father's wit: 'Catharine became a familiar figure at Whitehall, Barillon describing her as clever, but very pale and thin. She soon supplanted Arabella Churchill (whom she excelled both in ugliness and impudence) in the good graces of the Duke of York. Charles II conjectured that she must have been prescribed to his brother by his confessor as a sort of penance. Dorset made some rather brutal attacks upon her lack of beauty and love of finery... Catharine herself was astonished at the violence of the ducal passion. "It cannot be my beauty," she said, "for he must see I have none; and it cannot be my wit, for he has not enough to know that I have any"' (Thomas Seccombe, *DNB*).

Nor did she let the accession of William III and James's legitimate daughter, Queen Mary, cramp her style: 'The countess certainly made no secret of her lack of respect for the new king and queen. Presented at court in April 1689, she offended Queen Mary by telling her that "If I have broke one commandement, you have another; and what I did was more naturall"... A remark made to the earl of Ailesbury at about the same time implied that she wanted William III assassinated... In July 1690 she was called in for questioning by the government and remained a major suspect. Despite this, she successfully claimed part of her pension' (Andrew Barclay, *ODNB*).

This grant is listed in the *Calendar of Treasury Books*, Volume 10, 1693-1696, Lady Dorchester's name, incidentally, being given as Dorothy in all such Treasury Book entries (see also the digitised text, courtesy *British History Online*). See illustration overleaf.



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#### **WILLIAM III**

Two military commissions signed ("William R"), appointing Constant Egan successively ensign and adjutant to the regiment of foot commanded by Colonel, later Brigadier, Richard Ingoldsby; counter-signed by the Secretary at War William Blathwayt and Secretary of State for the Southern Department, Edward Villiers, first Earl of Jersey; the first with papered seal intact, 1 page, on vellum, some creasing, browning and wear especially at folds, oblong folio, Breda, 22 May 1694, and Kensington, 19 April 1700

£600 - 800

€830 - 1,100

TWO EARLY COMMISSIONS FOR THE ROYAL WELCH FUSILIERS. The regiment had been established as the 23rd Regiment of Foot in 1689 to oppose the pretensions of James II and fight the French; Ingoldsby being appointed colonel on 28 February 1693 and brigadier-general on 1 June 1696. He later served under Marlborough, who thought him an "extraordinary good" and "very brave, and a very honest man" (ODNB).

55

#### **ANNE**

Military commission signed ("Anne"), appointing John Burnett ensign in Colonel Roger Townshend's Regiment; counter-signed by Charles Hedges, Secretary of State for the Southern Department; with traces of seal and affixed blue-paper duty stamp, 1 page, on vellum, some surface dirt and dust-staining, writing slightly faded, folio, Kensington, 12 April 1706

£500 - 600

€700 - 830

Roger Townshend was a younger brother of Charles, Viscount ('Turnip') Townshend, and was appointed colonel of a regiment of foot, newly raised on 12 April 1706, the day of our commission. The regiment was to embark for Flanders in 1708 and to be disbanded in 1712, with its officers placed on half pay (Charles Dalton, *English Army Lists and Commission Registers 1661-1714*, 1902, v, p. 198).



56

### GEORGE I

Military commission signed ("George R" at head"), appointing Richard Eagan "Ensign of a Company of Invalids to be formed of the Out Pensioners of Our Royal Hospital near Chelsea under the Command of Our Trusty and Wellbeloved John Carwarden"; counter-signed by James Craggs the Younger, Secretary of State for the Southern Department; with duty-stamps and remains of seal in red wax, *1 page, on vellum, engraved with manuscript insertions, guard, minor dust-staining but overall in good condition, oblong folio*, St James's, 3 April 1719

£500 - 600

€700 - 830

'OUR ROYAL HOSPITAL NEAR CHELSEA'. Chelsea Hospital had been founded by Charles II in 1682, and was organized on military lines, with the pensioners being assigned to companies. Veterans were divided into in-pensioners (those resident at the Hospital) and out-pensioners, for whom there was not room at the newly-constructed Hospital: at this stage the latter were in the minority, although over the ensuing centuries they were to become the great majority, since the Hospital had the responsibility for distributing all such pensions (numbering about fifty out-pensioners at the start of the eighteenth century and rising to over 36,000 by 1815). One such company of invalids, raised that March under Edmund Fielding, was to become the 41st (Welch) Regiment of Foot.

57

### GEORGE I

Document signed ("George R" at head), being a leaf from the Establishment Book, covering Portland Castle, Portsmouth, Southsea Castle, Sheerness, Scilly Island, Scarborough Castle, Sterling Castle, Tynemouth Castle and Upnor, listing the garrison of each and their pay per diem and for 365 days (the Governor of Portsmouth receiving £1-18s-4¼d a day, while a gunner received a shilling), *2 pages on one leaf, numbered 19 and 20, guard on verso, folio*, [no date]

£600 - 800

€830 - 1,100

Included in the lot is the printed *Ceremonial for the Reception of His Most Sacred Majesty George... Upon His Arrival from Holland to his Kingdom of Great Britain*, printed by John Nutt (authorised by the Earl Marshal on 6 September 1714). This, the state entry into Britain of the first of the Hanoverians, took place on 20 September, amid much magnificence; the last paragraph of the ceremonial stating that 'During the whole Proceeding from *St Margaret's Hill*, the *Conduits at Stocks-Market*, and other Parts of the City, are to run with Wine as usual. And the great Guns at the *Tower* are to be twice discharged...'.

58

### GEORGE II

Document signed ("George R" at head), being an Establishment Book leaf authorising that "this Establishment of Our Forces in the Island of Minorca and Garrison of Gibraltar... do Commence and take place from the Twenty Fifth day of December One Thousand Seven Hundred and Thirty Four" and that no further charge should be added without notification; counter-signed by the Treasury Lords George Dodington, Sir George Oxenden and William Clayton, *1 page on one side of a leaf, light spotting, folio*, St James's, 15 May 1735

£600 - 800

€830 - 1,100

'OUR FORCES IN THE ISLAND OF MINORCA AND GARRISON OF GIBRALTAR' – Britain had taken possession of Minorca and Gibraltar under the terms of the Treaty of Utrecht in 1713; losing Minorca in 1756, thanks to the unfortunate Admiral Byng. George Bubb Dodington, whose signature heads those of the Treasury Lords, is author of the well-known diary, first published in 1784 and described by Leslie Stephen as 'the most curious illustration in existence of the character of the servile place-hunters of the time, with unctuous professions of virtuous sentiment which serve to heighten the effect' (*DNB*).

Included in the lot is an Establishment Book leaf of two pages, signed by the Lords Justices on behalf of George II during his absence in Hanover (Hartington, Holderness, Anson and Argyll on the recto, and the Archbishop of Canterbury, Hartington, Holderness, Argyll and Anson on the verso), covering respectively officers' pay in both garrisons and deductions to be made out of both establishments towards the maintenance of "Superannuated and disabled Officers and Soldiers", the latter dated 28 April 1752.

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### STUART (JAMES FRANCIS EDWARD)

Letter signed and subscribed ("Vostre tres affectioné Cousin/ Jacques R"), to the duc de Bourbon, written on the death of his wife, ("...l'amitié que vous m'avez toujours témoignée, – m'est un seur garent de la veritable part que vous prenez à la perte que j'ai faite de la Reine et à mon affliction...") and thanking him for his kind letter of 15 February; address leaf, trace of seal in black wax, *1 page, guard, folio*, Rome, 16 March 1735

£600 - 800

€830 - 1,100

THE OLD PRETENDER MOURNS THE DEATH OF HIS QUEEN: James had married Clementina Sobieska in 1719 and by her had the two sons that kept Jacobite hopes alive, Charles Edward ('Bonnie Prince Charlie') and Henry Benedict. But the marriage was not happy, and the Queen eventually retired to a convent: 'The pope, fearing the Stuarts might abandon the Roman Catholic faith to regain their throne, took Clementina's part and reduced James's allowance. While Clementina wrote "wronged wife" letters to the king of France and the queen of Spain, her husband wrote to his wife's relatives, at one stage suggesting to her father that she should be sent back to Ohlau...He visited her at the convent, but no reconciliation resulted, and neither talked afterwards of what was discussed. The quarrel turned into a grim internecine war which left supporters of the movement in Britain and throughout Europe greatly demoralized. By playing on the pope's fear that Prince Charles might abandon his Roman Catholic faith, Cardinal Giulio Alberoni, outwardly Jacobite but in the pay of London, ensured that Clementina remained in the convent and reconciliation proved next to impossible. While James blamed his old enemy, the earl of Mar, Clementina railed against the Dunbar-Hay clique, who were hated even by fellow protestant Jacobites. All this dissent caused irreparable damage to James's cause' (Hugh Douglas, *ODNB*).

The recipient of this letter, Louis Henri de Bourbon, Duke of Bourbon and Prince de Condé, had previously held the position of chief minister to his cousin Louis XV.

60

### GEORGE II

Military commission signed ("George R" at head), appointing Richard Eagan first lieutenant "in our Marine Regiment of Foot, commanded by Our Trusty and Welbeloved Colonel William Robinson"; counter-signed by the Duke of Newcastle ("Holles Newcastle"), Secretary of State for the Southern Department; with duty-stamps and papered seal, *1 page, on vellum, engraved with manuscript insertions, trace of guard overleaf, discolouration to seal and minor dust-staining but overall in fine and attractive condition, oblong folio*, St James's, 28 November 1739

£400 - 600

€560 - 830

Signed soon after the outbreak of war with Spain, which was formally declared on 19 November and was afterwards to be known as the War of Jenkins's Ear. William Robinson's Regiment of Marines was raised on 18 November 1739 and by 1741 was ranked as the 45th Foot or 2nd Marines. It was to be disbanded in 1748.

61

### GEORGE II

Document signed twice ("George R" at head on recto and verso), being an Establishment Book leaf for "The Charge of the Garrison of Minorca", covering Fort St Anne and Fort St Philip, and overleaf the "Establishment of the Forces and Garrisons in the Island of Minorca" comprising "A Regiment of Foot" listed by "Field and Staff Officers", "One Company" and "One Company of Grenadiers" (totalling £76,087-5s-10d for the year); each page counter-signed by the Treasury Lords, Charles Sackville (Earl of Middlesex), Henry Fox and George Lyttelton, *2 pages on one leaf, light dust-staining, folio*, [1745-6]

£500 - 600

€700 - 830

'THE GARRISON OF MINORCA': this leaf dates from the period of Pelham's first ministry of 25 December 1744 to 24 June 1746, during which Middlesex, Fox and Lyttelton served as Commissioners of the Treasury.

Queen's House March 20. 1792

My Dear Frederick, The propriety of Your having last night  
hinted to Me the inconsiderate Application made to You in  
the name of my Ministry by Mr. de Drouot for additional  
Troops for the West Indies particularly Swiss Regiments of  
Cavalry must appear very clear to You, as by having given  
me this early information, I am enabled to put You into a  
proper train to bring some regularity in forming the general  
plan that don't which caused all the disaster in the different  
services from the outset of this War.

It is not sufficient to state that such and such requisitions  
are necessary, but it is obvious before they can be answered  
that a general View of the various services for the  
Year must be formed and the means from whence they  
can be furnished, with this View I will shortly and at this  
moment rather incorrectly shew what I mean which  
may at the same time serve as a rough sketch  
which You may afterwards while examining the different  
Particulars form into a regular Plan, from whence some  
general ideas may be formed.

It is obvious that the defence of this Island is the  
first Object for which purpose the reports of the Generals  
who

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62

#### CHARLES EDWARD STUART ('THE YOUNG PRETENDER')

Autograph letter signed ("C.R."), in French, to his banker and gentleman of the bedchamber Giuseppe Caietan Cantini of Rome, expressing pleasure at good news from Tomasi and giving news of himself ("... je suis encore très occupé des affaires de Ma Maison, qui m'occupera encore d'avantage, qu'ante j'aurais de quois Le Meublér, attendant L'es Vaisaux's avec Impatience..."); integral address leaf ("Pour Cantini./ A Rome", red wax seal bearing the arms of Great Britain, surrounded by the garter and surmounted by a crown, 1 page, guard to address leaf, some insignificant spotting but overall in fine and attractive condition, 4to, Florence [Palazzo di San Clemente or 'del Pretendente'], 14 November 1780

£800 - 1,200

€1,100 - 1,700

'JE SUIS ENCORE TRÉS OCCUPÉ DES AFFAIRES DE MA MAISON' - THE IMPENDING END OF JACOBITE HOPES. The sixty-year-old prince had married the twenty-year-old Louisa in 1772, the marriage being politically and connubially a failure; Charles taking to drink and Louisa embarking on an affair with the poet Alfieri. Two weeks after the date of our letter on, inappropriately enough, St Andrew's Day, the drunken prince attacked Louisa, being found by the servants trying to strangle her. She fled to Rome and the protection of Charles's brother Henry, Cardinal York: 'The breach was recognized by observers such as Horace Mann as a more or less final blow to the dynastic hopes of the exiled line. York's protection ceased in 1783 when he was enlightened as to the (continuing) Alfieri affair. An official separation was negotiated by Gustav III of Sweden in 1784' (Eirwen E. C. Nicholson, ODNB).

**GEORGE III**

Autograph letter signed ("GR."), to his Foreign Secretary, the Duke of Leeds, acknowledging receipt of his "Minute of Cabinet on the proposal of Lord Auckland that He may be authorized to engage for furnishing Secretly the Sums necessary for equipping ten Sail of the Line", to which he gives his "fullest Approbation" and trusts that "the Orders will be sent by this Night's Mail", 1 page, *plus integral blank, guard and trace of mounting on verso of blank, very light dust-staining but overall in fine and attractive condition, 4to*, Queen's House, [?] 10 minutes past 2 pm, 18 May 1790

**£500 - 600****€700 - 830**

'EQUIPPING TEN SAIL OF THE LINE': BRITAIN PREPARES FOR WAR WITH SPAIN. This memorandum marks a response to the crisis that had arisen over Nootka Sound, an inlet in the coast of Vancouver Island: 'The previous year two Spanish ships had arrived at Nootka Sound to claim this corner of the Pacific Northwest for their king. A pair of British trading ships found bartering with the local Indians were seized, their crews carried off to a Mexico jail, and the formal pretensions of the Spanish government duly presented in London. Pitt was not impressed. He demanded the release of His Britannic Majesty's subjects and countered with territorial claims of his own. Sabres rattled ominously' (John Sugden, *Nelson: A Dream of Glory*, 2004, p. 397). On 5 May the Commons debated the King's message delivered to the House 'respecting Vessels captured by Spain at Nootka Sound', with further debates following that month. William Eden, Lord Auckland (whose proposal Leeds has here forwarded to the King) was Ambassador to The Hague and had prevailed upon the Dutch to provide material assistance to Britain in the form of a naval squadron. But in the event, Spain climbed down and signed a humiliating convention that October, and the navy reverted to its peacetime state.

Although the French Revolution had broken out the previous July, at this stage Louis XVI was still on his throne and it was widely seen more as a welcome discomfiture of a traditional foe than as a threat. War with revolutionary France was not to break out until more than two years later. Nevertheless, the Nootka crisis had briefly raised hopes of young officers mouldering on half-pay such as Nelson. The crisis was such as to induce him to travel up to London from Burnham Thorpe that May to lobby for a posting; although, hopes dashed, he soon returned home, complaining that 'My not being appointed to a Ship is so very mortifying, that I cannot find words to express what I feel' (letter to William Duke of Clarence, 24 June 1790, in Nicolas, *Dispatches and Letters*, i).

**GEORGE III**

Autograph letter signed ("George R"), to his son Frederick, Duke of York ("My Dear Frederick"), telling him that he really must be firmer when dealing with the King's ministers: "The propriety of Your having last night hinted to Me the inconsiderate Application made to You in the name of my Ministry by Mr Sec.y Dundas for additional Troops for the West Indies particularly *Seven Regiments* of Cavalry must appear very clearly to You, as by having given Me this early information, I am enabled to put You into a proper train to bring some regularity in forming the general plan the Want of which caused all the disasters in the different Services from the outset of this War"; and, after telling him that "It is not sufficient to state that such and such requisitions are necessary", setting out (in some detail) the way in which he should conduct business in the future and so arrive at "a Regular Plan, from which some general idea may be formed"; he then launches into particulars, beginning with the defence of the realm: "It is obvious that the defence of this Island is the first Object, for which purpose the reports of the Generals who command its districts must be examined; each of them will naturally desire to have a larger proportion of Troops than can be furnished, but at the same time care must be taken that they have what appears sufficient in case of emergency to secure Success provided they use every kind of exertion"; he then turns his attention to the subjects of his German possessions, Gibraltar, the Channel Islands, cavalry and the Irish garrison: insisting that cavalry be left to defend Hanover ("...After I have consented to let the British Infantry return from Germany which cannot but be looked upon as a personal sacrifice considering the exposed situation in which my Electorate will be left..."), that Gibraltar should be kept "by sending Young Corps" ("...The Same measure must be followed up in Guernsey and Jersey, and the Island of Corsica...") and that "Some Irish Troopers" could be sent "as the foundation of some new Corps of Cavalry and sent with Such Recruits as may be raised to form a Corps of that nature in the West Indies"; summing up: "Upon the whole I would have You therefore state the whole on Paper, then Send for the Secretary at War and apprise him of the whole and perhaps as a Military Man also the Marquess Cornwallis, indeed I have no objection to Your telling them that I am apprized of the proposition and have directed You to have such a paper framed without which no solid Opinion can be formed, and You may afterwards lay the Paper before Me if they having stated the business in Your name afresh to the Cabinet a more reasonable proposition is not proposed for Your laying before Me than the one sent the last Night by Mr Dundas"; ending his long letter by apologising for "the loose manner in which I have stated my thoughts", which has however been prompted by his wish to let him know as soon as he can "the result of my thoughts on what You mentioned last Night"; subscribing himself "Your most affectionate Father", 4 pages, *guard, slight dust-staining to first page, but overall in fine and attractive condition, 4to*, Queen's House, 20 March 1795

**£1,000 - 1,500****€1,400 - 2,100**



‘ALL THE DISASTERS IN THE DIFFERENT SERVICES FROM THE OUTSET OF THIS WAR’ – GEORGE III OUTLINES STRATEGIC AIMS IN THE WAR AGAINST FRANCE, and teaches his son how best to deal with the unrealistic demands of ministers, in a letter written to help prepare him for the office of Commander-in-Chief of the Army which he was to assume two weeks later, on 3 April (having already been promoted Field Marshal on 18 February, following his recall from active command in the Low Countries).

George III was especially close to Frederick: ‘The King loved three people deeply: his brother William, Duke of Gloucester; his son Frederick, Duke of York; and the Queen... To King George the Duke of York could do no wrong’ (John Brooke, *King George III*, 1985 edition, pp. 262 & 353). As commander-in-chief, he is generally recognised as having improved conditions in the army and its efficiency; even if, thanks to his liaison with the fortune-hunter Mary Anne Clarke, he became mired in scandal, and, thanks to the nursery rhyme, is now best remembered for marching his men up the hill and marching them down again. All the same, no less an authority than the Duke of Wellington, who was to succeed to the post on his death, thought well of his reforms (Brooke, p. 352; for letters between the two, see our Waterloo sale on 1 April).

This remarkably revealing letter well illustrates George III's view of the war and relations with ministers: ‘The King's part in the war differed little from that he has taken during the American war. Although he appointed a commander-in-chief of the army (in 1793 Lord Amherst, succeeded in 1795 by the Duke of York), he exercised close supervision and control over army affairs. Returns were regularly sent to him, he decided on promotions... The King repeatedly warned Dundas as he had done North against trying to do too much. “We must not have too many irons in the fire”, he wrote on 16 November 1793; and on 19 August 1795: “The truth is we attempt too many objects at the same time.” Finally the cabinet came round and a minute of 7 September 1795 recorded this advice: “His Majesty's British troops are inadequate to all the objects in which the interests of this country are essentially involved” – exactly as King George had told North nearly twenty years before’ (Brooke, pp. 363-4). See illustration at page 49.

65

### GEORGE III

Autograph letter signed (“George R”), to his son Frederick, Duke of York, as Commander-in-Chief of the Army, commenting on the establishment of the army upon the peace, and noting that although it is “less than seemed to be the opinion of all to be necessary” he cannot but approve the addition of fifty men to each regiment of infantry in preference to keeping up the 90th, 91st and 92nd Regiments of Foot and the Scotch Brigade; subscribing himself “Your most Affectionate Father”, 1 page, *integral blank, contemporary docket, guard to blank, very slight dust-staining otherwise in fine fresh condition, 4to*, Windsor, 29 May 1802

£400 - 600

€560 - 830

The Treaty of Amiens had been signed on 25 March.

66

### GEORGE III

Autograph letter signed (“George R”), to his son Frederick, Duke of York, as Commander-in-Chief of the Army, approving the Ministry's proposals put to him through Lord Hobart, that “a reinforcement to be sent of Ireland” of 2000 men, with Frederick's suggestion that the 79th, 90th and 93rd also be sent; and also approving that “the reducing the Standard of the Regiment of the line one Inch by way of forwarding Recruiting” although he does not think this will have much effect while militias are enrolling; finally, he states that “The 53rd Reg.t of Foot proceeding to Scotland and the first Corps arriving from abroad having the same destination is perfectly proper considering the reduction of force in that part of the Kingdom by the proposed reinforcement to Ireland”; subscribing himself “Your most affectionate Father”, 1 page, *integral blank, contemporary docket, guard to blank, 4to*, Queen's House, 24 January 1803

£500 - 600

€700 - 830

‘A REINFORCEMENT TO BE SENT TO IRELAND’: following the rising of 1798, unrest was once again threatening in Ireland with Robert Emmett's attempted seizure of Dublin Castle taking place that July. Meanwhile the Peace of Amiens, signed the previous year, was beginning to unravel and war was renewed that May. Fearing invasion, the British home army had grown enormously: the peacetime force of 52,000 troops was expanded by recruitment, backed by the embodied militia and by a supplementary militia which by that July numbered 70,000; by the following January there was an army of over 230,000 men in Britain plus a force of 400,000 volunteers (John D. Grainger, *The Amiens Truce: Britain and Bonaparte, 1801-1803*, 2004, p. 205). The proposal that “the Standard of the Regiment of the line” be reduced by one inch presumably refers to minimum heights in recruiting.



69

67

### GEORGE III

Autograph letter signed ("George R"), to his son Frederick, Duke of York, as Commander-in-Chief of the Army, acknowledging his letter following "Your interview with Mr Pitt and the Secretary at War", with their proposals for the future of the militia ("...the ordering of the Militia is certainly a wise measure the number of Men locked up to that particular Service is far above the proportion that can be furnished without detriment to more essential Service; but the reduction will not be obtained without some outcry, which perhaps may be diminished by the reduction of thirteen Garrison Battalions and consequently only containing three on the Establishment..."); subscribing himself "My Dear Frederick/ Your most affectionate Father", 1 page, integral blank, contemporary docket, guard to blank, 4to, Queen's Palace, 4 February 1805

£400 - 600  
€560 - 830

'YOUR INTERVIEW WITH MR PITT' - on 21 March the Government introduced the Militia Enlistment Bill to the Commons, which aimed 'to make the reduction directly, by allowing the supernumeraries now existing above that amount, to volunteer into the line' (*HC Deb* 21 March 1805, vol 4, cc72-85).

**GEORGE III**

Document signed and subscribed ("approved GR"), on the memorandum submitted to the King that Sir John Stuart be placed upon the staff of the army serving in the Mediterranean, and, in the event of his succeeding to the command, have the local rank of lieutenant-general; with integral blank docketed "Memorandum/ 24th Sept.r 1807/ Staff", 1 page, guard to integral leaf, some dust-staining, 4to, 24 September 1807

**£400 - 600**

**€560 - 830**

Stuart had recently won a notable victory over the French in Calabria, for which he received the thanks of both Houses and was created KB. Five days after the King had signified his approval of the present appointment, he was sent again to the Mediterranean as a major-general, and in February 1808 he was appointed to the chief command of the land forces in the Mediterranean, with the local rank of lieutenant-general (as per this document).

**GEORGE IV AND IRELAND**

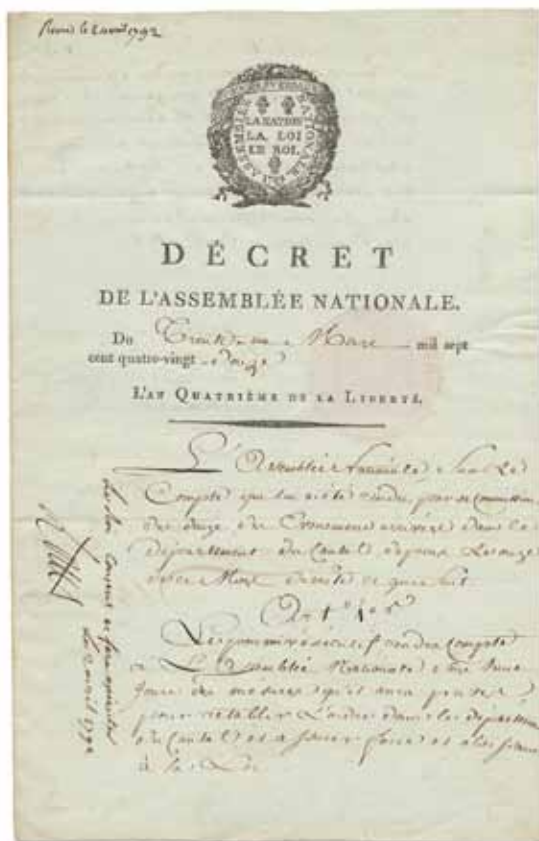
Document signed twice ("George R" at head and "GR" at the foot of the last page), being "Instructions for Our Right Trusty & Entirely Welbeloved Cousin and Councillor Richard Marquess Wellesley K.G. whom We have appointed to be Our Lieutenant General and General Governor of that Part of Our United Kingdom called Ireland", comprising twenty-five articles, beginning: "That You do forthwith, with what convenient speed may be, inform Yourself particularly of the present State of that Part of Our United Kingdom called Ireland in all the Parts thereof, and what is therein amiss, and by what means the same may be best provided for, and thereof transmit to Us an Account in Writing to the end We may receive a perfect Knowledge of the same"; and ending: "You are to take care that the Articles formerly granted to Galway Limerick or to any other Place upon their Surrender to the late King William of Glorious Memory be construed according to the strictest meaning and intention of them upon all Questions which may arise without allowing any Favor to the Persons comprehended in them or extending them further than in Honor and Justice We are obliged to do"; papered privy seal, Carlton House, 17 pages, on *Whatman Turkey Mill paper bearing the Britannia watermark and dated 1821, gilt edges, tied with dark blue ribbon (partly unbound), light spotting and dust-staining, folio*, 10 December 1821

**£2,000 - 3,000**

**€2,800 - 4,200**

'GENERAL GOVERNOR OF THAT PART OF OUR UNITED KINGDOM CALLED IRELAND' – Marquess Wellesley's instructions as Lord Lieutenant of Ireland.

Wellesley's Irish administration started with high hopes: 'Wellesley's support for Catholic emancipation suggested that, in the short run, he was in a position to allay the religious and social discontent which spread rapidly in the aftermath of the war. At the same time he was popular with Irish protestants, who saw him and Wellington as two of their own, and had conspicuously benefited from the military and political offices created by the brothers all over the British empire and in the Iberian peninsula. This fund of goodwill was, however, rapidly exhausted in a country lurching again towards political violence, where the clandestine resistance of Ribbonmen and Whiteboys was matched by the public display of power of the Orange lodges. A few months after his arrival in January 1822 Wellesley was already in bad odour in Dublin when he attempted, through the lord mayor of the city, to prohibit the annual garlanding of the statue of William III, which constituted the classic demonstration of Orange triumphalism. A riot followed and troops were called out. Later, Wellesley was insulted in public and narrowly missed injury from a flying bottle thrown at him in the theatre. He responded by prosecuting those he regarded as responsible for these incidents. But the Dublin grand jury threw out the charges and the Irish administration very nearly stood condemned for its policy in the Commons... Worse, Wellesley's grip over business was visibly weakening. His "pretentious yet penurious" administration... courted public ridicule. In a pathetic throwback to his Indian durbars, he dressed up his attendants in silver lace and required heralds to accompany him to the viceregal chapel in Dublin Castle... It is doubtful, of course, whether even a more dynamic and less self-indulgent politician could have proceeded much further. The artificial boom which had concealed Irish poverty during the French wars had ended abruptly in 1816. Irish manufacturing was withering away without tariff protection, its food supply dangerously dependent on a single crop, the potato. The shift of political power to London following the union had only exacerbated the kingdom's sense of marginality and malaise' (C. A. Bayly, *ODNB*). Wellesley was to continue in office until 1828, when his brother, the Duke of Wellington, became Prime Minister on the death of Canning, and to resume the post briefly in 1832-4. Ironically, it was Wellington, the die-hard defender of the Protestant Ascendancy, rather than his more liberal-minded brother, who was to bring in Catholic emancipation, when faced by the threat of civil war.



70

70

#### LOUIS XVI

Document signed and subscribed ("Le Roi consent et fera exécuter/ Le 2 avril 1792/ Louis"), being the Decree made by the National Assembly on 31 March 1792 in the 'Fourth Year of Liberty', passing measures to re-establish order in the Department of the Cantal, signed by Claude Dorizy, President, and four other members, with the Assembly papered seal, the King's docket written in the margin, his signature scored through with a single stroke; with woodcut decorative heading ('La Nation/ La Loi/ Le Roi'), 2 pages, plus integral blank, on pale blue-green paper with the Maid of Dort 'Pro Patria' watermark, guard on blank, folio, Paris, 2 April 1792

£1,000 - 1,500  
€1,400 - 2,100

'LE ROI CONSENT ET FERA EXÉCUTER' – LOUIS XVI AUTHORISES A DECREE OF THE NATONAL ASSEMBLY, ten months after his attempted flight from France and nine before he was sent to the guillotine by the same National Assembly. The Assembly was at this time trying to damp down some of the fury against seigneurialism that had been unleashed by the revolution, with reports of a renewed spate of chateau-burning coming in that January and February. In March the locus of peasant activism had shifted from the Lot to the adjacent department of the Cantal, where political agitators were inciting the rural populace to attack chateaux in the neighbourhood of Aurillac (see P.M. Jones, *The Peasantry in the French Revolution*, 1988, pp. 120-1).

71

#### MARIA THERESA

Document signed ("Maria Theresa"), in German, appointing Lieutenant-Marshall Anton Ignatz Grafen von Mercy d'Argenteau a General in the Artillery; with flourished heading and a fine impression of Maria Theresa's papered armorial seal, 1 page, on paper, guard on verso, in attractive fresh condition, large 4to, 15 August 1753

£400 - 600  
€560 - 830

Anton Mercy d'Argenteau had been promoted lieutenant-marshal in 1741 for service against the Turks, and was made artillery general in 1753 following service in the War of Austrian Succession, being placed in supreme command of the Slovenian military frontier.



72





73



72

#### ROYALTY IN EIGHTEENTH CENTURY EUROPE

Collection of letters and documents signed by or on behalf of members of European royal families, several being claimants, participants or interested parties in the War of Spanish Succession, as well as the War of the Austrian Succession and later conflicts, including Louis le Petit Dauphin (1706); Louis Alexander de Bourbon, Grand Admiral of France (docket on a passport signed for his father Louis XIV plus a letter originally forwarding one by the King, 1711 and 1713); Louis XV of France ("Rolle des Sommes que le Roy en son conseil veut et ordonne être payées par les Employes aux traites et au Tabac de la Direction d'Auch", signed by members of the Council and with the King's secretarial signature, 7 pages, 9 February 1773); Emperor Charles VI (to Johann Wilhelm, Elector Palatine); Emperor Leopold II; Charles II of Spain (two letters, one autograph, 1686 and 1699); Philip V of Spain (1736); Emperor Joseph I (1708); Emperor Francis I (1730); Emperor Charles VII (1743); Charles III of Spain (printed signature, 1789), the Charles VI, Joseph I and Charles VIII with address leaf; many letters with the original despatch-slits, *guards*, *discoloured*, the *Leopold II trimmed at right edge on verso*, the *Joseph damp-worn at top edge*, 1706-1789

£1,000 - 1,500

€1,400 - 2,100

73

#### RUSSIA - TSAR ALEXEI MIKHAILOVICH

Printed gramota with manuscript additions, being a grant in favour of Mikhail Musorgskii of lands in the Zhizhetsk parish in Slutsk district, including the villages of Maksimovsk and Semenovsk and surrounding uninhabited lands, with details of borders, rivers etc., the reverse with scribal inscription, *1 page, with protective backing leaf and original red and gold damask guard, red wax seal with double-headed eagle and St George, held by twisted silver thread rope, some tears and losses at folds and edges, rebacked, 655 x 470mm.*, Moscow, 17 January 1668

£4,000 - 6,000

€5,600 - 8,300

A FINE EXAMPLE OF A PRINTED GRAMOTA FROM THE REIGN OF TSAR ALEKSEI MIKHAILOVICH (1645-76) during the campaigns against the incursion of the Polish-Lithuanian Commonwealth, the largest and most powerful country in eastern Europe at the period. These were granted to soldiers, administrators and allies of Muscovite Russia in the large sparsely-inhabited border regions in the west.

The recipient of this grant is most likely Mikhail Ivanovich Musorgskii (d.1691), the son of Ivan Petrovich Musorgskii (d.1656) and Irina Ivanovna Vorontsova-Vel'iaminova (d.1686). The wife of Mikhail Ivanovich is not recorded, but their two sons were Bogdan and Filipp, the latter being the great-great-grandfather of the famous composer Modest Musorgskii.

Slutsk lies some 100km south of Minsk in present-day Belarus, but the parish of Zhizhetsk and the two mentioned villages are no longer recorded.



74

## NAVAL AND MILITARY

74 •

### BOWYER (ROBERT)

An Illustrated Record of Important Events in the Annals of Europe, during the Years 1812, 1813, 1814, & 1815. Comprising a Series of Views of Paris, Moscow, the Kremlin, Dresden, Berlin, the Battles of Leipsic, etc., 18 hand-coloured aquatint plates (3 folding or double-page, one split repaired), 4 engraved plates and maps (one hand-coloured), some watermarked "J. Whatman 1811" [cf. *Abbey Scenery* 352], 1815; The Campaign of Waterloo, Illustrated with Engravings of Les Quatres Bras, La Belle Alliance, Hougoumont, La Haye Sainte, and Other Principal Scenes of Action, 6 views on 4 hand-coloured aquatint plates (one folding, 2 engraved plates, engraved plan of the battlefield (additional broadside hand-coloured engraved plan of the battle of Waterloo with letterpress text, priced "2.6d", pasted on verso), 1816, 2 works bound in 1 vol., FIRST EDITIONS, red crushed morocco gilt by Hatchards, covers and spine with Napoleonic motifs (laurel wreathed 'N', Imperial eagle, bee), gilt dentelles, g.e. [*Abbey Life* 352, 354], folio (457 x 310mm.), R. Bowyer

£1,500 - 2,000

€2,100 - 2,800

Finely bound by Hatchards, the covers embellished with "Napoleonic" devices. Includes fine views of Moscow (2), Smolensk, Berlin, Hamburg, Dresden, Paris, Frankfurt, Leipzig, The Hague, Amsterdam, in addition to views of the battlefield.

75

### GILLRAY (JAMES)

Etched caricature by James Gillray of Admiral Richard Earl Howe entitled 'A French Hail Storm, -- or -- Neptune loosing sight of the Brest Fleet', showing the Admiral standing on a conch towed by two dolphins, his hand covering his eyes, as putti blow a shower of gold coins forcing him back into the harbour of Torbay, with the fleet standing off Brest in the background, *fine strong impression, on wove paper, set in a paper mount, 310 x 355mm.*, H. Humphrey, 18 Old Bond Street, 10 December 1793

£500 - 600

€700 - 830



75

Issued when Howe was blockading the French fleet in Brest, his cautious nature prompting him to adopt a policy of 'open blockade', with only frigates left to watch the French port while the main fleet withdrew to Torbay or Spithead. Our print has him exclaim: 'Zounds, these damn'd hail stones hinder one from doing ones duty! — I cannot see out of my Eyes for them! — Ah! it was just such another cursed peppering as this, that I fell inn with, on the coast of America in the last War; — what a deuce of a thing it is, that whenever I'm just going to play the Devil, I am hinder'd by these confounded French storms, or eke, loose my way in a Fog'.

76

#### HOWE AND THE AMERICAN WAR OF INDEPENDENCE

Secret rendezvous signed by Earl Howe, to his second in command Admiral Thomas Graves in the *Royal Sovereign*, prior to the Glorious First of June, with address panel marked "Not to be opened but [in] case of Separation", Spithead, 25 March 1794; together with a letter signed by Samuel Barrington, written from the *Prince of Wales* while stationed at Barbados during the War of American Independence and awaiting Hotham's fleet to join him from New York, complaining to the navy commissioners of the poor quality of "Buntin and Hammocks" supplied ("...the former is so very bad that the Colours are seldom twice hoisted without being mended, and the latter are made of such wretched stuff that they are worn out in five or six scrubbings..."), 1778; and a printed circular signed on behalf of Louis XVI, ordering that a Te Deum be held at Evreux Cathedral to celebrate d'Estaing's taking of Grenada from the English, *small loss to address panel of Howe, guards, dust staining and other wear*, 9 September 1779

£400 - 600  
€560 - 830





77

77 •

#### JENKINS (JAMES)

The Naval Achievements of Great Britain, from the Year 1793 to 1817, *engraved title with hand-coloured vignette, 55 hand-coloured aquatint plates by T. Sutherland, J. Jeakes and Bailey after T. Whitcombe, uncoloured outline etching of the Bombardment of Algiers and Battle of Trafalgar at end, without the 2 portraits ("complete without them", Tooley) and list of subscribers, text watermarked "J. Whatman 1815", plates "J. Whatman 1825", nineteenth century dark blue half morocco gilt, spine gilt with raised bands, g.e., extremities rubbed, collector's shelf label on spine [cf. Abbey Life 337; Tooley 282], 4to (348 x 280mm.), J. Jenkins, by L. Harrison, [1816-1817]*

£3,000 - 4,000

€4,200 - 5,600

78

#### MARLBOROUGH (JOHN CHURCHILL, FIRST DUKE OF)

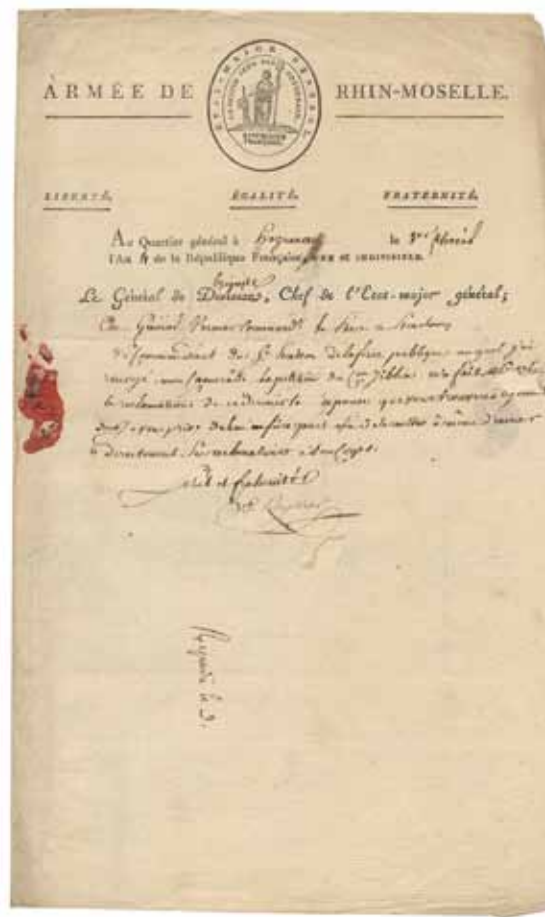
Military pass signed ("Le duc de Marlborough"), counter-signed by Marlborough's secretary and diplomatic agent, Adam de Cardonnel, on behalf of the bearer, who has been sent to the French army to fetch back a runaway courier, ("...un de nos Trompettes allant a L'Armée de France reclamer un coureur de Mon.s Le Lieu.t General Hompesch qui a Vollé son Maître..."); printed with manuscript insertions, headed with a recitation in French of the Duke's titles and ranks; and bearing an impression of his signet in red wax (the Churchill lion rampant surrounded by the Garter), *1 page, guard at right-hand edge, minor wear and staining but overall in good and attractive condition, folio, Camp at Weissenburg, 23 September 1704*

£600 - 800

€830 - 1,100

THE VICTOR OF BLENHEIM: Marlborough had secured his great victory four-and-a-half weeks earlier, on 13 August. At the battle, Lieutenant-General Graf von Hompesch had commanded the second line of cavalry in the centre, under Charles Churchill.





79

79

#### NAPOLEONIC AND FRENCH REVOLUTIONARY WARS

Collection of letters and documents, pertaining to the French Revolutionary and Napoleonic Wars, with letters and documents signed by or on behalf of Napoleonic marshals, British generals, allied monarchs and others, including Arthur Wellesley, Duke of Wellington (group, comprising an autograph letter signed as "Arthur Wellesley", to the Irish Office, 1807, and to an unnamed peer whom he cannot meet, 1827); Sir John Moore (to General Fox, from Chatham Barracks, discussing in 1803 the pension owing to a veteran of his Corsica campaign and suggesting he consult with [Hudson] Lowe); Joachim Murat (signed docket in support of a petition for Mlle Sérare, 7 thermidor an 8 [25 July 1800]); Sir John Stuart (to FM the Duke of York, asking for command of either the 20th and 58th Regiment which had served under him in his victory at Calabria, Gibraltar, 1808); John Hope, afterwards Earl of Hopetoun (to the Secretary at War, as C-n-C Portsmouth, about deserters trying to escape to Ireland in 1805); General Sir John Hope; Lord FitzRoy Somerset, Lord Raglan (as Military Secretary to Wellington, Freneda, 28 February 1813, and from the Crimea, 25 May 1855); Lord William Bentinck (as envoy to the Two Sicilies and C-n-C Mediterranean, to Colonel Bunbury, casting aspersions on the Sicilian military character, 1813, and a long letter to his colleague in India and acting successor as Governor-General, Sir Charles Metcalfe, 1834); Sir George Pollock (to his son Frederick, 1828); Joseph Bonaparte as King of Spain (regarding guard officers' pay, 1813, with a later letter written from London); William IV; Frederick Duke of York (from Antwerp, 1793); Edward Duke of Kent (commanding HM forces Nova Scotia, 1798); Vicomte de Rochambeau, the younger (to the Ministère de la Marine, requesting ships be sent to Barbados, 1793); Maria Carolina of Naples (autograph letter signed "Charlotte", complaining that "les Circonstances de l'Europe et l'imensité de dépenses necessiteuses deverant toujours plus urgente", 1794); Ferdinand IV of Naples and I of Two Sicilies (letter signed to the Pope, urging an ecclesiastic appointment, 1769); Jean Reynier (1796); Anne-Charles Le Brun, Colonel of the 3rd Regiment of Hussars and sometime ADC to Napoleon; Jean-Baptiste Girard (plus letter recording its purchase by the collector A.M. Broadley from Noël Charavay for 25 francs in 1913); Nicolas Jean-de-Dieu Soult, Duke of Dalmatia (counter-signature on a handsome commission for a cavalry colonel bearing Louis XVIII's stamped signature, 1815, and an autograph letter, 1825); Jean-Baptiste Jourdan (October 1814); Jean-Baptiste Drouet, Comte d'Erlon (to his commander Marshal Mortier, Duke of Treviso, Lille, 21 January 1815); Louis XVIII (autograph docket on a letter recalling an event of 1772), *guards, dust-staining and other wear*, 1769-1855

£1,000 - 1,500

€1,400 - 2,100

**NAPOLEON BONAPARTE**

Memorandum signed for approval ("N"), with further marks by him in the margin drawing attention to the capacities required of the person to be appointed, submitted at the instigation of Colonel Blanchot, Commandant and Administrator-General of Senegal, requesting that a major (*chef de battalion*) or captain of artillery be dispatched to serve as his second in command of Senegal and specifying what further reinforcements are necessary, with allowance for the depredations of disease and other factors; the memo headed as issued by the Minister of the Navy, General Administrator of Colonies, Office of the Military, and marked above Napoleon's signature "Approuvé. S. Cloud le 19. 7. bre 1806"; docketed the following year, 2 pages, guard on verso, slight dust-staining and some foxing towards the edges, folio, Paris, 17-19 September 1806

£600 - 800

€830 - 1,100

NAPOLEON SENDS REINFORCEMENTS TO THE FRENCH COLONY OF SENEGAL. The French garrison was at this time commanded by the redoubtable Colonel François Blanchot de Verly (1735-1807), who had arrived at Senegal under the Ancien Regime in 1785. Displaced at the Revolution, he was reappointed governor by the First Consul in 1802. The British, who already occupied nearby Gorée, were to seize the colony two years after his death, and erect a monument in memory of the 'brave et intègre général Blanchot'.

**NELSON (HORATIO)**

Order signed ("Nelson & Bronte"), the text in the hand of Nelson's official secretary, John Scott, to Lord Mark Robert Kerr, Captain of HM Frigate *Fisgard*, ordering him to the bay of Rosas, where the merchant Edward Gayner will supply his ship with water and supplies and "the Hundred Quintals of Onions... for the Squadron" together with "such Letters and Papers as Mr Gayner may have to send to me" ("...It would be desirable to have live Bullocks for the Squadron, but the risk of losing the Seamen in getting them from the Shore makes it improper; and therefore in order to prevent their desertion, the Agent Victualler has settled with Mr Gayner to Water the Frigate and any other of His Majesty's Ships going into Rosas, that none of the People may possibly have an opportunity of deserting – You will therefore direct that the Water may be hoisted in the Moment it comes alongside whether by day or night..."); after this he is proceed to Rendezvous Number 97 south of Cape San Sebastian with all dispatch "where You will find me or orders for Your further proceedings"; counter-signed "By Command of the Vice Admiral/ John Scott", headed by one of Scott's clerks: "By the Right Honourable Lord Viscount K.B. Duke of Bronte in Sicily, Knight of the Great Cross of St Ferdinand and of Merit, Knight of the Order of the Crescent and of the Illustrious Order of St Joachim, Vice Admiral of the White and Commander in Chief of His Majesty's Ships and Vessels employed and to be employed on the Mediterranean Station"; recipient's docket; together with "A List of Vessels captur'd by the Mediterranean Squadron under the Rt Honble Lord Visc.t Nelson KB. between the 24th of Oct. 1804 & [19 December 1804]", *Nelson's order 3 pages, paper watermarked 'Gater/ 1801' and with the figure of Britannia, light dust-staining, corner creased, folio, Victory at sea, 9 September 1804*

£2,000 - 3,000

€2,800 - 4,200

NELSON TO ONE OF HIS FRIGATE CAPTAINS: Captain, later Rear-Admiral, Lord Mark Kerr (1776-1840), recipient of this and the following orders, was third son of the fifth Marquess of Lothian, and had served with Macartney's embassy to China of 1792 and at the capture of Minorca in 1798. He was also a gifted artist in watercolour, producing not only accomplished topographical views, but fantastical renderings of monsters and their like, examples of which are to be found in albums of the period; see Hector McDonnell, 'The Strange, Strange World of Admiral Lord Mark Kerr: Nelson's Surrealist Captain at the Time of Trafalgar', *The British Art Journal*, Vol. 6, No. 2 (Autumn 2005), pp. 28-30.

Kerr's ship, the *Fisgard* was a 44-gun frigate built by the French as *La Résistance* in 1793 and taken into British service after being captured at the Battle of Fishguard in 1797. As captain of a frigate, Kerr held an enviable command. Not only was he spared much of the routine of blockade-work, but he was in a far better position to take lucrative prizes, as is demonstrated by the list of ships captured during the last three months of 1804 (included in the lot). This itemises eleven prizes in which the *Fisgard* claimed a share, only one of these being shared with the *Victory* and the squadron as a whole. Nelson favoured a system of open blockade, by which he stayed out of the view of the enemy in hopes of luring them out to sea and into battle (as of course happened at Trafalgar), and for this frigates were vital: they were, as he famously put it, the eyes of the fleet.

For as long as Spain remained out of the war, Rosas remained one of his most important supply bases: 'here Nelson had the good fortune to encounter another who became a significant prop of his command. Edward Gayner was a merchant of Rosas, the deep-water port within a day's sailing of Toulon. A fortyish English Quaker from Bristol, he saw the British fleet as a rare opportunity to combine business with patriotism... Spain was uncomfortable about supplying the British in bulk, but despite impediments Gayner arranged for abundant supplies of fresh meat, water, wine and fuel and some fruit, vegetables, corn and fish to be collected at Rosas, devising methods to speed up turnaround and avoid the necessity of British sailors going ashore, where they might attract unwelcome official notice or desert' (John Sugden, *Nelson: The Sword of Albion*, 2012, p. 704).

The text of this and the following documents are in the hand of Nelson's secretary John Scott, responsible for his official correspondence; Nelson's foreign and confidential correspondence being handled by the *Victory's* chaplain, Alexander John Scott. The formulaic headings reciting Nelson's rank and titles have, as one might expect, been written out beforehand and are in the handwriting of one of Scott's clerks. (We are grateful to his descendants for allowing us to compare the handwriting of these documents with that of John Scott's private correspondence.)

Neither this nor any of the following lots are published by Nicholas Harris Nicolas, *The Dispatches and Letters of Vice-Admiral Lord Viscount Nelson*, 1844-46.

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### **NELSON (HORATIO)**

Order signed ("Nelson & Bronte"), the text in the hand of Nelson's secretary, John Scott, to Captain Lord Mark Kerr of the *Fisgard*, ordering him to gather intelligence: "Whereas it is of great importance that I should be acquainted with the political circumstances passing in France and Spain, Your Lordship is hereby required and directed to proceed immediately in His Majesty's Ship *Fisgard* under Your Command to the Bay of Rosas, and procure from Mr Edward Gayner such information as he may have obtained, together with any Letter or News Papers he may have to send me from Madrid, with wich [*sic*] You will join Me with all possible expedition on Rendezvous Number 97 under Cape St Sebastian, where You will find the Squadron or Order for Your further proceedings"; adding that "should Mr Ford the Agent Victualler to the Fleet, who is at Rosas on business, have settled it, Your Lordship will receive him onboard and give him a passage to join the Fleet" and that "It will not be necessary to Anchor the *Fisgard* at Rosas and only send a Boat on shore to Mr Gayner"; counter-signed "By Command of the Vice Admiral/ John Scott", headed by one of Scott's clerks: "By the Right Honourable Lord Viscount K.B. Duke of Bronte in Sicily, Knight of the Great Cross of St Ferdinand and of Merit, Knight of the Order of the Crescent and of the Illustrious Order of St Joachim, Vice Admiral of the White and Commander in Chief of His Majesty's Ships and Vessels employed and to be employed on the Mediterranean Station"; recipient's docket, 2 pages, paper watermarked 'Gater/ 1801' and with the figure of *Britannia*, light dust-staining on outer panel where folded for filing, folio, *Victory* at sea, 28 September 1804

**£2,000 - 3,000**

**€2,800 - 4,200**

'OF GREAT IMPORTANCE I SHOULD BE ACQUAINTED WITH THE POLITICAL CIRCUMSTANCES PASSING FRANCE AND SPAIN': as well as supplying Nelson's fleet, Edward Gayner of Rosas proved himself a vital source of intelligence, becoming, from June 1803, 'a conduit for information about Spain, France, and all that appertained to available resources and facilities... Gayner also entertained calling naval officers, helped apprehend deserters and used his private family correspondence to Bristol to hide some of the admiral's letters. Close to the French border, he became an important source of intelligence' (Sugden, *op. cit.*, p.704).

Richard Ford, Agent-Victualler to the Fleet, like Gayner, played an important part in the difficult task of keeping Nelson's fleet healthy: 'This significant but little-told story of Nelson's command was peopled by a different, and almost forgotten, cast of characters, in which some, such as Richard Ford, John Snipe [Physician to the Fleet] and Edward Gayner deserve to be mentioned in the same breath as Murray, Keats and Gore. It was a strength of Nelson that he recognised the worth of such men and what they contributed to his achievement' (p.688). Not in Nicolas.

I am extremely sorry to inform  
 Your Lordship that a dreadfull Malady  
 (similar it is supposed to that at Malaga)  
 has broke out at Gibraltar. His Majesty's  
 ships have therefore all left the Bay,  
 and every communication for the present  
 is stopped with that place, You will  
 of course communicate this to the ships  
 under Your Lordship's orders for their govern-  
 ment, and also that the Sultan there  
 has broke out at Cartagenas and  
 Alicante.

I have the honor to be  
 Sir, Your Lordship's  
 Most Obedient  
 humble servant  
 Nelson & Bronte

At the same time the  
 ship is getting short of  
 provisions, which will  
 be with me, for the  
 purpose of supplying  
 them, and return here to  
 be immediately off.

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# **NELSON (HORATIO)**

Letter signed ("Nelson & Bronte"), the text in the hand of Nelson's secretary, John Scott, to Lord Mark Kerr of the *Fisgard*, giving orders regarding the watch he is keeping on the enemy's fleet, and informing him that he is proceeding with the squadron to the Maddalenas, where he intends staying eight or ten days, immediately afterwards proceeding to Rendezvous 97: "Your Lordship will therefore remain in the execution of the Service You are at present employed on, as mentioned in my order of the 1st Instant, and in order that You may be more effectually enabled to perform this Service, I am to desire Your Lordship will take His Majesty's Ship Amazon under Your Command, and also the Phoebe the moment She join from Malta, which may every hour be expected on Rendezvous No 102"; instructing him furthermore: "In the event of the Enemy putting to Sea, or Your Lordship should gain any important Intelligence necessary for my immediate information, You will send the Niger to the Madalena Islands with an Account thereof, if Your Lordship shall judge that the Squadron is still at that Anchorage - The Moment I leave it a Vessel will be dispatched to You with an Account thereof, and will be directed if the Wind is from the Westward to proceed on the Eastside of Corsica, and if from the Eastward on the Westside of the Island"; the last paragraph of the letter, informing Kerr that "a dreadful Malady" has broken out at Gibraltar and that Yellow Fever has broken out at Cartagena and Alicante; and in a postscript stating that, as she is getting short of provisions, he is taking the *Niger* with him and will return her once supplied; recipient's docket, 3 pages, paper watermarked 'Gater/ 1801' and with the figure of Britannia, light dust-staining on blank outer page where filed, folio, Victory at sea, 16 October 1804

£3,000 - 4,000  
 €4,200 - 5,600

'IN THE EVENT OF THE ENEMY PUTTING TO SEA' - Nelson's frigates keep watch. The order of 1 October to which he here refers is not among those that have survived in the present collection. It is, however, printed by Nicolas, from the copy in Nelson's Order-Book (and is coincidentally the only letter or order to Lord Mark that Nicolas prints). In it, Nelson tells him that he is taking his squadron out of the blockade so that they can renew supplies and orders him to take a number of vessels under his command and to station himself between Rendezvous 102 and Toulon 'in such position as you may judge best for watching the Enemy's motions in that Port, and for ascertaining with correctness their putting to sea'. Kerr is, in other words, to provide replacement for Nelson's main fleet during their absence; Rendezvous 102 being the offshore station situated south and some forty miles west of Toulon, running along latitude forty-two degrees twenty minutes, from which Nelson usually maintained his open blockade of the port. Not in Nicolas.

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of Captain Sir Richard Boscawen  
 and follows his orders for Your further  
 provisions.

In the event of Your Lordship  
 falling in with any Spanish ships or  
 fleet of War, or Merchant Men, on Your  
 way to join the Donjon, You will  
 detain her and send her to Gibraltar  
 or Malta, as may be most convenient  
 agreeable to the City of your Command  
 order of the date hereunto transmitted.

To the Honble Lord Mark Kerr  
 Captain of the *Fisgard* at Sea 15<sup>th</sup> November 1804.  
 Sir, I am Sir,  
 Your Obedient  
 humble servant  
 Nelson & Bronte

It is understood that the *Niger* or *Phoebe*  
 they will probably be able to tell exactly the  
 position Sir Richard Boscawen may have taken.



**NELSON (HORATIO)**

Order signed ("Nelson & Bronte"), with signed autograph postscript ("Water at Gibraltar or Tetuan/ Nelson & Bronte"), the text in the hand of Nelson's secretary, John Scott, to Lord Mark Kerr of the *Fisgard*, ordering him to proceed "with the utmost expedition" through the Straights to join, either off Cape Spartel or Cape St Vincent, Sir Richard Strachan in the *Donegal*, under whose command he is to place himself; and instructing him, should he fall in with any Spanish merchant vessels to detain them and send them to either Gibraltar or Malta; adding that should he see either the *Halcyon* or the *Sophie*, they will probably be able to tell him the position Strachan has taken; counter-signed "By Command of the Vice Admiral/ John Scott", headed by one of Scott's clerks: "By the Right Honourable Lord Viscount K.B. Duke of Bronte in Sicily, Knight of the Great Cross of St Ferdinand and of Merit, Knight of the Order of the Crescent and of the Illustrious Order of St Joachim, Vice Admiral of the White and Commander in Chief of His Majesty's Ships and Vessels employed and to be employed on the Mediterranean Station"; recipient's docket, 2 pages, paper watermarked 'Fellows/ 1804' and with the figure of Britannia, minor dust-staining on outer blank where folded for filing, folio, Victory at sea, 15 November 1804

£2,000 - 3,000

€2,800 - 4,200

WAR WITH SPAIN AND THE ADMIRALTY. Although Spain was not officially to declare war on Great Britain until 14 December, open warfare had broken out on 5 October, when English ships seized the Spanish treasure fleet, and on 15 November Nelson issued a general order to his fleet (to which he refers in the present document) announcing the outbreak of war and ordering attacks on enemy vessels. A greater threat to Nelson's ambitions came however from within the Admiralty. Lord Melville, the First Lord, had created an independent command covering Cadiz, which hitherto had been deemed part of Nelson's Mediterranean station, and given the post to Nelson's rival, Sir John Orde (who had been passed over for the Nile command in 1798): 'Just as the rich pickings of a Spanish war began flooding in, the Admiralty sent another admiral to reap the rewards that had traditionally belonged to the commander-in-chief of the Mediterranean... Nelson's suspicions of Orde ran deep. The latter was the senior of the two officers, and Nelson pictured him tapping supplies intended for the Mediterranean, purloining and redeploying ships for his own purposes, and cornering the lion's share of the prize money. Nelson sent the *Anson*, *Niger* and *Childers* to reinforce Strachan outside the Strait in October and November, the last two after hearing of Orde's appointment. Partly he saw it as an opportunity to reward faithful followers by putting them in the way of rich pickings. "Make your fortune!" he told Strachan' (Sugden, pp. 721, 724). The order sent to Captain Hillyar of the *Niger*, nearly identical to ours and dated the same day, is printed by Nicolas; where ours does not appear.

**NELSON (HORATIO)**

Order signed ("Nelson & Bronte"), the text in the hand of Nelson's secretary, John Scott, to Lord Mark Kerr of the *Fisgard*, announcing that the Admiralty has "judged it proper to confine the limits of the Mediterranean Station to the East of Gibraltar" and ordering him, "notwithstanding former orders" to return immediately to Rendezvous 97 [south of San Sebastian]"where You will remain Cruizing until You have received certain information where I am gone to" and that he "will please to direct that none of the Ships under my Command on any account or consideration whatsoever exceed the Limits of the Mediterranean Station, or in any way interfere with the Ships on the Station of Vice Admiral Sir John Orde"; counter-signed "By Command of the Vice Admiral/ John Scott", headed by one of Scott's clerks: "By the Right Honourable Lord Viscount K.B. Duke of Bronte in Sicily, Knight of the Great Cross of St Ferdinand and of Merit, Knight of the Order of the Crescent and of the Illustrious Order of St Joachim, Vice Admiral of the White and Commander in Chief of His Majesty's Ships and Vessels employed and to be employed on the Mediterranean Station"; recipient's docket, 2 pages, paper watermarked 'S&D/ 1801' and with the figure of Britannia, light dust-staining on outer blank leaf where folded for filing, folio, Victory at sea, 26 January 1805

£2,000 - 3,000

€2,800 - 4,200

Nelson had received official notification of Orde's posting to the Cadiz station on Christmas Day, and gave instructions to his subordinates that they should have no dealings with Orde's ships, 'almost as if they were enemy ships' (Sugden, p. 724). On 2 January he learnt that the French had escaped from Toulon, but was uncertain of their objective: their course suggesting to him that they were heading south to threaten Sardinia, Sicily or Egypt, whereas in fact Napoleon had ordered them to make a diversionary voyage to the West Indies before doubling back and escorting his invasion force across the Channel. But the French fared badly in atrocious weather, and by the 21st most of the fleet had retreated back to Toulon. Nelson had meanwhile kept at sea, the weather notwithstanding beating about the area between Sardinia, Sicily and Italy, to make sure they did not escape. Not in Nicolas.

**NELSON (HORATIO)**

Order signed ("Nelson & Bronte"), the text in the hand of Nelson's secretary, John Scott, to Lord Mark Kerr of the *Fisgard*: stating that "Whereas the Service of His Majesty's Ships *Fisgard* and *Amazon* are particularly wanted at this important Moment", Kerr is ordered to have repairs made to the *Fisgard* with all possible dispatch so that she is "in a State for immediate Service" and that the *Amazon* is supplied with food and water, and that he then "take charge of the Victuallers and Coal Ships intended for the Fleet under My Command" and convoy them in safety to Rendezvous 97 [south of Cape San Sebastian]; adding in a postscript that "The Ships that bring up the Victuallers and Coal Ships abovementioned must be of sufficient force to protect the against two french frigates which I understand are at Carthagená"; counter-signed "By Command of the Vice Admiral/ John Scott", headed by one of Scott's clerks: "By the Right Honourable Lord Viscount K.B. Duke of Bronte in Sicily, Knight of the Great Cross of St Ferdinand and of Merit, Knight of the Order of the Crescent and of the Illustrious Order of St Joachim, Vice Admiral of the White and Commander in Chief of His Majesty's Ships and Vessels employed and to be employed on the Mediterranean Station"; recipient's docket, 2 pages, paper watermarked 'Fellows/ 1804', integral blank absent, very light dust-staining where folded for filing, folio, Victory at sea, 14 March 1805

£2,000 - 3,000

€2,800 - 4,200

After the French break-out from Toulon and their return on 21 January, Nelson had eventually returned to blockade station off Toulon on 13 March, having made a voyage in hunting for the French of nearly two thousand miles. Not in Nicolas.

**NELSON (HORATIO)**

Letter signed ("Nelson & Bronte"), the text in the hand of Nelson's secretary, John Scott, to Lord Mark Kerr of the *Fisgard*, acknowledging receipt on 19 April of his letter of the ninth, "sent by Mr [Peter] Truppo in the *Diligente*, acquainting me that as the French fleet consisting of Eleven Sail of the line, Seven frigates and two Brigs, had passed through the Straits... You intended proceeding immediately Off Ushant and Ireland with Intelligence thereof"; assuring him that "In Answer to which I am much obliged by Your Lordship's sending the said Vessel to Me and very highly approve of Your proceeding Off Ushant and Ireland with the important information", 2 pages, paper watermarked 'Fellows/ 1804', integral blank removed, slight creasing and a few light fox-marks, folio, Victory at sea, 1 May 1805

£3,000 - 4,000

€4,200 - 5,600

'THE FRENCH FLEET CONSISTING OF ELEVEN SAIL OF THE LINE' – VILLENEUVE BREAKS FREE FROM NELSON'S BLOCKADE, and the scene is set for the Great Chase. This – the moment that Kerr received and passed on Intelligence that Villeneuve had escaped – is identified by John Terraine as marking the crisis of the Trafalgar campaign: 'Captain Lord Mark Kerr of the frigate *Fisgard* was refitting at Gibraltar, with half his gear ashore, in April 1805 when Villeneuve escaped from Nelson and passed through the Straits. Kerr sent off a lieutenant [Truppo] in a hired brig [*Diligente*] to warn Nelson, abandoned his gear and cut short his refit, and fighting foul winds proceeded to carry his news first to Admiral Calder at Ferrol, then to Lord Gardner with the Western Squadron, then to Plymouth for the Admiralty and finally to Cork – a splendid, spontaneous, comprehensive act of illumination'; Terrain adds: 'All too often, in the matter of Intelligence, it is accident that plays a large part; in April 1805 it was a mixture of accident and discretion.

It was the accident of being in the midst of a refit that placed Captain Lord Mark Kerr and the frigate *Fisgard* in Gibraltar on 8 April, as Villeneuve passed by on his way to Cadiz. We have already noted how Kerr reacted; it is necessary to go a little deeper into his story. We have seen that his first action was to try to warn his chief, Nelson. He cleared Gibraltar on the 11th, and on the 15th he spoke to the frigate *Melampus*, belonging to Sir Robert Calder's squadron off Cape Finisterre. The *Melampus* carried Kerr's news to Calder, who sent her on at once to warn Lord Gardner at Ushant, leaving Kerr to take the news to Ireland, always a sensitive area when the French were on the move. On the way, he made contact with one of Gardner's cruisers on 23 April, and Gardner (informed twice over) at once sent the news on to the Admiralty, who had it by 25 April. This means that, thanks to Kerr's discretion, the Admiralty had sure Intelligence of Villeneuve having passed the Straits of Gibraltar just seventeen days after he did so – very good going for those days. When the news arrived the political crisis was at its height... If it was accident and discretion combined that had brought in the first Intelligence of Villeneuve, what now followed was all due to discretion' (*Trafalgar*, 1998 edition, pp. 34, 73-5).

On the day he wrote our letter to Kerr, Nelson also wrote to William Marsden of the Admiralty, apprising him of Kerr's news and approving of his action. Twelve days later, he set off in pursuit of Villeneuve across the Atlantic. Not in Nicolas.



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# **NORRIS (JOHN)**

Autograph letter signed ("Jn. Norris"), to "Sir" (possibly the First Lord Sir Charles Wager), sending news of the grand fleet assembled in the Downs under his command, ("...I hope these Stherly winds have carried away our Ships for Guiney and Barbados and if you find it resonable I should be obliged you would give Cap.t Norris orders for going to New York..."), describing the latest dispositions he has made and passing on latest intelligence ("...I have not had any farther intelligence, since my last; but believe if the french troops are as numerous on board as reported; these Early winds; will make them in want of Drinck: and Consider how to com at it; instead of their voyage to Dantzick..."), 2 pages, integral blank, contemporary docket, guard, in fine fresh condition, folio, Namur "in the Downs", 19 April 1734

£600 - 800

£830 - 1,100

Norris had been promoted admiral on 20 February, promoted to be admiral and commander-in-chief, and that summer commanded the large fleet which was mustered in the Downs, or at Spithead, with the union flag at the main. This letter could well belong to a series by Norris to Wager, most of which are in the Library of Congress (see Worthington Chauncey Ford, *List of the Vernon-Wager Manuscripts*, 1904), with at least one from the series in the National Archives at Kew (a letter of 4 April 1734, SP 36/31/127, folio 127). Among the Washington MSS is a letter dated 11 April 1734 reporting on movements of French ships, a subject which is taken up in our letter (see extract quoted above).

Included in the lot is a long duplicate letter by Norris, in a secretarial hand (and bearing, possibly, a secretarial signature), to Lord Townshend, British minister at The Hague, from the *Ranelagh*, 18 October 1710, written as commander-in-chief of the Mediterranean fleet, blockading the French coast and assisting the military operations in Spain ("...the Cattham brought Into this place two Genoaeese ships from Cadiz that have on board them a Million of pieces of Eight, a Considerable part of which there is great reason to believe is french Money..."), 3 pages, marked "Duplicate" at head and foot (which a later owner has attempted to obscure), ink slightly faded, guard, folio; a warrant and contract issued by Admiral Richard Haddock as Comptroller of the Navy, also signed by Admiral Sir John Berry, close ally of Pepys and Comptroller of Victualling Accounts, and James Sotherne, Clerk of the Acts, authorising receipt of forty loads of elm timber from Joseph Batt for the Woolwich stores, 16th April 1689; and an autograph letter by Admiral Sir Charles Wager, written from the *Torbay*, off Lagos, following the blockade of Cadiz, referring to Byng, 8 January 1727/8; the Haddock warrant with address leaf, guards etc., top trimmed, the Wager letter worm-damaged and repaired, 1689-1728.

## PENINSULAR WAR

Series of twenty-four autograph letters signed by Captain, subsequently Major, Samuel Hext, of the 83rd (County of Dublin) Regiment of Foot, to members of his family in England, including his brother Captain Francis Hext of the Cornish Militia, describing his service during Wellington's Peninsular Campaign between 1809 and 1814, covering many actions including the Battle of Talavera, written on the day of battle itself ("... they opened a tremendous Fire from about 16 Pieces of Artillery on our Centre, the chief Effects of which fell upon our Battalion which lost five Officers & upwards of 40 Men from it. The Action was continued on our left till 2 in the Afternoon when an immense Body of Cavalry Infantry & Artillery advanced thro' the Plain (apparently fresh Troops) evidently with the Intention of carrying the Town, within a Mile of our Lines they formed several Lines & advanced thro' the Olive Groves in high style; our Right which chiefly under Cover of the Hedges did not wait their Approach but dashed into the Groves and charged them in every Direction... We lost 15 Officers of 24 & 250 Men of 500 who went into Action among others my unfortunate Friend Gordon was killed he was wounded in the neck in the charge & blown to Pieces by a shell while carrying off the Field. I am very well but nearly starved, we were two Days without Provisions..."); address panels, postmarked, *some 75 pages, dust-staining and other signs of wear but overall in very good to fine condition, 4to*, Obdios, Coimbra, Lisbon, Tarracilla, Villar, Le Mas, and elsewhere, 1809-1814

**£2,000 - 3,000**

**€2,800 - 4,200**

'HE WAS WOUNDED IN THE NECK IN THE CHARGE & BLOWN TO PIECES BY A SHELL WHILE CARRYING OFF THE FIELD. I AM VERY WELL BUT NEARLY STARVED' - a series of letters describing service in Wellington's Peninsular Campaign and its aftermath. The author, Samuel Hext, was a Captain in the 83rd Regiment who was promoted Captain and awarded the Army Gold Medal for gallantry at Badajoz.

Included with his Peninsula letters is his journal of service with the 27th (Inniskilling) Regiment of Foot during the Egyptian campaign of Sir Ralph Abercromby in 1800 (including an account of the Battle of Alexandria, opening: "At 4 in the morning a party of about 300 of the Enemy surprised a small redoubt on our left but on the approach of our Picquets after a little firing the retreated. At 5 a column of 6000 Infantry flanked by a large body of Cavalry advanced in the greatest order against our right: a Division of the Infantry made a most desperate attack on our principle redoubt but were repulsed by the 28th Regmt they returned several times to the attack but were obliged to retreat with immediate loss..."); together with a similar volume recording general orders issued during the campaign; his commission as lieutenant signed by George III; a memorial of his services and sundry other papers, including several relating to Admiral William Hext. See illustration on preceding page.

## SCOTLAND - JACOBITE RISING OF 1745 AND PRESTONPANS

Letter signed by Colonel Shugburgh Whitney ("Shug: Whitney"), to Lieutenant [Archibald] Campbell, ADC to Major-General Humphrey Bland (serving with the Duke of Cumberland), describing the Battle of Prestonpans two months earlier, at which he had commanded a squadron of cavalry ("...To satisfy your Curiosity as to the Reg. nt I must tell you that in this Battle of ours we had only about 16, or 18 Men killed, & about thirty wounded. No Officer kill'd except Co. ll Gardiner, Ser. ts Carrick & Haynes of poor Capt. n Wests Troop that was, were both kill'd... I had but four Men killed in my Troop, & about 8, or 9 wounded, none of which were your acquaintance. I have had to deal with these savage Highlanders more than once. I find their Fire is only a Bugbear, for not being acquainted with kneeling, & stooping, the fire of their Center, & Rear Ranks, went over our Heads. Had all the Shot that they pour'd in upon my Squadron, been given according to Art, I think not one of us cou'd have escap'd. I tell you this, that your Horse & Dragoons may promise themselves success wherever they attack these Myrmidons, tho by a complication of misfortunes I did not succeed to my Wishes. These Rebels attack'd us in three Columns. Its probable they'll deal with you after the same manner..."); he then gives his fellow cavalry officer some tips how to best handle the rebels, while cautioning him that "These are observations of my own which you may keep to your Self, as possibly they wou'd not stand the Test of the Superior wisdom of our Generals" ("...I would not encourage the notion of keeping up our Fire, but when ever I disscover'd their design of making their rush, I wou'd make the Grenadiers according to Custom begin about 60, or 70 yards distance from them, on a half wheel, & so on from right to left, with the Platoons of the Battalion keeping a heavy Platoon in the Center for their Front, to Fire when within ten Yards of them. I wou'd intersperse the Cavalry with the Foot, allowing to each Battallion a Squadron, which upon the Column of the Rebels that I suppose must be ruin'd by the Foot, I wou'd have March out, Wheel on their Flank, & finish it...") and hopes that he succeeds in the ensuing campaign ("...I wish you all imaginable Success against these Rascals, who have risen in Rebellion against the best of Kings, & the best Constitution in the World... these Wretches who now disturb our peace, being generally Men of profligate lives, & ruin'd Fortunes..."); and then gives a detailed description of two horse that were taken off him at the battle and are now in the possession of Lord Elcho [the Prince's ADC] ("...these cannot be call'd a prize in a lawfull War, but only consider'd as stolen, or Robb'd by a Set of Banditti..."); address leaf (see below), sealed and postmarked, with contemporary docket ("Col. l Whitney") and later note, *3 pages, guard, dust-staining, some slight wear and strengthening at the folds, 4to*, Edinburgh, 26 November [1745]

**£10,000 - 15,000**

**€14,000 - 21,000**



hands high. The other in Bay about the same, & more  
exceedingly all over, with a large Star, & a head white foot.  
I think that as these cannot be call'd a prize in a lawful  
war, but only consider'd as Stollen, or Robb'd by a Set of  
Banditti, you may recover them for me, whoever may be  
the possessor. I have had a good deal of trouble with my  
Arm. It was broke half way betwixt my Wrist & my Elbow.  
The small bone much shaken, & the big one had two large Spikes  
- here broke off it. I want now only strength in my Arm &  
motion in my fingers, being pretty free of pain.  
My best respects always wait on your Son.  
My Secretary makes his Compliments to you.  
Be sure to tell me where you are on the re-  
ceipt of this, & let me hear every thing that  
occur'd with you. Much do we long here for  
good News from England. Direct for me to the  
care of the Postmaster of Edinburgh. I am  
with perfect truth  
Your most humble serv<sup>t</sup>

John: Whiston

Charles West is well  
& much your humble serv<sup>t</sup>

'I HAVE HAD TO DEAL WITH THESE SAVAGE HIGHLANDERS' – A REMARKABLE ACCOUNT OF THE BATTLE OF PRESTONPANS, WRITTEN BY A MEMBER OF THE DEFEATED ENGLISH ARMY, a colonel of the Dragoons serving under General Cope: his letter being dated from Edinburgh on the day that the Jacobite army entered Preston in triumph. The author was then living in Jacobite Edinburgh under parole following his capture at what he calls "that unlucky battle near Preston", stating at the opening of the letter that "I cou'd not answer sooner, being then on the Kinge for removing to this place". Although Whitney managed to append a shaky signature, his letter had to be dictated ("...My Secretary makes her Compliments to You..."), for he had been wounded in the sword arm during the battle ("...It was broke half way betwext my Wrest & my Elbow. The small bone much shattered..."). Included in the lot is an indented ordnance receipt, signed by Whitney ("Shugborough: Whitney"), for tents, dated at Leith on 27 February 1743/4: even though unwounded, Whitney's signature here is not much steadier.

Our letter's address panel tells its own story. Originally addressed by Whitney to "Lieu.t Campbell Aid De Camp to the Hon.ble Major Gen. Bland to the care of Major Sanger in Brewer Street Golden Square", the second part has been crossed out and Campbell's forwarding address inserted in the upper part of the panel as: "w.th the Army under the command of the Duke of Cumberland"; the letter's delivery being attested by the presence of manuscript and traces of hand-stamped postal markings. The recipient can be identified as Lieutenant Archibald Campbell of the 3rd Regiment of Dragoons who was ADC to General Bland and served under 'Butcher' Cumberland at Culloden the following year: two of Campbell's military order books for 1745-6 are preserved at the National Army Museum (NAM 1968-07-228).

At the Battle of Prestonpans Whitney had commanded a squadron under Colonel James Gardiner, who had taken over the 13th Regiment of Dragoons (later the 13th Hussars), previously commanded by Bland. When before dawn on the morning of 22 September the Highlanders launched their attack on Cope's position and English musket fire proved ineffective, Whitney was ordered to march his squadron out and attack. The enemy, as he recounts in our letter, opened fire and Whitney's squadron broke and fled. Nor did Gardiner's squadron fare any better. Whitney was wounded and captured; Gardiner killed. In a note to *Waverley* Walter Scott quotes from Dodderidge's biography of Gardiner: 'The Colonel was for a few moments supported by his men, and particularly by that worthy person Lieutenant-Colonel Whitney, who was shot through the arm here, and a few months after fell nobly at the battle of Falkirk' (Note 8). A fellow Lieutenant-Colonel was Charles Whitefoord, whose story of how his life was saved by a Jacobite officer, Alexander Stewart of Invernahyle, and how he was able to repay this act of gallantry by pleading for Stewart's life after Culloden, was of course to provide Scott with the mainspring of his novel.

As Dodderidge records, Whitney is next recorded as taking part in the Battle of Falkirk Muir on 17 January 1746, having succeeded to Gardiner's command of the 13th Dragoons. It is ironic that Whitney's advice in our letter that the cavalry should take care to include infantry among their horse ("... I wou'd intersperse the Cavalry with the Foot, allowing to each Battallion a Squadron..."), was to be ignored at Falkirk by Whitney's own commanding officer, General Henry 'Hangman' Hawley, who made the mistake of launching an unsupported cavalry attack upon the Highlanders; a blunder which lost the English the battle and Whitney his life.

We understand that this letter comes from the collection formed by John Eliot Hodgkin and is listed in his *Rariora* catalogue published in 1902.

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## SCOTLAND – JACOBITE RISING OF 1745

Autograph letter signed by Captain Thomas Shadwell of Bath, to "Dear Webb", commenting on their unsettled times and men who may be able to serve, ("...I consider the present State of Affairs and the great Want of Men... As Publick Affairs look extreemly black, and this place a most remarkable dissaffected one and abounding with Roman Catholicks, and not look'd upon as very safe for Well Wishers to Our Present Royal Master I beg You will send all my Party viz Serjt Minxee Corp. Bt Gardner and my own Drum Webb, if at Quarters, if not, any You please, Hattwood and my two new men above namd, armd with Firelocks Bayonetts and Pouches and one or two spare ones for mine and Fathers Serv.ts all wch I will keep safe in my own House and be Answerable fr, But things look so ill that tis a very necessary piece of Caution to be upon ones Guard and prepard for what I hope wont happen..."); hoping that the cheeses he sent have arrived, and discussing like matters; contemporary docket noting free delivery, 3 pages, guard, minor dust-staining, 4to, Bath, 8 September 1745

£600 - 800

£830 - 1,100

'PUBLICK AFFAIRS LOOK EXTREAMLY BLACK' – panic seizes England as Bonnie Prince Charlie advances on Edinburgh. This letter was written after news had got through that Cope had failed to intercept the Prince's army at the Pass of Corrieyairack on 27–8 August, leaving the way to the south open: they were to enter Edinburgh on the seventeenth. The writer of the letter can be identified as son of the King's physician Sir John Shadwell (died 1747), and grandson of the poet and playwright, Thomas.

**ST VINCENT (JOHN JERVIS, EARL)**

Two autograph letters signed ("St Vincent"), the first to Sir Evan Nepean, Secretary of the Admiralty ("My Dear Nepean"), confessing himself "disgusted with your sending out a broken silver smith of Plymouth, to be naval storekeeper at Port Mahon with a Clerk as ignorant as himself"; and continuing to lambast the Admiralty in the same tone: "I have been witness to more jobs, in your righteous Board, than were done by that Mammon of unrighteousness, John Earl of Sandwich. The appointment of Mr Masden is the more unfortunate, because of the painful necessity poor Coffin [Jervis's equally splenetic protégé Isaac Coffin] is in, to fly to England... This lust and misapplication of Patronage, disseminated throughout Your pious Board, will ultimately destroy the Profession, already grown so difficult to govern, that without vanity, I am clear, no other Admiral, on your List, even as it now stands could have carried on what has been executed in these Seas, which you will disable me from continuing, by these ill judged appointments, for Gods sake send me out authority to go to England in the Ville de Paris, for between the absurdity of Sir Sidney Smith and other very grating inconstancies, my command is become intolerable: and in addition, Lord Keith is serving under very great disappointment, having clearly understood that he was to command in Chief, and I fear will ere long apply to go home, in which Event, I shall be completely nicked"; the second letter discussing a Trinity House appointment, *4 and 2 pages, the second letter lightly stained, guards, 4to, [? Gibraltar] and Torre Abbey, [?April 1799] and 9 November 1800*

**£600 - 800****€830 - 1,100**

'THIS LUST AND MISAPPLICATION OF PATRONAGE, DISSEMINATED THROUGH YOUR PRECIOUS BOARD' – St Vincent lambasts the Admiralty for not joining in his crusade against corruption. Early in his career Nepean, the long-standing Secretary at the Admiralty, had served under Jervis (as he then was) in the *Foudroyant* and in his turn did much to promote his erstwhile commander's career. The first of these letters appears to date from St Vincent's period of service as commander-in-chief of the Mediterranean Fleet, when he had Admiral Lord Keith serving as his second-in-command (and an uncooperative Nelson loitering in the wings). The letter has a postscript referring to the "arrival here" of General [Sir Charles] Stuart being "hourly expected en route to England", which suggests that it may have been written that April. (The "Mr Chiene the Master Attendant at Lisbon" whom he here recommends for the Mahon posting is indeed soon to be found holding the post of Master Attendant of the dockyard at Minorca, where he died in 1802.)

Two years later, St Vincent was to be made First Lord of the Admiralty and was able to apply these same principles to the navy at large, eventually exhausting even his old friend's patience: 'Driven by implacable prejudices, including... a seaman's contempt for the efficiency of landlubbers and a conviction that the whole civil branch of the navy was rotten to the core, the first lord initiated a series of damaging "reforms". Relations between the Admiralty on the one hand and the Navy Board, dockyards and commercial contractors on the other deadlocked, dockyard resources were depleted and the supply and repair of ships retarded. As the navy was slowly pulled to pieces, Nepean, the Admiralty secretary, resigned' (John Sugden, *Nelson: The Sword of Albion*, 2012, p. 569). The letter to Nepean is not published in J. S. Tucker's *Memoirs of Admiral the Rt Hon the Earl of St Vincent* (1844).

**WAR IN EIGHTEENTH CENTURY EUROPE**

Collection of manuscripts, many pertaining to the War of Spanish Succession of 1701-14 or to the Seven Years War of 1754-63, as well as to life and politics in Britain and the Continent in the late seventeenth and early eighteenth century, including letters and documents by Eugene of Savoy (fine bold signature and papered seal on a document authorising payment to Cavaliere Angelo Zon on his return to the Venetian Republic, 1712); Marshal James Fitzjames, Duke of Berwick (discussing arrivals at Marseilles, 1709); Louis XIV (a presumably secretarial signature, counter-signed by the Minister of War Chamillard, on an order concerning the siege of the Savoyard fortress of Vercell [Vercelli], 10 October 1704); General Lord Peterborough (a signed chit for gunner's stores for HM Ship *Devonshire*, during his and Shovel's expedition to Spain of 1705, and an autograph letter to Lord Chancellor King, written more in the vein of his friend Alexander Pope, putting King in mind "of the necessity of being a justice of peace in order to defend my grappes & peaches" as he has "Two Gardens to preserve, one in Wiltshire the other in Hampshire", 1731); James (later Earl) Stanhope, as Secretary of State (signed certificate confirming the return of Lord Peterborough from service as ambassador in Sicily and states in Italy [his last diplomatic posting on which at Swift's recommendation he was accompanied by George Berkeley]), 9 September 1714; General Lord Galway (submitting, as de facto head of the Irish administration of William III, to "their Excellencies the Lord Justices & General Governors of Ireland" certified copies of the accounts "of Captain Godfrey Richards late Purveyor of the Trayne [of Artillery] for Reduceing this Kingdome", counter-signed by William Robinson, architect and surveyor general for all buildings and fortifications in Ireland, 13 January 1697/8); General Lord Blakeney, the unsuccessful defender of Minorca in 1756; Marshal Armand de Vignerot du Plessis, duc de Richlieu, who took Minorca (1785); General James Murray, defender of Quebec in 1757-60 and of Minorca in 1781-2 (autograph letter from Mahon, complaining that "Mr Gray my Agent is so fond of his Young Wife, or so much occupy'd in money'd pursuits I cannot depend upon him for the execution of any Commission", 1777); the duc de Crillon [afterwards Mahon], who was to defeat Murray and take Minorca for Spain (autograph letter, 1772); Field Marshal Ferdinand Duke of Brunswick, victor of Minden (two letters, the first autograph, 1756 and 1779), *guards, minor worm-holes, dust-staining and other wear, various sizes, [1697-1785]*

**£600 - 800****€830 - 1,100**

**WELLINGTON (ARTHUR WELLESLEY, FIRST DUKE OF)**

Autograph letter signed ("Wellington"), to Field Marshal Frederick, Duke of York, Commander-in-Chief of the Army, recommending his Military Secretary Lord FitzRoy Somerset be appointed ADC to the Prince Regent, ("...Lord FitzRoy Somerset has long served me with the greatest zeal & ability and at last has received a Wound which has disabled him for the moment..."); together with the Duke of York's retained copy of his reply ("...Prince was pleased to express His Satisfaction and readiness to meet Your Graces wishes after any manner, and to mark the high regard that He has for You, and demanded that Lord Fitzroy Somersets appointment should be made out immediately..."); plus an autograph letter signed by Wellington to the Hon Berkeley Paget, concerning his brother Sir Edward Paget, Wellington's Second-in-Command, who had been captured by the French ("...He is gone towards France, & you must try to get him exchanged. As he does not acknowledge the receipt of it I conclude he has not got the first Money we sent him on the day after he was taken. He will be badly off therefore with his 24 Doubloons unless You take some measures to supply him in France..."), 4 pages, plus integral blanks, guard, 4to, Freneda and Paris, 2 December 1812 and 19 August 1815

**£600 - 800****€830 - 1,100**

Wellington's letter to the Duke of York was written in favour of his secretary (and nephew by marriage) the future Lord Raglan who had lost his arm at Waterloo (famously protesting after the amputation: 'Hey, bring my arm back. There's a ring my wife gave me on the finger'). For his services at Waterloo Somerset was gazetted, as per this letter, ADC to the Regent on 28 August, with the rank of lieutenant-colonel. The earlier letter dates from the time of Wellington's retreat after the failed siege of Burgos, when considerable disorder broke out among the troops who, thanks to a blunder of the commissary, had had to go without rations: his Second-in-Command had written out to restore order but had been captured by some daring French skirmishers. He was to be held prisoner until 1814. This letter is published in *The Dispatches of the Duke of Wellington from 1799 to 1818*, vol. ix, edited by John Gurwood (1838).

**ITALY**

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**BUSUTTI (SALVATORE)**

Raccolta di costumi dello Stato Pontificio. Incisi in acquaforte..., *etched title and 29 plates, occasional light spotting (mostly in margins but affecting image of last plate), small ink stain in margin of title, later brown panelled morocco, upper cover with elaborate outer and inner gilt floral borders, spine gilt, original limp wrappers bound in, oblong folio (234 x 345mm.)*, Rome, 1826

**£600 - 800****€830 - 1,100****Provenance**

Contessa Anna Laetitia Pecci-Blunt (1885-1971, noted collector, gallerist, philanthropist and patron of the arts), ink stamp on front paste-down and on verso of title-page ("Collezione Contessa Anna Laetitia Pecci-Blunt. Roma sparita"). The Countess's famous collection of Roman prints, books, drawings and paintings came to be known as "Roma Sparita" because of its nostalgic focus on a bygone era of the city. When she died in 1971, she left the drawings and paintings to the Museo di Roma, while her collection of prints and published works were sold and dispersed.

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**CASSINI (GIOVANNI)**

Nuova raccolta delle migliori vedute antiche e moderne di Roma, first edition, *etched throughout comprising allegorical title, dedication, index leaf and 80 plates, dampstain in upper margin of one plate but otherwise fine, contemporary half roan, spine and corners worn, small paper shelf label on spine, oblong folio (266 x 415mm.)*, Rome, Venanzio Monaldini, 1779

**£1,000 - 1,500****€1,400 - 2,100**





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**DEROY (ISIDORE LAURENT)**

[Italie], volume containing 24 lithographed views of Rome (18), Tivoli (4) and Subiaco (2) by and after Leroy for Lemercier and Formentin, Paris, from a larger series (numbered 25-48 and headed 'Italie'), foxing and light browning affecting some plates, publisher's half roan, lettered in gilt 'Vues de Rome' on upper cover, spine worn, oblong folio (305 x 445mm.), Paris, Jeannin, [c.1850], sold as a collection of plates not subject to return

£800 - 1,200

€1,100 - 1,700

Rare series of lithographs by Deroy, lithographer, watercolourist and landscape painter, many of whose prints were published in album form.

**Provenance**

Contessa Anna Laetitia Pecci-Blunt (1885-1971, noted collector, gallerist, philanthropist and patron of the arts), ink stamp on front paste-down ("Collezione Contessa Anna Laetitia Pecci-Blunt. Roma sparita"). The Countess's famous collection of Roman prints, books, drawings and paintings came to be known as "Roma Sparita" because of its nostalgic focus on a bygone era of the city. When she died in 1971, she left the drawings and paintings to the Museo di Roma, while her collection of prints and published works were sold and dispersed.

98 •

**DUBOURG (MATTHEW)**

Views of the Remains of Ancient Buildings in Rome and its Vicinity, 26 hand-coloured aquatint plates by Dubourg, publisher's roan-backed cloth, gilt lettered on upper cover, rubbed [Abbey Travel 180; Tooley 188], folio (405 x 310mm.), J. Taylor, 1820

£1,200 - 1,800

€1,700 - 2,500

**Provenance**

J.W. Mason of St. Leonards, bookseller's ticket on front pastedown; Thomas Ashton of Hyde, bookplate (probably the father of the 1st Baron Ashton of Hyde, 1855-1933). See illustration on preceding page.

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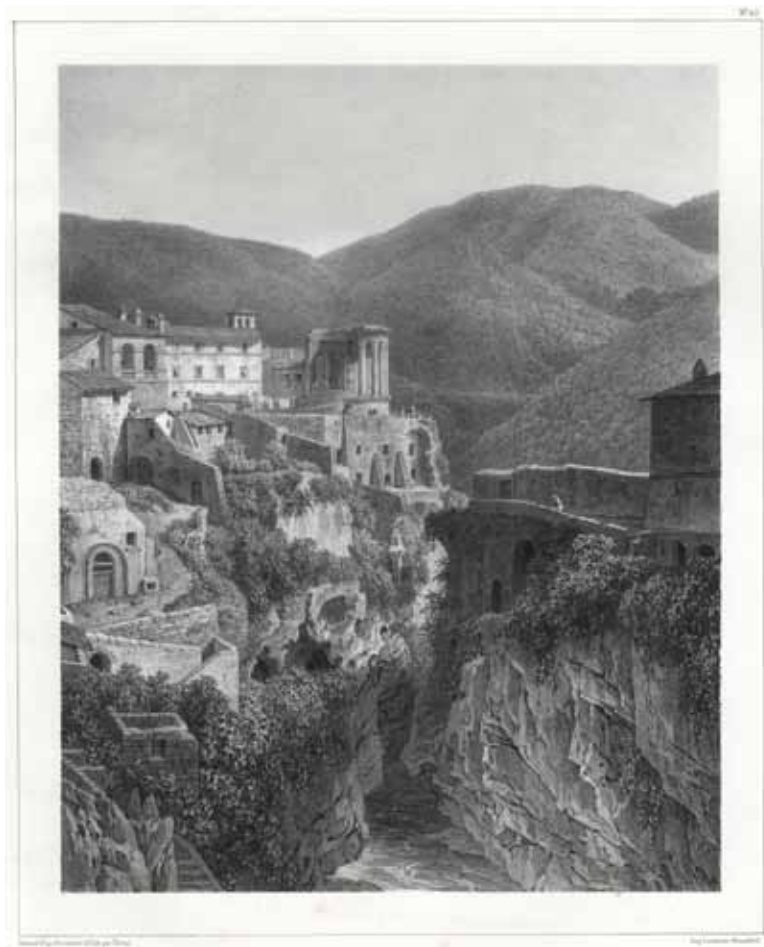
**LODI (GIACINTO)**

Amore prigioniero i Delo. Torneo fatto da' Signori Academici Torobi in Li XX. Di Marzo M.DC.XXVIII, 15 double-page engraved plates by Giovanni Battista Coriolano (plate 7 with engraved extension to upper margin, plate 1 split at fold, small worm hole at inner margin of plate 4), lacks pp.91-94, early limp vellum, red gilt morocco spine label, rubbed [Berlin 3043; Cicognara 1436], folio (285 x 202mm.), [colophon:] Bologna, heirs of Vittorio Benacci, [1628]

£2,000 - 4,000

€2,800 - 5,600

A record of a pageant based on the theme of the imprisonment of Cupid in Delos, which was held on 20 March 1628 in honour of Ferdinand II de' Medici (1610-1670), Grand Duke of Tuscany. The fine plates by Coriolano illustrate the extravagant wheeled machines: the Trojan horse, a warship, an elephant, a six-headed dragon, etc.



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99





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# **LOSE (FRIEDRICH AND CAROLINE)**

*Viaggio pittorico e storico ai tre laghi Maggiore, di Lugano, e Como, second edition, title with engraved vignette, 50 aquatint plates (of 60?), many by Caroline Lose after Friedrich Lose, others by or after G. Castellini, G.B. Bosio, G. Zancon, E. Adam and Fumagalli, all printed in bistre or grisaille and followed by a leaf of letterpress description (erratically numbered between I and LX), some light foxing in margins, ownership signature of C.E. Pollen on front free endpaper, contemporary green half morocco, ornate gilt spine, worn with some loss to covers [cf. Brunet V 1168 and Graesse VII 295, 1815 edition], oblong 4to (240 x 318mm.), Milan, Francesco Bernucca, 1818*

**£8,000 - 12,000**

**€11,000 - 17,000**

VERY RARE SERIES OF FINE AQUATINT VIEWS OF THE ITALIAN LAKES. This attractive example of a 'viaggio pittorico' or 'viaggio pittoresco' was one of three series on Northern Italy produced in Milan by two German artists, Friedrich and Caroline Lose (the others being *Viaggio pittorico e storico al Monte Spluga* and *Viaggio pittorico nei monti di Brianza*).

The number of plates varies from copy to copy; Brunet and Graesse list only the original 1815 edition with 50 plates, whilst the four or five copies offered at auction in the post war period (all dated 1818, as here) have had between 35 and 49 plates.





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#### **MAGINI (GIOVANNI)**

Italia di Gio: Ant. Magini data in luce da Fabio suo figliuolo al Serenissimo Ferdina[n]do Gonzaga Duca di Mantoua edì Monferrato etc., *second edition, engraved allegorical title within border of typographical ornaments (chipped at outer edge), engraved portrait of Magini by H. David dated 1632, 48 engraved maps (only, of 61, 46 double-page), dampstaining and softening to outer edges throughout (heaviest in margins but encroaching into most maps to some degree, title frayed and first map with piece of margin torn away, last few maps with edges frayed), a few repairs, mostly to text, occasional staining and some maps with short tears at foot of folds, early contemporary half calf, worn, damage to fore-edges [cf. Graesse IV 336; Nordenskiöld 2 137] (404 x 265mm.), Bologna, impensis ipsius auctoris, 1620, [colophon: Clemente Ferroni, 1632], sold as an atlas not subject to return*

**£2,000 - 3,000**

**€2,800 - 4,200**

The first printed atlas of Italy and the basis for regional maps of Italy for the next fifty years. Giovanni Antonio Magini (1555–1617) was an Italian astronomer, astrologer, mathematician and cartographer. He was chosen ahead of Galileo to be the chair of mathematics at the University of Bologna in 1588, but his later years were dedicated to the preparation of this atlas, which was printed by his son three years after his death, and dedicated to his patron Vincenzo I of Gonzaga, Duke of Mantua.

102 •

#### **MAPEI (CAMILLO)**

Italy, Classical, Historical and Picturesque, *engraved frontispiece, additional engraved title, and 59 plates, scattered light foxing and spotting, contemporary red morocco over bevelled boards, covers elaborately gilt, gilt gaufered edges, inner hinges strengthened, large 4to, Glasgow, Blackie, [1847]*

**£800 - 1,200**

**€1,100 - 1,700**

#### **Provenance**

Gift inscription dated 20 June 1860 relating to the family of recently-deceased New York architect, Joseph C. Wells (1814–1860, designer of the “Old First” Church in Greenwich Village).

103

**MARATTI (CARLO)**

An album containing 56 engraved plates after Maratti, *including 2 large plates on 2 sheets joined, all others window-mounted (16 double-page, 4 small on one sheet, others full-page), by R.V. Auden, N. Dorigny, H. Winstanley and others after Maratti, later half morocco over marbled boards, folio (521 x 385mm.),* [eighteenth century]

£600 - 800

€830 - 1,100

A bound volume of engravings after Carlo Maratti (1625-1713), including 16 of the 23 plates mentioned by Bryan as being by Maratti's pupil Robert Van Auden.

**Provenance**

Richard Heber (1773-1833), with Bibliotheca Heberiana stamp; Edward G. Hunt, note dated 1869 "From the collection of my uncle the Revd. G. Hunt, F.R.S. & F.A.S., vicar of Buckland, Devon" and attributing an early note ("value at Kings. Dec. School £5.2.6") to his grandfather Capt. N.A. Hunt.

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**[MERIGOT (JAMES)]**

A Select Collection of Views and Ruins in Rome and its Vicinity. Recently Executed from Drawings Made upon the Spot, *text in English and French, hand-coloured aquatint frontispiece ('Ruines de Rome') and 58 hand-coloured aquatint plates (of 61, watermarked 1821), some spotting to title-page and text leaves, contemporary half calf, covers with marbled paper panels and red morocco title label, upper cover repaired, rebacked preserving original backstrip, rubbed [Abbey Travel 178], folio (470 x 320mm.),* Robinson, White, Faulder and Evans, [c.1819]

£600 - 1,000

€830 - 1,400

105 •

**PINELLI (BARTOLOMEO) AND CHARLES HULLMANDEL**

Roman Costumes Drawn from Nature, *lithographed title and 16 hand-coloured lithographed costume plates (only, of 24), modern half morocco [Colas 2382; not in Abbey], folio (443 x 310mm.),* Rodwell and Martin, 1820 [watermarked 1817]

£800 - 1,200

€1,100 - 1,700

106 •

**PINELLI (BARTOLOMEO)**

Raccolta di cinquanta costumi pittoreschi, *etched throughout, title and 50 plates, light waterstain at foot of gutter of first few leaves, plate 46 torn into image, contemporary roan-backed boards [Colas 2370], oblong folio (410 x 280mm.),* Rome, Lorenzo Lazzari, 1809

£600 - 800

€830 - 1,100

The second printing, with the plates numbered in the engraving.

107 •

**ROME**

Raccolta di no. 40 vedute antiche e moderne della citta' di Roma e sue vicinanze incise da Morel, Acquaroni, Parboni, ed altri celebri bulini, *engraved title and 40 plates with captions in Italian and French, dampstain to title (slightly also affecting first few plates), marginal soiling, contemporary half calf gilt, upper cover stamped 'Views of Rome' in gilt, oblong folio (279 x 410mm.),* Rome, Agapito Franzetti, [1816?]

£800 - 1,200

€1,100 - 1,700



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**SCHENK (PETER)**

*Roma aeterna... sive ipsius aedificiorum romanorum, engraved title, dedication, mezzotint portrait, plate list, and 100 etched plates, occasional light spots, paper flaw causing loss to blank corner of plate 39, nineteenth century half morocco, rubbed, oblong folio (330 x 240mm.), [Amsterdam, Schenk, 1705]*

£1,500 - 2,000

€2,100 - 2,800

**Provenance**

Gift inscription in Latin from a "very loving father" to his son Charles, dated 1776, on title. See illustration on preceding page.

109 •

**SCHOBBERL (FREDERIC)**

*Picturesque Tour from Geneva to Milan, by Way of the Simplon... Engraved from Designs by J. and J. Lory of Neufchatel, first edition in English, engraved map and 36 hand-coloured aquatint plates, 8-page publisher's catalogue tipped-in at end, some light soiling, offsetting onto a few plates, later dark blue half morocco gilt, t.e.g., small paper shelf label on spine, rubbed [Tooley 446], 4to, R.Ackermann, 1820*

£800 - 1,000

€1,100 - 1,400

The first issue ("superior" according to Tooley) with all the plates dated 1820, including views of Geneva, Sion, Brieg, Simplon, Algaby, Lake Maggiore, Gondo, Isola Bella, Crevola, Sesto, Lake Como and Milan.

110 •

**SMITH (JOHN)**

*Select Views in Italy, With Topographical and Historical Descriptions in English and French, 2 vol. in 1, engraved dedication (dated 1817) and 72 plates, occasional foxing and browning, contemporary green straight-grained morocco, covers with gilt and blind-tooled borders, g.e., gilt panelled spine, small paper shelf label on spine, extremities rubbed, 4to, W. Bulmer for J. Smith, W. Byrne & J. Edwards, 1796 [but 1817]*

£700 - 900

€970 - 1,300





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#### STATUES

"Collezione di tiramenti rari da celebrate statue antiche. 1755", title and leaf of contents in ink, 44 full-page finely executed original pencil drawings after engravings of Roman antiquities, one signed "Nicol. Mosman. del", all within rule borders, with captions in lower margin, tissue guards, some light spotting, blindstamp in blank area of plates, nineteenth century black morocco, elaborately gilt-tooled, metal hasps and clasps, folio (585 x 430mm.), [late eighteenth/early nineteenth century]

£800 - 1,200

€1,100 - 1,700

Attractively presented album of finely executed pencil drawings of the most celebrated Roman statues, mostly after Domenico Rossi, or Zanetti.

112 •

#### THOMAS (JEAN BAPTISTE)

Un an à Rome et dans ses environs, bound in 2 vol., FIRST EDITION, half-title and lithographed vignette title, 72 hand-coloured lithographed plates by Villain after Thomas, some with pencil page numbers added in margin, some dampstaining and foxing (mostly in margins, occasionally heavy, just affecting a few images, text spotted), plate volume in contemporary half calf, defective, text stitched in contemporary marbled wrappers, manuscript title label on upper cover, lower cover detached [Brunet V 833; Colas 2872; Lipperheide 1309], oblong folio (265 x 405mm.) and folio (382 x 278mm.), Paris, 1823

£2,000 - 3,000

€2,800 - 4,200

See illustration overleaf.



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113



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#### VASI (GIUSEPPE)

Raccolta delle piu' belle vedute antiche, e moderne di Roma disegnate ed incise secondo lo stato presente..., 2 vol., *letterpress titles with etched vignettes set within double-rule borders, 206 fine engraved plates by Vasi (numbered 1-200 with 6 unnumbered plates), dampstaining and soiling (mostly marginal, the former affecting some plates in volume 2), a few plates reinforced at lower edges, untrimmed and mostly loose in contemporary Italian boards, defective [BAL RIBA 3399, later issue of c.1800], oblong folio (308 x 440mm.)*, Rome, si trova dall' autore nel Palazzo Farnese, 1786

£3,000 - 5,000

€4,200 - 6,900

This edition was issued by Vasi's son Mariano after his father's death, comprising a selection of views from the earlier work and some new plates, but without the text. As RIBA notes, individual copies differ quite widely, appearing "to have been made up with whatever prints were to hand, in addition to the numbered core of the work (which was itself somewhat fluid)".

#### Provenance

Charles Parker, Grays Inn, 1839, ownership inscription on front paste-downs.

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#### VENICE

Album vénitien dessiné d'après nature par les plus habiles artistes, *lithographed title with hand-coloured vignette and 10 hand-coloured lithographed plates within decorative borders (only, of 20?), by Kirchmayr after W. Straucher, G. Pividor, M. Moro and others, some foxing and dampstaining in margins, title with 3 short tears at fore-edge, publisher's half cloth over pictorial boards, rubbed and dampstained, oblong folio (270 x 395mm.)*, Venice, J.A. Habnith, [c.1844]

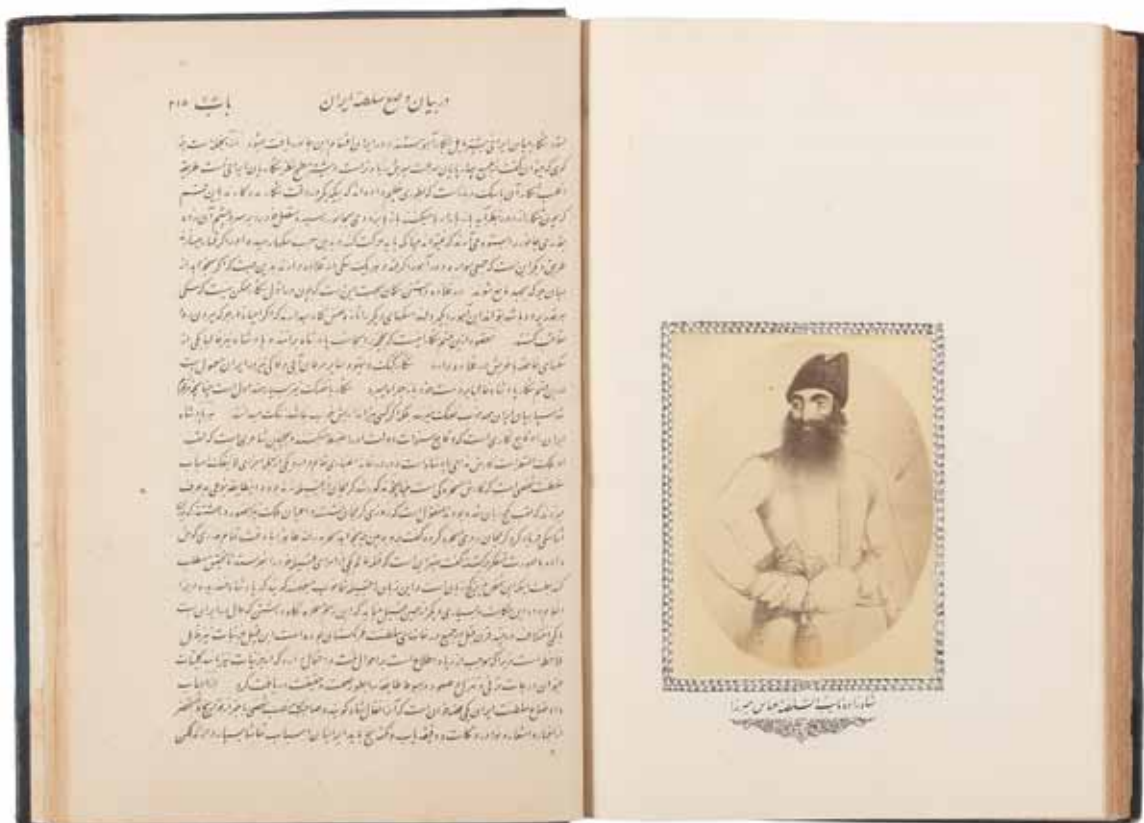
£1,000 - 1,500

€1,400 - 2,100





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**WIGHTWICK (GEORGE)**

Select Views of the Roman Antiquities... From Original Drawings Made upon the Spot. Drawn upon Stone by T.M. Baynes, AUTHOR'S PRESENTATION COPY, *inscribed on title-page to "Alfred Wightwick from his affectionate Cousin George - 28. Dec. 1845" and signed on front free endpaper, lithographed title partially hand-coloured, 19 hand-coloured lithographed plates, some marginal spotting (2 images just affected), loose in contemporary boards, defective [Abbey Travel 182, uncoloured copy], by the author, 1827 [dedication dated 1828]; idem, another edition, AUTHOR'S PRESENTATION COPY, inscribed to "Mrs Bedford, with the author's sincere regards", 10 hand-coloured lithographed plates (as issued), contemporary cloth-backed boards, spine defective, upper cover detached, by the author, 1828, folio (2)*

£700 - 900

€970 - 1,300

Presentation copies of two different editions of Wightwick's work on Rome, the first with 19 plates (and a lithographed title-page but no letterpress title, as per Abbey), the second as issued with 10 of the plates and a printed title-page.

**GENERAL TRAVEL, MAPS AND ATLASES**

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**ARABIC AND PERSIAN**

SUWAYDI (MUHAMMAD AMIN) Sabā'ik al-dhahab fī ma'rifat qabā'il al-'Arab, *text in Persian, lithographed throughout, ornamental title and genealogies, half morocco, worn, hinges cracked, folio (337 x 235mm.), [Bombay], 1879--Incomplete manuscript relating to Arabic poetry, approximately 120 leaves, written in nashki script, black ink, with red chapter and paragraph marks, some repairs and dampstains, later red panelled morocco, restored, folio (280 x 185mm.), [?Mamluk or Ottoman, sixteenth century], both with Miles/Bath bookplate--[The Holy Bible], Van Dyck's version, in Arabic, contemporary calf, worn [Darlow & Moule 1869], 4to, Oxford, B.F.B.S., 1869; and others, mostly lithographed and printed in Arabic, including 2 with small printed label 'Bound at Aden Jail', all but 2 from the Miles collection (a few annotated by him?), one other written by the Arabic linguist D.C. Phillott and donated by him, sold as a collection not subject to return (24)*

£1,000 - 2,000

€1,400 - 2,800

**Provenance**

Colonel Samuel B. Miles (1838-1914), diplomat in Oman and Persia, author of *The Countries and Tribes of the Persian Gulf*, 1919; gifted by his widow to Bath Public Library, 1920.

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**ARABIC AND PERSIAN**

MALCOLM (JOHN) The History of Persia [in Persian], 2 vol. in 1, *translated from the English into Persian by Isma'il Hayrat, large folding lithographed map, 29 albumen print plates (mostly after the original plates in the English editions), all mounted as issued within decorative lithographed borders with captions, one lithographed plate, institutional blindstamp to most plates and a few text leaves, early half morocco, some scuffmarks, folio (330 x 221mm.), [Bombay], 1870[-1873]*

£2,000 - 3,000

€2,800 - 4,200

VERY SCARCE PERSIAN TRANSLATION OF JOHN MALCOLM'S *THE HISTORY OF PERSIA*.

"The translation of Malcolm's history was the outcome of a British Mission to Iran in the 1860s for the purpose of establishing a telegraph line connecting India to Great Britain through Iran... The head of the mission Major General Frederic Jon Goldsmid, was the guest of the governor of Kirman, Muhammad Isma'il Khan Vakil-al-Mulk. Enjoying the governor's hospitality Goldsmid asked him how he could repay him. In response Vakil-al-Mul requested a Persian translation of Malcolm's History..." (Farzin Vejdani, *Making History in Iran*, 2014, p.25). Mirza Isma'il Hayrat travelled extensively throughout the Arabian peninsula before securing a job as a translator for the Bombay administration, and later a teacher at the Elphinstone College.

**Provenance**

See preceding lot.



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# 118 • ARABIC AND PERSIAN

SPRENGER (ALOYS) Kitāb Fahrasat al-kutub allatī narghabu an nabta'ahā wa-al-masā'il allatī tūḍīh jins al-kutub allatī narghabu al-ḥuṣūl 'alayhā innamā najhalu asma'ahā wa-al-masā'il fī 'ilm al-ḥarb, text in Arabic, lithographed throughout, illustrations (some full-page, 2 printed in red, one in gilt), a few pagination numerals shaved, ink annotation (probably in Miles' hand) "Sprenger's list of military works in arabic literature" on front free endpaper, blindstamp on title, contemporary half calf gilt, worn with some loss to spine, 8vo, [London, 1840]

£600 - 800  
€830 - 1,100

Rare list of library desiderata in Arabic, Persian, Turkish and Hindustani, relating to Islamic warfare, with a treatise on the same subject by George FitzClarence, first earl of Munster. Munster was the President of the Publication of Oriental Studies and, with Sprenger working as his secretary and amanuensis, was searching for materials to help with the writing of his "Military Science among the Mussulmans".

## Provenance

Colonel Samuel B. Miles (1838-1914), diplomat in Oman and Persia, author of *The Countries and Tribes of the Persian Gulf*, 1919; gifted by his widow to Bath Public Library, 1920.

# 119 • BELZONI (GIOVANNI BATTISTA)

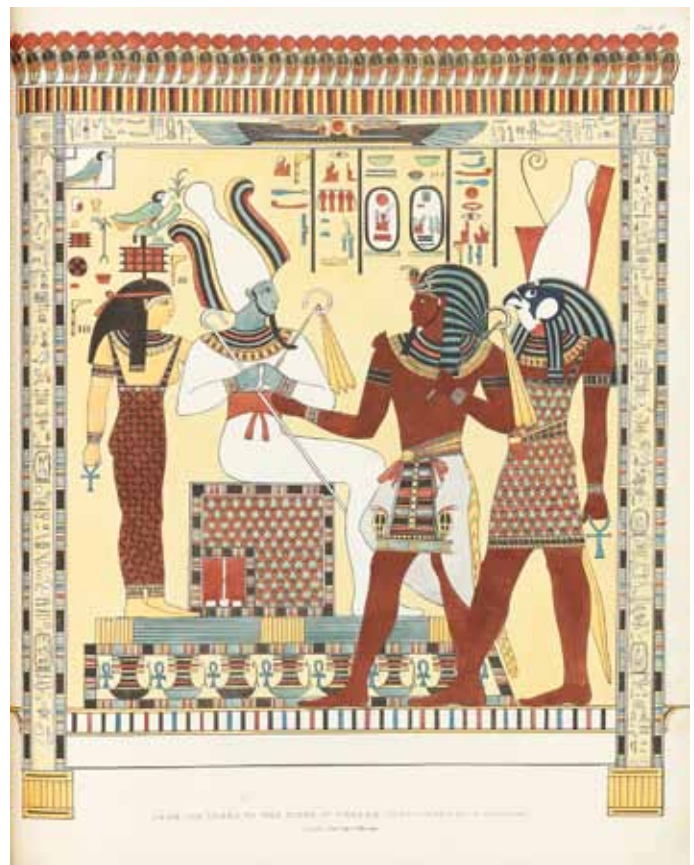
Plates Illustrative of the Researches and Operations... in Egypt and Nubia, Atlas vol. only, FIRST EDITION, 44 engraved or lithographed plates and plans on 34 sheets, all but 4 coloured by hand, 2 folding (4 with short tear repaired touching image, 2 cut down at margins, one with slight loss of image but not affecting the lithographed hieroglyphic plates), title and list of plates repaired at lower margin not affecting text, occasional spotting, publisher's grey boards with printed title label ("£6.6s.") on upper cover, rebacked, upper joint weakened [Blackmer 117; Abbey Travel 268], large folio (610 x 475mm.), John Murray, 1820

£2,500 - 3,000  
€3,500 - 4,200

Published to accompany Belzoni's *Narrative of the Operations and Recent Discoveries ... in Egypt and Nubia*, Abbey noting that "As many as eight colours are used on one plate for the coloured illustrations, and the colouring is skilfully done". A further six plates were published in 1822.



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#### **BELZONI (GIOVANNI BATTISTA)**

Narrative of the Operations and Recent Discoveries within the Pyramids, Temples, Tombs, and Excavations in Egypt and Nubia, *second edition*, half-title, lithographed portrait of the author, one engraved plate, folding lithographed map, nineteenth century ink note on final blank and note in similar hand pasted inside lower cover, modern vellum-backed boards [Atabey 95, "preliminaries reset, including the preface to the first edition and a new preface"], 4to, 1821; Plates Illustrative of the Researches and Operations... in Egypt and Nubia, Atlas vol., *second edition*, 44 engraved or lithographed plates and plans on 34 sheets, all but 4 hand-coloured, 2 folding, occasional spotting, publisher's grey boards, rebacked [cf. Blackmer 117; cf. Abbey Travel 268], large folio (600x 478mm.), 1822, John Murray (2)

£4,000 - 6,000

€5,600 - 8,300

Complete copy, with both text and atlas volumes, of one of the most influential and visually impressive works on Egyptology, written by "one of the most striking and interesting figures in the history of Eastern travel" (ODNB). This edition "includes the appendix by Thomas Young on the hieroglyphs, pp.485-533, not always found in the first edition" (Atabey).

#### **Provenance**

Ivor Noël Hume OBE, FSA, archaeologist and author. His works include *Historical Archaeology* (1969), and *Belzoni: the Giant Archaeologists Love to Hate* (2011), a signed first edition of which is included in the lot. In his Preface to *Belzoni*, Noël Hume notes that "Most rewarding of all... has been the pleasure of possessing my own [the present] copy of Belzoni's intensely personal and provocative 1821 *Narrative of the Operations...* without which Giovanni and Sarah Belzoni would long ago have been forgotten".





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**BROWNE (WILLIAM HENRY)**

Ten Coloured Views Taken During the Arctic Expedition of Her Majesty's Ships "Enterprise" and "Investigator," under the Command of Captain Sir James C. Ross ... With A Summary of the Various Arctic Expeditions in Search of Captain John Franklin... and his Companions in H. M. Ships "Erebus" and "Terror.", letterpress title, double-column text in French and English, 10 tinted lithographed plates on 7 sheets after Browne, partially finished by hand, some slight marginal soiling, early half morocco, lettered in gilt "The Arctic Expedition..." on upper cover, rebaked, publisher's front wrapper bound in [Abbey Travel 637; Arctic Bibliography 2344; Sabin 73366], folio (370 x 270mm.), R. Ackermann, 1850

£2,000 - 3,000

€2,800 - 4,200

**Provenance**

Dr. Joseph C. Egbert, bookplate.

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**CHINA**

WRIGHT (GEORGE NEWNHAM) The Chinese Empire Illustrated... displaying The Scenery, Architecture, Social Habits, &c. of that Ancient and Exclusive Nation, 2 vol., 4 engraved pictorial titles, 159 engraved plates by Thomas Allom, 3 folding maps hand-coloured in outline, a few plates lightly spotted, contemporary half morocco, 4to, London Printing and Publishing Company, [c.1860]

£800 - 1,200

€1,100 - 1,700

Enlarged version of Wright's *China*, including plates of people, professions and punishments, capitalizing on increased public interest in China during the Second Opium War.



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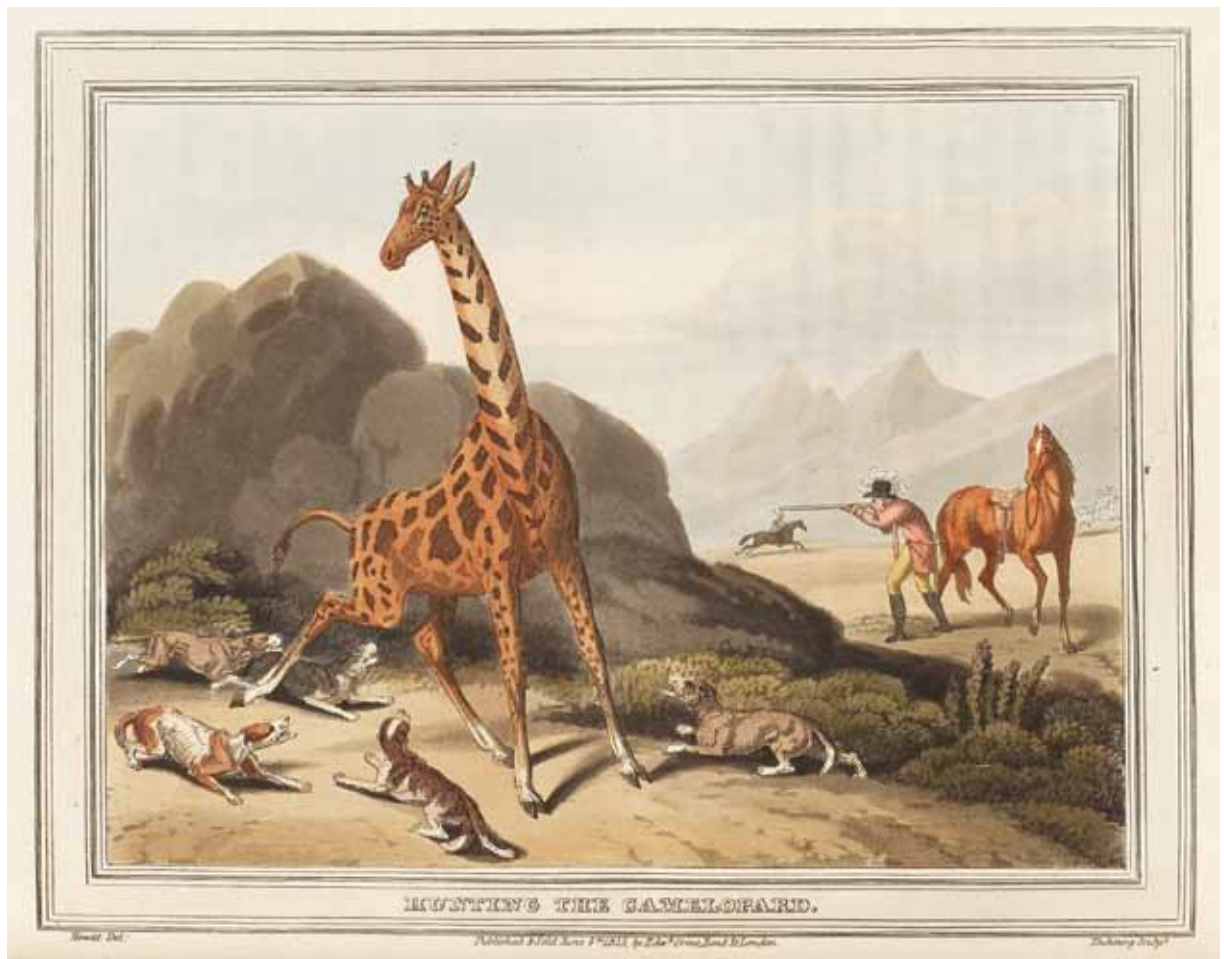
# **CHINA**

MASON (GEORGE HENRY) *The Costume of China* [-Costumes de la Chine], text in English and French, 60 hand-coloured stipple-engraved plates (watermarked "1819"), the backgrounds fully coloured in wash and pencil, faint offsetting from plates to text, contemporary gilt and blindstamped straight-grained green morocco, g.e., rubbed, spine chipped at head [Abbey Travel 533; Colas 2009; Lipperheide 1520], 4to (355 x 250mm.), William Miller, 1804

£1,000 - 1,500

€1,400 - 2,100

An unusual copy of Mason's *Costume of China*, the plates being elaborately fleshed out with fully-coloured backgrounds. See illustration on preceding page.



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#### CUBA

DIAZ Y COMAS (VICENTE) *Album Regio*, lithographed portrait, tinted lithographed allegorical title, letterpress dedication to Isabella II, Queen of Spain, hand-coloured lithographed genealogy of the Bourbons, and 75 plates, each with the hand-coloured arms of one of the Spanish territories set above a stanza of music, each within a decorative pictorial border, publisher's green cloth, the upper cover gilt-lettered 'Album Regio' beneath a crown, slightly rubbed, folio (340 x 255mm.), [Havana, Litografia del Progreso, 1855]

£2,000 - 3,000

€2,800 - 4,200

Rare work printed in Cuba. Diaz y de Comas was a Spanish doctor and composer, who settled in Havana. The *Album Regio* contains musical compositions in styles ranging from polkas to contradanza, including "a few valse that soon conquered salons throughout Havana" (*Bloomsbury Encyclopaedia of Popular Music*, vol.9, p.904). Each page is decorated with the hand-coloured arms of the territories of the Spanish crown, from the home regions to Cuba, the Philippines and the West Indies. The author was travelling to Spain to present a copy to Isabel II, the dedicatee, but he was drowned en route when his ship sank.

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#### FOREIGN FIELD SPORTS

*Foreign Field Sports, Fisheries, Sporting Anecdotes, &c... with a Supplement of New South Wales*, second edition, half-title, 110 hand-coloured aquatint plates, with wash borders, light toning and some offsetting from text to plates, contemporary polished calf, covers detached [Abbey Travel 3; Ferguson 739; Tooley 225; Schwerdt I, p.179; Westwood & Satchell, p.92], 4to, Edward Orme, 1814, H.R. Young, 1819

£1,000 - 1,500

€1,400 - 2,100

The field sports depicted include "Arabs Hawking Antelopes", "Russian Fishing in Winter", "German Bear-trap pitfull", "Hunting Antelopes with a Panther", "Whale Fishery" (4), Bullfighting (13), "Greenlanders Seal Hunting" and "Hog Hunting in India". The supplement has ten New South Wales plates.





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#### JAILLOT (CHARLES HUBERT ALEXIS) AND NICOLAS SANSON D'ABBEVILLE

Atlas nouveau, contenant toutes les parties du monde, 2 vol., *hand-coloured architectural titles, letterpress titles to 'Introduction à la géographie' and 'Nouvelle géographie' (dated 1708) printed in red and black, letterpress contents tables pasted within wide allegorical borders, 163 engraved maps (of 167, lacking nos. 59, 61, 68 and 76 following printed table), 161 hand-coloured, 130 double-page, several engraved tables, some browning and spotting, a few short tears, the plans of Vienna and Paris brittle with small losses, 'Theatre de la guerre dans l'Amerique' strengthened with tape at margins, contemporary calf gilt, covers with roll-tool borders, spherical globe corner-pieces and central arabesque, very worn with some loss, large folio (640 x 520mm.), [Amsterdam, P. Mortier, 1708]*

£10,000 - 15,000

€14,000 - 21,000

#### Provenance

Giuseppe Goretti de Flamini (1724-1797), bookplate.





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**[MERCATOR (GERARD) AND JODOCUS HONDIUS**

*Historia mundi, or, Mercator's Atlas. Containing his Cosmographical Description of the Fabricke and Figure of the World*, 182 engraved maps by Hondius, R. Hall, Pieter van den Keere, and J. van Loon, including a duplicate of New Spain, and an additional map of Virginia loosely inserted, but lacking folding map of New England, lacks 12 leaves including engraved title and all before A2, 13 maps trimmed, contemporary calf, worn with loss to spine ends [STC 17826; Koeman 11 p.549; cf. Phillips, *Atlases* 451 and 4255], folio (278 x 185mm.), [Michael Sparke and Samuel Cartwright, 1635]

£3,000 - 5,000

€4,200 - 6,900

THE RARE FIRST PRINTING IN ENGLISH, the first issue with a duplicate map of New Spain (4H3 recto). Loosely inserted is a copy of the rare Ralph Hall map of Virginia which was not included at the time of publication, the errata stating: "There is no map for Virginia in regard there is a more exact map drawing in that country, whose platforme is not yet come over, but when it comes, every buyer of the book shall have it given him gratis".

**Provenance**

James Oliphant, manuscript bookplate dated 30 August 1740.



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#### **SAMOA, HAWAII AND AMERICA**

Album of photographs of Samoa, Hawaii, and America (Utah, Nevada, Colorado, California, New York etc. etc), seemingly taken by a passenger who travelled on H.M.S. *Alameda* from Samoa to Monterey, and subsequently cross-country by railroad, *approximately albumen or gelatin silver prints, mounted between 1 and 4 images per page recto and verso, most captioned in ink beneath the image, images 145 x 210mm., and smaller, 2 leaves loose, contemporary roan, worn with some loss to spine, 4to, [c.1898-1900]*

£600 - 800

€830 - 1,100

A good album of mostly private photographs recording the journey of a passenger on H.M.S. *Alameda* to Samoa and Honolulu, and a cross-country rail journey in America at the end of the nineteenth century. Samoa images include local inhabitants meeting and aboard the ship, scenes in Apia including a farm worker, huts and the Anglican Mission; 13 larger commercial images include a group of Samoans with Robert Louis Stevenson's wife Fanny, and street scenes ("Native village"; "Main Street Apia. Recent War"; the "Old King" and new king Taumafili); Honolulu includes 2 views showing schoolgirls and the Hawaiian State Corps at the funeral of Princess Ka'iulani (1899), "Mixed Bathing" and "Surf Bathing" (numbered in negative); America includes Monterey, California (30, mostly the celebrated Hotel del Monte); Auburn, Ca. including the rail station; Nevada, including the rail station depot at Ogden; Utah (10 including 6 street scenes of Salt Lake city, one of which shows a group of Indians crossing the road in front of The Cullen Hotel); railroad through the Rockies to Denver (9, including derailed trucks); Chicago (12 "American Homes"), New York (15, mostly "Views from roof of 15 storey building"), and others.

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#### **SCHENK (PETRUS) AND ADRIAAN BRAAKMAN**

Le theatre de Mars contenant XVIII nouvelle cartes geographiques de la Haute et Basse Allemagnes, part de la France, d'Italie et autres paie adjacents our l'on fait apresent la guerre contre les couronnes de France et d'Espagne, *second edition, hand-coloured double-page engraved allegorical title, 48 hand-coloured double-page engraved maps (2 with short tears, 3 shaved just touching distance numerals in margins), additional Dutch letterpress title ('Schouw-tonnel des oorlogs. Verbeeld in 50 nieuwe geographische land-caarten') printed in red and black, later morocco-backed cloth, loss to extremities of spine [Koeman II, Brn 3; cf. Phillips 2826, 1706 edition], thin 8vo (193 x 72mm.), Amsterdam, Schenk & Braakman, 1708*

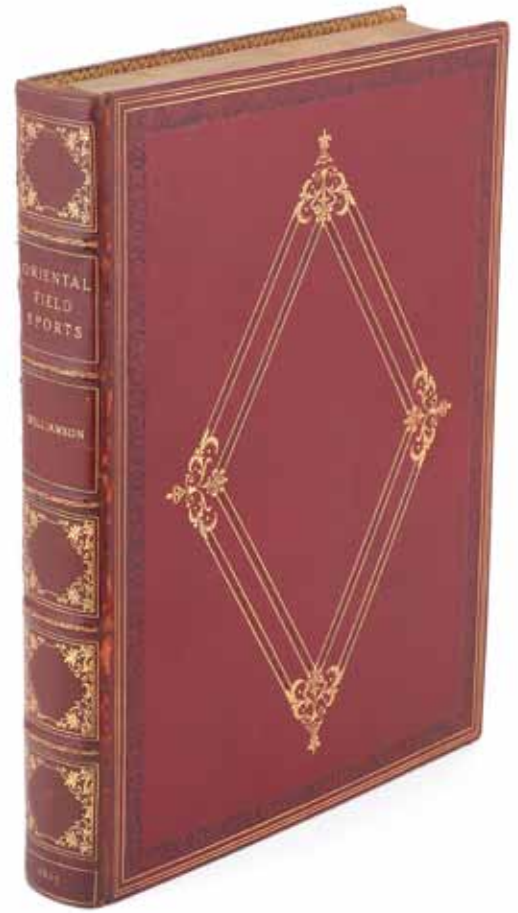
£700 - 900

€970 - 1,300

A military pocket atlas.



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**[WAGNER (ERNST)]**

L'Ile de St. Pierre dite L'Ile de Rousseau, dans le lac de Bienne, *half-title (following title), engraved title with aquatint vignette, 2 maps and 10 aquatint views after Gabriel Lory and others, EXTRA-ILLUSTRATED with 12 fine original watercolours of regional costume, one hand-coloured engraved costume plate and 3 hand-coloured aquatint or engraved views, contemporary red half morocco, rubbed [Longchamp 3218], small 4to, Berne, G. Lory and C. Rheiner, [c.1798-1817]*

£1,500 - 2,000

€2,100 - 2,800

**Provenance**

Captain Martin Strickland, ownership inscription (1894) on front paste-down.

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**WHELER (GEORGE)**

A Journey into Greece, FIRST EDITION, *folding engraved map, 7 engraved plates, numerous engraved illustrations, some light spotting and toning, nineteenth century correspondence with a Wheeler descendant [see footnote] pasted on front free endpaper and inside lower cover, contemporary calf, rebacked, worn [Wing W1607; Atabey 1328; Blackmer 1786], folio (295 x 185mm.), William Cademan, Robert Kettlewell and Awnsham Churchill, 1682*

£700 - 900

€970 - 1,300

Wheeler travelled in the company of Jacques Spon, via Constantinople, to Greece in 1675-1676.

**Provenance**

Granville Wheeler Stuart-Menteath (1811-1887), a descendent of George Wheeler. Pasted-in are autograph letters sent to (and annotated by) Stuart-Menteath concerning the author and his work. One (dated 1878) is written by Rev. Edward Hincliffe, a descendent of the Bishop of Durham who had presented a prebental stall in the Cathedral to Wheeler; the other (dated 1876) by another Wheeler family member providing historical information on George's wife.





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### WHITE (JOHN)

*Journal of a Voyage to New South Wales*, first edition, engraved title with vignette, 65 hand-coloured engraved natural history plates by F.P. Nodder, S. Stone and others (plate 7 misbound), list of subscribers, occasional light spotting, browning and offsetting, BROADSIDE PROSPECTUS (235 x 190mm.) bound in before title, a few early marginal notes in pencil, modern quarter calf, spine gilt in six compartments, g.e. [Hill 1858; Borba de Moraes I, p.940; Ferguson 97; Nissen ZBI 4390], 4to (290 x 225mm.), J. Debrett, 1790

£3,000 - 5,000

€4,200 - 6,900

First edition of White's celebrated account of the the voyage of the First Fleet and the settlement in New South Wales under the command of Arthur Phillip. It includes an extensive section on the visit to Brazil en route. "This is a sumptuous edition which is much sought after because of the magnificent plates of animals" (Borba de Moraes). The prospectus is rare, with only the British Library copy listed on ESTC.

### Provenance

James Edward Smith (1759-1828, the botanist and principal founding member and first President of the Linnean Society), ink ownership inscription on title. See illustration on preceding page.

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### WILLIAMSON (THOMAS) AND SAMUEL HOWITT

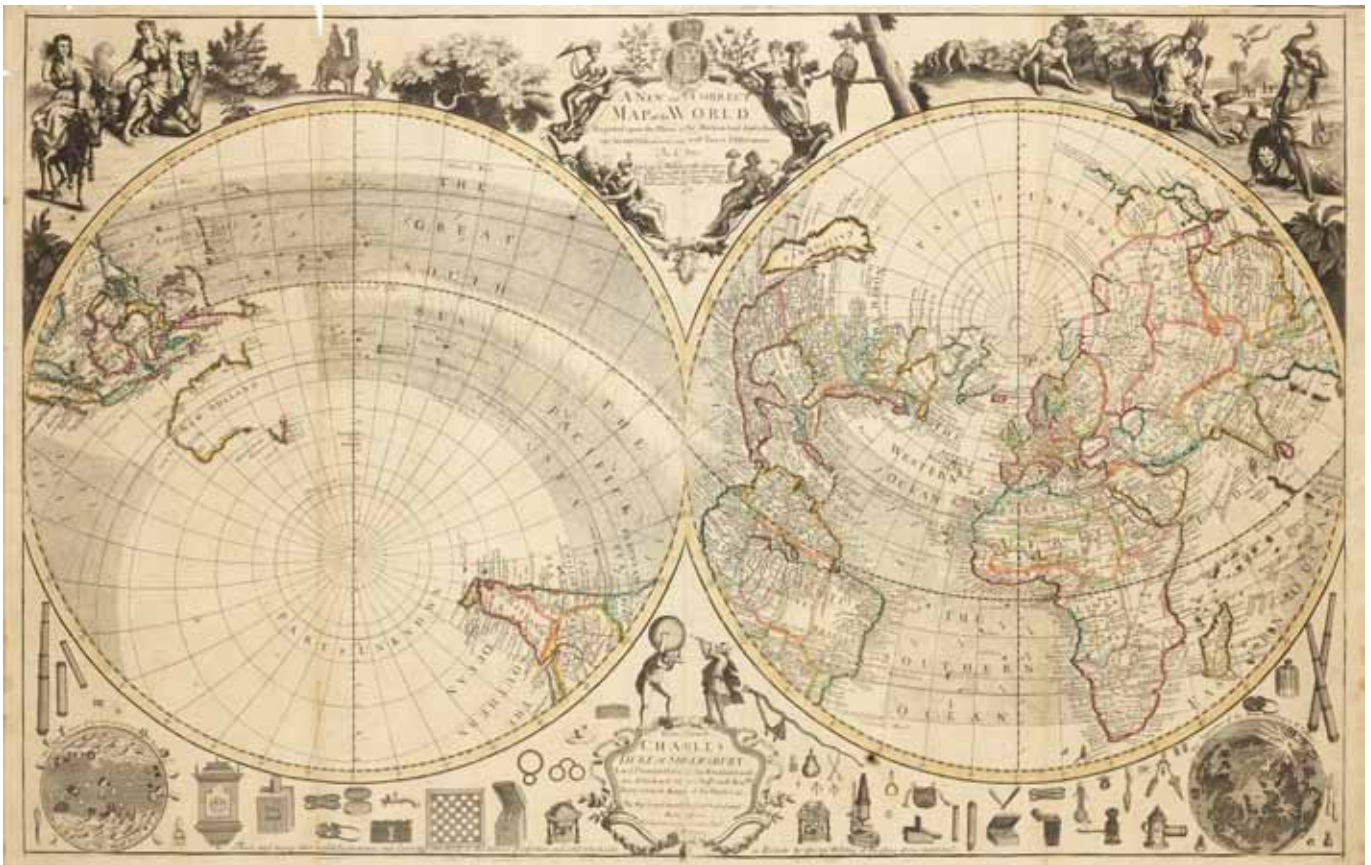
*Oriental Field Sports; being a Complete, Detailed, and Accurate Description of the Wild Sports of the East... the Natural History of the Elephant, the Rhinoceros, The Tiger, The Leopard, The Bear, The Deer, The Buffalo, The Wolf, The Wild Hog...*, 2 vol. in 1, second edition, 40 hand-coloured aquatint plates, light offsetting to some plates, a few scattered spots, slight ink mark to plate 31, without additional title and dedication (not called for in this edition?), later red straight-grained morocco gilt, sides decorated with central lozenge-shaped panels and outer borders tooled in gilt and blind, gilt panelled spine, inner gilt dentelles, g.e. [cf. Abbey 427, note], 4to (315 x 235mm.), Edward Orme, [1819?]

£800 - 1,200

€1,100 - 1,700

A handsomely bound copy of this undated second Orme edition. It was seemingly issued without a frontispiece as no other undated copy traced has one. See illustration on preceding page.





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#### WORLD MAP

[PRICE (CHARLES)] A New and Correct Map of the World, Laid Down According to the Newest Observations & Discoveries. In several different projections including the trade winds, monsoons, variation of the compass, and illustrated with a coelestial planisphere, the various systems of Ptolomy, Copernicus, and Tycho Brahe together with ye a[p]pearances of the planets &c., *large engraved twin-hemisphere map on 2 sheets (joined), the surrounds with 22 inset maps (depicting different World projections, celestial and astronomical charts, some after Cassini), title cartouche (signed by W. Godson), and imprint within separate small circle, the larger maps and 7 of those in margins hand-coloured in outline, neat split at 2 folds, a few short tears in blank margins, 665 x 970mm., George Wildey at ye great Toy & Print shop, [c.1702]*

£2,000 - 3,000

€2,800 - 4,200

SCARCE EARLY STATE OF PRICE-WILLDEY'S FINELY EMBELLISHED WORLD MAP, with 22 inset world and celestial maps in the margins. California is shown as an island in five of the maps.

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#### WORLD MAP

PRICE (CHARLES) A New and Correct Map of the World Projected Upon the Plane of the Horizon Laid Down from the Newest Discoveries and Most Exact Observations, *large engraved twin-hemisphere World Map on 2 sheets joined, partially hand-coloured in outline, decorative title and dedication cartouches, allegorical scenes (including women representing the four continents) in upper margin, lower margin with maps of the sun and moon after Kircher and Cassini, and scientific instruments and other items available retail at the publisher's shop, short neat tears at extremities of folds, 635 x 980mm., George Willdey, at the Great Toy Shop, 1714*

£1,000 - 1,500

€1,400 - 2,100

A highly decorative world map by Charles Price, the embellishments including some of the "many usefull instruments and curiositys... made to the utmost perfection and sold wholesale or retaile by George Willdey" at his "Great Toy Shop", including globes, clocks and watches, lamps and telescopes.

### BRITISH ARCTIC EXPEDITION 1875-6

Illustrated autograph journal kept by Commander Albert Hastings Markham, Captain of HMS *Alert*, and second-in-command of the British Arctic Expedition under Sir George Nares on the *Discovery*, Markham's journal kept on board the *Alert* during the expedition itself and recording the sledge journey in which he achieved the record of Farthest North; with NUMEROUS WATERCOLOURS AND INK DRAWINGS executed during the expedition bound in, plus a run of EPHEMERA PRINTED ONBOARD in the Arctic (see details below), originally written in softbound stationer's notebooks and later bound-up for Markham in two volumes, some 720 pages in all, on lined paper, some very light foxing and minor dust-staining but overall in fine fresh condition throughout, half dark blue morocco over pebbled boards, upper covers stamped in gilt with the Markham arms (azure, on a chief or, a demi-lion rampant issuant gules) surmounted by their crest (the lion of St Mark sejant gardant supporting a pair of horse hames), spines lettered in gilt, light wear to binding, 4to, Portsmouth to Spithead via the Arctic, 29 May 1875 to 14 October 1876

£100,000 - 150,000

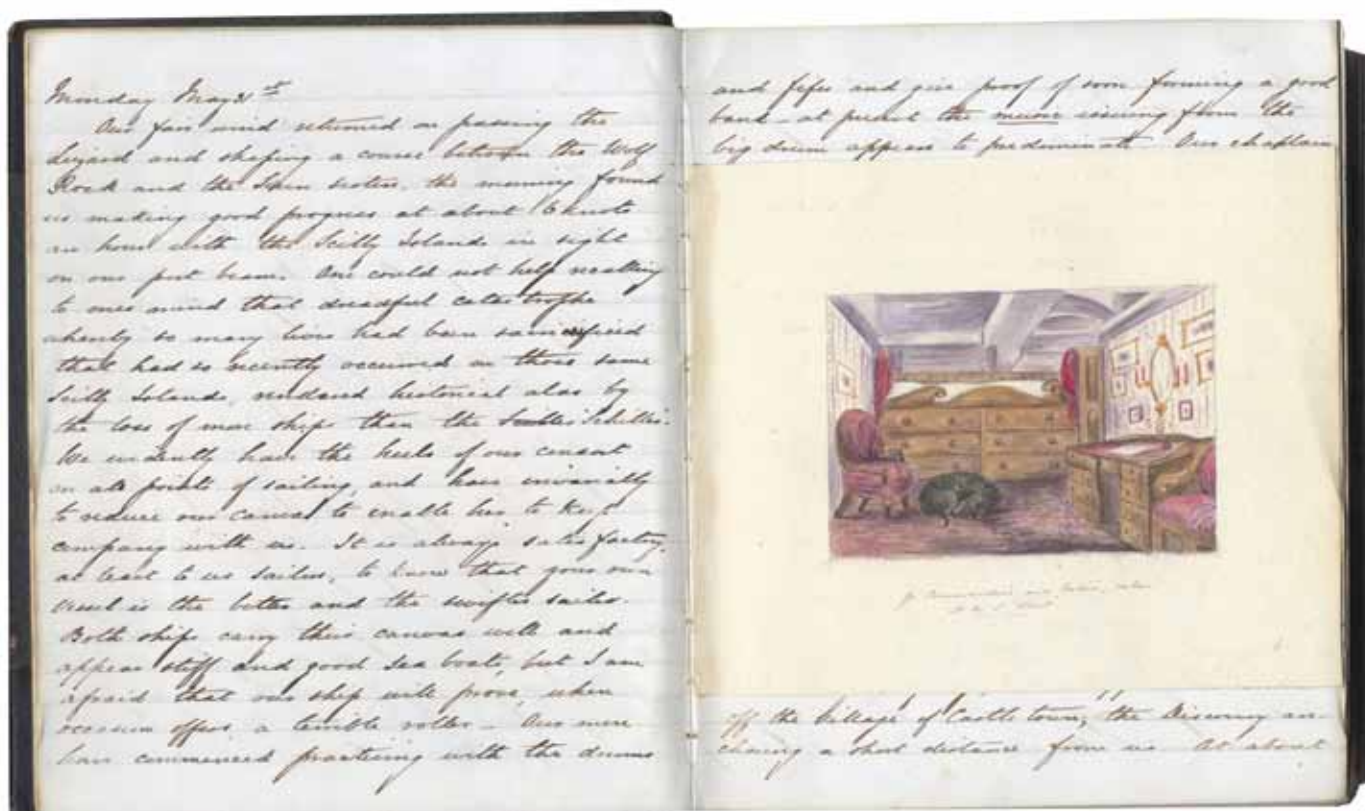
€140,000 - 210,000

'A BITTER ENDING TO ALL OUR ASPIRATIONS' – THE LAST BRITISH EXPEDITION TO THE ARCTIC ATTAINS THE FARTHEST NORTH, AND SETS THE PRECEDENT FOR CAPTAIN SCOTT. The British Arctic Expedition was jointly sponsored by the Royal Navy and the Royal Geographical Society and was the last of the great British expeditions to the Arctic. It was commanded by Sir George Nares in the *Discovery*, with Albert Markham in the *Alert* as his second in command; it being Markham who led the sledge party that attempted to reach the North Pole, and established the record of the Farthest North, Latitude 83°20'26" N, a record that was to stand for two decades until broken by Nansen in 1895. The expedition was also of importance in that it helped lay to rest the theory of an Open Polar Sea around the North Pole.

A sketch of the background to the expedition is given on the Scott Polar Research Institute website: 'When the two vessels and 129 officers and men of the Franklin Expedition disappeared without trace in 1847 whilst searching for the north-west passage, official Arctic exploration was virtually shelved by the British government for twenty-five years. In 1874, however, the political climate had changed and the government, under pressure from two Franklin search veterans, Clements Markham, Secretary of the Royal Geographical Society, and rear admiral Sherard Osborn, agreed to finance the British Arctic Expedition. Organised by the Arctic Committee of the Admiralty and ostensibly a voyage of scientific discovery and general exploration, popular opinion deemed its major aim as the conquest of the North Pole... The expedition had reached a farthest north, a considerable portion of the north Greenland coast had been mapped and some significant scientific data had been gathered. Despite this, the expedition would mark the end of the Admiralty's interest in Arctic exploration' (*British Arctic Expedition 1875-76*).

Not only was the British Arctic Expedition the last of the government-sponsored expeditions to the Arctic, thus standing at the end of one tradition, but in some significant respects it anticipated expeditions to the Antarctic early in the following century, in what has become known as the Heroic Age. In the words of Max Jones: 'Scott was the last of a line of polar pioneers from the Royal Navy, which included James Cook, John Franklin, John Ross, James Clark Ross, Leopold McClintock, George Nares, and Albert Markham. Albert's cousin Clements Markham, president of the Royal Geographical Society, had propelled Scott into the public eye at the head of the *Discovery* Antarctic expedition (1901–4), which Clements had been determined would be led by a naval officer' ('British Antarctic Expedition', *ODNB*). Albert was especially close to his first cousin Clements who, as has been noted, was a moving force behind the 1875-6 expedition (travelling with it as far as Greenland, for which he forfeited his job at the India Office), just as he was in promoting Scott's career and launching the *Discovery* expedition. Albert's parents had emigrated to America when he still young, and he joined the Navy when he was fifteen. When he was not at sea, he lived with Clements (eleven years his senior) and his wife at 21 Eccleston Square, from where he was to date the preface to his printed account of the expedition, *The Great Frozen Sea*, in 1878.

For a modern perspective of the British Arctic Expedition, see Andrew Gordon: 'The project was a heroic, hopeless attempt on the North Pole, sponsored jointly by the Royal Geographical Society, of which Clements Markham was now secretary, and by the Admiralty. The expedition "epitomized both the best features of British exploration and the worst". It nearly became a classic British disaster from a failure to learn the dietary lessons of previous expeditions, and from the early escape or death, due to incompetence, of the dogs that were to have pulled the sledges. Undaunted, Albert Markham, gave it his best shot; and his men stolidly hauled their heavy loads northwards and progressively fell victim to scurvy. They were away for ten weeks. Their provisions were medieval, and although there was ample lime juice onboard the ships, the labour and fuel involved in thawing it out every day had persuaded Markham to leave it behind. When they got within 400 miles of the Pole (a record which stood for twenty years) he planted the flag in the snow, sang *The Union Jack of Old England*, and started the long stumbling journey back. They endured appalling privations, were reduced to crawling on hands and knees, and were lucky only one of their number died... The expedition left two dangerous legacies for future British polar endeavour: a distrust of dogs; and a romanticization of the camaraderie, as Clements Markham saw it, of muscle-power' (*The Rules of the Game: Jutland and British Naval Command*, 2013, p. 209).



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Our journal, kept by the expedition's second-in-command and the man who actually made the attempt on the Pole, has claim to be the principal first-hand account of that expedition; and is one of the most important records of polar exploration remaining in private hands.

#### Composition and Physical Make Up of the Journal

The journal was written by Markham while on board his ship in the Arctic and, as an added bonus, bound into the first volume is a watercolour showing the cabin where it was written. Clear evidence that it was written at the time, and on board the *Alert*, is to be found on the fly-leaf of the first volume. Here he has entered the date underneath his signature: "A H Markham/ May 24th 1875" (adding below, in a different ink and clearly at a later date: "To August 22nd 1875./ Vol. 1"). Turning overleaf, we find the volume starting: "Saturday May 24th/ Punctual to the hour on the day named the Arctic ships destined for the exploration of the unknown regions culminating at the North Pole steamed out of Portsmouth harbour..."

Markham kept his journals in roan-covered notebooks, as supplied by stationers of the period, and of which several examples survive in their unbound state (see for example the Guernsey diary, below). They were afterwards bound up in morocco. Thus, within each of the morocco-bound volumes, we find a sequence of numbered gatherings, each of which represents an original stationer's notebook. Added to these are his sledging journals. These are the exception to the general rule, in that these were written up from the original notes on his return to ship, as the entry for 15 September 1875 makes plain: "It is a perfect treat to be again sitting at my writing table in my cosy little cabin, for although I have not been long away from the ship, still in the period we were absent, we have encountered work of no ordinary description and have endured, I might almost say sufferings, of a nature that we had hitherto not anticipated, but I must not anticipate, but relate events as they occurred... I have had my first sledging experience, and find that it is no easy matter to keep a journal with a temperature down nearly to zero, or in a gale of wind, but I intend writing it here verbatim, without altering a word or sentence". The principal sledging journal, recording his attempt on the Pole in the spring of 1876, is in two sections, the first headed: "Sledging Journal. Spring Campaign/ 1876", running from 3 April to 2 June; the second: "Sledging Journal. Vol 2/ Commencing June 2nd 1876" and breaking off on 13 June; with the journal not being resumed until his return to ship on 25 June. The Scott Polar Research Institute holds two of the notebooks carried with Markham while sledging, including his 'Notebook and Sledging Journal 3 April - 8 May 1876' (MS 396/1 and 2).

The journal was drawn on for Markham's account of the expedition, published as *The Great Frozen Sea* (1878), where some of the watercolours and much of the printed ephemera are reproduced (see lists below). The printed version is by no means a *verbatim* transcript, but rather more a paraphrase-cum-summary, with a great deal left out. Much of this is just the sort of trivial detail that makes the original so engaging; as for example a passing reference to the sheepskin that he had been given by his shipmate's mother, Lady Mary Egerton, which he had in the cabin with him and which, he says, "even now as I am writing I have in use". He has the born diarist's gift of making one feel as if one were there in the cabin with him; such a gift might well, were the original journal ever to be published, make it of wide appeal.

A like example is to be found in the entry made on 5 September 1875, at the outset of his first reconnaissance journey: "I am now writing under difficulties. I am in my bag, and the men are getting into theirs, jolting my elbow at every move – the temperature inside the tent is only 8° and my fingers are aching with cold". In terms of immediacy this ranks high among records of polar travel. As this journal was clearly written for himself, in the knowledge that any published version would be thoroughly edited, Markham could afford to allow himself the occasional Pooterish moment, as in the endearing honesty with which he records his reaction to news that he had been selected to take part in the winter theatricals that he had been so keen in promoting: "the managing committee, having selected a farce named 'Turn him out', to be performed by the Officers, have actually allotted me the part of Susan a Servant Maid!! I suppose I must put a good face on the matter and get through the best way I can – I had a look today at the drop scene I had painted at Portsmouth, and was rejoiced to find it quite uninjured" (Markham, it seems, was spared, there being no record of this particular entertainment being staged.)

#### Farthest North

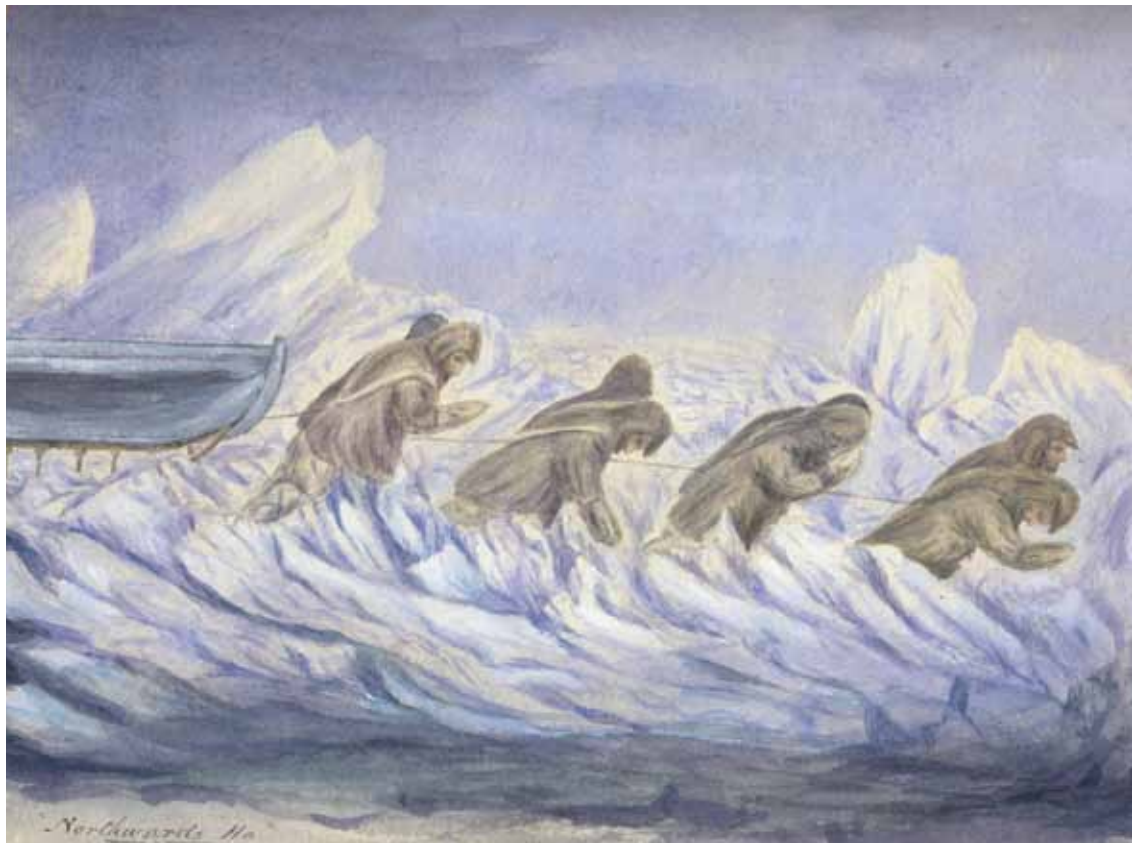
To the modern reader, the entry for Wednesday, 10 May 1876, which should have marked Markham's triumph, finds distinct echoes in the entries that Captain Scott – cousin Clements's famous protégé – was to make in his last diary: "Reluctantly, very reluctantly I have, after very serious consideration and due consideration with Parr arrived at the conclusion that this must be our most northern camp – I feel mean & small! Now totally different are the realization of my hopes of a year ago! To be the leader of such a glorious expedition, with the ball apparently at my feet asking only to be rolled on, and yet to experience such a total failure – God knows that our want of success cannot be attributed either to a lack of energy or perseverance. I am satisfied in my own mind, no matter what the world may say, that the quotation [engraved] on my staff ['I dare do all that may become a man:/ Who dares do more is none'] has been fully carried out. My reason for not advancing further northwards are manifold – in the first place another man George Winstone, one of Parr's crew, is complaining of his legs & is only just able to drag, this with five totally prostrate and four more, out of my small band of 15, exhibiting decided symptoms of the same complaint, it would be folly, nay sheer madness, on my part to attempt pushing on, for if they were to break down altogether I should hardly be able to move at all... It is a bitter ending to all our aspirations! Although we have accomplished so little, I must do my brave companions the justice to say, that no man under the existing circumstances could have done more" (the printed version being much abbreviated and tidied-up lacks a good deal of the original's impact).

#### Open Polar Sea

Although the general public assumed that the sole purpose of the expedition was to attain the Pole, this was not in fact the case; its aim being more broadly scientific: among its objectives being to settle, once and for all, the question of an Open Polar Sea. This was a region of open water round the North Pole which had been hypothesised since the days of Barents and Hudson and upon which the practical attainment of a North West Passage depended. The sea's existence was coming under increasing doubt in the course of the nineteenth century after the failure of Franklin and his successors to navigate it, but hopes for its existence had revived in the 1850s and 1860s with claimed sightings by the American explorers Elisha Kane and Isaac Israel Hayes. It was Markham, as much as anyone, who was finally able to lay the theory to rest. (Even so, his first-hand experience was not enough to stop what had become an American obsession and one final, doomed, attempt to find the non-existent sea in 1879-81 by George Washington De Long: see Hampton Sides, *In the Kingdom of Ice: The Grand and Terrible Polar Voyage of the USS Jeannette*, 2015). Entries for 15 and 16 April 1876 make plain that no such sea existed, as well as giving some idea of the conditions endured by Markham and his sledging party:

"Saturday April 15th/ Blowing a N. Wy gale, with a remarkably low temperature -35° and considerable drift, rendered travelling quite out of the question. Extreme wretchedness and almost abject misery is our lot today – We derive no heat from our tent robes, they are frozen so hard, and the temperature inside the tent is -22°! It is rather remarkable that we have today experienced a lower temperature during a gale of wind than we did the whole winter on board the ship, which seems conclusive evidence that there is no open water either to the North.d or West.d of us. By not turning the Cooks out until late, I have economized a meal, doing away with lunch. Shirley is no better, his ankle is swollen and knee very puffy – after having dressed it with turpentine liniment, I bandaged it. Too cold to write./ Easter Sunday – April 16th/ Wind still blowing fresh, though it has moderated considerably, still it is so cutting & piercing that the men would be unable to face it, and there is so much drift that it would be impossible to see our way through the hummocks, I therefore deemed it prudent to remain encamped. We have all unanimously come to the conclusion that this has been the most wretched and miserable Easter Sunday that any of us have ever passed. I have had no





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feeling in my feet for the last 40 hours and sleep is out of the question. 48 hours in a gale of wind in one's bag off [Cape] Joseph Henry with a temperature  $67^{\circ}$  below freezing point, is not pleasant! Despite the cold we did not neglect the usual toast last night, also the 1st anniversary of the ship's commissioning and the Captain's birthday – we gave the latter three cheers, which was taken up by the 'Victoria's', and then we commenced to cheer each other by way of cheering up our spirits..." (the entry continues with a hair-raising account of how they continued the march that day, dragging the scurvy-struck Shirley with them).

#### The Journal's "Profound Secret"

In contrast to Markham's achievement and his sledging party's heroism in reaching Farthest North, the expedition gained a measure of notoriety for the outbreak of scurvy among the sledging party that set off in the spring of 1876 and which then manifested itself among the crew, and which caused the expedition to be abandoned a year earlier than had been planned. After initially receiving a hero's welcome, the returned expedition was bitterly criticised and a public report instituted, which was to run to some 500 pages, followed by a debate in Parliament; the report concluding that 'We attribute the early outbreak of scurvy in the spring sledging parties of the Expedition to the absence of lime-juice from the sledge dietaries'.

This is not the place to rehearse in detail arguments concerning the outbreak – factors such as the replacement in Admiralty procurement of Mediterranean lemons (that had served Nelson's navy so well) with much less effective West Indian limes and the hazy medical understanding of the disease's causes then still prevailing (Vitamin C being not yet then isolated). Lind's work of 1754 notwithstanding, the disease went on to plague the sledging party on Scott's Discovery expedition, nearly killing Shackleton, and may well have contributed to the death of Scott and his party when returning from the Pole in 1912; in this respect Scott being, as in so many others, the heir of Markham and Nares.

The official enquiry into our expedition was posited on the fact that scurvy first made itself manifest in the spring of 1876. Neither of the published journals by Nares nor Markham contradicts this; indeed, Markham states that the first signs of illness manifested themselves in his sledging party on 14 April 1876, although they did not diagnose this as being scurvy until 2 May (*Great Frozen Sea*, pp.317, 336). This statement is borne out by the manuscript journal (although tact has prompted omission from the printed text of Markham's rueful observation: "I would not have cared so much if they had only remained well for another fortnight, as our time for turning back is drawing nigh"). Nor does his frank confession of bewilderment, such as that expressed on 4 May, find its way into the printed record: "Porter has still to be carried & so also has Francombe whose legs are very bad; Pearce & Hawkins are worse and Shirley is unable to walk without assistance. I wish I knew the cause of this terrible disease, for such it seems to be – I am inclined to think,



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if it is not scurvy, that it may be induced by having to toil through such deep snow assisted by the heavy weights the men have to drag: should such be the case we shall all probably be laid up”.

In the printed account, Markham gives it as his opinion that ‘The seeds must have been sown during the time, nearly five months, that the sun was absent, and we were in darkness’, that is to say between early October and the end of February (p. 370). This however ignores an entry in the manuscript journal, dated 1 November 1875, and written with slightly less fluency than normal, which records: “Monday Nov. 1/ Held monthly medical inspection of Ship’s Company. With the exception of the frost bites, the result was satisfactory. Scorbutic symptoms I regret however to say were discovered on one man, Kemish the Ward Room Steward – this is however being kept a profound secret, Moss [Alert Staff Surgeon] not even being aware of it; the Captain [Nares] & myself are the only two to whom the doctor [Colan] has imparted the unpleasant intelligence; fearing that it might produce a panic amongst the men. Its appearance can only be attributed to the lengthened illness of this man, his general bad state of health, his disposition, want of sufficient out door exercise (although he has his two hours exercise regularly every day with the remainder of the ship’s C.o) and perhaps his neglecting to eat”.

There is no corresponding entry in Markham’s printed account. But, turning to that published by Nares, we find the following: ‘November 1st. – After the monthly medical inspection to-day, Dr. Colan reports everyone in perfect health with the exception for one man, the wardroom steward: he should never have been brought here’ (Narrative of a Voyage to the Polar Sea, 1878, vol. i, p. 187; the entry continues ‘A glass of beer [an antiscorbutic] is now issued in the evenings twice a week. On the other five evenings a second allowance of rum will be issued during the winter’). Such was the stigma associated with the disease that even Scott hesitated before describing its outbreak in his report on the Discovery expedition, nevertheless one does wonder what the critics of our expedition would have made of it had Markham’s journal fallen into their hands, and by the fact that Markham and Nares were well aware that scurvy had broken out among the ships’ crews months before the sledging party had even set out for the North Pole. Markham’s declaration in *The Great Frozen Sea* (pp.237-8) that ‘we had no reason to expect that we should suffer from that dread disease, scurvy, any more than did our predecessors’ is, at the very least, open to question.

## Illustrations

The two volumes of Markham's Arctic journal contain a wealth of illustrations. These it seems were inserted by him when the volumes were bound up on his return home, but were actually drawn when in the Arctic. They include wash drawings, watercolours and pen-and-ink sketches, the latter mostly of scenes from the *Alert's* Arctic Theatre (and some marked as being by other hands than Markham's). While the quality of the theatrical sketches is distinctly amateur, sometimes charmingly so, the watercolours show a competency typical of the period when midshipmen were trained in watercolour to record topographical features and coastal profiles. They are as follows:

### Watercolours:

"Ye Commander's, and Nellies [Markham's black retriever], cabin/ H.M.S. 'Alert'", image 75 x 112mm.  
"A native of Greenland/ harpooning ye lively seal", 115 x 198mm.  
"Ye Loom' [i.e. Loon]/ (Aria [Uria] Brunnickii)", with sketches of a dog (presumably Nellie) on reverse, 177 x 122mm.  
"Ye Polar Bears/ (Ursus Maritimus)" [compare *The Great Frozen Sea*, facing p.52], 120 x 175mm.  
"Ye Arctic Mollies/ (Precellaria Glacialis)" [fulmar petrel], 170 x 220mm. [compare *Great Frozen Sea*, p. 406], 170 x 220mm.  
"Ye graceful Arctic Tern/ (Sterna Arctica)", 132 x 195mm.  
"Ye little Lemmings/ (Mgodes lemmus)", arched top, [*Great Frozen Sea*, p. 242, reduced version featuring only two lemming], 97 x 165mm.  
"A Sledging Scene/ Under Sail", 125 x 175mm.  
"Ye Arctic Hare/ Lepus Glacialis", 175 x 124mm.  
"A Floeberg cracked by intense cold", 145 x 220mm.  
"In difficulties", showing a dog-sledge in difficulties [*Great Frozen Sea*, p. 151], 122 x 175mm.  
"1876 Spring Campaign", showing nine sledge flags [*Great Frozen Sea*, fold-out coloured plate, facing p. 159], 174 x 204mm.  
"'Westward Ho' Valley/ Latitude 82.40' N.", 165 x 204mm.  
AHM on sledging expedition, 194 x 150mm.  
"Near the Depot. Cape Joseph Henry", 140 x 195mm.  
"Northwards Ho", 165 x 210mm.  
Arctic scene, showing the expedition ships, 140 x 200mm.  
"Our most Northern Camp", another Arctic scene, showing ships, 170 x 215mm.  
"Lat 20. 26 N/ The most northern position reached by Man – May 12. 1876", 120 x 204mm.  
Snow bunting [*Great Frozen Sea*, p. 359], 175 x 175mm.  
Eskimo woman with dog [?Nellie], 150 x 200mm.

### Pen and ink, some with coloured inks or wash:

"Looms and Mollies", 212 x 182mm.  
"Ferocious Bruin", 110 x 180mm.  
"Ye indignant Walrus", 115 x 185mm.  
"Ye 'canine troupe' performing a melodious concert", 80 x 176mm.  
ship and deck plan, showing cuts made in the ice, 158 x 170mm. [*Great Frozen Sea*, p. 100], 157 x 168mm.  
fold-out diagram on grid paper representing the north and south horizons, marked off with the "Track to represent the path of the Moon – above & below both horizons", from 1 September to 2 January [1875/6], 126 x 410mm.  
similar fold-out diagram on grid paper representing the north and south horizons, similarly marked off, from 4 January to 31 April, 126 x 410mm.  
"Ye agile musk oxen./ ('Ovibos moschatus')" [*Great Frozen Sea*, p. 121], 135 x 215mm.  
"Preparing for a start with the Dogs", 162 x 205mm.  
view of Flagstaff Point, [*Great Frozen Sea*, p. 179], 175 x 125mm.  
"A.H.M. as 'Alderman Grumbedon Gruffin'..." by "W.R." [i.e. Lieutenant Rawson, see below], 167 x 125mm.  
"Lieut. W. Rawson as Vilikins", 150 x 128mm.  
"Vilikins and his Diana", with George LeClerc Egerton [later Scott's sponsor] as Baron Boski, 130 x 152mm. (full stage view showing

proscenium arch and lighting)

"Commander Markham R.N./ H.M.S. Alert", 80 x 140mm.

"H.M.S. Alert. Winter Quarters. 1875-6", showing her awnings, [?by Rawson], 135 x 205mm.

Aladdin (2), 125 x 130mm. and 144 x 110mm.

"Captain Feilder as Widow Twankey", 120 x 110mm.

"A.H.M. as Abanazer the Jew", 97 x 90mm.

"C.A.G. as Aladdin", 115 x 90mm.

"A.H.M. as Abanazar the Magician", 200 x 160mm.

Arctic Bears and Grisly Bears stage scene, 74 x 120mm.

Vignette wash showing the *Alert* rigged as winter quarters heading manuscript verses welcoming home the sledging party, on the reverse of the homecoming menu, headed "Marco Polo [AHM's sledge]/ Lat. 83o 20' 30", 29 June 1876, 8vo, 280 x 204mm.

"My most northern camp" [this shows the most northern camp of the party, HMS Alert, 12 May, 1876; it forms the basis of the small oil by R.R. Beechey in the National Maritime Museum, where a catalogue note states that 'The subject matter and small, intimate composition are not typical of Beechey's style of grand seascapes, which makes proving the attribution difficult': this difficulty being accounted for by the fact that Beechey is copying Markham; another version by Markham drawn in 1878 is in the National Library of Australia and is inscribed on the reverse 'This picture the original from which it was drawn was painted by Admiral Beechey'; see also *Great Frozen Sea*, facing p. 346], 118 x 170mm.

### Printed Ephemera

Markham has also inserted into his journal playbills and other pieces of ephemera printed on board HMS *Alert* when in the Arctic, especially during the long winter months; a tradition that was to reach its culmination in Shackleton's *Aurora Australis*. As he records in *The Great Frozen Sea*: 'The officers are constantly employed in taking and working up observations in various branches of science; but the seaman has little to do but reflect on, and possibly brood over, his situation. It is, therefore, absolutely essential that some means should be devised to drive from him all unpleasant thought, and to make him feel that it is in his power to relieve the tedium of what would otherwise be a long and monotonous winter. Each ship had been provided, before leaving England, with a printing-press, and an officer and seaman had been instructed in its use' (p. 189). The book reproduces examples in Chapters XIV ('The Royal Arctic Theatre') and XV ('Winter Occupations and Amusements') as well as Appendix A ('Programmes of the Arctic Popular Entertainments'), and both 'H.M.S. Alert/ Winter Routine' and 'Regulations for the Use of the Drying Room'.

All documents comprise a single-sided 8vo sheet unless otherwise stated:

'The Arctic Printing Office', *Alert*, 28 July 1875 (*Great Frozen Sea*, p. 189; in which the printers, Lieutenant G.A. Giffard and Able Seaman Robert Symons, state, along with the usual facetious banter, that the ship's printing press was provided by Clements Markham)

'H.M.S. Alert/ Winter Routine' (*Great Frozen Sea*, Appendix D)

'H.M.S. Alert./ Thursday Popular/ Entertainment.', including a lecture by Nares, for 11 November 1875; on the facing page Markham has written: "Appended is our programme for tomorrow evening. It is our first attempt at printing, and, as will be seen, no great care has been expended over its production. Our next 'issue' will be the play bill for tomorrow week, and these I hope will reflect more credit upon our printing firm!"

Menu for Markham's birthday celebration, 11 November 1875, with pen-and-ink vignette heading (for this menu and a note on birthday celebrations, see *Great Frozen Sea*, p. 211)

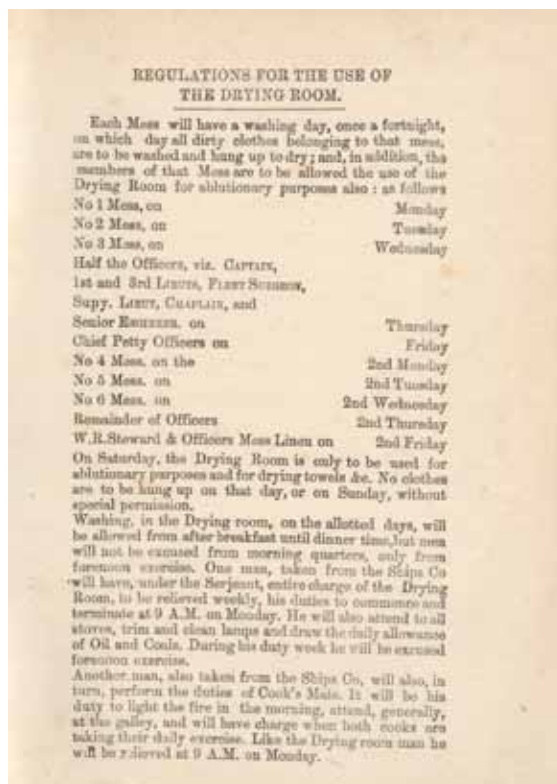
'Giffard and Symons./ Education Sheet./ (1)' (*Great Frozen Sea*, pp. 191-2)

Bifolium (two pages): 'The Royal Arctic Theatre', 3 pages, November 1875

Double-sided sheet: 'Prologue', 18 November 1875

'Giffard and Symons./ Education Sheet./ (2)'

'Thursday Pops', 12 examples, dated 25 November, 2 December, 9



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December, 16 December, 30 December 1875, 6 January, 13 January, 20 January, 3 February, 10 February, 17 February, 2 March 1876

'Regulations for the Use of the Drying Room' (*Great Frozen Sea*, Appendix C)

Menu for Aldrich's birthday, 8 December 1875

Menu for Moss's birthday, 15 December 1875

Double-sided sheet: Playbill for *Boots at the Swan* and *Aladdin, or the Wonderful Scamp*, 23 December 1875

(Two commercially-produced Christmas cards inserted at this point; see *Great Frozen Sea*, p. 221: 'A young lady, a relative of one of the officers, had taken the trouble to direct a letter to each individual on board, containing a beautiful Christmas card. To make it appear as if they had actually been delivered through the post, a second-hand postage-stamp had been affixed to each envelope').

Bifolium (two pages): Christmas verses, with wash vignette of the *Alert* in winter quarters, Christmas 1875

New Years verses, with drawn vignette showing "Ye Commander making ye Magnetic Observations by ye sub-lieutenant" (AHM in igloo), 1 January 1876

Play sheet for *Area Belle* at the Royal Arctic Theatre, 27 January 1876

Verse menu, 21 February 1876

Bifolium (two pages): play sheet for *Weeping Bill* at the Royal Arctic Theatre, 24 February 1876

Menu for Pullen's birthday, with drawn vignette, 29 February 1876

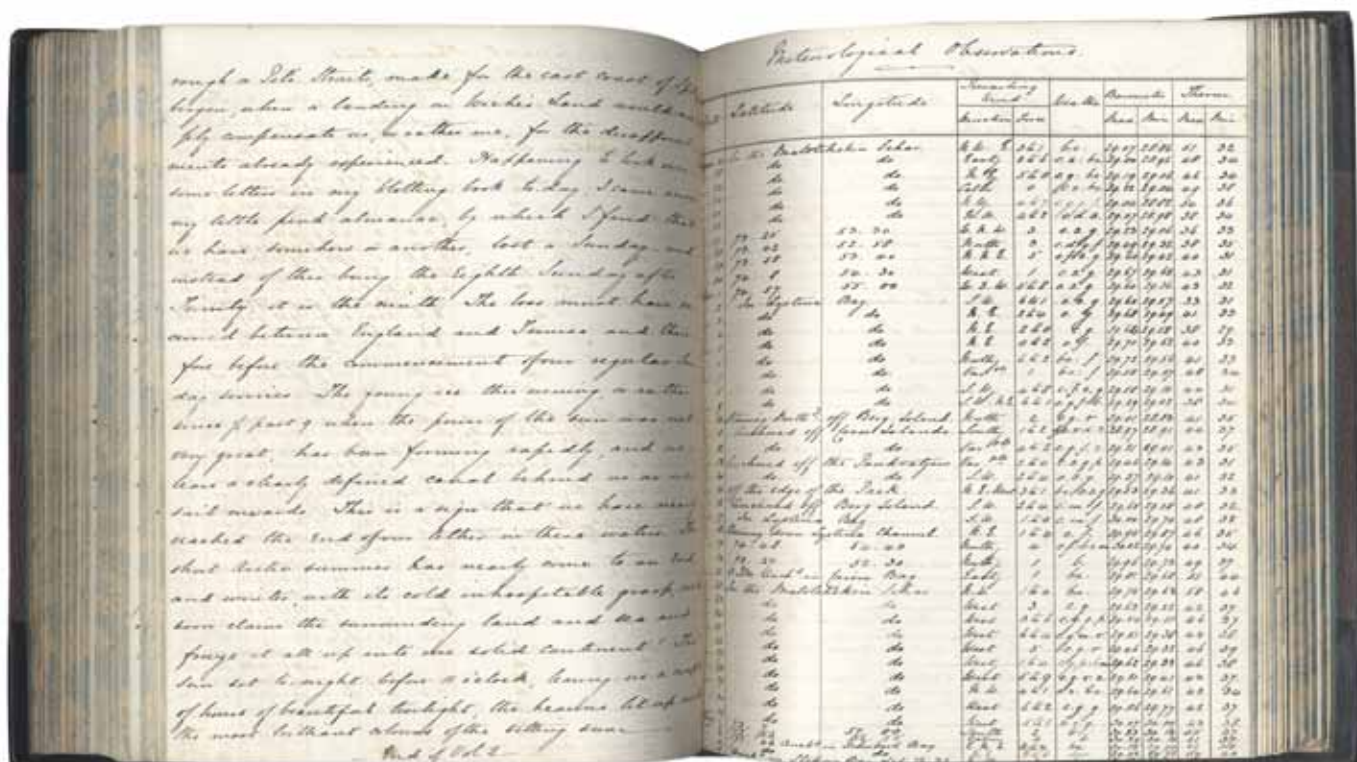
Double-sided sheet: verses on the reappearance of the sun, 2 March 1876 (*Great Frozen Sea*, pp. 248-52)

(Markham states that by 29 June 1876, when the northern sledge party returned, that 'our printing-press had long been dismantled', *Great Frozen Sea*, p. 377).

Photographs

Loose (presumably originally inserted into the journal volumes) are three vintage albumen prints, two of good quality although with some creasing and fraying at the edges, the third somewhat faded. The first two show the *Alert* in winter quarters at Cape Beechey, the third shows the view southwards towards Cape Rawson (identification courtesy the National Maritime Museum, where other prints are held; none being held at SPRI). They were taken by George White, assistant engineer of the *Alert*, and Thomas Mitchell, paymaster of the *Discovery*, who had been trained in photography prior to the expedition by W. de W. Abney at the Royal Engineers Institution, Chatham; White accompanying Markham for part of the spring sledge journey. In Markham's published account there is only one passing reference to their work ('Photographs were taken and geological and botanical collections were extensively made', p. 34); whereas in the original journal we have come across, in the course of our brief perusal, at least one entry: "Mr White had his photographic apparatus up to-day and made some successful 'shots' – amongst which was a group of our men on the fore-castle *with the dogs*" (3 August 1875).





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#### POLAR RECONNAISSANCE

Three autograph journals by Captain Albert Hastings Markham while on reconnaissance voyages in the Arctic regions and in the Kara Sea, comprising: (i) account of his first Arctic journey, made in 1873, as second mate on board the whaler *Arctic*; (ii) journal kept on his cruise in command of the *Hydra* in 1878; (iii) journal of his voyage in command of the *Isbjörn* off the coast of Franz Josef Land in 1879, with inserted correspondence, charts, and printed ephemera, approximately 200, 120 and 400 pages each, on lined paper, the *Arctic* and *Isbjörn* journals bound up later from the original notebooks kept on board ship [similar to preceding lot], some very light foxing and minor dust-staining but overall in fine fresh condition throughout, half dark blue morocco over pebbled boards, upper covers stamped in gilt with the Markham arms and crest, spines lettered in gilt, light wear to binding, the first volume folio, the others 4to, 1873[-4], 1878 and 1879

£15,000 - 20,000

£21,000 - 28,000

'WE HAVE NEARLY REACHED THE END OF OUR TETHER IN THESE WATERS' – RECORDS OF EXPLORATION IN THE ARCTIC BY ALBERT MARKHAM.

The first journal records Markham's first Arctic journey, made in 1873. The Admiralty had refused his offers of Arctic service, so instead he took advantage of a period of leave to sail as second mate in the whaler *Arctic* to Davis Strait and Baffin's Bay in order to study ice conditions. This he wrote up and published as *A Whaling Cruise to Baffin Bay and the Gulf of Boothia* (1874). Unlike other volumes by him in the present sale, this particular one, although in his hand, does not appear to have been actually kept on board ship, but rather to have been written up afterwards. It has then been marked up in pencil, with passages marked for deletion and chapter breaks indicated. The editor appears to have been – as one might well expect – Albert's cousin, the more experienced Clements: and indeed the latter's distinctive handwriting makes an appearance at page 155, where a break has been entered for Chapter XVI (altered to XVII) with the heading "Regent's Inlet", an earlier heading "Fury Beach" deleted. (In the published version, Chapter XVI is headed "Prince Regent's Inlet" and Chapter XVII "Fury Beach".) Loosely inserted is a four-page reader's report in an unidentified hand, headed "Notes on Capt. Markham's Whaling Cruise", which indicates that Markham was unhappy with the published version: "You appeared much concerned at the unfair & possibly damaging manner in which the publishers had exposed your unrevised journal, in its crude form, to the public". This report raises a list of queries, although the line and page numbers correspond neither to the printed version nor ours.

The second journal was kept onboard the *Hydra*. This was a newly constructed Cyclops class turret ship, commanded by Markham on a cruise in the Kara Sea during the crisis with Russia. Once peace was assured by the Treaty of Berlin that August, Markham left the ship for a tour of Brittany with his cousin Clements and wife, visiting Holland, where he held discussions with the Dutch explorer Koolemans Beynen on the need to explore Franz Josef Land as a possible means of accessing the Pole.

The third journal is of what Markham described as 'my third trip to the Arctic Regions', made with Sir Henry Goore Booth in the Norwegian cutter *Isbjörn* (or 'Isbjörnen', as Markham spells her). Like the *Hydra* journal, it was written during the expedition. It was afterwards drawn upon for *A Polar Reconnaissance: being the Voyage of the 'Isbjörn' to Novaya Zemlya in 1879* (1881), seen through the press by the indefatigable cousin Clements. The voyage was undertaken to establish whether the west coast of Franz Joseph Land offered the best route for to the Pole, as per his discussions with Beynen. In Clements's summary: 'the west coast of Novaya Zemlya, the Matyushin Shar, and the shores of the Kara Sea were visited; the British flag was hoisted, for the first time, to the north of Novaya Zemlya; and a push was made northwards in the ice between Novaya Zemlya and Spitzbergen' (p. xii). Markham's conviction, as a result of his cruise, that a steam ship would be able to gain access to Franz Josef Land nearly every year was to be confirmed the following season by Benjamin Leigh Smith in the *Eira*.

Clements took considerable liberties with his younger cousin's text, adding a literary gloss while shearing it of a good deal of first-person immediacy. Take for example the end of the entry for 10 August, which in the original appears at the end of the second notebook (prior to binding), and at p. 245 in the printed text. In the printed version, Clements serves up the original with a side-order of Hiawatha: 'The young ice was already forming on the surface of the water, which, as we sailed through, caused a clearly defined canal to be made in our wake. This was an unmistakable sign, and one not to be lightly neglected, that we had nearly reached the end of our tether. The existence of the short Arctic summer was rapidly drawing to an end, and winter, with its dread inhospitable grasp, we knew would soon claim the surrounding land and sea, and freeze it all up into the solid continent! "Oh the long and dreary Winter! Oh the cold and cruel Winter! Ever thicker, thicker, thicker/ Froze the ice on lake and river, Ever deeper, deeper, deeper/ Fell the snow o'er all the landscape". We felt, indeed, that "winter, with his naked arms and chilling breath," was upon us'. The original, while not without its flourishes, manages to be both simpler and to retain the immediacy of an account written on the spot: "The young ice, this evening, or rather since ½ past 9 when the power of the sun was not very great, has been forming rapidly, and in a clearly defined canal behind us as we sail northwards. This is a sign that we have nearly reached the end of our tether in these waters. The short Arctic summer has nearly come to an end, and winter, with its cold inhospitable grasp, will soon claim the surrounding land and sea and freeze it all up into the solid continent! The sun set to-night before 11 o'clock, leaving us a couple of hours of beautiful twilight, the heaven lit up with the most brilliant colours of the setting sun".

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#### CANADA – HUDSON'S BAY

Autograph journal kept by Captain Albert Hastings Markham on board the *Alert*, while surveying conditions in Hudson's Bay on behalf of the Canadian government ("....Under steam and sail the old *Alert* has been making wonderfully quick progress, and has run no less than 170 miles from noon yesterday until noon today... We first called at the wigwams, which were similar to those I have already seen on the prairies, except instead of being composed of buffalo skins, they were made of seal skins – the fire was in the centre and a large hole was at the top for the smoke to go out... the squaws and papposes were all sitting round the fire eating fish... The men were all on the beach gazing at the *Alert*, probably the first Steamer that many of them had seen! The beach I should have said was strewn with the Carcasses of the white whale in every stage of decomposition! The stench was somewhat appalling! Leaving my ship mates to talk in the best way they could with the Indians I sauntered about collecting botanical specimens..."), c.120 pages, on lined paper, some very light foxing and minor dust-staining but overall in fine fresh condition throughout, half dark blue morocco over pebbled boards, upper covers stamped in gilt with the Markham arms and crest, spines lettered in gilt, light wear to binding, 4to, 1886

£10,000 - 15,000

€14,000 - 21,000

'UNDER STEAM AND SAIL THE OLD ALERT' – Albert Markham takes his old ship, now in Canadian service, to explore the area round Hudson's Bay. This expedition was undertaken at the behest of the proposed Hudson Bay Railway Company in order to test the navigability of the Hudson Strait, Markham's route being from St John's to York Factory, through Hudson Strait, and then on to Winnipeg by land. Part of Markham's journey was undertaken in the *Alert* and part in a canoe with a party of Indians. Lieutenant A.R. Gordon RN was in command of the expedition and wrote up the official report, submitted to the Ministry of Marine and Fisheries, Ottawa. Markham wrote up his own account as 'Through Hudson's Strait and Bay: A Naval Officer's Holiday Trip', published in *Good Words* for 1888. Confirmation – were it needed – that this is the actual book carried with him on his journey is provided by one of its openings that is splattered like pressed flowers with the remains of four mosquitoes, the bane of Markham's life on the trip. The report that Markham produced on the navigability of the Hudson's Bay was described as being of 'inestimable value' and he received the official thanks of the Canadian Houses of Parliament (*Life*, p. 202).

Station I ought perhaps to give it its real name and not its  
 light - was an ordinary sapper kind for the occasion. He  
 crossed the river in a very primitive kind of ferry - a floating stage  
 hauled over by one man, and then drove through the forest along  
 a path, though not very good, road to the depot a distance of  
 about two miles. My driver was an exceedingly hospitable and  
 trusting sort of fellow, which may perhaps account  
 for his ignorance - it was he who informed me of the  
 cause of the noise in the hotel last night, and said it  
 was caused by the two men who were in the hotel who shot the  
 deer and would not allow anybody to go out until they  
 drank with him. I do not think much persuasion would be  
 necessary in the case of my driver - he afterwards thought that  
 the story of yesterday was an Indian tale. I forgot to  
 mention last night that one of the passengers in the steamer  
 going north (and which is taking my letter) is Edward  
 Fisher in his way to the north. I am informed that  
 he was very anxious to meet me before he started, but I was  
 not half thinking that he was sure glad to meet me, for  
 he must know that his scheme is perfectly impracticable.  
 My driver was very full of him, as well as of yesterday - as  
 he had had the honour of driving him, during which drive  
 he ~~offered~~ to have been my communication, but he refused.

## MANITOBA CLUB.

Winnipeg, Sept. 12<sup>th</sup> 1886

Sir,  
 I am directed by the Committee  
 of Management to inform you that you  
 have been admitted as an "Introduced  
 Member" of the Club for Ten Days  
 from date.

This privilege is strictly personal,  
 and does not convey a right to extend in-  
 vitations to gentlemen not members of  
 the Club.

I have the honour to be,

Sir,

Yours obedient servant,

*[Signature]*  
 Secretary

of persons, and  
 a where he  
 to whom I  
 reaching the  
 the same way  
 the driver said  
 leave, but shall  
 and going on  
 a very crowded  
 way among the  
 have thought  
 at 9 o'clock  
 I found that  
 a lot of money  
 and sailing  
 with in identity  
 in passengers  
 here I found  
 a kindly get  
 to being with  
 which seemed  
 in & therefore  
 indulge in the

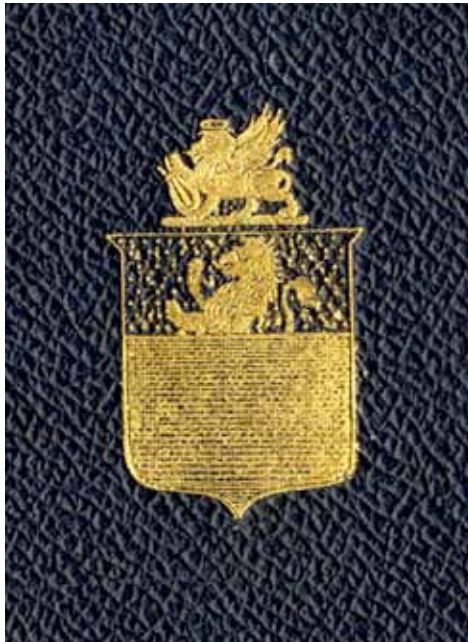
in single columns in line ahead. In this formation  
 we kept until about 6 P.M. when, according to an  
 change of signal, the signal was made to form  
 in four columns of fours in line ahead - to be  
 to be 6 cables apart. Of course, the time of the  
 signal had been altered as necessary to afford  
 me a margin. At about 8 o'clock the signal was  
 made from the Victoria to alter course with point  
 leaders together, the remainder in succession. As  
 the columns were only 6 cables apart I saw that  
 this was not only a dangerous manoeuvre, but  
 one that it was impossible to execute without a  
 certainty of collision. I therefore demurred  
 it, and told Bradshaw to make a trumpet signal  
 to the C-in-C, asking him if there was not some  
 mistake in the signal hoisted. Before any order could  
 be carried out the C-in-C made a trumpet sig-  
 nal to form asking me why I did not answer the  
 signal. He then flashed across me that he would  
 my decision to turn 180° in succession and that  
 he intended to wheel round my ships which would  
 have been a perfectly safe manoeuvre, although  
 was unable to convey the object that would be

gained. This will be understood by the following  
 diagram. Fig. 1 is what I expected he  
 would do. Fig. 2 is what was actually done.



Under this impression and having the  
 most confidence in the tactical skill of the C-in-C,  
 who deserves much credit for making out tactical  
 problems, I ordered the signal to be answered.  
 As the signal being hoisted down, the helms of  
 the Victoria was first back a starboard and  
 the helms of Comus back a port. I watched  
 very attentively the helms indicating signal on  
 board the Victoria, and observing when the ships  
 had altered course I perceived that we were heading  
 towards each other, that no other was taken to  
 sight the helms and that it was evidently the  
 Admiral's intention to endeavour to turn inside  
 my division, and the impossibility of his doing  
 any such a manoeuvre, I ordered Capt. Sherston





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#### ROYAL NAVY – ADMIRAL SIR ALBERT MARKHAM

Eleven autograph journals kept by Admiral Sir Albert Hastings Markham during his career as an officer in the Royal Navy, comprising four volumes when serving on the Pacific Station in HMS *Triumph* in 1879-82; two volumes when commanding the torpedo school HMS *Vernon*, 1882-86; two volumes when in command of HMS *Active* and its affiliated training squadron, 1886-89; two volumes when serving on HMS *Trafalgar* and HMS *Camperdown*, as Second-in-Command under Admiral Tryon of the Mediterranean Fleet, 1891-93; with a further volume kept after his recall to service following the *Victoria* and *Camperdown* disaster to command of the Nore, 1901-1902, *some 3,500 pages in eleven volumes, on lined paper, some very light foxing and minor dust-staining but overall in fine fresh condition throughout, the last in its original roan-covered stationer's notebook, the rest in half dark blue morocco over pebbled boards, upper covers stamped in gilt with the Markham arms and crest, spines lettered in gilt, light wear to binding, 4to, Mediterranean and Pacific Station and elsewhere, 1879-1902*

£10,000 - 15,000

€14,000 - 21,000

‘A TERRIBLE AND APPALLING DISASTER HAS OCCURRED. I KNOW NOT HOW TO DESCRIBE IT, OR WRITE ABOUT IT’ – records of the Royal Navy career of Admiral Sir Albert Hastings Markham, including the primary account of the sinking of the *Victoria* by his ship the *Camperdown*.

The first four volumes cover Markham's career as Captain of HMS *Triumph*, flagship of the Pacific Squadron during 1879-82, following his various expeditions to the Arctic (see previous lots). They record a visit to the Galapagos Islands, as well as his account of the war between Chile and Peru, and the fall of Lima. The journal also covers an explosion on board caused by xerotine siccative, known as ‘patent driers’, causing loss of life and terrible burns; and the subject of an Admiralty enquiry.

The next two volumes were kept when in command of HMS *Vernon*, the shore establishment at Portsmouth housing the Royal Navy's Torpedo Branch, from 1881 to 1886. They are followed by two volumes covering his command of a training squadron comprising his flag ship HMS *Active*, the *Volage*, the *Rover* and *Calypso*, between 1886 and 1889. Their first cruise was in the West Indies, where Markham was accompanied by his cousin Clements. It was on the races held on 1 March 1887 (a programme for which is tipped into the volume) that the young Robert Falcon Scott came to the notice of Clements; while Scott himself is not named, the races are covered in some detail by Albert's journal.

The concluding two volumes, in the main series, cover Markham's service as Second-in-Command under Admiral Tryon of the Mediterranean Fleet, pride of the Victorian navy, from 1891 to 1893. For most of this time Markham flew his flag on HMS *Trafalgar*, but also, during refitting, shifted it to the *Nile* and *Camperdown*. It was while commanding the *Camperdown* that the disaster occurred which, in effect, brought his career to a close.

A useful summary is to be found in J. K. Laughton's entry on Tryon for the *DNB*: “On the morning of 22 June 1893 the fleet weighed from Beyrout, and a little after 2 P.M. was off Tripoli, where it was intended to anchor. The ships were formed in two columns twelve hundred yards apart; and about half-past three the signal was



made to invert the course in succession, turning inwards, the leading ships first. The two leading ships were the *Victoria*, carrying Tryon's flag, and the *Camperdown*, carrying the flag of the second in command, Rear-admiral Markham. It was clear to every one in the fleet, except to Tryon himself, that the distance between the columns was too small to permit the ships to turn together in the manner prescribed, and by some, at least, of the captains, it was supposed that Tryon's intention was for the *Victoria* and the ships astern of her to turn on a large circle, so as to pass outside the *Camperdown* and the ships of the second division. That this was not so was only realised when it was seen that the two ships, turning at the same time, both inwards, must necessarily come in collision. They did so. It was a question of but two or three seconds as to which should give, which should receive the blow. The *Victoria* happened to be by this short time ahead of the *Camperdown*; she received the blow on her starboard bow, which was cut open; as her bows were immersed her stern was cocked up, she turned completely over and plunged head first to the bottom. The boats of the other ships were immediately sent to render what assistance they could, but the loss of life was very great. Tryon went down with the ship, and was never seen again. The most probable explanation of the disaster seems to be a simple miscalculation on the part of the admiral, a momentary forgetfulness that two ships turning inwards needed twice the space that one did. As the two ships were approaching each other and the collision was seen to be inevitable, Tryon was heard to say 'It is entirely my fault'".

Many have seen this disaster as, ironically, stifling the culture of greater initiative that Tryon had in fact been trying to inculcate into the Royal Navy with his TA Signalling system. The career of the future Admiral Jellicoe, one of the survivors of the *Victoria*, is a case in point: "Such was Jellicoe's standing in the service that [after the loss of the *Victoria*] he was appointed to *Ramillies* (Captain Francis Bridgeman), the flagship of the new commander-in-chief, Admiral Sir Michael Culme-Seymour, along with Lieutenant Hugh Evan-Thomas, and many other officers who would hold key appointments in the First World War. Flagships have always produced a disproportionate percentage of the senior officers of the next generation, but the *Ramillies* was unusual, even by the standards of the day. Selected to lay the ghost of Sir George Tryon, and in particular of his controversial command style that emphasized initiative and simple permissive instructions, Culme-Seymour and his staff elevated the science of precision fleet handling to new levels, suppressing the individuality of the captains and junior admirals with a plethora of flag signals... By reducing his squadron commanders to signal-driven automata [Jellicoe] reduced the chances both of defeat, and of victory. In October 1914 he secured Admiralty acquiescence for his reluctance to go too far south, or chase a fleeing enemy too closely for fear of mines. Although the whole world expected a big battle, replaying Trafalgar, Jellicoe knew that the high seas fleet was far better than Villeneuve's scratch force, while his own fleet lacked the battle experience, initiative, and drive that had enabled Nelson to overwhelm his enemy. In falling back on rigid control systems Jellicoe was, unknowingly, replaying an earlier period of British naval activity, when similar rules had been introduced to avoid costly errors by inexperienced officers" (Andrew Lambert, *ODNB*).

Markham's entry on the disaster and its aftermath covers many pages, beginning with his description of the collision, written on the day itself: "Thursday June 22. Tripoli./ A terrible and appalling disaster has occurred. I know not how to describe, or write about it. The *Victoria* has ceased to exist and now lies in 80 fathoms of water, dragging down with her, our Com.r in Chief Sir George Tryon and 22 officers and 336 men! It is too dreadful to contemplate, and I can hardly even now believe, or realize, that such a cruel and ghastly accident has actually occurred. We left Beyrout at ½ past 9 this morning, forming in single column in line ahead. In this formation we kept until about 2 P.M. when, nearing our anchorage off Tripoli, the signal was made to form in columns of divisions in line ahead – columns to be 6 cables apart. Of course, the course of the squadron had been altered as necessary to approach our anchorage. At about 3 o'clock the signal was made from the *Victoria* to alter course 16 points leaders together, the remainder in succession. As the columns were only 6 cables apart I saw that this was not only a dangerous manoeuvre, but one that was impossible to execute without a certainty of collision. I therefore demurred answering it, and told Bradshaw to make a semaphore signal to the C. in C. asking him if there was not some mistake in the signal hoisted. Before my order could be carried out the C. in C. made a semaphore signal to me asking why I did not answer the signal – /I replied that I did not understand it/ he then flashed across me that he wanted my division to turn 16 pts in succession he intended to wheel round my ships which would have been a perfectly safe manoeuvre although / at first/ I was unable to conceive the object that would be gained. This will be understood by the following rough diagrams. Fig. 1 is what I expected he would do – Fig 2. is what was actually done /[diagram follows]/ Acting under this impression and having the utmost confidence in the tactical skill of the C. in C. (who devotes much time to working out tactical problems) I ordered the signal to be answered. On the signal being hauled down, the helm of the *Victoria* was put hard a starboard, and the helm of the *Camperdown* hard a port. I watched very attentively the helm indicating signal on board the *Victoria*, and observing when the ships had altered course 8 points, and were heading towards each other, that no steps were taken to right the helm, and that it was evidently the Admiral's intention to endeavour to turn *inside* my division, and the impossibility of his executing such a manoeuvre, I ordered Capt Johnstone to go full ahead with the starb.d screw, hoping thereby to decrease our turning circle – seeing that a collision was inevitable I gave orders to go astern full speed with both engines, and at the same time gave directions to close water tight down. Shortly afterwards the stem of the *Camperdown* struck the *Victoria* on her starboard bow, about 20 feet before the turret, crashing into her almost to her centre..."

Markham's account of the disaster, written immediately after it happened and recording what he thought Tryon intended, has a claim to be the single most important account of this far-reaching event.

The last volume, written in an original roan-covered notebook and not bound up, covers Markham's time as Commander-in-Chief of the Nore, 1901-2, being able at last to put the *Camperdown* and *Victoria* disaster behind him: "After a long weary wait of 7½ years, a spell of professional idleness that had been compulsorily forced upon me, I have at last the satisfaction and the gratification of seeing my flag flying again, and of knowing and feeling that a most regrettable episode in my naval career, had practically come to an end".



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#### UNITED STATES – WILD WEST

Illustrated autograph journal kept by Captain Albert Hastings Markham on his tour of the United States, including Indian Territories and Dodge City, after his return from the British Arctic Expedition, *some 360 pages, on lined paper, WATERCOLOUR ILLUSTRATIONS, some very light foxing and minor dust-staining but overall in fine fresh condition, half dark blue morocco over pebbled boards, upper covers stamped in gilt with the Markham arms and crest, spines lettered in gilt, light wear to binding, 4to, England to the United States and back, 22 September 1877 to 8 March 1878*

£40,000 - 60,000

€56,000 - 83,000

‘THE ROWDIEST OF ALL ROWDY WESTERN TOWNS’ – AN ENGLISH ARCTIC EXPLORER VISITS DODGE CITY. On his return from the Arctic and having established the record for achieving Farthest North, the newly-promoted Captain Albert Hastings Markham decided to visit the United States for a little shooting in the prairies, for which purpose ‘he made arrangements to join a United States Cavalry Regiment at Fort Sill, in the Indian Territory, with the nominal objective of scouting after a hostile band of Apache Indians’ (M.E. and F.A. Markham, *The Life of Sir Albert Hastings Markham*, 1927, p. 197). He also took the opportunity of visiting his mother, his parents having emigrated to Trempealeau County, Wisconsin, when he was young; and, being something of a celebrity, gave lectures on his Arctic expedition; in this respect anticipating Wilde by a couple of years.

His journey took him to New York and thence to his mother at Independence, and from there to St Louis and into Indian Territory, travelling by rail and then stage to Fort Sill. After four weeks adventure and hunting with two Indians, he made his way, with the assistance of the Caddoc Indians, to Camp Supply, from where he took the stagecoach to Dodge City, on the approach to which he was joined by a party of what he calls “cow boys” armed with “six shooters”; staying with them at the camping site outside Dodge City known as Soldiers’ Graves, or Bear Creek, Station. Dodge was then in the early years of its notoriety; Markham noting that it “enjoys the reputation of being the rowdiest of all rowdy western towns” and that it “contains a population of about 600 people – the houses are all wooden, and the majority of them are either saloons or dancing houses”. He marvels at “the sink of iniquity, the perfect ‘hell upon earth’ that Dodge City really is”; adding that “Like Sodom & Gomorrah it would be difficult to find half a dozen virtuous people residing there!”

Two extracts must suffice to give some idea of the Markham’s much longer account, much of which is devoted to the murderous adventures that the “cow boys” confide to their English companion on the road: “shortly after crossing the Cimarron we passed what is called a ‘cow camp’, that is a camp composed of ‘cow boys’ or ‘herders’ in attendance on a herd of cattle which they are driving from Texas to Kansas. This camp belonged to a party of 26 ‘cow boys’ and ‘bull whackers’, who had arrived thus far with 7,000 head of cattle. As we were jogging quietly along we were called in peremptory fashion to halt, when a couple of the roughest looking fellows I ever saw in my life each armed with a Winchester repeating rifle and a ‘six shooter’, and each carrying a saddle, intimated their intention of taking passage with us as far as Dodge! Our waggon was pretty crowded as it was but the driver thinking it better policy to acquiesce to their demand and thus avoid a brawl, consented to carry them on. One was a negro, the other a white man. Their clothes, if such rags as they had on their backs could be so called, were in the most tattered state it is possible to imagine! On their legs they wore stiff leather leggings, and their feet were wrapped up in old flannel and cloth bandages for want of shoes! One wore a crownless sombrero that it certainly could not be considered as a covering for the head – the other was hatless. Long flowing hair reaching to the shoulders with unkempt beard and moustache adorned the head & face of Jack the white man, whilst thick wool on the face of Bob, completes the description of their appearance, which, to say the least, was decidedly unprepossessing! We were not long kept in ignorance regarding the character of our fellow travellers, for it soon transpired, from their conversation, and they took no pains to keep it secret, that they had left their gang, or ‘outfit’ as they term their party, because they had enough of hard work & blood shed! Three days previously Jack had the ‘misfortune’ to shoot the ‘Boss’, or head man of the outfit, and he was afraid the Boss’ friends would take his life – hence his desertion...”

Indeed, Markham’s tale grows more lurid as it progresses, especially when they arrive at a “ranche”: “I soon found out that we were in a regular den of murderers and thieves, whose stories as they related them round the fire was enough to curdle one’s blood, even if they were shorn of the fearful blasphemous expressions that interlarded their conversation. Out of the entire party there was not one who did not boast of having killed his man, or who had not himself been desperately wounded during one of their orgies. I was a little amused at the woman of the ranche coming up to the table at which only the black murderer and myself were seated and asking if ‘both you gentlemen would take coffee?’”.

#### Historical Context

Markham’s encounter with the Wild West occurred early in that relatively brief period that marks it out in popular imagination. He sailed for America in September 1877. By the following month he was travelling in the Indian territories, courtesy of the celebrated Union veteran, General ‘Little Phil’ Sheridan, who was then in charge of the territories (and shared Markham’s love of hunting the soon-to-be-extinct buffalo to death). He reached Dodge City itself on 14 December 1877.

Dodge City had been staked out six years earlier, in 1871, and had only just gained its status as the pre-eminent cow town on the Great Western Cattle Trail (due to a change in the quarantine line in 1876 that ruled out most of its competitors). By Markham’s own testimony, at the time of his visit it numbered just 600 souls. It was not until 1879 that the notorious Dodge City Gang rose to prominence; and indeed many of the events of the Wild West that were to enter popular legend took place a few years after our Victorian Englishman’s encounter with his “cow boys” with their “six shooters”, such as the death of Billy the Kid in 1881, the Gunfight at the O.K. Corral that same year, and the death of Jessie James in 1882.

#### Records of the Wild West

Although the events of these years received extensive newspaper coverage at the time, and had clearly come to the attention of our intrepid English traveller, very few first hand records survive, especially by proficient diarists such as Markham. Indeed, it could well be that his standing, as a captain of the Royal Navy, Arctic traveller and minor celebrity, emboldened him to undertake this Wild West adventure of his own.

Contemporary records made on the western trail are relatively plentiful, most no doubt having been kept as family records for descendants or for the benefit of those left behind. By contrast, first-hand accounts of cowboy life are much rarer and many of those that have come down to us are retrospective, often dictated to ghost writers; near contemporaneous accounts, such as Charlie Siringo’s *Texas Cowboy* (1886), being the exception rather than the rule. That ours was actually written on the spot, Markham leaves us in no doubt. Indeed, part of the diary was written-up in Dodge City itself. For, after having taken supper at Dodge House Hotel, Markham informs us that “as my train was not due until midnight, after taking a stroll through the town, I devoted the remaining hours to writing journal”.



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Siringo, famously, wrote his memoir for the cash ("My excuse for writing this book is money – and lots of it"). Markham, too, probably had at least half an eye on publication, although nothing seems to have come of it; but, as his later journals show (the great bulk of which could not possibly have been written with any publication in mind), he was, quite simply, an inveterate keeper of records, recorder of impressions and writer of diaries; and when, having recently returned from the far north, he found himself in the Wild West, he seized his opportunity and, taking to his journal, freeze-framed his encounter with a transient but much mythologised culture for posterity.

#### Inserted Illustrations and Ephemera

The American journal contains the following drawings and pieces of printed ephemera: printed passenger list and track chart of Cunard steamer *Algeria*; watercolour of skunk and rattlesnake; watercolour of "Ye Pussy that was hunted to death"; watercolour of "The Bluffs' on Cache Creek"; printed programme Fort Sill, 1877; watercolour of hounds chasing bear; watercolour of hunter on horseback shooting bison (buffalo); watercolour of camp; watercolour of five shot gobblers; watercolour of "the fierce wild beasts"; watercolour of accident in water; printed menu of Chicago & Alton Railway, 18 December 1877; letter signed by citizens of Whitehall, 16 January 1878; printed Burns Night programme; postcard and letter to Markham inviting him to speak at Trempealeau and from Galesville, WI; pass signed by the Speaker of the House of Representatives; letter from the citizens of Arcadia.

Included in the lot is Markham's autograph journal of some 30 pages describing a brief trip he made to the United States in 1867, during which he visited Chicago ("...wherever I go there is still the everlasting spitting & chewing going on...") and a Barnum's freak show.





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## NATURAL HISTORY

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### CURTIS (WILLIAM)

The Botanical Magazine; or Flower-Garden Displayed, vol. 29-34 bound in 6 vol., 271 hand-coloured engraved plates (some folding), occasional light offsetting and browning, foremargin of one plate stained, contemporary half calf, red and black morocco spine labels, slightly rubbed [Nissen BBI 2350], 8vo, Stephen Couchman, 1809-1811, sold as a periodical not subject to return

£800 - 1,200

€1,100 - 1,700

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### CURTIS (WILLIAM)

The Botanical Magazine; or Flower-Garden Displayed, vol. 37-40 (in 2 vol.) & 43-47, together 9 vol. bound in 7, approximately 580 hand-coloured engraved plates (some folding), occasional spotting and offsetting, contemporary green half morocco, rubbed [Nissen BBI 2350], 8vo, Sherwood, Jones, 1813-1820, sold as a periodical not subject to return

£2,000 - 4,000

€2,800 - 5,600

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### CURTIS (WILLIAM)

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

£1,500 - 2,500

€2,100 - 3,500

See illustration overleaf.



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**[DICKSON (R.W.)]**

A Complete Dictionary of Practical Gardening... by Alexander McDonald, 2 vol., first edition, 61 *hand-coloured engraved plates* by Sydenham Edwards, 13 *uncoloured engraved plates*, foxing and browning to text and uncoloured plates, contemporary calf gilt, g.e., worn, 2 covers detached [Nissen BBI 479], 4to, George Kearsley, 1807

£800 - 1,200

€1,100 - 1,700

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**[DICKSON (R.W.)] AND SYDENHAM EDWARDS**

The New Flora Britannica, 2 vol. in 1, 61 *hand-coloured engraved plates* by Frederick J. Sansom after Edwards, without half-titles and lacking title to volume 2, light offsetting between frontispiece and title, contemporary green straight-grained morocco gilt, g.e., upper inner hinge split and joint cracking, rubbed [Dunthorne 107; Nissen BBI 480; Great Flower Books p.93], 4to, John Stockdale, 1812

£1,000 - 1,500

€1,400 - 2,100

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**DONOVAN (EDWARD)**

An Epitome of the Natural History of the Insects of China: Comprising Figures and Descriptions of Upwards of One Hundred New, Singular, and Beautiful Species; Together With Some That Are of Importance in Medicine, Domestic Economy, & C., FIRST EDITION, 50 *hand-coloured engraved plates*, errata slip inserted at end (repaired), occasional light spotting, contemporary calf gilt, worn, joints split and repaired [Nissen ZBI 1143], 4to, T. Bensley, 1798

£2,000 - 3,000

€2,800 - 4,200



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**DONOVAN (EDWARD)**

The Natural History of British Birds, 10 vol., FIRST EDITION, vol. 1-5 second issue with new titles, vol. 5-10 first issue, 244 hand-coloured engraved plates by and after Donovan, tissue guards, occasional light spotting, contemporary tree calf gilt, rebaked preserving original spines (except volume 2 rebaked to match) [Nissen IVB 257; Mullens & Swann, pp.172-174; cf. *Fine Bird Books*, p.72], 8vo, for the Author, and F. and C. Rivington 1779-1819

£3,500 - 4,000

€4,900 - 5,600

**Provenance**

Devon & Exeter Institution, stamp on versos of titles; C. Robert Bignold, armorial bookplate; Hugh Fattorini, bookplate; Christie's, 19 October 1999, lot 75. See illustration on preceding page.

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**GOULD (JOHN)**

The Birds of Australia. Supplement, Parts 1-3 only (of 5), 49 hand-coloured lithographed plates (one double-page) by and after John and Elizabeth Gould and H.C. Richter, occasional light spotting (mostly in first part, 2 plates with short tears at edge), loose in publisher's cloth-backed pictorial boards, covers detached and soiled, spines defective [Nissen IVB 370], folio (565 x 383mm.), Published by the author, [1851-1869], sold as a collection of plates not subject to return

£6,000 - 8,000

€8,300 - 11,000





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#### **LINNAEUS (CAROLUS)**

*Hortus Cliffortianus*, first edition, title printed in red and black with engraved vignette, engraved allegorical frontispiece by J. Wandelaar, 36 engraved plates (of which 20 after G.D. Ehret), lacks half-title, plates 13 and 32 misbound, pages 232-300 (gatherings Nnn2-Ffff2) omitted as issued, some spotting and browning, dampstain in top gutter margin of early gatherings, contemporary calf, rebacked retaining earlier label, recorned with loss of one corner [Dunthorne 186; Nissen BBI 1215; Hunt 504; Pritzel 5408], folio (432 x 260mm.), Amsterdam, 1737

£1,500 - 2,000

€2,100 - 2,800

The first edition of Linnaeus' first detailed catalogue of cultivated plants. The wealthy Anglo-Dutch merchant George Clifford employed Linnaeus as superintendent of his botanic garden at Hartekamp, near Haarlem from 1735 to 1738. Clifford paid for this publication, illustrated with fine plates of plants which "are among the most lovely among 'plain' ones in any flower book" (Hunt). See illustration on page 113.

#### **Provenance**

Hugh Ross, St. Mary Ax, ownership inscription on title; J.M. Coulter, stamp on front free endpaper.

150 •

#### **LODDIGES (CONRAD) & SONS**

*The Botanical Cabinet*, Consisting of Coloured Delineations of Plants from all Countries with a Short Account of Each, 20 vol., engraved titles with decorative borders, 2000 hand-coloured engraved plates (approximately 30 folding) by George Cooke after drawings by several artists, some small pencil annotations, occasional offsetting and dampstaining to outer margins, contemporary calf gilt, rebacked, g.e., extremities rubbed [Dunthorne 187; Great Flower Books, p.160; Hunt, p.219; Nissen BBI 2228] 4to (210 x 155mm.), John & Arthur Arch, 1817-1833

£4,000 - 6,000

€5,600 - 8,300

An attractively bound set. By the early nineteenth century, the Loddiges' family nursery had become famous throughout the world for introducing rare and exotic plants to Britain, most of which were later illustrated in *The Botanical Cabinet*.

#### **Provenance**

Robert Stirling Newall (1812-1889, Scottish engineer and astronomer), armorial bookplate.



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151 •

#### MEYER (HENRY LEONARD)

Coloured Illustrations of British Birds and Their Eggs, 7 vol., FIRST EDITION, 435 lithographed plates (all but 8 hand-coloured), occasional offsetting to text, light spotting, publisher's cloth gilt, worn, hinges cracked [Nissen IVB 628], 8vo, G. W. Nickisson, 1842-1850

£700 - 900

€970 - 1,300

152 •

#### MILLER (PHILIP)

Figures of the Most Beautiful, Useful and Uncommon Plants Described in The Gardeners Dictionary, 2 vol., 300 hand-coloured or hand-finished etched and engraved plates (some partially printed in colours, 2 folding), by T. Jefferys, J.S. Miller and J. Mynde after I. Bartram, G.D. Ehret, W. Houston, R. Lancake and J.S. Miller, occasional light offsetting and browning, plate 19 spotted, text leaves frayed at edges (one or two repaired and one torn without loss), untrimmed in contemporary half calf, rebound with nineteenth century gilt tooled spine preserving earlier morocco labels, rubbed, corners knocked [Dunthorne 209; Henrey 1097; Nissen BBI 1378], folio (445 x 260mm.), Printed for the author, and sold by J. Rivington etc., [1755]-1760

£5,000 - 7,000

€6,900 - 9,700

A tall untrimmed copy of the first edition of Miller's companion to the *Gardeners Dictionary*. "In the execution of this work no expense has been spared to render it as perfect as possible. The drawings were taken from living plants, the engravings were most of them done under the author's inspection and the plates have been carefully coloured from the original drawings" (Preface).

#### Provenance

P.B. Broke, of Broke Hall, Nacton, near Ipswich, father of Rear Admiral Sir Philip Bowes Vere Broke ("Broke of the Shannon"), ownership stamp on title-pages. Philip Bowes Broke had been at school in Norwich with Humphrey Repton in the 1760s, and the famous landscape improver was invited to survey Broke Hall in 1791, delivering his 'Red Book' the following February.



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153 •

**[PERRAULT (CLAUDE)]**

*Memoirs for a Natural History of Animals. Containing the Anatomical Descriptions of Several Creatures Dissected by the Royal Academy of Sciences at Paris. Englished by Alexander Pitfeild, 2 parts in 1 vol., title printed in red and black, engraved additional decorative title, 35 engraved plates, contemporary panelled calf, worn, covers detached [Wing P1667; Nissen ZBI 3125], folio (294 x 210mm.), Joseph Streater, for T.Basset, J. Robinson, [and others], 1688*

£600 - 800

€830 - 1,100

First English edition of an important work of comparative biology, first published by the French Académie des Sciences in 1671-1676. *Memoirs* was translated by Alexander Pitfeild, and *The Measure of Earth* by Richard Waller, both Fellows of the Royal Society.

**Provenance**

"Presented to the Royal Society November ye 9. 1687 by Mr: Pitfeild and Mr. Waller", ink note in lower margin of title; "Bought at the Sale of the library of the late Dr. Davy, Master of Caius College, March 1840, pencil note on front paste-down. This is presumably Martin Davy (1763-1839) physician and, from 1803, master at Caius College where he was also vice-chancellor on two occasions. After the death of his wife in 1811 "he devoted himself to private study in his library, which was well stocked with editions of classical authors. Their sale after his death realized £1130" (*ODNB*); May Fairbairn, early twentieth century ownership inscription.

154 •

**SWAINSON (WILLIAM)**

*Exotic Conchology; or Figures and Descriptions of Rare, Beautiful, or Undescribed Shells, second edition, 48 hand-coloured lithographed plates, occasional light spotting and soiling, small section of title backed strengthened with paper strip on verso, contemporary red half morocco, spine gilt in six compartments with shell devices, g.e., joints tender [cf. Nissen ZBI 4049], 4to, Henry G. Bohn, 1841*

£1,500 - 2,500

€2,100 - 3,500





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**WALCOTT (MARY VAUX)**

North American Wild Flowers, 5 vol., FIRST EDITION, NUMBER 47 OF 500 DE LUXE COPIES, SIGNED BY THE AUTHOR at the end of the foreword in volume 1, title with vignette printed in red, 400 colour plates, loose as issued in publisher's half morocco portfolio book cases, gilt lettered on spines, metallic Smithsonian seal inlaid in upper covers, ties, joints and extremities slightly worn [Blunt & Stearn, *The Art of Botanical Illustration*, pp.301 & 328; Nissen BBI 2094], folio (355 x 280mm.), Washington, D.C., Smithsonian Institute, 1925

£800 - 1,200

€1,100 - 1,700

FIRST EDITION OF AN IMPORTANT STUDY OF THE WILD FLOWERS OF THE CANADIAN ROCKIES, based upon the author's ten year study of the region, during which she spent three to four months collecting samples. This deluxe edition was sold at a cost of \$500, a trade edition issued shortly after at \$100.

156 •

**WIGHT (ROBERT)**

Illustrations of Indian Botany; or Figures Illustrative of Each of the Natural Orders of Indian Plants, vol. 1 only (of 2), 97 hand-coloured lithographed plates (of 104), errata slip tipped-in, lacks 2 leaves of text at end, title and dedication leaf frayed and detached, lacks covers [Nissen BBI 2141], 4to, Madras, J.B. Pharoah, for the Author, [1838]-1840, sold not subject to return

£600 - 800

€830 - 1,100

A RARE MADRAS-PRINTED BOTANICAL. Wight was appointed as superintendent of the Madras Botanical Garden in 1826, employing locals to collect plant samples for him, and local artists to record them. Encouraged by the Madras Government's subscription for 50 copies, Wight decided to publish his work in India, originally issuing it in parts. In the preface he notes that it is "to be borne in mind that this being the first volume of the kind that ever issued from the Madras press; an establishment had to be formed expressly for itself: that colours of the best qualities are not to be had at any cost, and lastly, that until the arrival of a fresh supply of paper for to [sic] the publication of the 11th number, our material was much deteriorated by age and even so far damaged as to render the use of superior colours almost nugatory". A second volume appeared ten years later.





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## SCIENCE AND MEDICINE

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### ARISTOTLE'S MASTER-PIECE

Aristoteles Master-piece, or, The Secrets of Generation displayed in all the parts thereof., Containing, 1. The Signes of Barrenness. 2. The Way of Getting a Boy or Girl... 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 drawn to the Life, FIRST EDITION, setting with line 11 of title ending 'reasons', woodcut frontispiece of a hairy woman and a black child born to white parents, 6 full-page woodcuts of monstrous births (including repeat of frontispiece) at end, with blank H12, loss to printed black border at fore-margin of frontispiece, small loss at lower fore-corner of title, A6 torn away loss of 5 letters, short tear to B1, small hole with loss of a couple of letters to E1 and E9 (a paper-flaw), one gathering working loose, some corners dog-eared, contemporary calf, worn [Wing gA3697fa], 12mo, J. How, and are to be sold next door to the Anchor Tavern in Sweetthings-rents in Cornhill, 1684

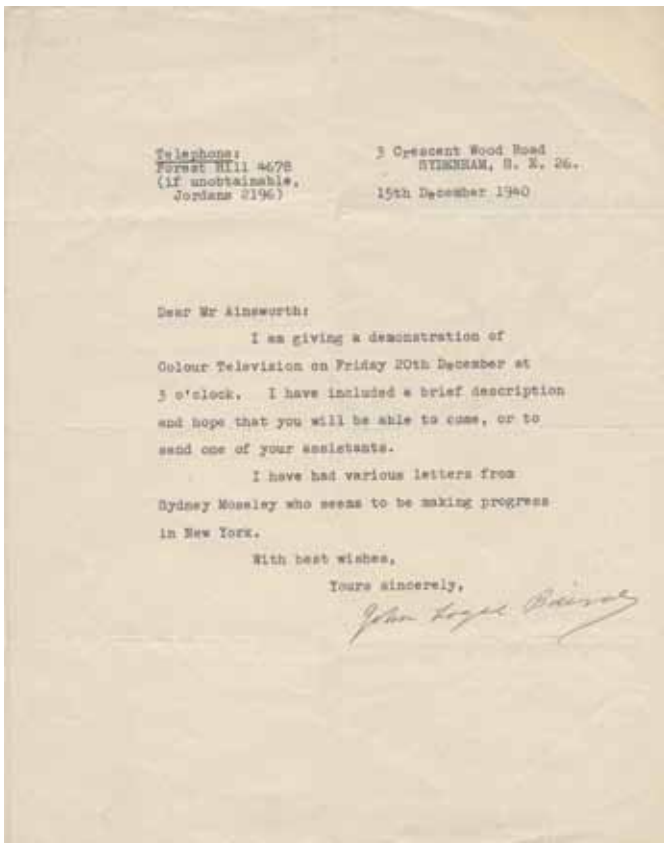
£10,000 - 15,000

€14,000 - 21,000

SCARCE COMPLETE COPY OF "THE DIRTY BOOK OF THE EARLY MODERN PERIOD".

"*Aristotle's Masterpiece* was the most popular book about women's bodies, sex, pregnancy, and childbirth in Britain and America from its first appearance in 1684 up to at least the 1870s. More than 250 editions are known, but all are very rare... It was sold furtively by country peddlers and in general stores and taverns; regular booksellers seldom advertised it, though they usually had it under the counter" (The Library Company of Philadelphia, 'Treasures', online catalogue). The work "was still on sale, contents largely unaltered, in Soho sex shops in the 1930s" (*Books and Babies*, Cambridge Library, 2011) and James Joyce's protagonist Leopold Bloom peruses an edition of the book in *Ulysses*.

This is the earliest publication date for the *Master-piece*, ESTC listing 3 variant settings of 1684, all printed by J. How, with no priority having been established. ESTC records only the incomplete British Library copy of our setting, which has line 11 of title ending "both", line 18 of title ends "Geni-", and the first line of imprint ending "sold". A copy of the same edition was sold in our sale rooms for £18,000, 12 November 2014, lot 47.



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**BAIRD (JOHN LOGIE)**

Eight letters signed, the first autograph, the remainder typed and signed, to Mr Ainsworth, A. Buckley and Captain J.W. Armstrong-Inglet (of the Yorkshire Television Association), agreeing to serve as hon. vice-president, inviting them to demonstrations, etc. ("...I am giving a demonstration of Colour Television on Friday 20th December [1940] at 3 o'clock. I have included a brief description and hope that you will be able to come, or to send one of your assistants. I have had various letters from Sydney Moseley who seems to be making progress in New York..."); with two letters by J.J. Denton of the Television Society, *the Baird letters 8 pages, minor dust-staining, file-holes, etc., 4to and 8vo*, Sydenham and Victoria Street, London, 1935-1944

£1,000 - 1,500  
€1,400 - 2,100

159 •

**DINSDALE (ALFRED)**

*Television: Seeing by Wire or Wireless*, FIRST EDITION, *portrait frontispiece of John Logie Baird, 5 photographic plates, 6 full-page diagrams, publisher's printed boards, pictorial dust-jacket (light stain on lower blank cover, a few small tears), 8vo*, Isaac Pitman & Sons, 1926

£800 - 1,200  
€1,100 - 1,700

FIRST EDITION OF THE FIRST BOOK IN ENGLISH ON TELEVISION. Dinsdale discusses the technical challenges faced by early experimenters, but focuses primarily on the work of Scottish engineer John Logie Baird, the first person to produce televised pictures of objects in motion. In February 1924, Baird produced the first television image in outline, and in April 1925 he transmitted the first pictures between two televisions. By the following October, Baird had succeeded in transmitting images with gradations of light and shade, and on 27th January 1926, he successfully transmitted recognizable human faces between two rooms by television. Of Baird's early experiments, Dinsdale writes: "Baird's weird apparatus - old bicycle sprockets, biscuit tins, cardboard discs and bullseye lenses, all tied together with sealing wax and string - failed to impress those who were accustomed to the shining brass and exquisite mechanism of the instrument maker. The importance of the demonstration was, however, realized by the scientific world..." (p 49). Although he did not succeed in producing a viable system of television, Baird paved the way for future technical development.



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# **EINSTEIN (ALBERT)**

Portrait etching signed on the mount ("A. Einstein"), drawn from life by John Philipp, 1929, also signed and inscribed by the artist on the mount and dated 1930 [this impression out-of-series], *framed and glazed, unexamined out of frame, size of image 320 x 240mm., overall 560 x 470mm., 1930*

£1,000 - 1,500

€1,400 - 2,100

161 •

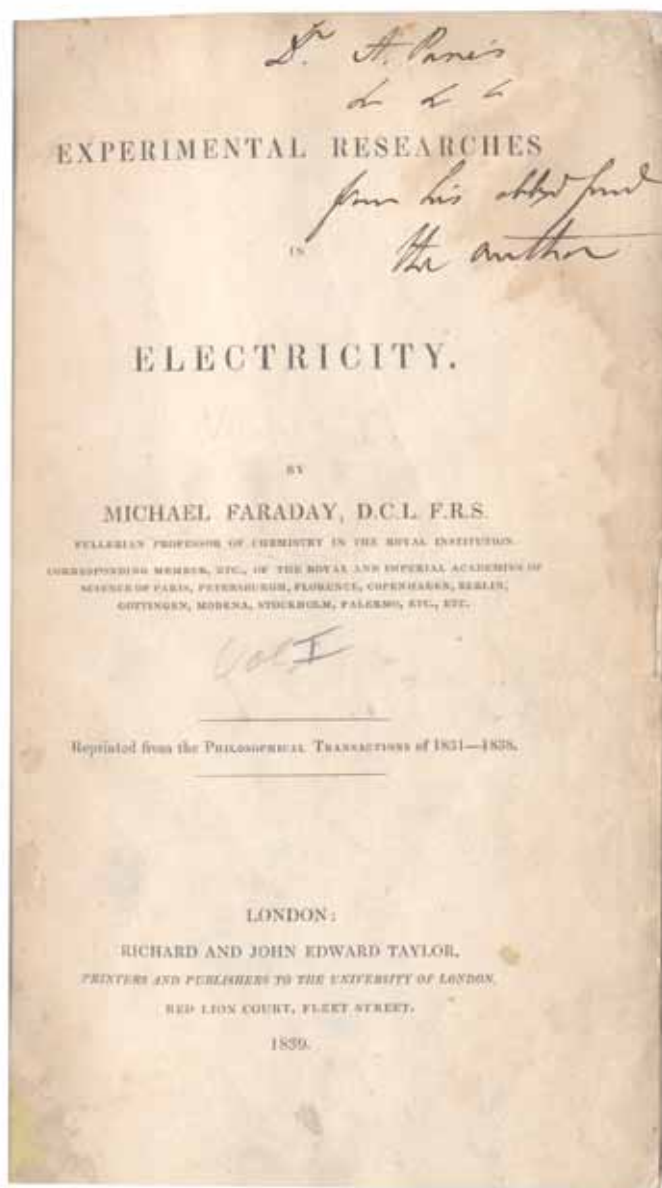
# **ELECTRONICS**

The Bell System Technical Journal, vol. 28, nos. 1-4 in 1 vol. (including the famous "Semiconductor Issue", no. 3), *diagrams throughout (some folding), modern dark blue half morocco gilt, original front wrappers bound in, 8vo, New York, American Telephone and Telegraphy Journal, January-October 1949*

£500 - 700

€700 - 970

THE INVENTION OF THE POINT-CONTACT TRANSISTOR. Issue number 3 is entirely devoted to the semiconductor, with articles by John Bardeen, Walter Brattain and William Shockley, who were jointly awarded the 1956 Nobel Prize in Physics for their work on the subject. Other issues includes Claude E. Shannon's 'The Synthesis of Two-Terminal Switching Circuits', and Bardeen and Brattain's 'Physical Principles Involved in Transistor Action'.



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#### **FARADAY (MICHAEL)**

Experimental Researches in Electricity, 3 vol., *first collected edition*, AUTHOR'S PRESENTATION COPY, inscribed on title-pages of volume 1 ( "Dr. A. Paris from his obliged friend the author") and 2 ("Dr. Paris from the author"), half-titles in volumes 2-3 only, 17 engraved plates (mostly folding), advertisements as called for by Horblit, some dampstaining to title of volume 1 (reinforced) and plates in volume 3 (severe in places), modern calf-backed boards, spines gilt [Grolier/Horblit 29; PMM 308], 8vo, Richard & John Edward Taylor, 1839-1855

£3,000 - 5,000

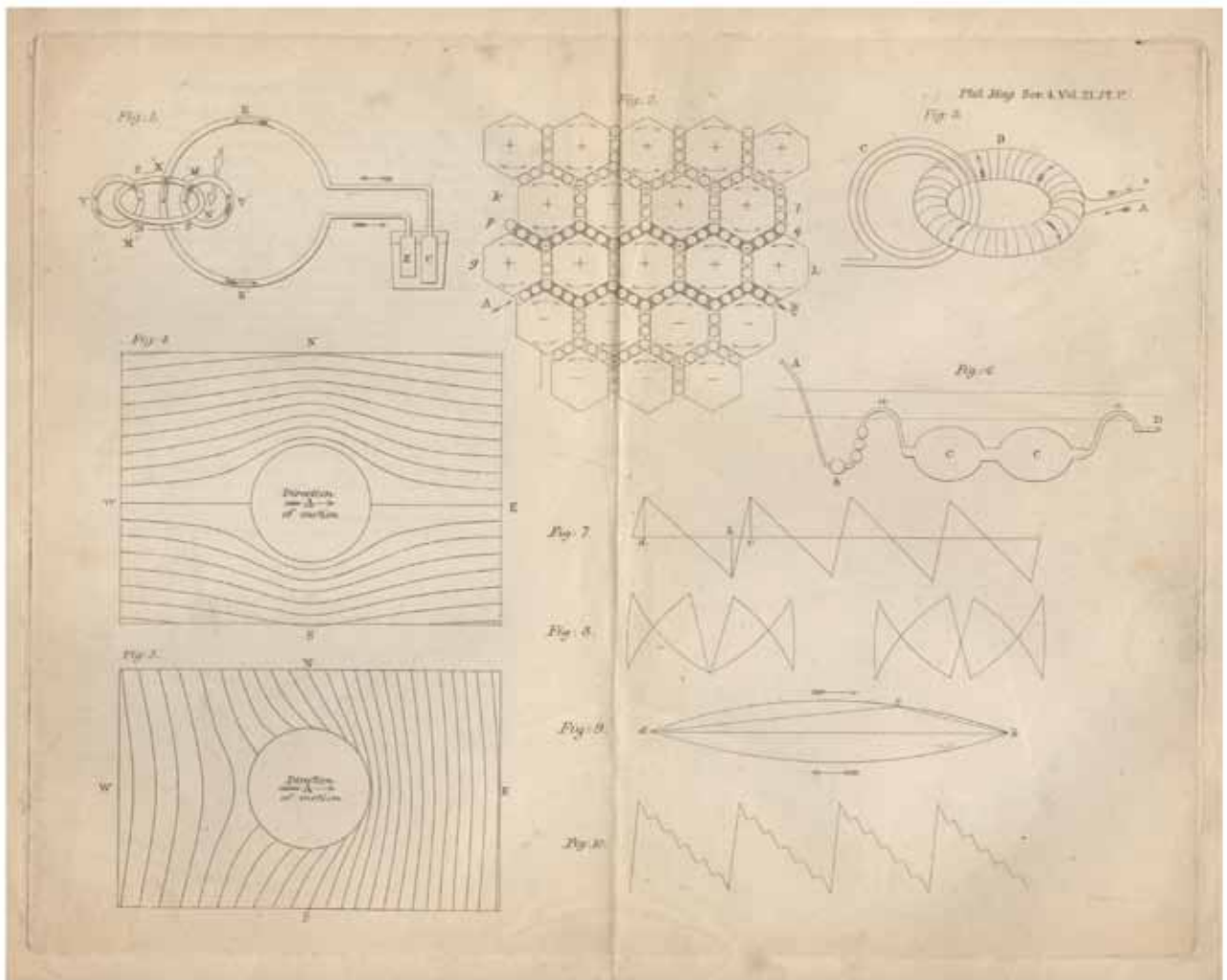
€4,200 - 6,900

INSCRIBED FIRST EDITION IN BOOK FORM OF 'FARADAY'S MAGNUM OPUS' (Horblit), containing the 29 papers published by Faraday in *Philosophical Transactions* between 1832 and 1852. The collection includes all of Faraday's most important contributions to the fields of electricity, electro-magnetic induction and magnetism.

#### **Provenance**

Dr. A. Paris (presumably John Ayrton Paris, 1785-1856, doctor, president of the Royal College Physicians, and author of a *Pharmacologica* and *The Life of Humphrey Davy*, Davy being Faraday's mentor), inscribed to him by the author; Christie's, 20 October 1999, 'Printing and the Mind of Man' sale, lot 66.





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#### HERTZ (HEINRICH RUDOLF)

Untersuchungen ueber die Ausbreitung der elektrischen Kraft, FIRST EDITION, *diagrams in the text, contemporary green half morocco, spines lettered in gilt, faded [PMM 377]*, Leipzig, Johann Ambrosius Barth, 1892; Electric Waves. Being Researches on the Propagation of Electric Action with Finite Velocity through Space, *first English edition, diagrams in the text, publisher's cloth*, Macmillan, 1893, 8vo (2)

£500 - 700

€700 - 970

The original German and first English editions of Hertz's experiments in wireless telegraphy.

#### Provenance

Norbert F. Henn, ownership stamps on title and dedication of first volume.

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#### MAXWELL (JAMES CLERK)

On Physical Lines of Force, Parts I-IV [*in*: The London, Edinburgh and Dublin Philosophical Magazine and Journal of Science, Series 4, vol. 21, nos. 139, 140, 141, 151, 152 (Part II split across 2 nos.)], *double-page engraved plate, untrimmed and largely unopened, 2 numbers in unstitched sheets, 1 stab-sewn, 2 in publisher's printed wrappers, light dust-soiling, Part IV with short tear at top edge of first page, preserved together in morocco-backed solander box [PMM 355]*, 8vo, Taylor & Francis, March 1861-February 1862

£800 - 1,200

€1,100 - 1,700

The first appearance of Maxwell's theory of electromagnetism. "A generation later, Einstein's work on relativity was founded directly upon Maxwell's electromagnetic theory" (PMM).

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#### NEWTON (ISAAC)

*Philosophiæ naturalis principia mathematica*, first edition, *errata leaf bound at the end of the first gathering, with final blank, engraved folding plate of cometary orbit bound at p.497 (Nnn1), woodcut diagrams in text, dampstained, some spotting, mildew and browning, marginal paper flaw in two leaves, contemporary calf panelled in blind, rebaked and corners restored, red morocco-backed slipcase [Wing N1048; Babson 10; Grolier/Horblit 78; PMM 161; Wallis 6], 4to (245 x 185mm.), Joseph Streater, 1687*

£60,000 - 80,000

€83,000 - 110,000

FIRST EDITION OF THE BOOK "GENERALLY DESCRIBED AS THE GREATEST WORK IN THE HISTORY OF SCIENCE" (PMM), with the 2-line imprint on title. The *Principia* elucidates the universal physical laws of gravitation and motion. Newton establishes the mathematical basis for the motion of bodies in unresisting space (the law of inertia), the motion of fluids and the effect of friction on bodies moving through fluids, and, most importantly, sets forth the law of universal gravitation and its unifying role in the cosmos. "For the first time a single mathematical law could explain the motion of objects on earth as well as the phenomena of the heavens... It was this grand conception that produced a general revolution in human thought, equalled perhaps only by that following Darwin's *Origin of the Species*" (PMM).

The printing history of the *Principia* is well documented. "The first edition was very small (perhaps 250 copies) and... sold out quickly" (Babson). There are two states of the title-page: one with 2-line imprint, and one a cancel with 3-line imprint naming the bookseller Samuel Smith—each reflecting domestic versus foreign distribution (undertaken by Smith) of the work. Variants in the rest of the text do not appear to indicate priority and do not correspond to one particular state of the title; the present copy agrees with those enumerated in the Norman Library catalogue (p.576). Folios P3 and P4 are in their corrected state, those leaves having been reset and the entire sheet reprinted.

#### Provenance

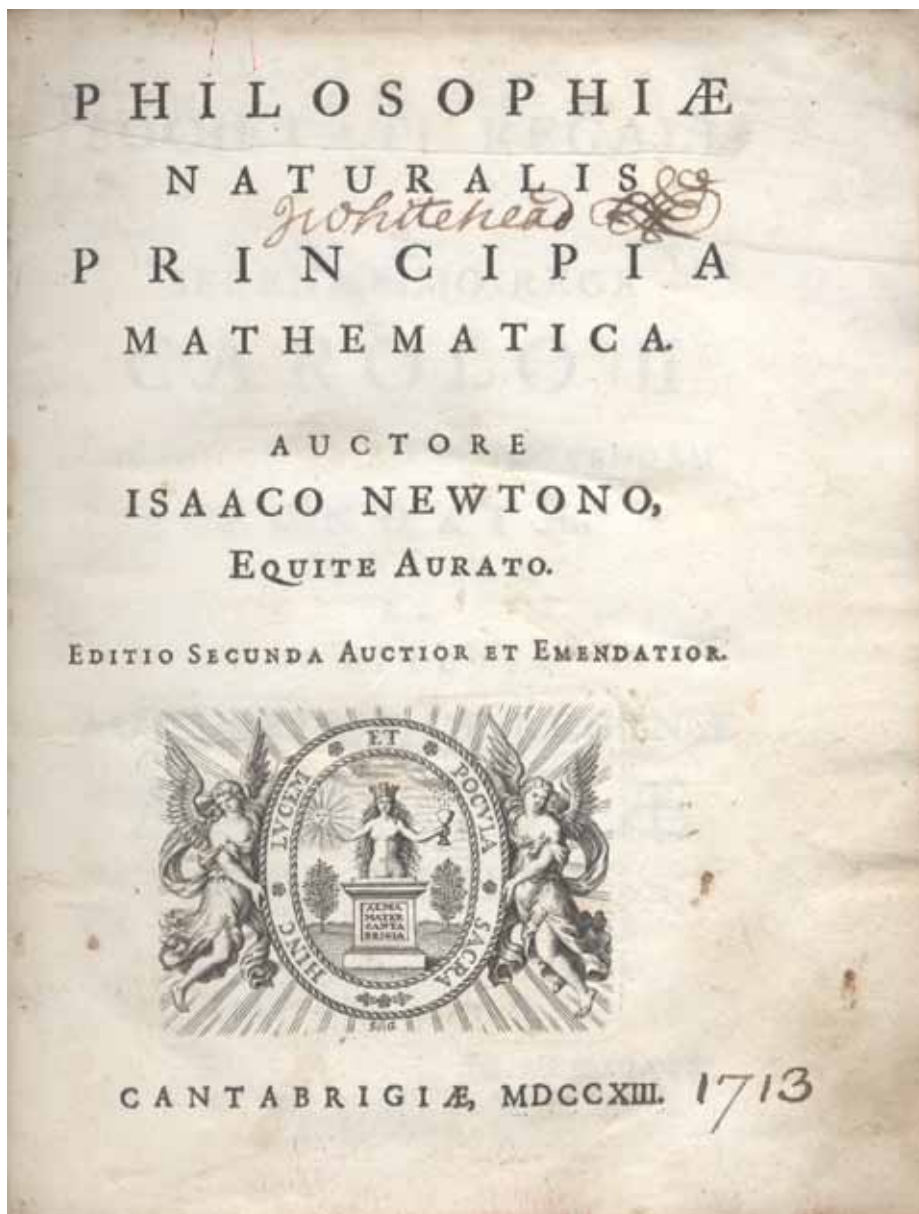
Professor G.D.E. Weyer of Kiel, bequeathed to his son, Lieutenant Bruno Weyer, inscription dated 1896; Robert Honeyman, autograph notes dated 1929 on front pastedown ("One of the greatest books ever written in the field of scientific literature"), red leather booklabel; his sale Sotheby's, 10 November 1980, lot 2301; Christie's, *Printing and the Mind of Man*, 20 October 1999, lot 35.

PHILOSOPHIÆ  
NATURALIS  
PRINCIPIA  
MATHEMATICÆ.

Autore *J* S. NEWTON, *Trin. Coll. Cantab. Soc.* Matheseos  
Professore *Lucasiano*, & Societatis Regalis Sodali.

IMPRIMATUR.  
S. PEPYS, *Reg. Soc.* PRÆSES.  
*Julii 5. 1686.*

LONDINI,  
*Jussu Societatis Regiæ ac Typis Josephi Streater. Prostat apud  
plures Bibliopolas. Anno MDCLXXXVII.*



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#### NEWTON (ISAAC)

*Philosophiæ naturalis principia mathematica, second edition, engraved device on title, double-page engraved plate, woodcut diagrams throughout, second leaf with repaired tear in blank area, plate with waterstain outside platemark, ink marginalia and occasional ink stains, blindstamped calf by Aquarius [Babson 12; Wallis 8], 4to, Cambridge, [Cornelius Crownfield at the University Press], 1713*

£5,000 - 7,000

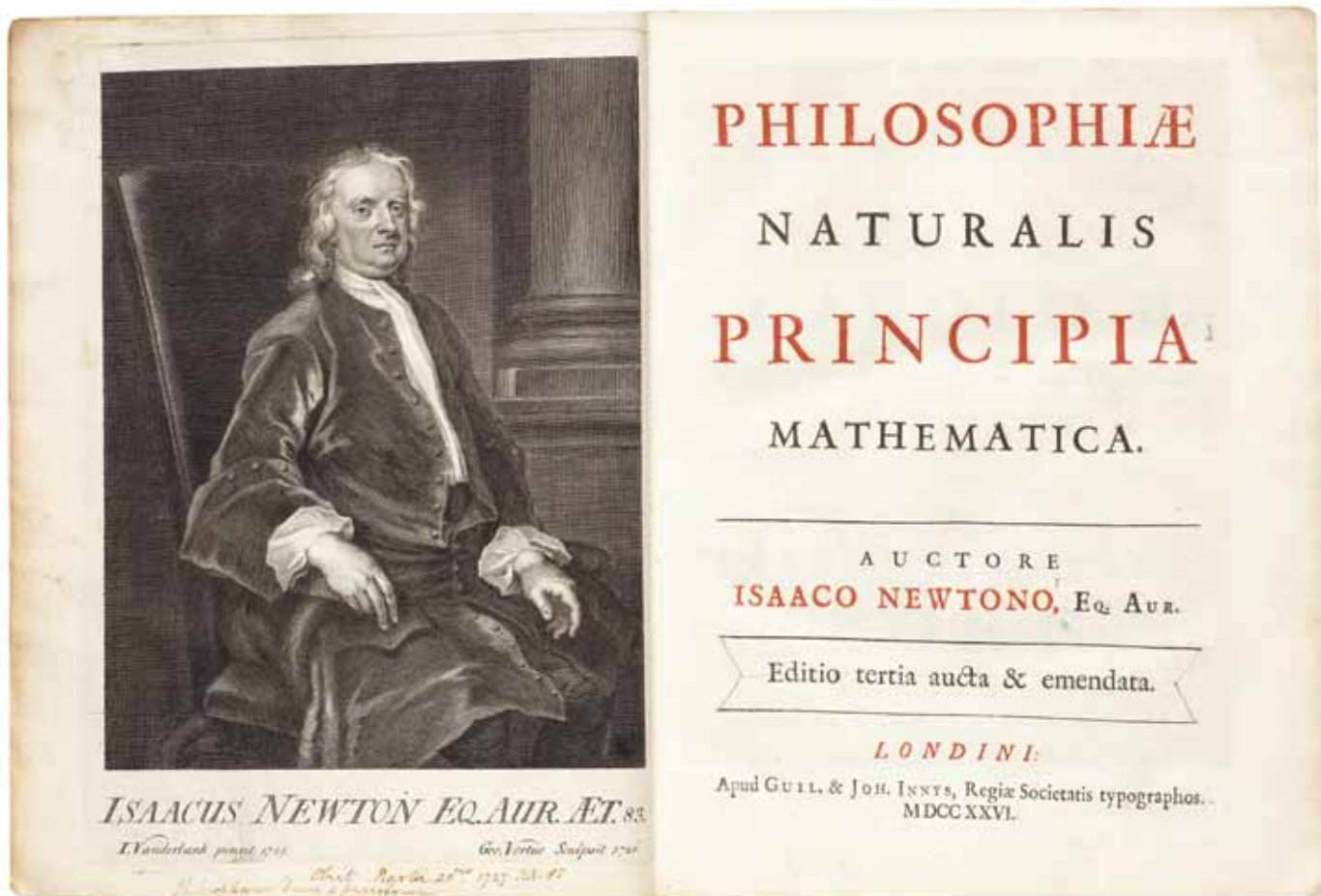
€6,900 - 9,700

The second edition of the *Principia*, with Newton's important revisions and additions to the chapters on lunar and cometary theory, and the *Scholium generale*, which appears in print for the first time. Also added was Cotes' long preface, essentially "a lengthy and important essay outlining his own version of Newton's method" (ODNB), which was authorised by Newton and Richard Bentley. Babson suggests that 750 copies were printed.

#### Provenance

J. Whitehead, ownership inscription on title and marginalia making reference to Herschel's discovery of "Georgium Sidus" (Uranus) in 1781; John Chapman (1801–1854), engineer and writer.





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#### NEWTON (ISAAC)

*Philosophiæ naturalis principia mathematica...Editio tertia aucta & emendata, edited by Henry Pemberton, imprimatur leaf, half-title, engraved portrait frontispiece by George Vertue after Vanderbank, title printed in red and black, numerous woodcut diagrams, index, lacks final advertisement leaf, contemporary calf, rebaked, very worn [Babson 13; Wallis 9], 4to (238 x 187mm.), William and John Innys, 1726*

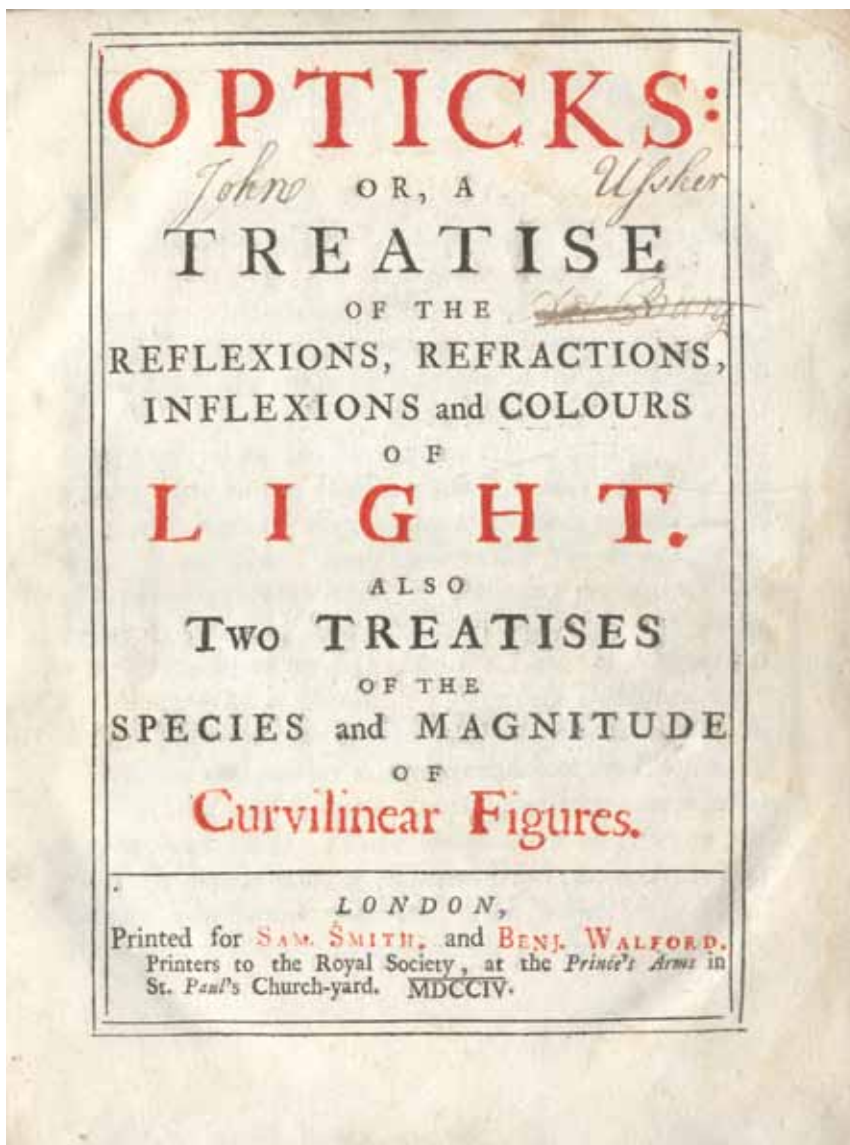
£2,000 - 3,000

€2,800 - 4,200

The last edition published during the author's lifetime and the basis of all subsequent editions. It was edited by Henry Pemberton, and contains a new preface by Newton and a substantial number of alterations, "the most important being the scholium on fluxions, in which Leibnitz is mentioned by name" (Babson).

#### Provenance

John Vandeleur Stewart, of Rock Hill, County Donegal, bookplate.



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**[NEWTON (ISAAC)]**

Opticks: or, a Treatise of the Reflexions, Refractions, Inflexions and Colours of Light, FIRST EDITION, FIRST ISSUE, title printed in red and black, 19 folding engraved plates (plate 5 torn at fold, plate 6 with corner torn away affecting image, several shaved), second book with page 120 misnumbered 112, numerous notes, diagrams and underlining in pencil, contemporary panelled calf, rebacked, upper cover detached [Babson 132; PMM 164], 4to (240 x 185mm.), Samuel Smith and Benjamin Walford, Printers to the Royal Society, 1704

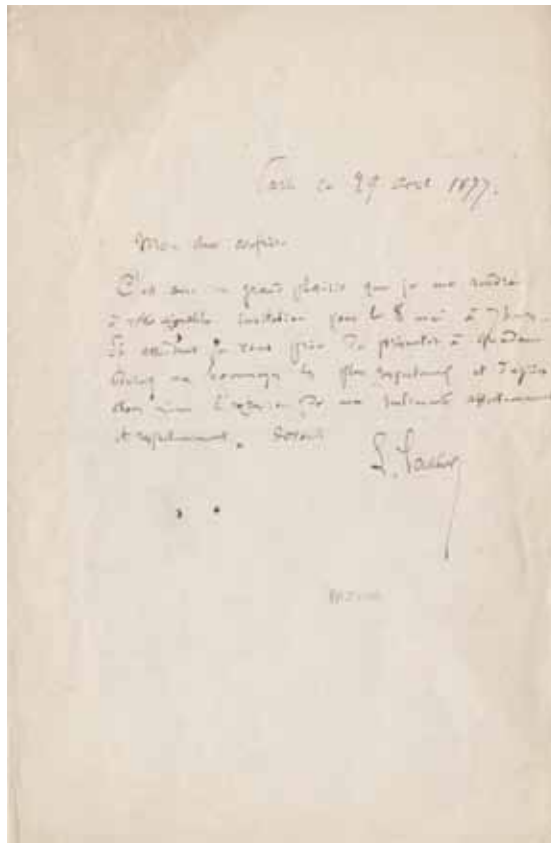
£10,000 - 15,000

€14,000 - 21,000

"Newton's *Optics* did for light what his *Principia* had done for gravitation, namely, placed it on a scientific basis" (Babson, quoting Prof. E.W. Brown of Yale University). Although Newton began writing the work in the 1670s, he delayed publishing it until after Hooke's death, to avoid repeating previous controversies he had faced. In addition to expounding Newton's theory of the colours of light, the work was also notable for containing the author's first mathematical papers in print, and for giving the first full explanation of the rainbow. Like Galileo, Newton decided to publish this text in his native vernacular rather than Latin, the language of scholarship.

**Provenance**

John Ussher, ownership inscription on title; John Vandeleur Stewart, of Rock Hill, County Donegal, bookplate.



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**PASTEUR (LOUIS)**

Autograph letter signed ("L. Pasteur"), to "Mon cher confrère", accepting his invitation for 8 May at 7 with great pleasure and asking him in the meanwhile to pay his respects to Madame Burny, *1 page, integral blank, very light dust-staining, 8vo, Paris, 29 April 1877*

£1,000 - 1,500

€1,400 - 2,100

That month Pasteur published his first paper on Anthrax, in which he established that disease was caused by a living organism.



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**PASTEUR (LOUIS)**

Portrait etching, signed and inscribed on the mount: "A Emile Guiard [the playwright]/ Très affectueux Souvenir/ L. Pasteur", showing Pasteur head-and-shoulder facing to his left, signed in the plate by [Eugène-André] Champollion, *some slight dust-staining and creasing, light water-stains in left margin, overall 306 x 230mm., [etching 1883]*

£1,000 - 1,500

€1,400 - 2,100

171 •

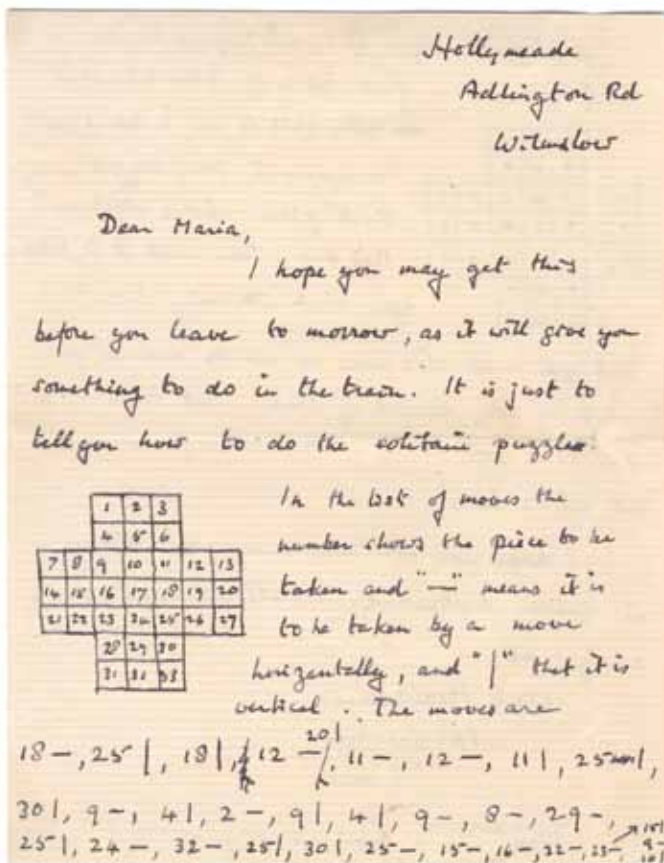
**SCOTUS (MICHAEL)**

Phisionomia Magistri Michaelis Scoti. Si prudentiam. Si cautellam. Si sanitatem. Si fiduciam, *printer's woodcut device on title, large woodcut on verso of title, repeated on final leaf, nineteenth century boards [Bird, A Catalogue of Sixteenth-Century Medical Books in Edinburgh Libraries, 1635], small 8vo, [Paris, Geoffroy Enguilbert and Jean de Marnef, 1509?]*

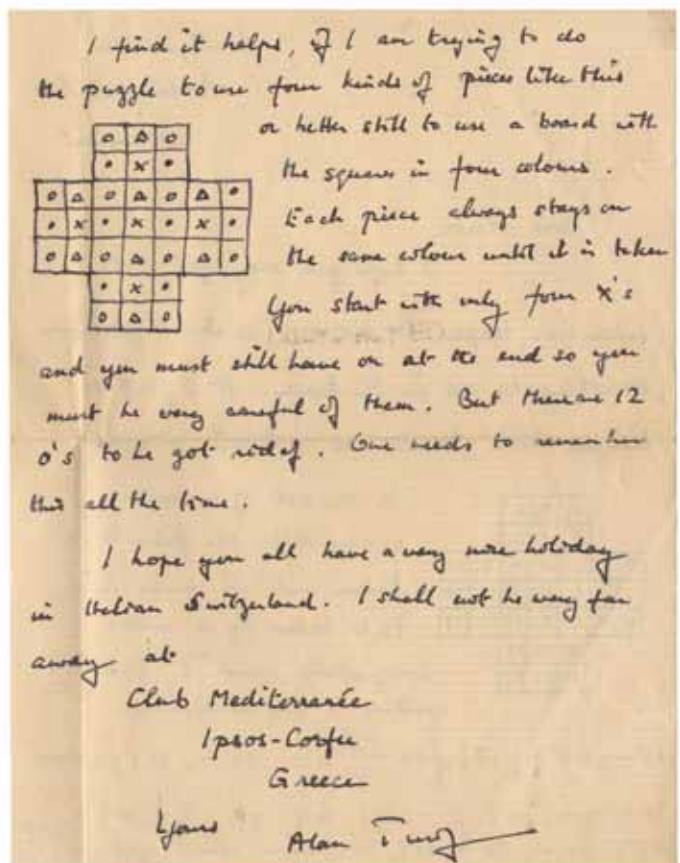
£800 - 1,200

€1,100 - 1,700

Extremely rare edition of Michael Scot's early work on psychology. No copies are listed in auction record databases, whilst USTC cites two, in the National Library of Scotland and at Yale.



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# **TURING (ALAN)**

Autograph letter signed ("Alan Turing"), to Maria Greenbaum ("Dear Maria"), the eight-year-old daughter of his Jungian analyst, explaining with the aid of three diagrams the moves needed to play out successfully at solitaire ("...I find it helps, if I am trying to do the puzzle to use four kinds of pieces like this or better still to use a board with the squares in four colours. Each piece always stays on the same colour until it is taken/ You start with only four x's and you must still have on [sic] at the end so you must be very careful of them, But there are 12 o's to be got rid of. One needs to remember this all the time..."); and spelling out the moves she should make ("...In the best of moves the number shows the piece to be taken and '-' means it is to be taken by a move horizontally, and '|' that it is vertical. The moves are 18-, 25|, 18|, 12-, 20|, 11-, 12-, 11|, 25|, 30|, 9-, 4|, 2-, 9|, 4|, 9-, 8-, 29-, 25|, 24-, 32-, 25|, 30|, 25-, 15-, 16-, 22-, 23-, 15|, 9-, 10|..."); he hopes that this will give her "something to do in the train" and ends the letter: "I hope you all have a very nice holiday in Italian Switzerland. I shall not be very far away at/ Club Mediterranée/ Ipsos-Corfu/ Greece/ Yours/ Alan Turing"; with a card illustrating the board in four colours (black, red, green and white), as originally enclosed in the letter; plus original autograph envelope ("Miss Maria Greenbaum/ 6 Longton Ave/ Didsbury"), Post Office Express Delivery sticker at top left-hand corner, blue-crayon cancellation, stamp removed [by recipient], the letter 2 pages, plus enclosure, in fine fresh condition, 8vo, Hollymeade, Adlington Road, Wilmslow, despatch (Wilmslow) datestamp 10 July 1953

£40,000 - 60,000

€56,000 - 83,000

'JUST TO TELL YOU HOW TO DO THE SOLITAIRE PUZZLE' - THE FAMOUS 'SOLITAIRE LETTER' SENT BY ALAN TURING TO THE DAUGHTER OF HIS ANALYST LESS THAN A YEAR BEFORE HIS DEATH, recently described as: 'a complete lesson in logic from an acknowledged mathematical genius, written in his own hand' and 'an extraordinary thing to possess' (Vincent Dowd, *Witness* programme, BBC World Service, 6 June 2014).



The letter was first brought to public attention by Sara Turing in her pioneering memoir of her son: 'It must have been the childish streak in Alan which made him so much liked by and at home with children... A friend who spent a cycling holiday with Alan in France told me how in the French shops children paid no attention to him, but gathered round Alan, whose attitude towards children was that of "man to man" and was founded on a sympathetic understanding of them. He would take great pains for them. Thus for one of his very young friends going abroad he wrote out a method of playing Solitaire to amuse her on the journey. His instructions include three diagrams; writing to this little girl of seven, as usual he raises her to his level and says: "I find it helps, if I am trying to do the puzzle to use four kinds of pieces like this (see diagram) or better still to use a board with the squares in four colours. Each piece always stays on the same colour until it is taken." He then continues with further warnings and advice. The letter was carefully posted "Express" – this from one who normally shirked letter-writing and caused exasperation by his dilatoriness over correspondence' (Sara Turing, *Alan M. Turing*, Cambridge, W. Heffer, 1959, pp. 65-6).

The letter is also quoted by Alan Hodges in what has become the standard biography: 'On 10 May Alan sent a letter to Maria Greenbaum, describing a complete solution to a solitaire puzzle, and ending: "I hope you all have a very nice holiday in Italian Switzerland. I shall not be very far away at/ Club Méditerranée Ipsos-Corfu Greece Yours Alan Turing". He had already – most likely in 1951 – been to a Club Méditerranée on the French coast. In the summer of 1953, probably over the period of the coronation, Caliban escaped from the island for his brief ration of fun, to Paris for a short while, and then to Corfu' (*Alan Turing: The Enigma*, 1992, p. 486). (Incidentally, the envelope is date-stamped 'JY' standing for July, rather than May, which places the Greenbaums' and Turing's holidays in a more conventional season than that suggested by Hodges.)

There are, of course, close links between games such as chess and solitaire – known in the United States as 'peg solitaire' – and those allied Turing fields of computing and artificial intelligence; as Sara Turing herself perceived: 'In his enjoyment of indoor games Alan wanted to get to the underlying principle... As Assistant Director of the Manchester Automatic Digital Machine Alan was in a position to put further test in the ability of a machine to play chess. From the experience gained he contributed in 1953 an article, "Digital Computers applied to Games: Chess," in *Faster than Thought*... Here he follows his preliminary remarks about machines and their design and programming to play chess, with the moves in an actual game between the machine and a moderate player. He then proceeds to criticize the machine's play and note its limitations. Elsewhere he expressed the view that a machine would not make the same mistake twice, unless the electrical current were turned off, in which case it would be as fallible as any human player. Compared with playing chess, Solitaire would be simple for a machine to play and he thought a demonstration of its performance with Solitaire would be of interest to visitors and be easy to follow' (pp. 98-9).

In the assessment of his modern biographer: 'After 1945 he often used chess-playing as an example of what a computer could do, and in his 1946 report on the possibilities of a computer, made his first reference to machine "intelligence" in connection with chess-playing. In 1948 he met Donald Michie again and competed with him in writing a simple chess-playing algorithm' (Alan Hodges *Alan Turing Internet Scrapbook - the Origins of Artificial Intelligence*). In 1950 he wrote the world's first computer chess programme, which was not to be put to the test until 2012, when Garry Kasparov took it on, winning in sixteen moves and remarking: 'I suppose you might call it primitive, but I would compare it to an early car - you might laugh at them but it is still an incredible achievement' (BBC News website, 25 June 2012).

On 31 March 1952, Turing was brought to trial for conducting a sexual relationship with a young Manchester man. Although he was open about his sexuality and was at pains to tell everyone that he saw no wrong in his actions, in order to avoid prison he elected to undergo injections of the hormone oestrogen, a form of chemical castration. That autumn, of his own volition, he undertook analysis with the Jungian Dr Franz Greenbaum, a pre-war refugee from Nazi Germany who had settled in Manchester in 1939 with his wife Hilla and their two daughters, Barbara and Maria. He soon became a close friend of the family. Maria has recollected: 'I grew very fond of him and he was always very friendly. He eventually became more of a family friend than a patient of my father. I remember him having dinner with us often. After dinner he would sit on the floor with me while I played Solitaire. I thought it was so nice. He was a very warm person who always took an interest in what I was doing. I grew very attached to him... He had quite a stammer and bit his nails. He could be described as hyped up. But I always remember him as kind and friendly' (*Daily Mirror*, 15 November 2014). In the summer of 1954 Turing accompanied the family on a Blackpool holiday, where the girls saw at first hand something of his increasingly fraught condition, as Barbara has recalled: 'Alan turned up at our house in a very strange outfit, which looked like his school cricket whites. White trousers which came half-way up his ankles and a white shirt which was very creased and crumpled. But it was a lovely sunny day and Alan was in a cheerful mood and off we went. Then he thought it would be a good idea to go to the Pleasure Beach at Blackpool. We found a fortune-teller's tent and Alan said he'd like to go in so we waited around for him to come back. And this sunny, cheerful visage had shrunk into a pale, shaking, horror-stricken face. Something had happened. We don't know what the fortune-teller said but he obviously was deeply unhappy. I think that was probably the last time we saw him before we heard of his suicide' (*Witness*, BBC World Service).

Weeks later their mother brought Maria and her sister news of his death: 'I remember it very clearly, my mum coming into my little room and saying, "I've got something to tell you. Alan has died." I was very upset and turned over in bed and cried. It was a lot to experience at that age. The death of a friend. I became very attached to him in the 18 months he visited my father, who tried to help him. I feel very privileged to have been a very, very tiny part of someone's life who is well recognised for what he's done. I had no idea back then of his work at Bletchley Park or of his contribution to computer science – that came later' (*Daily Mirror*).



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#### TURING (ALAN)

Autograph postcard signed ("Alan Turing"), to the Greenbaum family ("Frau Dr F.M. Greenbaum (und Kinder)"), sent from his Club Méditerranée holiday on Corfu: "I hope you are all enjoying your selves as well as I am here at Corfu. It is tremendously hot and one wears bathing things all day", the card addressed to their hotel in Lugarno and redirected to Manchester, 1 page, stamped and postmarked, 8vo, Corfu, postmarked 23 July 1953

£2,000 - 3,000

€2,800 - 4,200

The card reproduces not a beach scene but rather a Fouquet miniature in the Bibliotheque Nationale of David learning of Saul's death, taken from Josephus' *Antiquities of the Jews*.

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#### TURING (SARA)

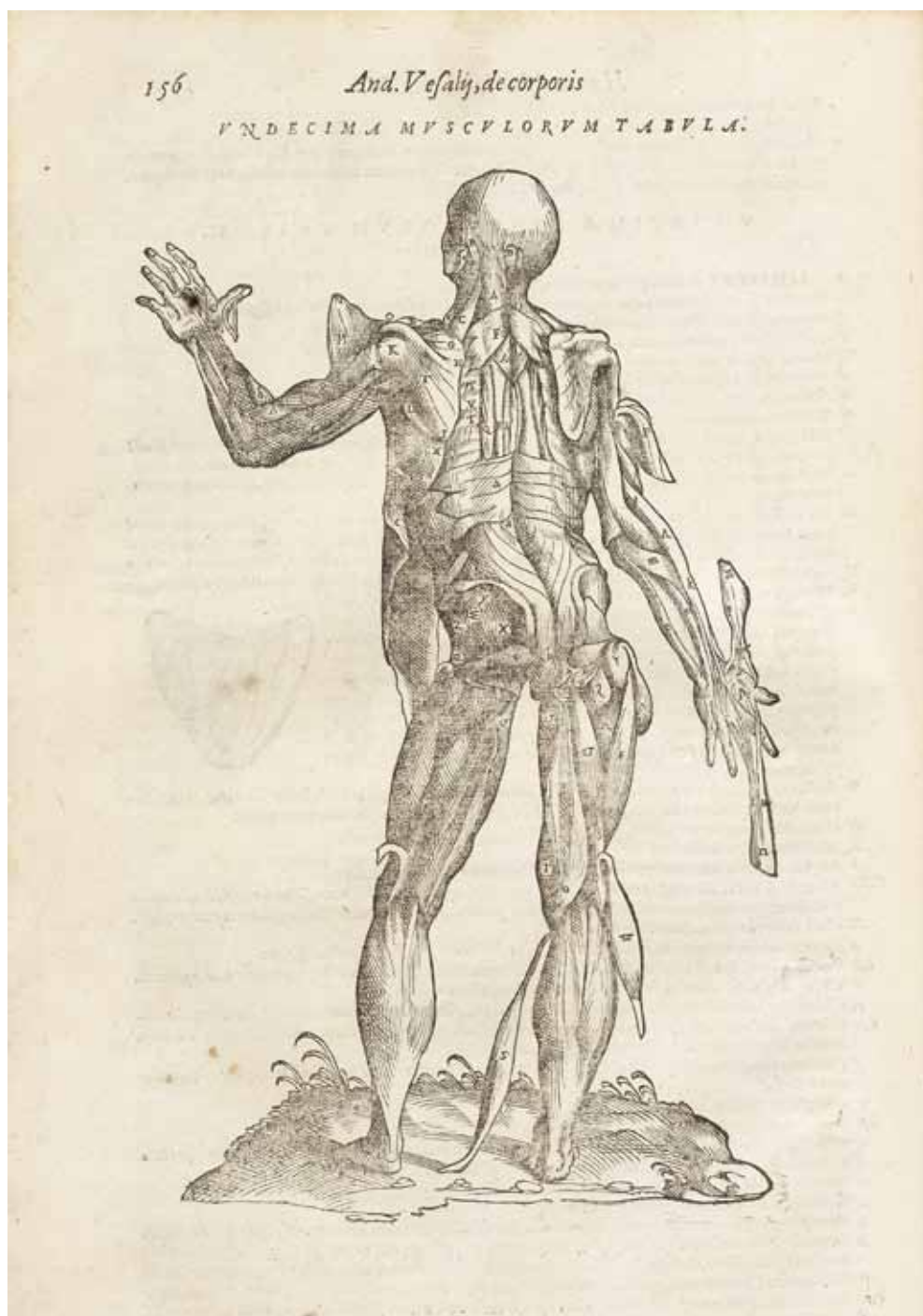
Six autograph letters signed ("E. Sara Turing", "Sara Turing" and "Sara"), to Hilla, widow of her son Alan's Jungian analyst Franz Greenbaum ("...I never forget his goodness to Alan & me... I look back with great gratitude to the welcome you all gave me so many years ago. It meant very much to me..."), sending news of herself and family, 15 pages, 8vo, Waterden Road, Guildford, 1964-1973

£800 - 1,200

€1,100 - 1,700

'THEY KNEW NOTHING ABOUT HIM!' — a touching series to the widow of the analyst whom her son Alan consulted in the last months of his life and to whose family he became particularly attached. Although in ignorance of his wartime work at Bletchley and writing decades before the rise of widespread computing and thirty years before the advent of the World Wide Web she wrote a pioneering memoir of her son, *Alan M. Turing*, published locally by Heffer's of Cambridge in 1959 (selling, so she told Lyn Newman, Librarian of St John's College, scarcely 300 copies).

The letters give glimpses of the slow growth of Alan's posthumous reputation. In 1964 Sara reports: "You will be pleased to hear that the Governors of Sherborne School have decided to name the new science block, now well under construction after Alan. It is to be the 'Alan Turing' block. His housemaster told me he was going to propose this so I prepared a short statement about Alan's achievements — for with one exception they knew nothing about him! I gather my bit of homework was appreciated. I don't think any modern scientist is commemorated there & no old Shirburnian". Two years later she tells her that "Robin Gandy seems to make little progress over getting Alan's 'Collected Works' published"; and in 1973 that "The Turing Museum has now been opened in Lauriston Castle on the outskirts of Edinburgh".



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# **VESALIUS (ANDREAS)**

*Anatomia*, 2 parts in 1 vol., large woodcut device on second title, woodcut initials and head-pieces, numerous woodcut anatomical illustrations, lacks half-title and general engraved title (supplied in facsimile), old vellum, some surface stains and marks [Krivatsy 12318; Wellcome 11205445], folio (325 x 215mm.), [Venice, Giovanni Antonio and Giacomo de Franceschis, 1604]

£1,000 - 1,500

€1,400 - 2,100

The fifth edition of *De humani corporis fabrica*, closely following the 1568 Francesco de' Franceschis edition and using the same woodcut blocks by Criegher.

## MOLECULAR STRUCTURE OF NUCLEIC ACIDS

### A Structure for Deoxyribose Nucleic Acid

WE wish to suggest a structure for the salt of deoxyribose nucleic acid (D.N.A.). This structure has novel features which are of considerable biological interest.

A structure for nucleic acid has already been proposed by Pauling and Corey<sup>1</sup>. They kindly made their manuscript available to us in advance of publication. Their model consists of three inter-twined chains, with the phosphates near the fibre axis, and the bases on the outside. In our opinion, this structure is unsatisfactory for two reasons: (1) We believe that the material which gives the X-ray diagrams is the salt, not the free acid. Without the acidic hydrogen atoms it is not clear what forces would hold the structure together, especially as the negatively charged phosphates near the axis will repel each other. (2) Some of the van der Waals distances appear to be too small.

Another three-chain structure has also been suggested by Fraser (in the press). In his model the phosphates are on the outside and the bases on the inside, linked together by hydrogen bonds. This structure as described is rather ill-defined, and for this reason we shall not comment on it.

We wish to put forward a radically different structure for the salt of deoxyribose nucleic acid. This structure has two helical chains each coiled round the same axis (see diagram). We have made the usual chemical assumptions, namely, that each chain consists of phosphate di-ester groups joining  $\beta$ -D-deoxyribofuranose residues with 2',5' linkages. The two chains (but not their bases) are related by a dyad perpendicular to the fibre axis. Both chains follow right-handed helices, but owing to the dyad the sequences of the atoms in the two chains run in opposite directions. Each chain loosely resembles Furberg's<sup>2</sup> model No. 1; that is, the bases are on the inside of the helix and the phosphates on the outside. The configuration of the sugar and the atoms near it is close to Furberg's 'standard configuration', the sugar being roughly perpendicular to the attached base. There is a residue on each chain every 3.4 Å. in the z-direction. We have assumed an angle of 36° between adjacent residues in the same

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#### WATSON (JAMES D.) AND FRANCIS H.C. CRICK

Molecular Structure of Nucleic Acids [offprint from: Nature, vol. 171, p.737-750, 25 April 1953], first edition, one stapled gathering with a final leaf tipped onto the inner margin of [A]6v as issued, 2 half-tone and 2 line illustrations, very light toning, 2 tiny nicks at fore-edge [Garrison-Morton 752.1; Grolier Medicine 99], 8vo, Fisher, Knight & Co. [for Macmillan], 1953

£3,000 - 5,000

€4,200 - 6,900

THE RARER 3-PAPER OFFPRINT issue of the first published account of the molecular structure of DNA. Two offprint issues were produced: the first simply reprinted Watson and Crick's paper, and the present second issue reprinted the three key papers that provided a full explanation of the background to the discovery: Watson and Crick 'A Structure for Deoxyribose Nucleic Acid'; M.H.F. Wilkins, A.R. Stokes and H.R. Wilson 'Molecular Structure of Deoxypentose Nucleic Acids'; Rosalind E. Franklin and R.G. Gosling 'Molecular Configuration in Sodium Thymonucleate'.

For the 3-paper offprint issue, the text of the papers was partially reset, printed as a single column on a small octavo page (as opposed to the double-column octavo pages of the journal issue), and repaginated [1]-[14]. The print run would have been small and, although it is difficult to ascertain the exact number of copies printed, this issue is considerably rarer than the journal issue.



# FINE BOOKS AND MANUSCRIPTS

Second Session

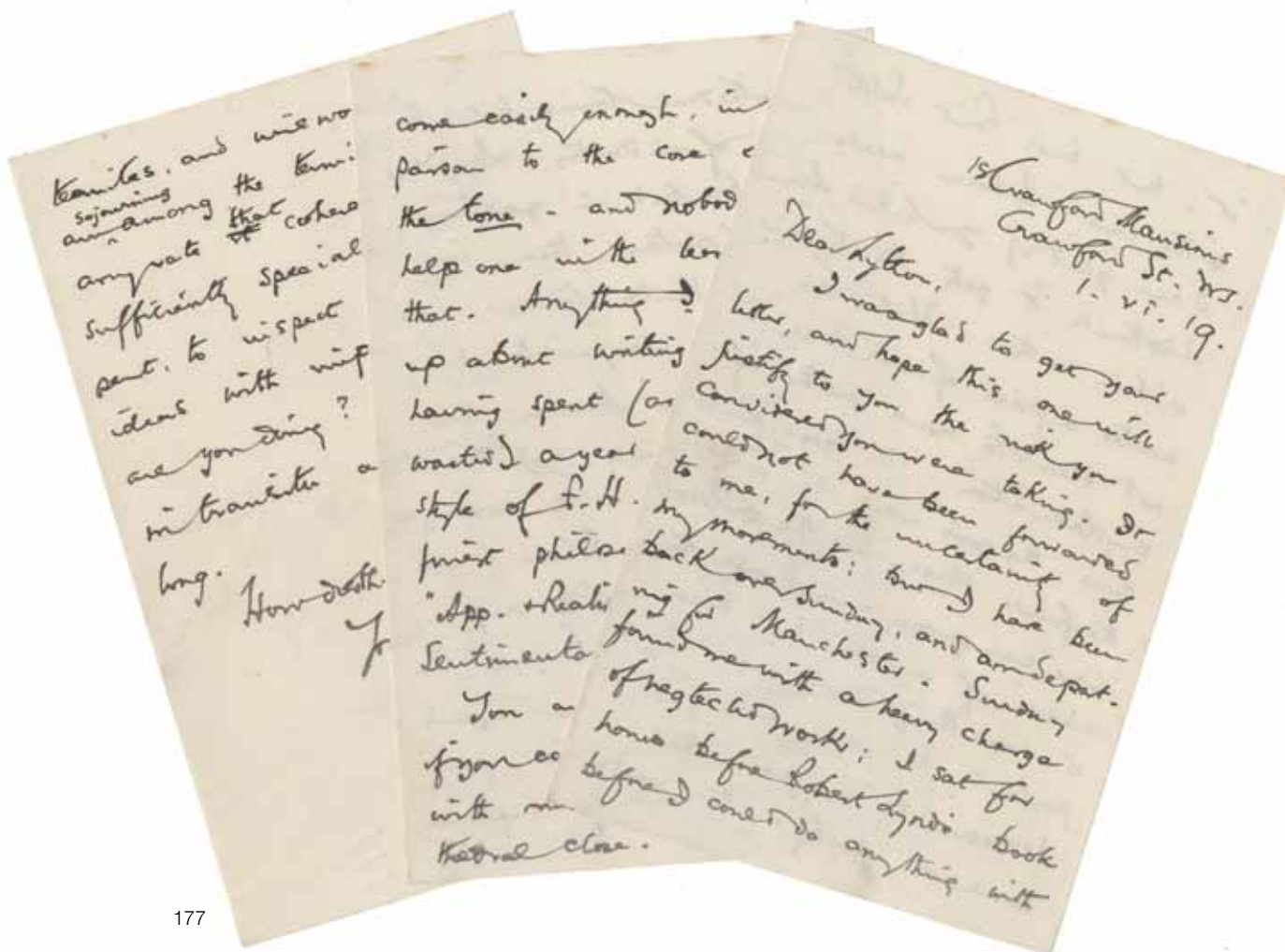
Wednesday 24 June 2015 at 14.00

PYTHAGORAS HOUSE,  
CAMBRIDGE.

April .28. 1909.

Dear Strachey,

I was greatly honoured  
by your invitation, but  
unfortunately I am engaged for  
dinner to-night. I will try  
to join you later, as you suggest;  
I have an odd prejudice against  
climbing in dress clothes, which



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## MODERN LITERATURE AND ILLUSTRATED

### THE REMAINING PAPERS OF GILES LYTTON STRACHEY

Sold by Order of the Strachey Trust

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#### ELIOT (T.S.)

Autograph letter signed ("TSE" [monogram]), to Lytton Strachey ("Dear Lytton"), about his poetry ("... Whether one writes a piece of work well or not seems to me a matter of crystallisation – the good sentence, the good word, is only the final stage in the process. One can groan enough over the choice of a word, but the words come easily enough, in comparison to the core of it – the *tone* -- and nobody can help one in the least with that. Anything I have picked up about writing is due to having spent (as I once thought, wasted) a year absorbing the style of F.H. Bradley – the finest philosopher in English – 'App. & Reality' is the Education Sentimentale of abstract thought...") and his work as clerk in the Foreign Transactions Department of Lloyd's Bank ("...You are very – ingenuous – if you conceive me conversing with rural deans in the cathedral close. I do not go to cathedral towns but to centres of industry. My days are absorbed in questions more important than ever entered the heads of deans – as *why* it is cheaper to buy steel bars from America than [sic] from Middlesbrough, and the probable effect – the exchange difficulties with Poland – and the appreciation of the rupee. My evenings in Bridge. The effect is to make me regard London with disdain, and divide mankind into supermen, termites, and wireworms. I am sojourning among the termites. At any rate that coheres. I feel sufficiently specialised, at present, to inspect or hear any ideas with impunity..."), 5 pages, in fine fresh condition, 8vo, 18 Crawford Mansions, 1 June 1919

£4,000 - 6,000  
€5,600 - 8,300

'IN POETRY – THE WORDS COME EASILY ENOUGH, IN COMPARISON TO THE CORE OF IT – THE TONE - AND NOBODY CAN HELP ONE IN THE LEAST WITH THAT': T.S. ELIOT'S LONG-LOST LETTER TO LYTTON STRACHEY ON WRITING POETRY, as well as on the influence of F.H. Bradley, and his work in Lloyd's Bank. A passage from this remarkable letter, which we quote above, was published by Michael Holroyd in *Lyttton Strachey, II, the Years of Achievement 1910-1932* (1968), p. 364-5. This is reprinted in *The Letters of T.S. Eliot*, vol.i, edited by Valerie Eliot and Hugh Haughton (2009), with the editors' note: 'The letter disappeared from James Strachey's files shortly before his death'. Although Holroyd quotes the heart of the letter, the opening is omitted, in which Eliot thanks Strachey for his letter and hopes that "this one will justify to you the risk you considered you were taking"; tells him that he struggled to write his review of Robert Lynd's book (*Old Men and New Masters*), before finding the cure in Eno's Fruit Salts; and says how glad he is he "liked Adams". (Eliot's review of *The Education of Henry Adams*, 'The Skeptical Patrician', had appeared in the *Athenaeum* on 23 May 1919: many have seen the work as having a direct influence on Eliot's poetry of the period; see James Burrill Angell, *Martin Eden and the Education of Henry Adams: The Advent of Existentialism in American Literature*, 2009, p. 60.)

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### ELIOT (T.S.)

Autograph letter signed ("T.S.E."), to "Dear Lyttton Strachey", inviting him to write, as lead author, for the *Criterion* ("...And once again – although I admire and enjoy your portraits in the *Nation*, it is to my interest to say that although they are not *long* enough to do you justice. So – although you once refused – two years ago – please remember that I should like to lead off a number of the *Criterion* with you, up to 5000 to 8000 words... I have thought that you ought to do MACAULAY – but anything from you would ensure the success of a number, besides the pleasure it would give me. Could you?..."), 8 pages, engraved Clarence Gate writing paper, in fine fresh condition, 8vo, 10 December 1923

£2,000 - 3,000

€2,800 - 4,200

T.S. ELIOT TO LYTTON STRACHEY, ASKING HIM TO BECOME LEAD AUTHOR FOR THE *CRITERION*. The first number of the review had kicked off fourteen months earlier with the *The Waste Land*, and stood at the apex of Eliot's modernist enterprise: 'The masterstroke of Eliot's self-conscious attempt to put himself on the literary map was to capitalize on the international success of *The Waste Land* by means of an equally ambitious (and equally internationalist) publication... The first number of *The Criterion* appeared in October 1922. Like *The Waste Land*, which *The Criterion* first published, it took the whole of European culture in its sights. *The Criterion*'s editorial voice placed Eliot at the centre of first the London and then the continental literary scene' (Ronald Bush, *ODNB*).

Sadly, Strachey never did write for the *Criterion*, which afterwards tended to adopt a rather disapproving tone towards him and indeed Bloomsbury in general. In 1929, for example, the Rev Charles Smyth lamented that in *Elizabeth and Essex* his mode of argument was to 'snigger' rather than employ proper historical analysis (Mark Hussey, 'Bloomsbury' in *T.S. Eliot in Context*, edited by Jason Harding, 2011, p. 235). Eliot's invitation may well have been prompted by Strachey's review 'Congreve, Collier and Macaulay', published in the *Nation* on 13 October 1923. His essay on Macaulay – with its well-known opening defining the qualities required of an historian – was eventually to appear in the *Nation* on 21 January 1928 and to be collected in *Portraits in Miniature* in 1931.

A passage from this letter was quoted by Michael Holroyd, as reproduced by us above (*op. cit.*, 1971, p. 777). Although Holroyd had been shown the letter by James Strachey, when Mrs Eliot came to search among the latter's papers the year after his death she was unable to find it (see *The Letters of T.S. Eliot*, vol. ii, where the Holroyd extract, only, is reprinted).

Among the newly retrieved material is Eliot's statement of terms he is prepared to offer Strachey, a query as to his preferred literary bedfellows (doubting whether he would appreciate the likes of Charles Whibley, Stephen Gaslee and Jean Cocteau) and – best of all – an invitation to a small party to be held at 9.00pm on 17 December at 38 Burleigh Mansions, St Martin's Lane, "almost over Chatto & Windus" (no doubt meant as an encouragement, they being the publishers of *Eminent Victorians*). "It will", Eliot adds gravely, "be a very small party, as the room will only hold 3 or 4 people".

Eliot's very small party was described two days later by Virginia Woolf in her diary entry for 19 December: 'I'd like to record poor Tom's getting drunk... We went to a flat in an arcade, & asked for Captain Eliot. I noticed that his eyes were blurred. He cut the cake meticulously. He helped us to coffee – or was it tea? Then to liqueurs... he got things a little wrong. There was a long pale squint eyed Oxford youth on the floor. We discussed the personal element in literature. Tom then quietly left the room. L[eonard] heard sounds of sickness. After a long time, he came back, sank into a corner, & I saw him, ghastly pale, with his eyes apparently shut, apparently in a stupor. When we left he was only just able to stand on his legs. We heard a shuffling as we went out, and Clive went back' (*The Diary of Virginia Woolf*, vol.ii, edited by Anne Olivier Bell, 1978). See illustration overleaf.

10. XII. 23

TELEPHONE,  
PADDINGTON 3331.

9, CLARENCE GATE GARDENS,

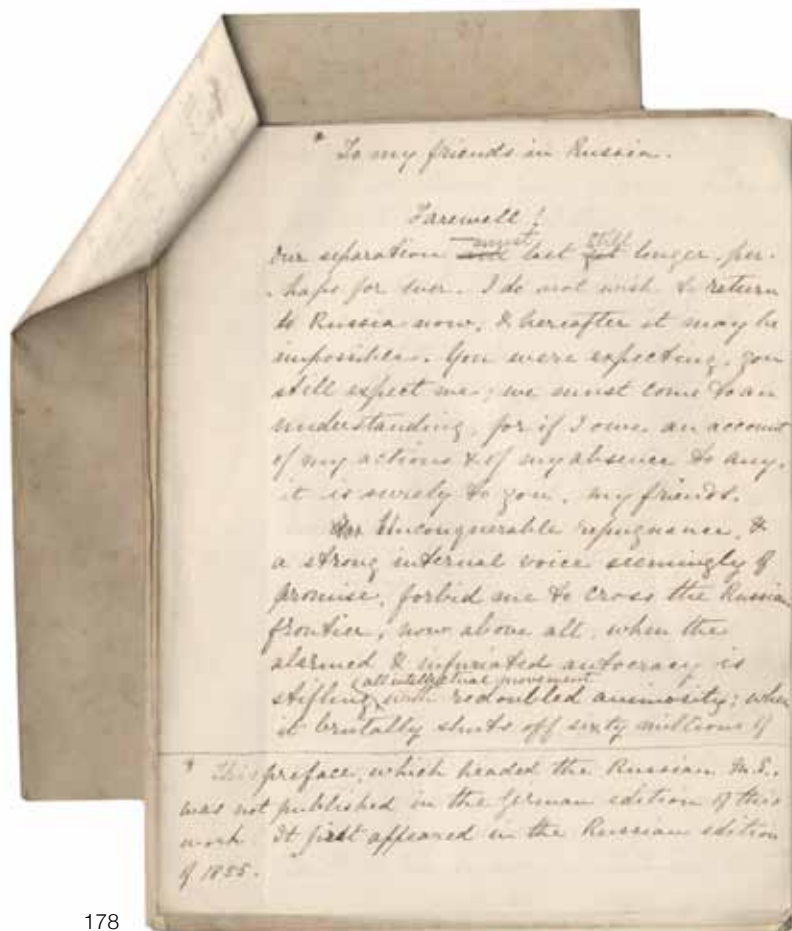
N. W. 1.

Dear Lytton Stacker

If you are, or can be,  
in town on Monday the  
17<sup>th</sup>, will you come to  
a very small party which  
I am having at 9 o'clock  
at 38, Bunleigh Mansions  
St. Martin's Lane (almost  
over Chatto & Windus)?  
I should be very happy  
if you were there. It  
will be a very small  
party, as the room will

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# **HERZEN (ALEXANDER)**

Autograph draft by Jane Maria Strachey of "The Tale of Two Shores", being her translation into English of Alexander Herzen's *De l'autre rive*, heavily revised in pen and pencil, with some pages deleted and recopied in another hand, c.450 pages, dust-staining and creasing, unbound, 8vo

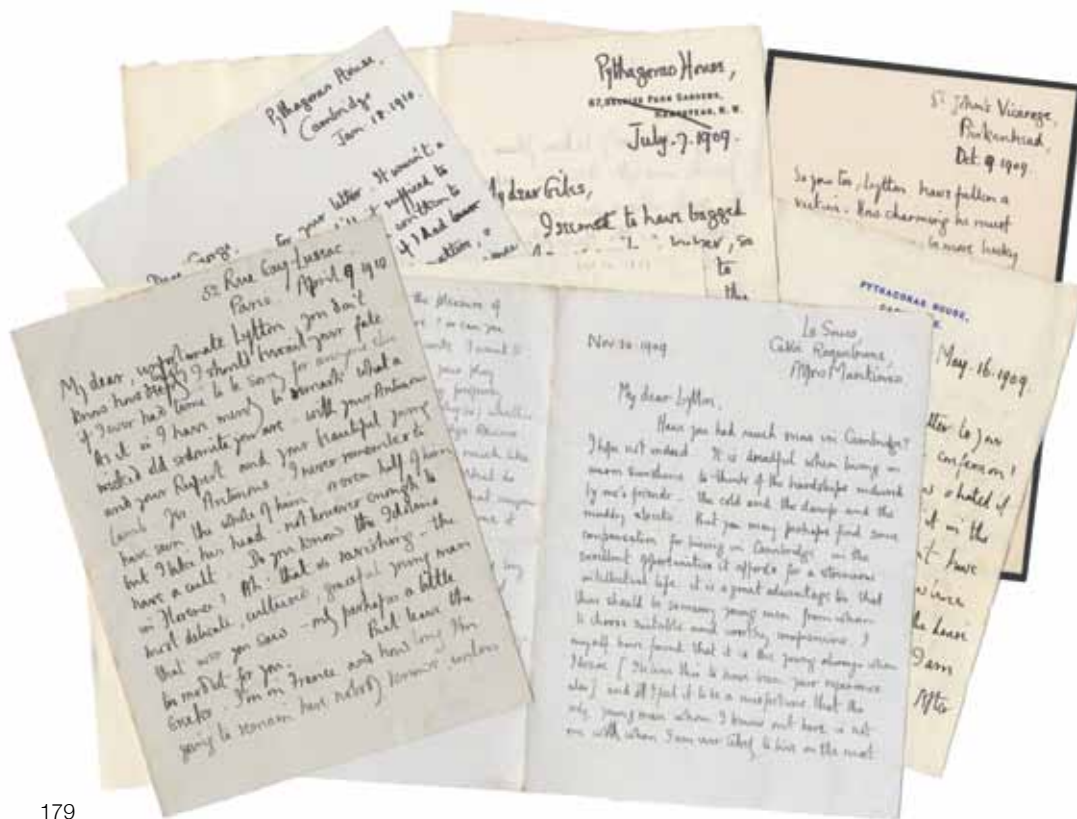
£600 - 800

€830 - 1,100

HERZEN'S 'TALE OF TWO SHORES' TRANSLATED INTO ENGLISH FOR THE FIRST TIME. This appears to be the first translation into English of this work by Alexander Herzen, the radical Russian exile and 'father of Russian socialism' (of whom Tolstoy said he had never met a man 'with so rare a combination of scintillating brilliance and depth' and who appears as the central character in Tom Stoppard's trilogy *The Coast of Utopia*). His great analysis of the European revolutions of 1848 was first published in Hamburg in 1850 as *Von anderen Ufer*; while a French edition, *De l'autre rive*, edited by his son from the Russian manuscript, appeared in Geneva in 1870. Our translation by Lady Strachey is taken from the French edition, and includes Herzen's dedication to his son, Alexander. It has every appearance of being unpublished: Isaiah Berlin, introducing the 1956 English translation by Moura Budberg, entitled *From the Other Shore*, wrote that it was 'as far as I know, here translated for the first time into English'.

Lady Strachey, née Jane Maria Grant, was mother of Lytton and James: 'She was tall and rather stately in appearance, and dressed in unconventional clothes which she designed herself. She was the centre of a household which was always busy with a stream of scientific, artistic, and politically active friends, and her ten noisy children, for whom she was intensely ambitious. She was a disciple of John Stuart Mill and an ardent feminist... Lady Strachey enjoyed literature and encouraged her children to read widely, to write, and to act. She was a minor author, publishing two books for children (1887 and 1893) and *Poets on Poets* in 1894... Among her literary friends was George Eliot, whose letters to Lady Strachey show the warmth of their friendship' (R. H. Vetch, rev. Elizabeth Baigent, ODNB).

Included in the lot are printed editions of *Vom anderen Ufer* (Hamburg, 1850) and *De l'autre rive* (1870[71]), both worn, covers detached, etc., the latter with annotations in ink. Also included are printed programmes for an evening of Lady Strachey's readings in the Studio of the late Lord Leighton to raise funds to purchase Lord Leighton's *Clytemnestra* for the Nation, and a Lyceum Club Dinner in her honour.



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## MALLORY (GEORGE LEIGH)

Series of thirty-four autograph letters and cards, all but one signed, to Lytton Strachey; together with a black-edged memorial envelope with his name painted [by Dora Carrington], two photographs of a rowing eight [the Magdalene crew with Mallory as captain rowing at number two], and a letter of 1964 by Sir Geoffrey Keynes to Lytton's brother James, over 80 pages, three on postcards, one or two with minor dust-staining or a few light fox-marks but generally fine condition throughout, 4to and 8vo, St John's Vicarage, Birkenhead, Pythagoras House and The Old Lodge Magdalene College, Cambridge, Charterhouse, Haileybury, Dartmouth, Camberley, Paris, Roquebrune, Valentia Harbour, and SS Sardinia nearing Colombo, 1909-1921

£40,000 - 60,000

£56,000 - 83,000

'I AM IN THE MOST RIDICULOUS STATE – MADLY ENERGETIC & TOO LAZY TO DO ANYTHING BUT WALK UP MOUNTAINS' – THE HITHERTO LOST LETTERS FROM GEORGE MALLORY TO LYTTON STRACHEY. Most of this series dates from the years 1909-1911, during Mallory's fourth and final year at Cambridge and during the succeeding two years when seeking to earn his living as a schoolmaster, for which he travelled to France in order to learn the language. Five are written between 1912 and 1918, and the last in 1921, when Mallory was sailing for the first time to Everest.

This series, which has only just come to light, reveals, not least, that Mallory was a wonderfully engaging and spontaneous letter-writer, or was so at least when writing to the highly-literate, sexually-liberated, Lytton Strachey. They have something of the immediacy of Byron at his most unbuttoned; as for example – to take a suitably trivial instance – in Mallory's grumble from the depths of France: "the heat was – well never mind about the heat – it was what I saw that chiefly crushed me" (going on: "When will you come? Let it be soon – it will be good for me as I want to keep up my English"). In the letter that accompanies the archive, his friend Geoffrey Keynes writes to James Strachey in 1965: "I agree that G. was no great epistolary genius" and recommends James send them to David Robertson (Mallory's son-in-law and authorised biographer). This was something that was clearly never done as Robertson makes no reference to them in his biography, *George Mallory* (1969). But then, it is pretty plain that Keynes was never actually shown these letters either; for if he had seen them, he would presumably (as he did with Lytton's letters) have done his utmost to suppress them, something of which the sexually more confident James would have been aware. A good deal has been written on the subject of Mallory's sexual orientation. In a letter to James Strachey, now in the British Library, Mallory confessed his unrequited love for him (G. Mallory to Strachey, 20 Dec 1909, BL, Add. MS 60679, fol. 18), which is more-or-less how matters have stood until now; as summarised by Peter H. Hansen: 'His circle of Cambridge and Bloomsbury friends fostered many same-sex romances, and there has been some question about his sexual preference in this period' (ODNB).

In many ways of course this does not matter; and there is, furthermore, irrefutable evidence that Mallory never allowed Lytton consummation, claiming such things bored him (see Peter and Leni Gillman, *The Wildest Dream*, 2000, pp. 76-7). But as Maurice Isserman and Stewart Weaver argue: 'What is interesting and of some significance to the history of Himalayan mountaineering is that George Mallory emerged onto Everest from a point of cultural and political rebellion. He was a Fabian socialist who read H.G. Wells, grew his hair long, dressed peculiarly..., canvassed for women's suffrage, slept with men, and posed for a series of sensual portraits by Duncan Grant. None of this made it into the funeral orations of 1924, but perhaps it should have, for to some extent it determined the kind of climber Mallory was and the approach he would ultimately take to "his" mountain' (*Fallen Giants: A History of Himalayan Mountaineering*, 2010, p. 89). Furthermore, as David Roberts remarks: 'The photos capture his handsomeness, but no photo could convey the charm and magnetism that made both men and women fall in love with him, often at first sight' ('Out of Thin Air', in *The New Age of Adventure: Ten Years of Great Writing*, 2009, edited by John Rasmus, p. 360). Indeed, we would argue, *pace* Keynes, that Mallory was, indeed, something of an epistolary genius and does, indeed, come alive in these letters. Famously, when Mallory was asked by the reporter why he climbed Everest he replied 'Because it is there'. This remark has given rise to a fair deal of speculation as to what, exactly, Mallory meant, and how he meant it; in Hansen's summary: 'This comment has been interpreted as a heroic manifesto, an exasperated evasion, or an editorial invention' (*ODNB*). But to anyone who has read these letters, that tone of voice will be familiar.

On 21 May 1909, soon after his first meeting with Mallory, Strachey wrote to the Bells: 'Mon dieu! – George Mallory!... He's six foot high, with the body of an athlete by Praxiteles, and a face – oh incredible – the mystery of Botticelli, the refinement and delicacy of a Chinese print, the youth and piquancy of an unimaginable English boy' (Michael Holroyd, *Lytton Strachey: A New Biography*, 1994, pp. 205-6). Our series begins before that, on 28 April 1909, with a letter to "Dear Strachey". Already Mallory is in his quizzical, half-mocking, 'because it is there', stride: "I was greatly honoured by your invitation, but unfortunately I am engaged for dinner to-night. I will try to join you later, as you suggest; I have an odd prejudice against climbing in dress clothes, which will make the issue uncertain". By the third letter Mallory is already pondering the nature of their friendship and the joys and pains of letter-writing: "I began a letter to you last Sunday – what a confession! I read it again just now & hated it so much that I threw it in the fire – so now you shan't have a letter but just a few lines to intimate that I have the desire to converse with you; only I am in a deplorably silent mood. After all the thrill of receiving a letter is in the moment when one sees upon the envelope the writing of a friend – perhaps that might have come better from you – but you have given me the word friend for which I thank you. I feel really that I might write rather a lot – all about myself; but it would disgust you so much: I couldn't send it to the New Forest. Please write me another charming letter. James?"); this being a refrain he takes up later: "I wonder why I write to you. I pretend it's because I want to hear from you & hope to inflict a kind of obligation, but I expect really its just that I want to talk to someone & that you at the moment seem to be the most likely person to bear it".

As the series progresses Mallory provides us with something of a self-portrait of the climber as a young man, as he contemplates subjects such as: summer and its (dis)contents ("...I feel at the moment particularly inert. I believe I rather hate the summer; it seems so senseless and oppressive and makes me just contented – that really is a sign that one's going to the devil: think of all the horrible people you know & I expect they're all either just contented or just discontented & not either really miserable or really glad..."); their shared interest in biography ("...I am wonderfully wrapped up in Boswell [subject of his prize essay] & myself; the connection is very intimate because whenever I am thinking about Bozz's feelings I seem to be half-consciously engaged in examining my own – I wonder if every one does that when they're writing anybody's life; I think they must do because then there's some justification for hating as much as I do certain biographers..."); the writing of poetry ("...Have you written any poems yet? May I see them? No you shan't have mine: my efforts were so despicable that I gave it up; they don't even please *me*..."); bourgeois avocations ("...I am going to play Bridge – Now you know my true character – or at least you may know a very little bit of it; I expect I've deceived you a good deal. Do you deceive people? How much does one deceive oneself? Its awful, isn't it, when one finds oneself out. But then its quite clear really that its all a joke; the fact that one wants to be serious is just part of it..."); his younger self ("...I wish my photograph weren't in front of me – it irritates me exceedingly; I wore such high collars then & looked so good and sentimental, as indeed I was – I believed so thoroughly that I should be in love with him for ever, and I should have thought it so wicked and dreadful not to be: and it was so nice to be melancholy and to have a real tragedy all to myself, especially as I was so advanced and thought that it couldn't be very wicked to kiss. Perhaps you think all that rather attractive: in somebody else it might be. In any case its better than being fat..."); Rupert Brooke and Grantchester ("...I have I believe after much perplexity discovered what you mean by using the word flirtatious: but I am not in the least interested in that quarter, & should be the last to discourage any attempt upon him... Will you please let me know your address in Grantchester? Will you also prevent James, if he happens to be with you, from going to lunch with R.B. on Sunday?..."); the ethos of Cambridge ("...But you may perhaps find some compensation for living in Cambridge in the excellent opportunities it affords for a strenuous intellectual life: it is a great advantage too that there should be so many young men from whom to choose suitable companions. I myself have found that it is the young whom I desire (I believe this to have been your experience also) and I feel it to be a misfortune that the only young man whom I know out here is not one with whom I am ever likely to love on the most intimate terms..."); his day-dreams ("...I, in about the year 1930, have stood upon my trial for sodomy in defence of my conduct and playing altogether very heroic part..."); his pet hates ("...if I hated M. Marcel Picot I might describe his character; but I cannot rise above a general dislike of his unattractive appearance and his bloodless intelligence..."); Lytton's loves ("...My dear, unfortunate Lytton, you don't know how loudly I should bewail your fate if I ever had time to be sorry for anyone else. As it is I have merely to remark what a wicked old sodomite you are – with your Antinous and your Rupert and beautiful young Lamb... You might give a message of respectful affection to Rupert – is that permitted? And to James? Well really you know I've

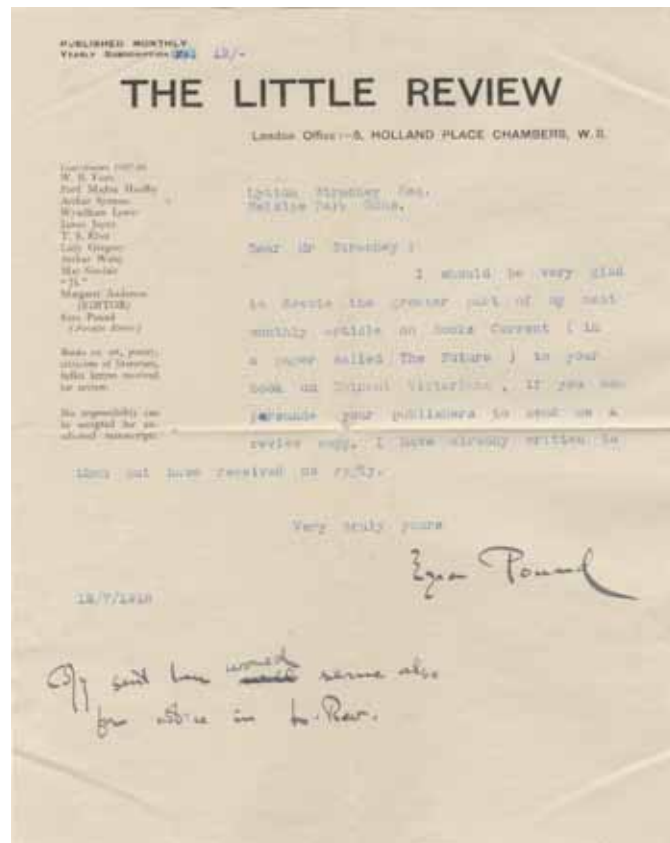


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almost forgotten him lately..."); teaching the young ("...It is so difficult to be serious & the atmosphere of a classroom is so much against it. Youth does & says such delicious things & I couldn't help laughing if I wanted to. And then you see teaching is only a specialised form of conversation, & if one feels cheerful, one talks to laugh..."); school masters ("...it is monstrous really they exist – they don't merely conform to a type; they are the living essence of it in every detail, a different kind of being, as distinct from you & me as the polar bear – & rather like it..."); past loves ("...By the bye I saw at Charterhouse the other day an ancient amour of mine – which means that I was pleased to take notice of him when he was 13 – But now! a young man of 17, but still only just past the moment of puberty & with a fair skin & fair curly hair & red enticing lips! What *will* happen? His mother wrote me a confiding letter asking me to take care of him..."); and marriage ("...It can hardly be a shock to you that I desert the ranks of the fashionable homosexualists (And yet I am still in part of that persuasion), unless you think I have turned monogamist. But you may be assured that this last catastrophe has not happened. This sentiment shocks me deeply – considering that I really *am* to be tied by the conjugal knot & actually to be blessed by the Church of England: but then the truth always is shocking & probably nobody is monogamous...").

As Mallory's new life – above all his marriage in 1914 – took hold, so the letters grow more infrequent. A foretaste of this is to be found in a letter written on 19 September 1910: "I can hardly write you a letter now – the atmosphere of you & the atmosphere of me are too far apart"; and in the same letter, the Mallory of later legend begins to come into view: "I feel quite ashamed when I think of it of the desperate enthusiasm which took me to Switzerland for those deceiving mountains. It is no use saying that it is unimportant if one can dream all day of nothing else, of wonderful new expeditions upon the giants of Zermatt & the thrill of exploring. It is in the background at present. But have I not promised to go to Wales after Xmas & to Scotland at Easter – & that with a young lady. And oh! Yes I shall fall in love with her I suppose – & all because she can climb. Oh! woe! woe! it is all too absurd, but who knows?" The last letter of all (much of which is devoted to discussing Lytton's recently-published *Queen Victoria*) is, by comparison, relatively flat in tone, the epistolary magic of their intimacy having had its day. It ends: "A letter will pursue me to Tibet if you address it Mount Everest Expedition c/o Postmaster Darjeeling. Please give my love to Duncan when you see him. Yrs. ever/ George Mallory".





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# **POUND (EZRA)**

Two typed letters signed ("Ezra Pound"), to Lyttton Strachey ("Dear Lyttton Strachey" and "Dear Strachey"), about *Eminent Victorians*: in the first letter asking for a review copy ("...I should be very glad to devote the greater part of my next monthly article on Books Current (in a paper called The Future) to your book on Eminent Victorians, if you can persuade your publishers to send me a review copy..."), adding that this copy of the book would also serve him for a review in the *Little Review*; warning him in an autograph postscript on the envelope: "I announced the book in article sent off yesterday. If you come on a 3 line notice don't take it for the review"; in the second letter, apologising for the review ("...a lamentable performance, even so the editor has 'modified' a certain number of passages, adjectives etc, which he said would finish off the remaining subscribers..."); with autograph envelope ("Lyttton Strachey Esq/ 6 Belsize Park Gdns/ N.W.3.") for the first letter, 2 pages, the first on printed heading of *The Little Review*, 4to and oblong 8vo, Holland Place Chambers, 12 July and 30 October 1918

£1,000 - 1,500

€1,400 - 2,100

'YOUR BOOK ON EMINENT VICTORIANS' – EZRA POUND TO HIS FELLOW ICONOCLAST, LYTTTON STRACHEY. *Eminent Victorians* had appeared on 9 May 1918. It helped mark the break between the wartime generation and their Victorian predecessors and is widely seen as a precursor to the modernism of Eliot, Joyce and Pound himself (whose own essay in the genre, *Hugh Selwyn Mauberley*, was to appear two years later: 'There died a myriad,/ And of the best, among them,/ For an old bitch gone in the teeth,/ For a botched civilization... For two gross of broken statues,/ For a few thousand battered books').

Pound's long and admiring review was published in the *New Review* in October 1918, and opens: 'Mr. Strachey, acting as funeral director for a group of bloated reputations, is a welcome addition to the small group of men who continue what Samuel Butler began. The howls going up in the Times Lit. Sup. from the descendants of the ossements are but one curl more of incense to the new author... For most of us, the odor of defunct Victoriana is so unpleasant and the personal benefits to be derived from a study of the period so small that we are content to leave the past where we find it, or to groan at its leavings as they are, week by week, tossed up in the Conservative papers. The Victorian era is like a stuffy alley-way which we can, for the most part, avoid... Mr. Strachey, with perhaps the onus of feeling that the "Spectator" was somewhere in his immediate family, has been driven into patient exposition. The heavy gas of the past decades cannot be dispersed by mere "BLASTS" and explosions. Mr. Strachey has undertaken a chemical dispersal of residues' ('An Historical Essayist: Lyttton Strachey on Left-Over Celebrity', collected in *Instigations of Ezra Pound*, 1920).

**STRACHEY (JAMES)**

Remaining papers of James Strachey, relating principally to his work as official translator of the works of Sigmund Freud and in related fields, comprising a typed letter signed by Freud's representative in the English-speaking world and official biographer, Ernest Jones ("...By the way, would you be prepared to consider the translation of any of Freud's works?..."), with a postcard; autograph manuscript, with numerous additions, alterations and deletions, of Strachey's paper 'The Theory of the Therapeutic Results of Psycho-Analysis', delivered at the Marienbad Symposium in 1936 (17 pages), plus offprint of the translation into German; autograph working draft manuscript (160 pages) and typescript (104 pages) of Strachey's English translation of the Marxist psychoanalyst Otto Fenichel's 'Further Light upon the Pre-Oedipal Phase in Girls', read before the Vienna Psycho-Analytical Society, December 21 1932, and first published in German in *Int. Z. Psychoanal* in 1934 (160 manuscript pages, 104 typescript pages); working draft translation of Fenichel's 'Respiratory Introjection' (6 pages); typescript list of 48 psychoanalytical papers by Fenichel and offprints of seven of his articles in German, 1926-1939; typescript in German, with Strachey's autograph additions and deletions, of Hermann Nunberg's 'Beitrag zur Theorie der Therapie' [1927], with a retained copy of the letter sending the translation to Ernest Jones (9 February 1937); typescript in German of Edmund Bergler's 'Theory of Therapeutic Results', with Strachey's autograph "Notes on Bergler's contribution to the Symposium", in which he raises questions about the translation; typescript by the mathematician C.P. Sanger, bearing Sanger's autograph revisions, of his reviews of Sir James Jeans, *The Universe Around Us*, and Shapley and Howarth, *A Source Book on Astronomy*; and the printed *Memorandum and Articles of Association of The Institute of Psycho-Analysis* (September 1924); a printed eightieth birthday acknowledgment with an autograph note by Sigmund Freud, 1936; together with a quantity of theatre and concert programmes, some annotated, printed ephemera, etc., including programmes for the New Theatre, Cambridge (1903), the Glyndebourne Mozart Festivals (1935 and 1936), Diaghilev's Russian Ballet at Drury Lane, the Bolshoi Theatre (1914); Theatre-Cabaret, Moscow 1914; the D'Oyly Carte (1915); Marionetten Theater, Munich, the Bayerische Staatstheater, Munich 1935, Covent Garden 1914, the 1936 Salzburg Festival with Bruno Walter and Arturo Toscanini (conducting Richard Wagner, with photographic postcard sets of both conductors), the Kunstsalon Wolfsberg, Zurich 1912, and various gallery catalogues (works by Cezanne, Renoir, Monet, Gauguin, etc.); retained copy of a letter by Strachey to the Gramophone Company pointing out Sir Thomas Beecham's limitations as conductor of Mozart; the Futurist Manifestos No. 11, *Manifeste futuriste de la Luxure* [Valentine de Saint-Point, 11 January 1913] and No. 14, *L'antitradition Futuriste* [Guillaume Apollinaire, 29 June 1919]; first issue of *Axis*, January 1935, edited by Myfanwy Piper; a pass for the Coronation of King George V; plus sundry bills, receipts, bank book and financial papers: hotel and bar bills; book bills; tenancy and letting agreements

£2,000 - 4,000

€2,800 - 5,600

'BY THE WAY, WOULD YOU BE PREPARED TO CONSIDER THE TRANSLATION OF ANY OF FREUD'S WORK?' – SIGMUND FREUD FINDS HIS ENGLISH VOICE. James Strachey, Lytton's younger brother, fellow member of Trinity College and 'Apostle', first came across an article on Freud when reviewing the activities of the Society for Psychical Research for the *Spectator* magazine, owned by his cousin St Loe Strachey, where he then worked: 'Intrigued by the psychological acumen of Freud's theories Strachey started exploring the field of psychoanalysis, an investigation which would eventually prompt him to start an analysis with the master himself' (Dany Nobus, *ODNB*).

Six months after his marriage to Alix Sargant-Florence in 1920, he and his wife settled in Vienna and he began undergoing analysis with Freud himself, in which he was soon afterwards joined by Alix; the pair staying in analysis until spring 1922, when they both returned to London and became members of the British Psychoanalytic Society: 'During the first weeks of their analysis Freud asked James and Alix to translate some of his recent works into English, a request which signalled the beginning of one of the most heroic undertakings in the history of psychoanalysis... the couple became more and more involved in the translation of Freud's œuvre. From 1927 until 1950 James translated twenty-six of Freud's essays in close collaboration with Alix, who also published translations of works by Karl Abraham, Melanie Klein, and Otto Fenichel... After the Second World War, James's acclaimed work of translation and annotation developed into the herculean project of the Standard Edition of the *Complete Psychological Works of Sigmund Freud* in twenty-four volumes, the first instalments of which were released in 1953 and the last of which, apart from the index, was published in autumn 1966, shortly before James's death. For almost twenty years James and Alix committed themselves wholeheartedly to their task, rendering Freud's words into a unified, scientific vocabulary... In recognition for his meticulous, scholarly labour of love he was awarded the Schlegel-Tieck prize for translation in 1966' (Nobus, *op. cit.*). It is thanks to Strachey that the terms 'Ego', 'Id', and 'Superego' (as renderings of Freud's *Ich*, *Es*, and *Über-Ich*) have entered the language. Adam Philips, editor of the new complete English translation launched in 2002 has written of his predecessors: 'I have also always admired the Strachey translation, and like many people really did think of it as the standard edition. Like the King James Bible, if I can use that unfortunate analogy, it is so good – or we have been so educated to see its goodness – that it seems like the real thing' ('After Strachey', *London Review of Books*, Vol. 29, No. 19, 4 October 2007).

# The Hogarth Press

52 Tavistock Square, London, W.C.1. Tel. 2481.

*Agreed 11/1/35*

James Strachey Esq.,  
41 Gordon Square,  
W.C.1.

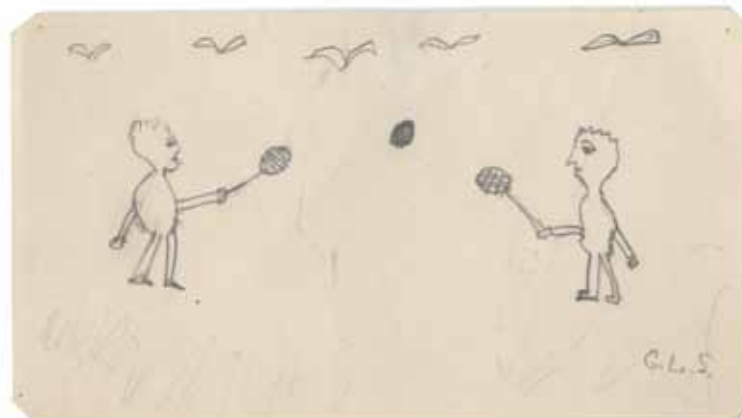
July 10th. 1935.

Dear James,

Martin has agreed to the Freud Autobiography being produced in the series, and I am communicating with him as regards the terms, though I have not yet heard from him. If he agrees, would you accept a royalty of 5 per cent on all copies sold, with an advance on account of royalties of £20, payable on publication?

Yours,  
*Leonard Woolf*

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**STRACHEY (LYTTON)**

Remaining papers of Lytton Strachey, comprising manuscripts and letters relating to *Eminent Victorians*, drafts of outgoing letters, incoming correspondence, childhood drawings, his passport, address books, appointment diaries and other personal effects, the archive including:

(i) Strachey's *Eminent Victorians*: Group of manuscripts and letters, including his autograph list in pencil of twelve names (Cardinal Manning, Florence Nightingale, General Gordon, Professor Sidgwick, Watts, The Duke of Devonshire, Darwin, J. S. Mill, Jowett, Carlyle, Lord Dalhousie, and Thomas Arnold), these being the intended subjects his *Victorian Silhouettes*, the book that he began writing in 1912 which was to be abandoned in favour of *Eminent Victorians*, with its cast of four (Manning, Arnold, Nightingale and Gordon); his autograph draft of an address to the Cambridge 'Apostles' ("...The President has asked me to propose the toast of 'Eminent Victorians'. I shall be delighted to do so. But I feel one difficulty: I find it very hard to decide what an Eminent Victorian is... If a historian set out to write a history of the Victorian Age, he would probably be obliged to notice a curious sterility which seems to infect so many of its most eminent personages, Mr Carlyle, Mr Ruskin, Mr Watts, Cardinal Manning, General Gordon, and many more, were, in one sense or another, decidedly sterile. Dr Arnold was an exception; but then perhaps it would have been a good thing had Dr A. been less productive. The Age really, from some points of view, might almost be called the Age of Impotence..."), 5 pages; retained autograph draft of his letter to his publishers Chatto & Windus of 30 December 1917 ("...I am in receipt of your letter of the 28th proposing to undertake the publication of my book, 'Four Eminent Victorians'. As to the terms, I should be glad to know if, on the proposed scale of royalties, you would be willing to allow me £50 advance royalties, payable on publication. I think the portraits would be an important feature of the book... I think there should be five portraits, and not four, as a portrait of Newman... seems to me indispensable. If a contract was prepared, would you have any objection to my submitting it to the Society of Authors, of which I am a member, for their advice?..."); retained autograph draft of a letter to Maurice Baring, justifying his portrayal of the "cautious, measured, unimpeachably correct" Sir Evelyn Baring, later Lord Cromer in the chapter on General Gordon in *Eminent Victorians*; retained autograph draft of a letter to Annie Thackeray, Lady Ritchie, dated 5 December 1918, justifying his treatment of A.H. Clough, a close friend of her father Thackeray, in the chapter on Florence Nightingale in *Eminent Victorians* ("...I am proud to think (with reservations!) you like my book. As to the reservations – perhaps I am wrong about Clough – it is difficult to be certain, but I can only say that my remarks represent my genuine opinion. I did not of course attempt to tell the whole truth about him; he was an incidental figure, and it was impossible to do more than set down what appeared to me the salient features. You say that I 'dwelt on puerilities'; it was precisely the puerilities about him that seemed to me so important and so remarkable. You say he was a 'sincere man who all his life tried to do his duty'. Of course; no one would dream of denying it... But I cannot think he was a wise man or a man to be held up as an example to future generations. In fact, he seems to me to embody a whole set of weaknesses very characteristic of his age – weaknesses which have been hitherto either ignored or cited as virtues, and against which it was one of the main purposes of my book to make a protest..."); typed letter to Strachey by Geoffrey Whitworth of Chatto & Windus, dated 27 May 1918 ("...You will be glad to hear that 'Eminent Victorians' has been going so well that we are being forced to think about a reprint...")

(ii) Strachey and the Cambridge Apostles: Autograph draft of an address to the Cambridge Conversazione Society (Apostles) on the subject of a dream, delivered when presented with their 86th annual report (7 pages)

(iii) Strachey's Dedicatee and Supporter: Series of nearly forty autograph letters and cards to Lytton Strachey by the Cambridge mathematician Harry Norton, who supported Strachey during the writing of *Eminent Victorians* ("...I can let you have £100 in June, £100 more in the January after..."), and to whom the book is dedicated: the letters full of news of fellow Apostles and Bloomsbury friends, such as Bertram Russell, who many thought had met his intellectual match in Norton ("...Bertie Russell was here [in Rome] & I took him in a motor car last Sunday to Veii & Bracciano. He's an odd companion; at first, he was clever, then gave me some tiresome advice. But, what with one thing & another ... he became more human & as we were coming home, he made one quite sincere remark: I don't remember that I ever heard him make another. Perhaps it will amuse you to know that it was: 'Oh, Isn't it a bore that working is such a fag!'..."), Lady Ottoline Morrell ("... I spent a couple of days with Ottoline in Oxford; she's playing her part, too, with conviction; she'd been to London the day I came to buy a thirty shilling violin to give a strolling musician she made friends with in Lausanne..."), the mathematical protegy Srinivasa Ramanujan ("...The mathematicians are all talking of a Hindu Euler sent over by the Indian Government who's rediscovering the whole of modern analysis under the eyes of Hardy & Littlewood, & by the help, I'm quite convinced, of the University Library. The Philosophers were busy avoiding one another for the good of their health. The rest of the College seemed to be playing games or talking politics..."), the visiting André Gide ("...I don't at all see why he should not stop here till the end of September, when he goes to France with your Mg Mark Allegret who's called up. But the idea of suggesting it intimidates me. What with his frenchifiedness ..."), and Bloomsbury at large ("... went to the first night of the ballet on Thursday – Ottoline, of course, with Osbert Sitwell & Gertler, Hutchinson with Mrs Jowett etc etc all waiting about in the promenade for the comic turns to be done with, & Lady Cunard jaunting to & fro from her own box to the Royal one in what seemed to be a night-gown & gold stockings. The performance was a great success; Ottoline personally congratulated the performers, afterwards, behind the curtain – to their great pleasure, I was told she said... ..Since Duncan & Nessa came to town, Gordon Square has been alive with comings & goings, we've been roused as from our grave, the house is being repainted, there was a party, new young men about the house, Clive has a new love, talk, jokes even..."); the series also shot through with self-doubt and anxiety, revealing Norton's increasingly fragile spirits ("...I'm disheartened & miserable about my mathematics. Now I can look back on my three years work, it seems clear to me that I'm running my head against a solid wall of incapacity. Fact



is, I can't do mathematics. I'm not sure of that, but I almost am. If I were to give them up, what's left?..."), not least during the years of the Great War ("...I find this war horrible, horrible in fact horrible in imagination, in retrospect & in expectation, past present & future hateful hateful..."), *over 50 pages, some dust-staining, etc.*, 8vo, Trinity College, Cambridge, and elsewhere, 1911-1924

(iv) Strachey's Last Essay and Last Lover: Autograph working draft of his last and unfinished essay, "Othello" (written when both his health and his relationship with Roger Senhouse were failing), the fragment published by James Strachey in the posthumous *Characters and Commentaries*, 9 pages, 8vo

(v) Strachey's Failed Academic and Professional Career: Retained autograph draft of Strachey's letter to the Rev William Cunningham, who had failed his dissertation and prevented him winning a fellowship at Trinity ("...the whole spirit of the report indicates a conception of historical criticism so widely different from my own that it would be useless for me to hope to reap any real advantage from it..."); testimonial letters written for Strachey on his application for a post in the Education Office from his cousin Professor Walter Raleigh ("... He has a mind of rare power & distinction, a character of great decision and a temper so reasonable & gentle that it is a delight to work with him..."), Stanley Leathes ("...He is a man of unusually wide culture, of considerable originality, and unusual literary gifts..."), Dr Cunningham, and Strachey's tutor, J. D. Duff; together with a letter by Duff to Lady Strachey about Lytton

(vi) Strachey in High Society: Letter to Strachey from the Duchess of Marlborough enclosing an "old photo I took when you were here"; with the photograph showing him in distinguished company (Blenheim Palace, 2 November 1929)

(vii) Strachey's Childhood Drawings: Pencil and watercolour drawings by the Strachey children; together with a manuscript catalogue "Allenwood Society of Painters / Exhibition / 2nd Year / Catalogue/ September 11th 1887" that lists forty-six items of which six are pencil drawings by Lytton of his dining room, a castle, two boys playing Battledore & Shuttlecock, all signed "G.L.S."

(viii) Strachey's Appointment Diaries: His appointment diaries for 1909, 1910, 1912, 1930

(ix) Strachey's Address Books: Two address books, the earlier containing addresses of, *inter alia*, T.S. Eliot (his name corrected from Elliott, his addresses migrating through Crawford Mansions, West Street, Marlow, to Clarence Gate Gardens), E.M. Forster (originally billeted at Weybridge then relocating to Abinger of harvest fame), André Gide, E. McKnight Kauffer, Ezra Pound, at 5 Holland Place Chambers (where he lived during the Great War); Ethel Smyth; Roger Senhouse; A.N. Whitehead; at the end of this volume he has written "Ridentem, dicere verum quid vetat?" (Horace's 'What prevents me from speaking the truth with a smile?'); the second, later, address book (often contenting himself with Christian names only) including (surname B) "Vanessa", "Clive", "Max B", (surname F) "Morgan", (surname G) "Duncan", "Bryan & Diana", (surname K) "Maynard", (surname L) "Topsy", (surname M) "Raymond", "Ottoline", (surname P) "Ralph", (surname S) "Pippa", "James", "Oliver" and (surname W), "Virginia", *both red morocco*

(x) Strachey's Reading Notebook: Listing Books Read in 1918, the year *Eminent Victorians* came out, opening in January 1918: "Queen Victoria's Letters. Vols. 1 & 2/ Lord Morley – Recollections/ Tolstoy – Diary (1846-53)/ Grapigny – Vie Privée de Voltaire..."

(xi) Strachey's Passport: Lytton Strachey's passport issued on 26 May 1926, his profession given as "Author", with visa stamps for trips to France, Germany, Italy between 1926 and 1931 (this passport was originally marked for expiration on 26 May 1931 but then renewed until 26 May 1936 and so has not been cancelled)

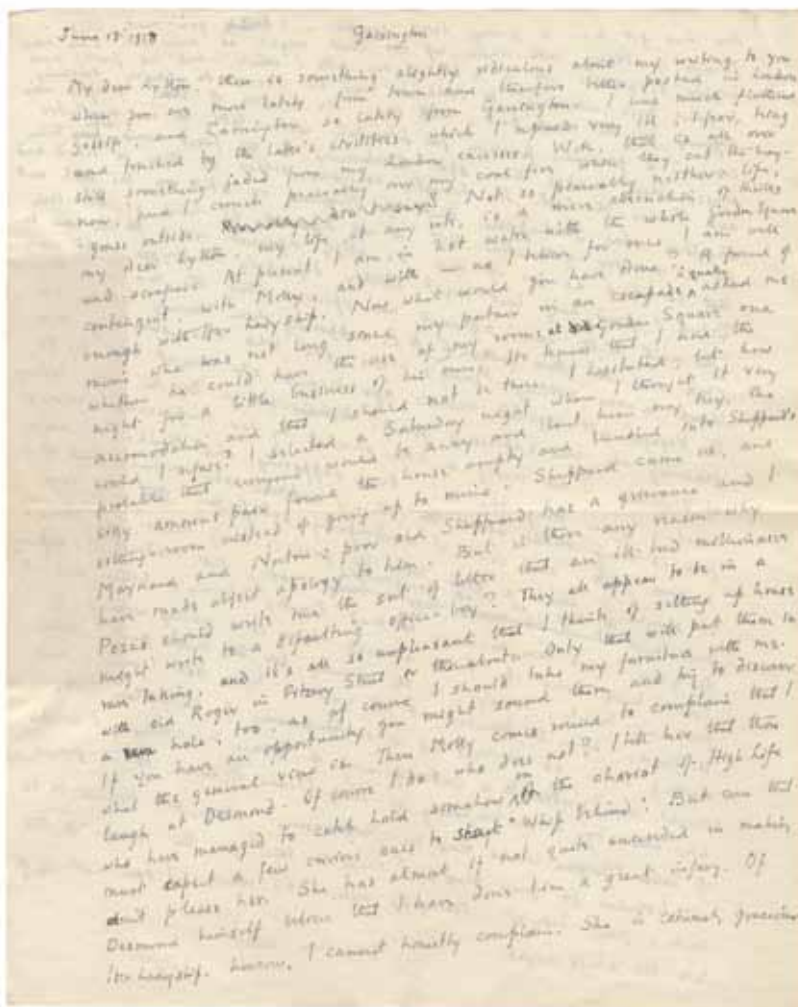
(xii) Strachey's Father: Printed order of service for the funeral of Lieutenant-General Sir Richard Strachey, RE, GCSI, FRS, LLD, 1908

(xiii) Strachey's Birth Certificate: Birth certificates of Lytton Strachey and his siblings, namely Richard John (born 1861), Oliver (1874), Giles Lytton (1880), Marjorie Colville (1882), plus sundry medical certificates

(xiv) Strachey's Will: Typed copy of Lytton Strachey's will, dated 13 June 1929, leaving £10,000 and all his pictures and drawings to Dora de Houghton Partridge [Carrington], £1000 to Reginald Sherring [Ralph] Partridge, all his books published prior to 1841 to Roger Senhouse

**£4,000 - 8,000**  
**€5,600 - 11,000**

'I FIND IT VERY HARD TO DECIDE WHAT AN EMINENT VICTORIAN IS' – THE REMAINING PAPERS OF LYTTON STRACHEY: in 1967, Michael Holroyd's monumental biography of Strachey, based on 'a formidable mass of unpublished material', created wide-spread international interest in Bloomsbury and changed the nature of modern biography. On his death, Strachey's papers were inherited by his brother James, the bulk being subsequently acquired by the British Library. The material comprised in the present sale is – barring any further discoveries – all that remains. See illustration on preceeding page.



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# **STRACHEY (LYTTON) AND CLIVE BELL**

Series of over one hundred autograph letters and cards by Clive Bell to Lytton Strachey, comprising 59 letters, 44 cards, 7 telegrams and an autograph poem, *upwards of 200 pages, gummed glassine filing-guards, minor foxing and light dust-staining or discolouration in places, but overall in good sound condition, mostly 4to, others 8vo, Gordon Square, Garsington and elsewhere, 1906-1931*

£15,000 - 20,000

€21,000 - 28,000

**'I AM RESPONSIBLE FOR VIRGINIA'S LATE MADNESS, AND I WANT TO MAKE HER MAD AGAIN' — THE HITHERTO LOST LETTERS BY CLIVE BELL TO LYTTON STRACHEY.**

There can be few, if any, comparable treasure-troves of Bloomsburiana remaining to be discovered. With the exception of one letter (described below), this archive of Clive Bell's letters to Lytton Strachey has remained in private hands and unknown to modern scholars. Not only does the archive shed further light on the complexity of their friendship and the fluidity of relationships within the Bloomsbury circle, but it also offers a richer view of Clive himself. He was something of the odd man out among the group, in that he was naturally athletic, ample in stature, full of boyish high spirits and abundantly heterosexual. But it was to the very different Lytton Strachey that he owed his entrée into Bloomsbury, their friendship dating back to their time as undergraduates at Trinity College, Cambridge. When Clive was being his breezy, booming self 'Lytton was swept off his feet and thought him splendid'; but when he chose to 'play the part of the literary gentleman, he struck Lytton as more than slightly ridiculous' (Holroyd). He may have lacked the intellectual dazzle of his Cambridge friends, such as Leonard Woolf, Maynard Keynes, or Rupert Brooke, but he had a strong and unusual knowledge of modern art, an interest he shared with Vanessa Stephen, whose brother Thoby had been another Trinity contemporary. He was almost the only eligible bachelor among the set of young men who spent time at 46 Gordon Square, where Thoby lived with his brother Adrian and sisters Vanessa and Virginia, and in 1906 he proposed to Vanessa. They married in 1907 and their first son, Julian, was born the following year.

Our correspondence opens in December 1906, with Clive's announcement: "I hope that we shall be married before the end of February, in a registry office, without much friendly and family emotion or commotion or whatnot". From 1910 the letters are full of news of friends, family, musical parties at Garsington. But there are also complications, and his unmarried sister-in-law Virginia is in a fragile state: "Could you let me know anything of the party which, according to Norton, is going to read at Studland Bay this Easter? As we are taking Virginia there simply in order that she may not see any of the people who tend to interest or excite her in London, should interesting or exciting people be of the party, and should it be impossible to keep them at a great distance, it would be necessary for us, at any cost, to take her elsewhere". From Studland he reports that Virginia is getting better but Adrian [Stephen] "is not mellowed; and Vanessa is over-worked and worried. Family life in lodgings, my dear Lytton, is not what it used to be in the old days ... When Adrian observes in his best style to (say) Vanessa – 'I think you are often callous, brutal, and obtusely inconsiderate; I could easily prove it by examples, but will not, as I don't want to grovel' – it is difficult to see what advantage is gained by the omission which might, at least, have relieved the tense and painful silence... If, in a few days, I come to the conclusion that I am doing Virginia positive harm, I shall go".

Strachey had proposed marriage to Virginia the previous year, and she had accepted. But the following morning they both knew it would be a mistake and rapidly retreated. Their friendship, however, survived. This history possibly underlies the astonishing letter Clive wrote Lytton on 17 April 1910. This is, so far as we are aware, the only letter that has hitherto been known to scholars, surviving elsewhere in a typescript: "Your arrogant manners, your condescending attitude, the things that you are in the habit of saying to our common acquaintances, leave no doubt as to your feelings. You are painfully alive to the fact that I was trained outside that mystic circle of cosmopolitan culture wherein alone a young man may hope to acquire the distinguished manner. My manners you find florid and vulgar, over-emphatic and under-bred... That vanity of yours more than balances your acuteness; it blinds you cruelly to others' feelings, and mercifully to your own absurdity. When you sit gloomily asserting your individuality, like some small Chateaubriand or lesser Byron, or waiting for a chance to astonish the simple with a squeaky whim or an esoteric paradox, you are not impressive".

The rift however was somehow healed. A brief letter written four months later sends news, perhaps requested by Lytton, of Virginia: "After four weeks of idleness in Kent, Virginia was dispatched for six of rest-cure to Twickenham. She bore it well; and the horrors were mitigated, I believe, by the adulation of her attendants". The correspondence then resumes, with Clive begging him not to "throw me over, Lytton, if you can help it, for I'm down in the world and sensitive, and to see you would be a joy". By July 1913 he is again concerned with Virginia's health: "Virginia retired to the mad-house on Saturday but is coming out again tomorrow I believe. Some say she worried herself in, wondering what we should all say about her novel... Naturally, poor Woolf has been pretty wretched and if only I could like him a little better I should be intensely sorry for him. But he has changed a great deal... You're not one of those people who suppose I'm jealous, are you?"

After the birth of Julian Bell in 1908, and Vanessa's preoccupation with the demands of motherhood, Clive and the then unmarried Virginia engaged in a serious flirtation. This strained the relationship between the sisters and five years later Leonard Woolf, always concerned for his wife's mental health, may have discouraged Clive's further attentions. On at least one occasion Strachey made matters worse by showing Clive's letters to Leonard Woolf and others: "And now, Lytton, be careful of this and all my other letters. Did you hear of the scrape you got me into? No thanks to you I didn't have to hold out my iron, or let myself be pistolled by that pestilent jew [Leonard Woolf]. It seems that in one of those sheets you so thoughtfully allow your guests to study... I had told you, gaily enough no doubt, that I was half in love with Virginia's letters and must certainly start an affair with her the moment she came out... Into my study strides my beau-frère, in that old arsenical covert-coat of his, takes position before the mantelpiece, and says 'I have something very unpleasant to speak to you about'. Follows a passage of suppressed rage ending with the alternative of giving my word of honour that I will never again in word or deed attempt to excite Virginia – or agreeing never to see or write to her again. I protest faintly that I don't want to make love to Virginia and that my beau-frère is barking up the wrong tree: all the same I'll make no promises. 'I thought as much' says the stern man of action; and then comes the grand tirade. I'm entirely and solely to blame for Virginia's present state: it's all along of my love-making... And so I am responsible for Virginia's late madness, and I want to make her mad again, that fat's in the fire, and it's all your doing mon cher".

As a conscientious objector Clive Bell spent the war years working on the land at Garsington under the wings of Philip and Lady Ottoline Morrell, along with Duncan Grant and the pacifist Mark Gertler. The war letters often complain of boredom ("...there's nothing doing here..."), interruptions, intense cold, smoking fires and his irritation with Lady Ottoline's "twin familiars", Mark Gertler and Brettie [Dorothy Brett]. They also offer an intimate view of the comings and goings at Garsington and a stream of visitors, including Keynes ("...I expected him to be full of tall talk about President Wilson and Lord Northcliffe, but what he felt to be really impressive was his having won forty pounds on the boat from the champion piquet player of the U.S.A. who – it seems almost too good to be true – turns out to be either a Polish count or Aleister Crowley the necromancer. The way that dear man come up to sample is amazing; he had of course analysed the count's play – quite dispassionately – and had discovered that the weak spot was in his discards and that it made a difference of just 2.63 per cent a rubber so, as they played 1079 games...). There is news of Bertie [Russell] "who comes out of prison shortly and people are beginning to wonder what will happen then. What will? I rather hope we shan't be asked to put down any more money on his account; Bertie is becoming an expensive pleasure to his friends".

References to art and artists pepper the correspondence, such as a meeting with Wyndham Lewis (“... We had a most affectionate and intimate scene this afternoon when I became the confidant of his hopes and fears – purely artistic. I was deeply touched and I hope I was nice...”) and an attempt by Henry Lamb to get him to buy a Stanley Spencer (“...I tried to explain in a very friendly way why I thought £60.0.0 too big a price... Duncan asks 20 or 25 pounds for his. My Picasso cost 14; Roger [Fry] and I bought a recent Picasso the other day for 32...”). When Strachey’s *Eminent Victorians* is published to great acclaim, Bell is full of praise and arranges “a little dinner to fête your success” at the Café Royal.

With the end of the war Bell is once again at 46 Gordon Square seeing friends. He lunches at the Savoy with Massine and Diaghilev (“...really very bright, with disobliging anecdotes about our eminent contemporaries and quite sensible comments...”). He continues seeing “something of Virginia – at the top of her form; of course I was bowled over, but I picked myself up smartly and looked as though nothing had happened. No more wallowing for me – that is the one advantage of growing old”. In the following years there are more cards than letters, but there are still visits and exchange of gossip and news of Virginia: “The Woolves are always with us – Virginia in a pretty bad temper, partly because Chatto is publishing some poems of Julian’s and Tom has paid him a compliment, partly because she feels that the general fall in Nicholson stocks in some way reflects on her – and then it is disagreeable to have to admit that the Hogarth Press has had a financial success – and from that and from another angle Vita’s success appears vexatious”. Two of the late cards in the collection were sent from Venice in the autumn of 1931. One asks simply “Are we still alive?” while the message in the final one is “Resurgam”.

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### **STRACHEY (LYTTON)**

Original design by Halsey Ricardo for Lytton Strachey’s first pictorial bookplate, drawn in pen and ink and showing an orange tree against a rising sun, mediaeval and classical ships either side, growing with its roots in a skull, the whole framed as a window with tiled inscription below reading “Giles Lytton Strachey” and signed “Halsey Ricardo 1899”, *on a cabinet card, rounded corners, pencil jottings indicating measurements of printed versions, minor discolouration, 165 x 110mm.*; together with examples of the printed version, in both sizes, printed in black; and an example of the lithographed book plate designed by Dora Carrington for Strachey, bearing the legend ‘Lytton Strachey’ set on a rococo cartouche against a trellised background, large version, printed in black, *on paper, 82 x 109mm., in an envelope addressed to Giles Lytton Strachey, 1899 and [1931]*

**£600 - 800**

**€830 - 1,100**

BOOKPLATES FOR ‘GLOOMY FACED BOOKSELLERS AND BUYERS’. Carrington’s bookplate comes in two sizes of which ours, the larger, is comparatively rare. Ten months before her lover’s death, she wrote in her diary: ‘As I stuck the book plates in with Lytton I suddenly thought of Sothebys and the book plates in some books I had looked at, when Lytton was bidding for a book and I thought: These books will one day be looked at by those gloomy faced booksellers and buyers. And suddenly a premonition of a day when these labels will no longer (be) in this library came over me. I longed to ask Lytton not to stick in any more’ (20 March 1931, in *Carrington: Letters and Extracts from Her Diaries*, edited by David Garnett, 1970).

Halsey Ricardo, author of the first design, worked in partnership with the potter William De Morgan and is best remembered as architect of Debenham (or Peacock) House in Addison Road, Holland Park. He also designed the elaborate mantelpiece in the Strachey family’s Lancaster Gate house.

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### **STRACHEY, NORTON, MALLORY, BROOKE AND BLOOMSBURY**

Literary and social papers of James Strachey, comprising:

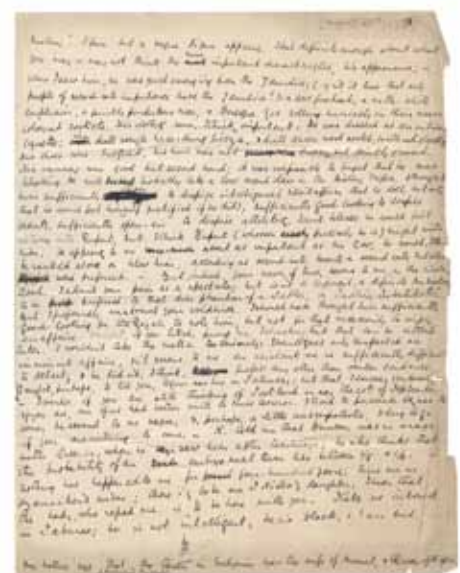
(i) General Correspondence, including letters to James and his wife and fellow-worker, Alix (some to her alone on the death of James) by Geoffrey Keynes (twenty, on Rupert Brooke and Lytton Strachey: ‘With regard to Lytton’s letters, I have them all safely, but Maynard has arranged them in series with his own – that is, mostly mounted in volumes. I think it is very important that Roy Harrod, who is writing Maynard’s life, should see these all together, so I hope you will let me keep them for the present. There can be no question of the publication of many of them – in fact, I think the bulk will have to be destroyed...’), Dudley Ward (observing that his friend Rupert Brooke “used letters in general rather to disguise than to bring out his real self”), Leonard Woolf (ten), Henry Lamb, Vanessa Bell, Clive Bell, Quentin Bell (“...I have been asked by Leonard to write a biography of Virginia...”), David ‘Bunny’ Garnett (five, on his wife and daughters, the death of James, and how to deal with Holroyd and his book), Frances Partridge (thirteen letters from Ham Spray and elsewhere, about her husband Ralph’s death, Lytton’s books, the sale of Ham Spray, visiting Gerald Brennan and Gerald selling his letters from Carrington to America), Roger Senhouse (on pictures, Lytton’s books and Lew Feldman), Julian Vinogradoff (about Lytton’s letters to Lady Ottoline Morrell), Duncan Grant (seven), John Sparrow (a tentative project to publish Rupert Brooke’s letters), Herbert Agar, Valerie Eliot, Laurence Gowing, Jane Harrison, Christopher Hassall (on Rupert Brooke), Michael Holroyd (on the death of James Strachey), Ernest Jones, Gabriel Merle, John Middleton Murry, J. T. Sheppard, Barbara Strachey, John Strachey, Julia Strachey, Richard Strachey, Simonette Strachey, and others

(ii) Letters to James Strachey by Harry Norton: a series of thirty-five letters and three cards, written between 1905 and 1914, containing vivid, sometimes startling, vignettes of their friends and their doings, including George Mallory, who was besotted with James (“...How scholastic even your copulations are! I’m not





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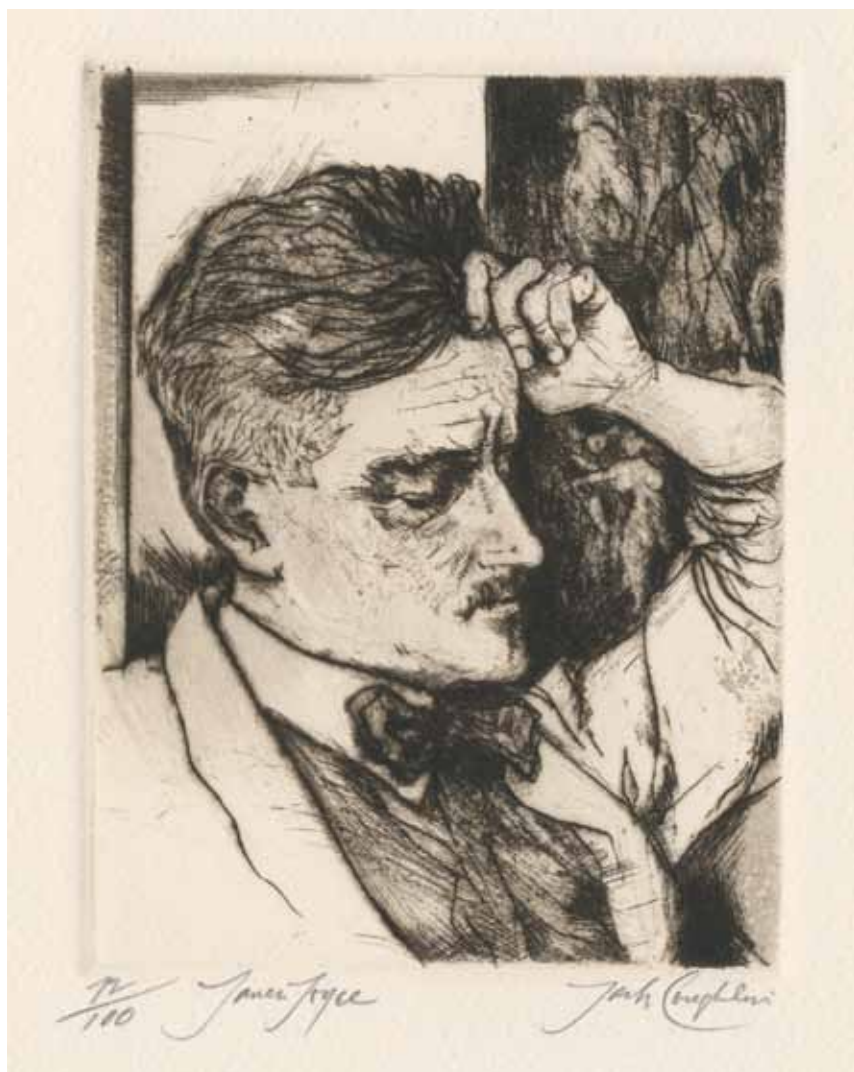
surprised that one was enough for George; and as for your 'even an erection' – Foh!...") and Rupert Brooke [aka the 'Rajah' or 'Sarawak'], with whom James was besotted ("...Rupert I found in bed, with the window wide open; on the whole, I felt inclined to bugger him, but it hardly seemed probably I should succeed, so I made no attempt. He was very much annoyed with you.... I wish I knew what [Rupert's] letters to you were like; for I feel I ought to be able to see his state of mind, that this is an opportunity of settling all the old questions.... It's astonishing, isn't it, how fond the Rajah is of being buggered... Still, isn't [Edward] Dent a little – a little high for his palate?..."); as well as Mallory's relations with Brooke ("...Mallory? I fear but a vague figure appears... He was dressed as an out-door coquette in dull rough horse-dung bieve & dull green wool socks... His hair was not greasy, but faintly greased. His manners were good but second hand; it was impossible to forget that he was behaving. He will probably take a low second class in the History Tripos... I can't believe that he would fall in love with Rupert, but I think that Rupert (whoever precisely he is) might with him..."); Brooke's girlfriends ("...The Rajah a Heteropath? Well, what did we know about him?... [He] displayed the kind of passion for Rugby which implies a love affair; he talked to me of sodomy... you must remember that his connexion with Newnham is peculiar; for the first time in his life he has met a large number of women; they're all young, they're all in love with him... they act, intrigue, argue and chatter with him..."); and other goings-on within their circle ("...Maynard I found had not spent the night in his bed; on the whole I concluded he must have spent it in Duncan's..."); by 1914, Norton was travelling in Europe "and the winds seem to be blowing us apart", over 80 pages, pasted onto transparent paper guards, with wear at the edges of two letters, 8vo, Trinity College, Cambridge, and elsewhere, 1905-1914

(iii) Other effects, including seven printed invitations to Cambridge Conversazione Society dinners, 1906-1915; six appointment diaries, 1957-1969 (noting visits from Frances Partridge, Michael Holroyd and Paul Levy); the Letter and Memorandum of Agreement from Chatto & Windus about for publication of a volume of Lytton's Essays; correspondence with publishers and agents about new editions, royalties, stage and film rights, translations; notes on publications and reprints; offprints and cuttings of articles by Lytton Strachey

**£4,000 - 8,000**  
**€5,600 - 11,000**

"THERE CAN BE NO QUESTION OF THE PUBLICATION OF MANY OF THEM – IN FACT, I THINK THE BULK WILL HAVE TO BE DESTROYED": the remaining non-professional papers of James Strachey, pertaining to his life in Bloomsbury and to his role as literary executor to his elder brother, Lytton.

James Strachey was the youngest of the ten surviving Strachey children. At Hillbrow School, where he was sent at the age of 10, he was watched over by his cousin Duncan Grant and befriended Rupert Brooke. In 1905, following his brother Lytton to Trinity College, Cambridge, he was reunited with Rupert Brooke, became friends with many in the Bloomsbury group including George Mallory and Harry Norton, and was soon adopted into the Apostles. After university he began to review theatre, music and art for *The Spectator*, and in 1920 began his association with Sigmund Freud; he and his wife Alix eventually undertaking the translation of his complete works (see their professional papers in the present sale). With the death of Lytton in 1932, James became his brother's literary executor. He arranged new editions, negotiated film rights, and became an active participant in the preservation and monitoring of Bloomsbury memories. Although Sir Geoffrey Keynes's observation, quoted above, applied to the letters that his elder brother Maynard had sent Lytton (which are now in the British Library), there is little doubt that he would have felt similar scruples regarding the letters by Harry Norton to James himself in the present sale, especially in light of what they tell us, albeit if only to be taken perhaps *cum grano salis*, about the private lives of two men who were to become heroes to their generation, Rupert Brooke and George Mallory.



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### *The Library of a Deceased Irish Collector*

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#### **COUGHLIN (JACK)**

Thirteen Irish Writers. Portraits... on Ireland. Selections by Robin Skelton, LIMITED TO 100 COPIES, 14 etched portraits (including Joyce, Yeats, Shaw, J.M. Synge, O'Casey, Beckett, Flann O'Brien and Brendan Behan), all numbered, signed and titled in pencil, loose as issued with text in individual wrappers for each writer, together with title and introduction in original morocco-backed solander box, 4to, Brookline, Massachusetts, David R. Godine, [1972]--WYLIE (DONOVAN) 32 Counties. Photographs of Ireland... with New Writing by Thirty-two Irish Writers, NUMBER IV OF 50 COPIES, from an edition limited to 150, signed by all the contributors (including Seamus Heaney, Edna O'Brien, William Trevor, Brian Moore, Neil Jordan, John Banville and Eugene McCabe) and with an original unpublished photograph signed by Wylie in pocket at front, illustrations, publisher's cloth, dust-jacket, slipcase, 4to, Secker & Warburg, 1989 (2)

£500 - 700

€700 - 970

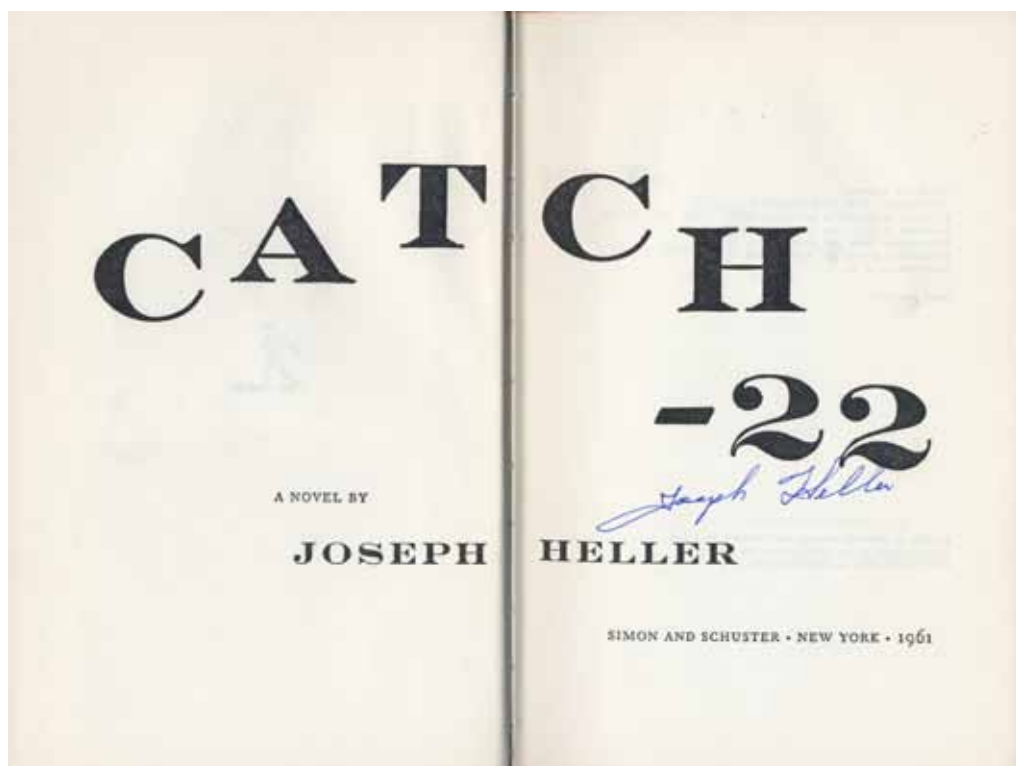
187 •

#### **HEANEY (SEAMUS)**

Bog Poems, LIMITED TO 150 COPIES signed by the author, plates and illustrations by Barrie Cooke, publisher's half morocco by Sangorski & Sutcliffe, slipcase, 4to, Rainbow Press, 1975

£1,500 - 2,500

€2,100 - 3,500



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#### HEANEY (SEAMUS) AND OTHERS

Twelve to Twelve. Edited by Jeni Couzyn. Poetry D-Day Camden Festival 1970, NUMBER 66 OF 100 COPIES, SIGNED BY ALL TWELVE CONTRIBUTORS, including Heaney, Ted Hughes, Stevie Smith, Adrian Henri, Michael Hamburger, Edward Lucie-Smith and William Plomer, 4to, Poet's Trust, 1980--HEANEY (SEAMUS) Death of a Naturalist, 1966; idem, another copy, fourth impression, SIGNED BY THE AUTHOR AND INSCRIBED to Bob O'Driscoll (Professor Robert O'Driscoll, 1936-1996), 1966; Door into the Dark, INSCRIBED BY THE AUTHOR, 1969; The Redress of Poetry, 1995; Beowulf, 1999, the last 2 SIGNED BY THE AUTHOR, all publisher's cloth, dust-jackets--LONGLEY (MICHAEL) Ten Poems, stapled as issued in publisher's cream wrappers, Festival Publications, Queen's University of Belfast, [1966], FIRST EDITIONS, 8vo (7)

£500 - 700

€700 - 970

189 •

#### HEANEY (SEAMUS)

Sweeney Astray, LIMITED TO 350 COPIES, 1984; The Haw Lantern, LIMITED TO 250 COPIES, 1987; The Spirit Level, LIMITED TO 200 COPIES, with audio cassette, 1996, FIRST AMERICAN EDITIONS, New York, Farrar Straus Giroux; The School Bag, edited by Seamus Heaney and Ted Hughes, NUMBER 216 OF 300 COPIES, mylar dust-jacket, 1997; Opened Ground. Poems 1966-1996, LIMITED TO 300 COPIES, 1998; Electric Light, LIMITED TO 300 COPIES, 2001, FIRST EDITIONS, Faber and Faber, ALL 6 SIGNED BY THE AUTHOR, publisher's cloth or boards, all but 'The School Bag' in slipcases, 8vo (6)

£600 - 800

€830 - 1,100

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#### HELLER (JOSEPH)

Catch-22, first edition, SIGNED BY THE AUTHOR on title, trace of adhesion to front free endpaper, publisher's cloth, spine faded, dust-jacket (with price \$5.95 on front flap and author wearing corduroy jacket in photo), spine slightly faded and chipped, rear panel with short tear at fold and creases at head, slight abrasion at E of 'Joseph', 8vo, New York, Simon and Schuster, 1961

£1,000 - 2,000

€1,400 - 2,800

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#### HOPKINS (GERARD MANLEY)

Poems... Now First Published. Edited with Notes by Robert Bridges, FIRST EDITION, [LIMITED TO 750 COPIES], 2 *photogravure portraits by Emery Walker*, 2 *double-page facsimiles (light spotting)*, *partially uncut*, *publisher's cloth-backed boards*, *printed label on spine*, *dust-jacket ("Price 12/6 net", light soiling, spine ends and joints restored)*, 8vo, Humphrey Milford, [1918]

£1,000 - 1,500

€1,400 - 2,100

The first published collection of Hopkins' work, in the rare dust-jacket.

#### Provenance

Richard Oskatel Latham, armorial bookplate.

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#### HUXLEY (ALDOUS)

Brave New World, first edition, *a handful of light spots at extremities*, *publisher's blue cloth*, *dust-jacket (light spotting to flaps and verso, 10mm. tear to upper panel just touching 'B' of 'Brave')*, 8vo, Chatto & Windus, 1932

£1,500 - 2,500

€2,100 - 3,500

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#### IRISH LITERATURE

YEATS (W.B.) The Variorum Edition of the Poems..., NUMBER 539 OF 825 COPIES SIGNED BY THE AUTHOR, New York, Macmillan, 1957--GOGARTY (OLIVER) Wild Apples... With Preface by William Butler Yeats, LIMITED TO 250 COPIES, INSCRIBED BY THE AUTHOR TO KATHERINE TYNAN *on front free endpaper ("with Homage to Katherine Tynan from Oliver Gogarty. Dublin 24:iv:1930")*, *prospectus card loosely inserted*, *original linen-backed boards*, FINE COPY, *preserved in a later wrapper*, Dublin, Cuala Press, 1930--O'BRIEN (FLANN) At Swim-Two-Birds, *dust-jacket (second issue, restored)*, Longmans, 1939--SYNGE (JOHN M.) Deirdre of the Sorrows: A Play, ONE OF 45 COPIES ON PAPER, *publisher's linen-backed boards*, New York, John Quinn, 1910--STEPHENS (JAMES) The Crock of Gold, 'Presentation Copy' *blindstamp on title*, *dust-jacket*, *preserved in green morocco-backed solander box (one joint split)*, Macmillan, 1912; Etched in Moonlight, limited to 750 signed copies, *publisher's boards*, *fine in slipcase*, New York, Macmillan, 1928; Collected Poems, limited to 500 signed large paper copies, *publisher's vellum-backed boards (spine soiled)*, Macmillan, 1926--LEDWIDGE (FRANCIS) Songs of Peace, *dust-jacket (chipped)*, Herbert Jenkins, 1916, FIRST EDITIONS, *publisher's cloth unless otherwise stated*, 8vo; and 12 others by Yeats, Frank O'Connor, Joseph Mary Plunkett and others (20)

£1,000 - 2,000

€1,400 - 2,800

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#### JOYCE (JAMES) AND F.J.C. SKEFFINGTON

Two Essays. "A Forgotten Aspect of the University Question" by F.J.C. Skeffington and "The Day of the Rabblement" by James A. Joyce, FIRST EDITION, [LIMITED TO APPROXIMATELY 85 COPIES], *publisher's pink printed title wrappers*, *stapled as issued*, *minor nick at lower corner as commonly found [Slocum & Cahoon B1]*, 8vo, Dublin, Gerrard Bros., [1901]

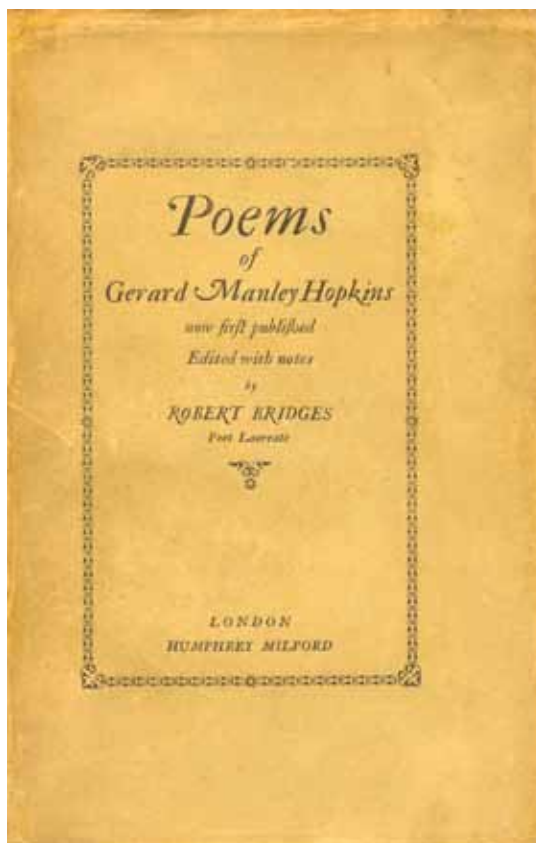
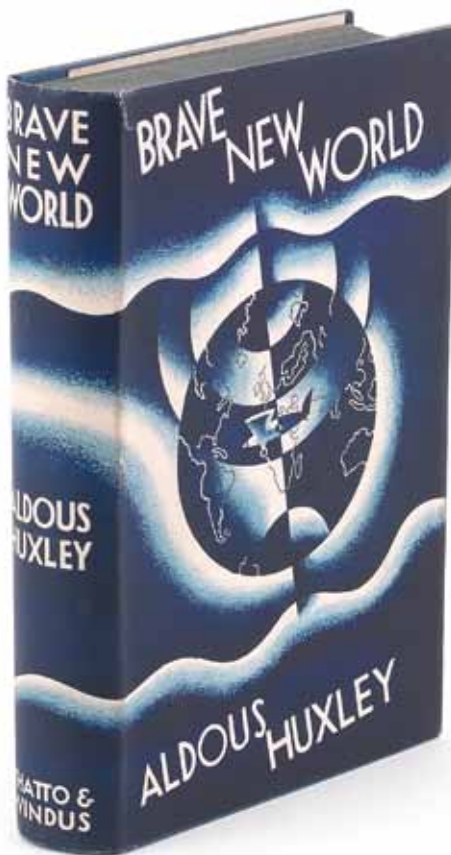
£3,000 - 4,000

€4,200 - 5,600

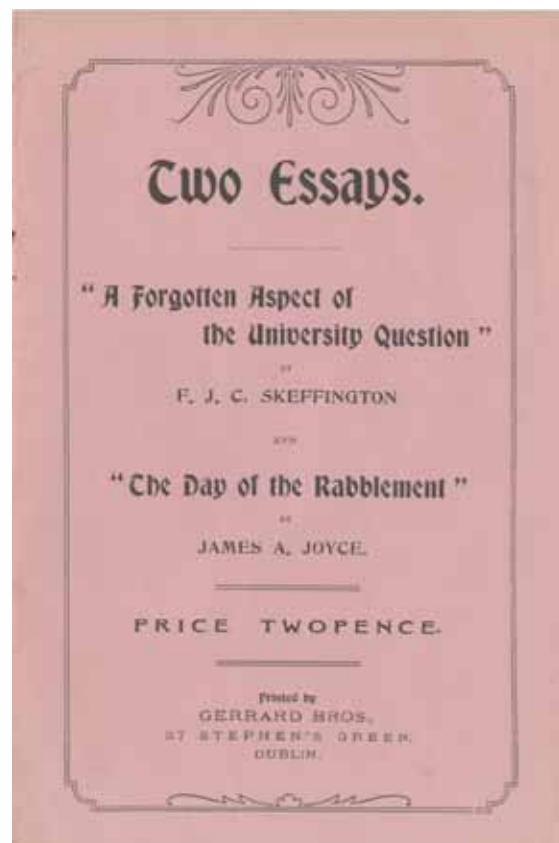
JOYCE'S FIRST APPEARANCE IN BOOK FORM AND HIS SECOND APPEARANCE IN PRINT: A FINE COPY. This pamphlet was printed after both articles were rejected for publication in the University College Dublin magazine, *St Stephen's*. Joyce's contribution, criticising the Irish Literary Theatre, had been turned down because of a reference to D'Annunzio's *Il Fuoco*, which was listed in the *Index librorum prohibitorum*; the article by Skeffington (a pacifist, feminist and vegetarian who was killed in the Easter Uprising of 1916) was refused because it advocated equal status for women at the University. Undeterred, the impecunious students put together the necessary £2-5-0 and had the pamphlet printed at the stationer's across the green on 31 October 1901. Slocum and Cahoon suggest that 85 copies were printed, a figure repeated by Ellmann. It represents Joyce's first appearance in book form and his second appearance in print ('Ibsen's New Drama' had appeared in *Fortnightly Review* in April 1900).



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## 195 • JOYCE (JAMES)

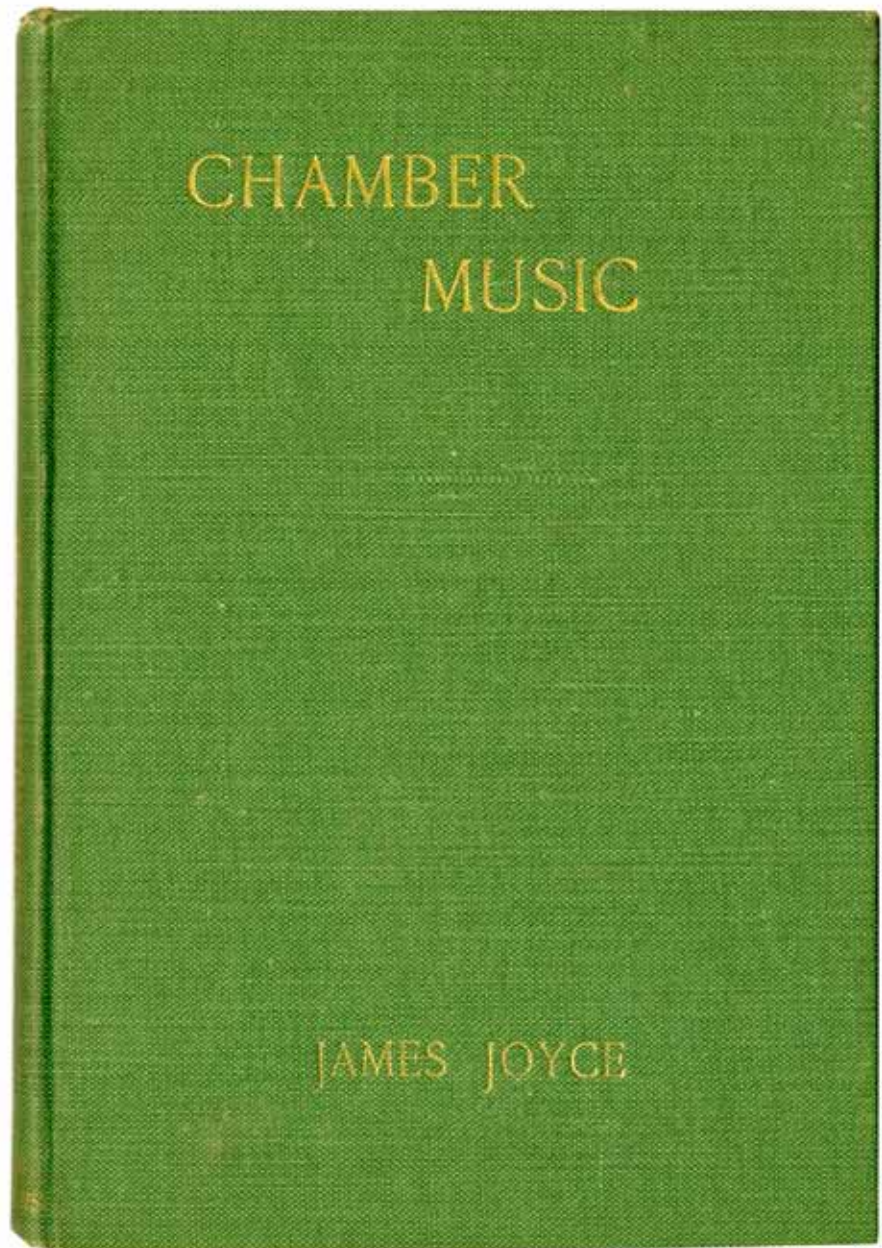
The Holy Office, BROADSIDE POEM, 96-lines printed on one side only, in 2 columns separated by a single rule border, printed on white wove paper watermarked '[spread eagle]/ L.P./Mercantil Eagle Paper', with printed signature ('James A. Joyce') in bold at foot, preserved in purpose-made red cloth portfolio, lettered in gilt on upper cover [Slocum & Cahoon A2], 284 x 220mm., [Pola, 1904-1905]

£12,000 - 15,000  
£17,000 - 21,000

A FINE COPY OF JOYCE'S EARLIEST AND RAREST PUBLISHED WORK, preceded only by the supposed juvenile broadside *Et Tu Healy*, of which no copy is known. The number of copies of *The Holy Office* printed is thought to be "probably less than 100" (Slocum & Cahoon).

The poem had been written in Dublin in the summer of 1904 before Joyce and Nora's elopement to the Continent, but was rejected by Constantine Curran, editor of the University College magazine *St. Stephen's*. Joyce then undertook to publish the broadside himself, but when the Dublin printer asked him to pay for the broadsheets and to collect them, he could not find the money and by November 1904 the project had been abandoned (Richard Ellmann, *James Joyce*, 1982, p.167). Undeterred, Joyce had the poem printed at his own expense in Pola, then part of the Austro-Hungarian empire, where he lived between November 1904 and March 1905; copies were distributed by mail, and through the efforts of Stanislaus and friends. No copies of the Dublin printing appear to have survived.

Written in the persona of "Katharsis-Purgative", the poem is a fierce attack on members of the Irish Literary Revival and other literary compatriots, and a declaration of his own alternative aesthetic. Richard Ellmann describes it as Joyce's "first overt, angry declaration that he would pursue candor while his contemporaries pursued beauty... with quick thrusts he disposes, more or less thoroughly, of his contemporaries. Yeats had allowed himself to be led by women; Synge writes of drinking but never drinks; Gogarty is a snob; Colum a chameleon, Roberts an idolator of Russell, Starkey a mouse, Russell a mystical ass... Joyce was determined to hold his mirror up to his friends' faces" (Ellmann, op.cit.). This did not prevent Joyce from sending copies to Russell, Gogarty and some of the others.



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**JOYCE (JAMES)**

*Chamber Music*, FIRST EDITION, FIRST ISSUE, with laid paper endpapers, the correct centering of the text in signature C and the lighter shade of cloth used for the binding, decorative title-page, light offsetting to free endpapers, publisher's light green cloth, titled in gilt on upper cover and spine, spine very slightly bumped [Slocum & Cahoon A3], 16mo, Elkin Mathews, 1907

£1,500 - 2,000

€2,100 - 2,800

A FINE COPY OF JOYCE'S SCARCE FIRST PUBLISHED VOLUME OF POETRY. Preceded only by the poem *Et tu, Healy* (of which no printed copies are known), and the broadside *The Holy Office* (see preceding lot), *Chamber Music* was published in an edition of 509 copies at the encouragement of Arthur Symonds, who had been introduced to Joyce by Yeats in December 1902. Quaritch ('Bulletin 19', 1984) argue that only "fifty or a hundred" copies of the first variant were bound and issued in 1907.

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**JOYCE (JAMES)**

Gas from a Burner, BROADSIDE POEM, 98 lines printed on one side only, on white wove paper, with printed signature ('James Joyce') at foot, 3 horizontal fold marks, the first fold with short slit at edge not affecting text [Slocum & Cahoon A7], 588 x 230mm., Flushing [Holland, printed in Trieste], September 1912

**£10,000 - 15,000**

**€14,000 - 21,000**

FINE FIRST EDITION OF JOYCE'S RARE BROADSIDE POEM: A BITTER FAREWELL TO IRELAND FOLLOWING THE DESTRUCTION OF THE FIRST EDITION OF 'DUBLINERS'.

The poem, a cutting satire in the voices of the Dublin publisher George Roberts and the printer, John Falconer, was written "in the railway station waiting room at Flushing, Holland on the way to Trieste from Dublin after the malicious burning of the 1st edition of *Dubliners* (1000 copies less one in my possession) by the printer Messrs John Falconer. Upper Sackville Street Dublin in July 1912" (Slocum & Cahoon, citing Joyce's note on the Esher-Randle-Keynes-Spoerri copy).

The chequered history of Joyce's attempts to get *Dubliners* printed is well documented by Richard Ellmann (*James Joyce*, 1982). A series of potential publishers and printers were put off by fears of libel, obscenity and, finally, in the case of Grant Richards (for Maunsel) the "anti-Irishness" of some stories. John Falconer did print 1,000 copies of *Dubliners* in the summer of 1910, a year after the signed contract with Maunsel, but they were not bound or released. Two years later, after negotiations between Richards and Joyce became irretrievably bitter and public, they were destroyed. According to Joyce the 1,000 copies were burned (hence "Gas from a Burner") though Richards averred that they were merely cut up and pulped. Joyce rescued one copy from destruction and the dejected author set off with Nora and the children back to Trieste. It was while waiting for a connecting train at Flushing in Holland that he began writing 'Gas From a Burner', which was duly completed in the train on the way to Munich. The broadside was printed on his return to Trieste on 15 September, and copies were sent to his brother Charles in Dublin for free distribution to his friends (and enemies) there. Joyce of course never set foot in Ireland again.

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**JOYCE (JAMES)**

*Dubliners*, first edition, half-title with advertisements on verso, publisher's dark red cloth, upper cover and spine lettered in gilt [Slocum & Cahoon A8], 8vo, Grant Richards, 1914

**£3,000 - 4,000**

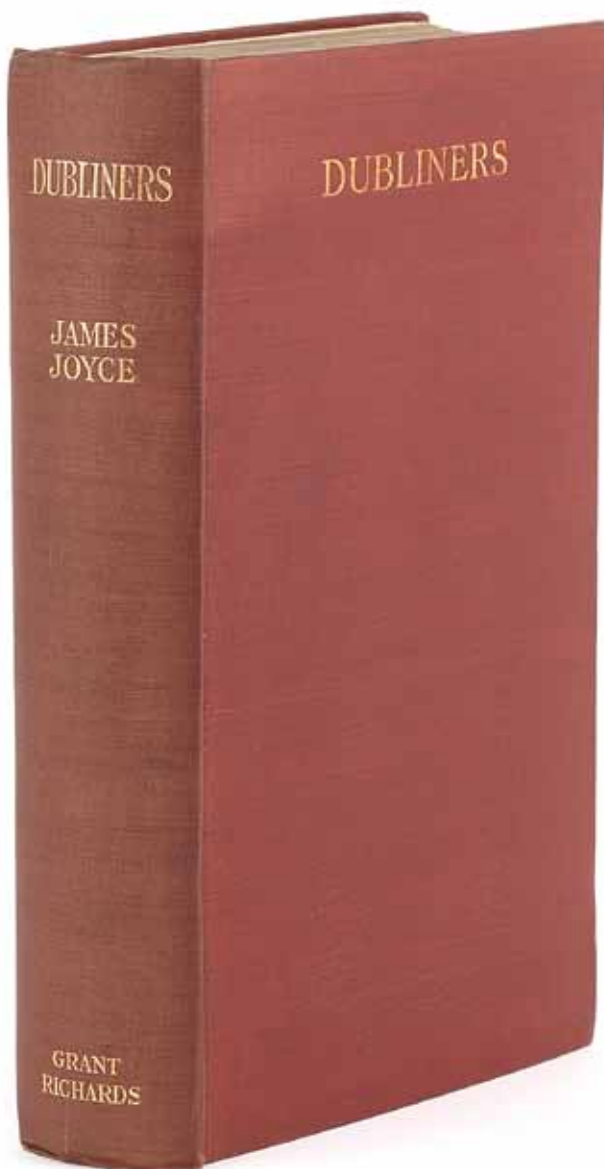
**€4,200 - 5,600**

A FINE COPY OF JOYCE'S GREAT SHORT STORY COLLECTION - HIS FIRST PROSE WORK. "I seriously believe that you will retard the course of civilisation in Ireland by preventing the Irish people from having one good look at themselves in my nicely polished looking-glass" (Joyce to his publisher Richards, quoted by Slocum & Cahoon). It was after the destruction of the sheets by Maunsel (see previous lot) that Joyce added two important stories to the collection, 'A Little Cloud' and 'The Dead', and in 1914 the author returned to Richards, who published the book in June of that year. The edition consisted of 1,250 sets, of which 746 were bound.

**Provenance**

A. Gueterbock and Alfred T. Cowie (1916-2003, veterinary scientist and Joyce devotee), ownership signatures on front free endpaper.





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PORTRAIT  
OF THE  
ARTIST  
AS A  
YOUNG MAN

JOYCE

\$1.50 net

HUEBSCH

A PORTRAIT *of the* ARTIST  
as a YOUNG MAN

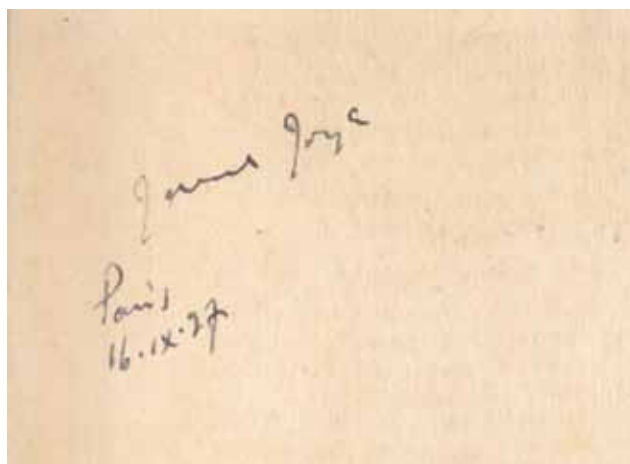
By JAMES JOYCE

THIS account of the childhood, adolescence and young manhood of a gifted Irishman of middle-class family enables us to understand the forces,—social, political, religious,—that animate Ireland to-day. The home life, the boy's school, the university, the effect of political disunion, of Catholic influence and of economic pressure, are all shown directly or by implication. Such a story as this reveals the under currents of Irish character. Psychological insight, masterly simplicity of style and extraordinary naturalism make this book a promise of great things. Joyce stands pre-eminent among the young Irish writers to-day.



PUBLISHED BY B. W. HUEBSCH, NEW YORK

BY THE SAME AUTHOR: DUBLINERS, \$1.50



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**JOYCE (JAMES)**

A Portrait of the Artist as a Young Man, FIRST EDITION, WITH DUST-JACKET, *half-title, publisher's blue cloth, upper cover with title stamped in blind, spine lettered in gilt, original cream dust-jacket printed in black (vertical crease to front and back panel, slightly frayed at edges and with 4 small tape repairs on verso), preserved in blue cloth chemise and morocco-backed slipcase with gilt lettered spine* [Slocum & Cahoon A11; Connolly *The Modern Movement* 26], 8vo, New York, B.W. Huebsch, 1916

£20,000 - 30,000

€28,000 - 42,000

A REMARKABLY FINE AND BRIGHT COPY OF JOYCE'S SEMI-AUTOBIOGRAPHICAL FIRST NOVEL, IN THE VERY RARE DUST-JACKET.

Joyce's modernist masterpiece, chronicling "Stephen Dedalus' passage from university student to "independent" artist is at once a richly detailed, amusing, and moving coming-of-age story, a tour de force of style and technique, and a profound examination of the Irish psyche and society" (Seamus Deane, Introduction to Penguin Classics edition).

200 •

**JOYCE (JAMES)**

A Portrait of the Artist as a Young Man, FIRST EDITION, *half-title, publisher's blue cloth, upper cover with title stamped in blind, spine lettered in gilt, spine ends and edges worn* [Slocum & Cahoon A11; Connolly *The Modern Movement* 26], 8vo, New York, B.W. Huebsch, 1916

£1,000 - 1,500

€1,400 - 2,100

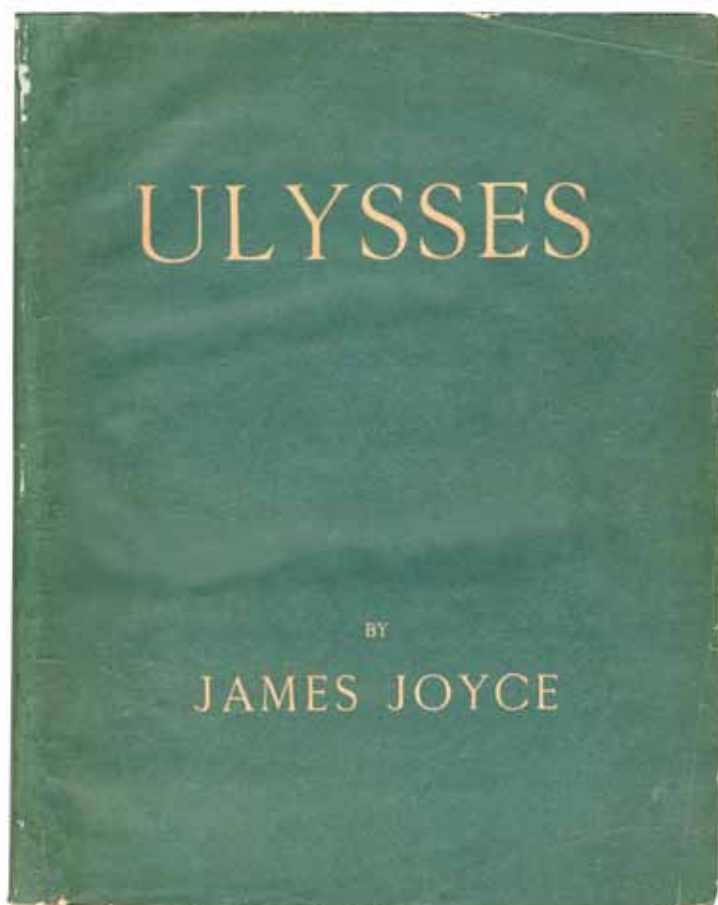
201 •

**JOYCE (JAMES)**

A Portrait of the Artist as a Young Man, *fifth impression*, SIGNED AND DATED BY THE AUTHOR *on front free endpaper ("James Joyce/ Paris/ 16.ix.27")*, some spotting, endpapers slightly browned, publisher's black cloth, a little rubbed, spine worn at head [Slocum & Cahoon A11, note], 8vo, Jonathan Cape, 1926

£1,500 - 2,000

€2,100 - 2,800



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# **JOYCE (JAMES)**

Ulysses, FIRST EDITION, NUMBER 282 OF 750 COPIES ON 'HAND-MADE PAPER', FROM AN EDITION LIMITED TO 1,000 COPIES, AUTHOR'S PRESENTATION COPY TO LEWIS GALANTIERE, *inscribed on the half-title "To Lewis Galantiere / James Joyce / Paris / 11 February 1922", with Galantiere's marginal markings, underscoring, emendations and neat annotations in pencil and in ink, mostly in the margins and some on the front free endpaper, untrimmed in publisher's blue printed wrappers, very skilfully rebacked to match, three-inch tear at bottom of front cover neatly repaired on verso, one or two small rubbed areas and short nicks, preserved in clear wrapper and green cloth portfolio with 2 further pages of Galantiere's notes (one headed 'Ulysses and the Odyssey') in a specially made pocket [Slocum & Cahoon A17; Connolly, 'The Modern Movement' 42], 4to, Paris, Shakespeare and Company, 1922*

£60,000 - 80,000

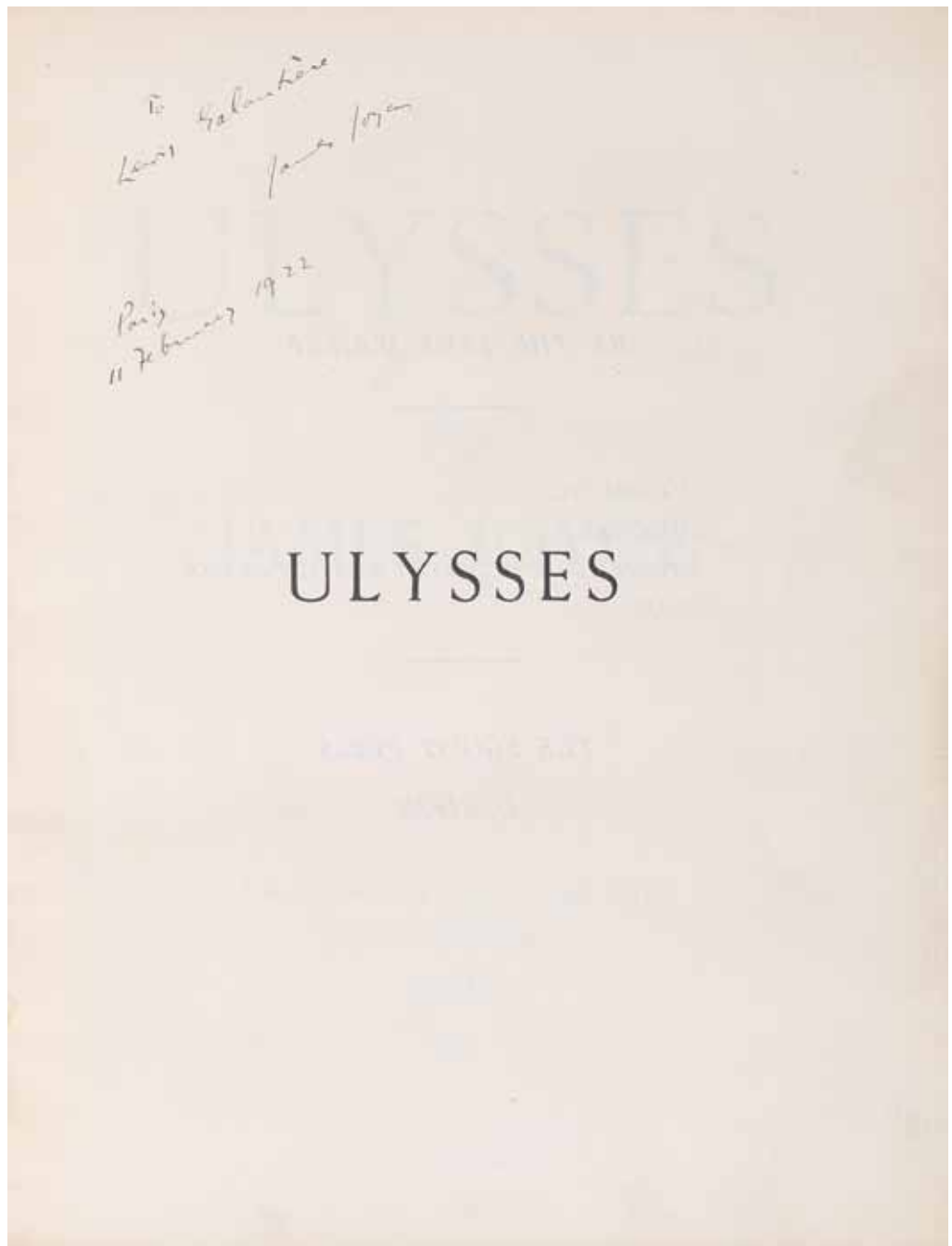
€83,000 - 110,000

THE EARLIEST KNOWN PRESENTATION COPY OF 'ULYSSES' AFTER THE ONE GIVEN TO NORA JOYCE ON THE DAY OF PUBLICATION: INSCRIBED BY JOYCE TO LEWIS GALANTIERE JUST NINE DAYS LATER.

*Ulysses* was scheduled for publication on Joyce's fortieth birthday (2 February 1922), but only two copies were ready on that date owing to technical difficulties in printing the cover, the colour of which Joyce wanted to match with the blue of the Greek flag. One of these was the copy delivered by Sylvia Beach to Joyce on 2 February, which he inscribed to his wife Nora and is the only presentation copy known to predate Galantiere's. This in turn predates by two days the three copies presented to Sylvia Beach, Harriet Shaw Weaver and Margaret Anderson, and by three days the copy inscribed to Robert McAlmon, the American writer who helped Joyce prepare the final typescript.

Galantiere (1893-1977) was an American translator of French literature, writer, playwright and journalist. From 1920 to 1927 he was secretary of the International Chamber of Commerce in Paris, and came to know most of the literary figures of the day, including Hemingway who became a good friend. In a letter to Harriet Weaver of 17 April 1926, Joyce wrote: "I am to read [from *Finnegans Wake*]... to a small group, this time including... a young American Galantiere who is preparing a course of lectures of U[lysses] (Joyce, *Letters*, vol. 3, p.140).





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"When [Burton] Rascoe became literary editor of the New York Herald Tribune, his first act was to hire Galantiere to write a literary letter from Paris. His columns over the next two years contain, besides analysis of the French literary scene... brief insights into the work and play of the literary circle in which he was a kind of invisible presence. He writes of visiting Proust... of collecting money to help support James Joyce and listening to him sing of Molly Bloom... Though invited by Joyce to undertake a lecture tour on *Ulysses* with his collaboration and urged by Sylvia Beach to write a guide to reading *Ulysses*, Galantiere undertook neither of these projects (David Alethea, 'Lewis Galantiere: The Last Amateur' in *Columbia Library Columns*, vol. XLI, no. 2, February 1992, pp.6-7).

**Provenance**

Lewis Galantiere, presentation inscription from Joyce, annotations throughout; purchased from Galantiere by Phoenix Book Shop; James Hughes, bought on 19 March 1975; bequeathed to an anonymous owner and then sold at Christie's New York, 9 June 1992, lot 100; Roger Rechler; his sale, Christie's New York, 11 October 2002, lot 176.

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**JOYCE (JAMES)**

[Ulysses], 14 episodes in 12 parts [*in*: Two Worlds Monthly. Edited by Samuel Roth], 2 vol., NUMBER 94 OF 500 COPIES BOUND FOR SUBSCRIBERS AND SIGNED BY THE EDITOR, *publisher's brick red cloth, paper spine labels [cf. Slocum & Cahoon C68], large 8vo*, New York, Two Worlds Publishing Company, 1926-1927

**£600 - 800**

**€830 - 1,100**

The very rare specially bound subscribers' edition of Roth's unauthorized and unexpurgated edition of 12 chapters from *Ulysses*, the last of which is found only in the book form issue. The printing sparked immediate legal action from Joyce and Sylvia Beach, and the printed protests offered as the two following lots.

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**JOYCE (JAMES)**

[LEWISOHN (LUDWIG) and ARCHIBALD MACLEISH. Protest Against Samuel Roth's Piracy of Ulysses], BROADSIDE, ENGLISH TEXT, first edition, *printed on one side only, with place and date at head, the list of names in 3 columns, 3 horizontal creases where folded for mailing, 3 small nicks at edge, 4 small pencil crosses alongside the names of Einstein, Hemingway, Woolf and Yeats, one tiny old ink mark, preserved in custom made cloth folder, portfolio and black morocco-backed slipcase, upper cover with owner's butterfly net vignette and monogram 'DMS' [Grolier, Joyce 77; not in Slocum & Cahoon], folio (347 x 210mm.)*, Paris, 2 February 1927

**£2,000 - 4,000**

**€2,800 - 5,600**

VERY RARE BROADSIDE: JOYCE'S PROTEST AGAINST ROTH'S PIRACY OF 'ULYSSES'. The protest was organized by Joyce after Samuel Roth's New York journal *Two Worlds Monthly* serialised a bowdlerized form of the book. This serialisation was not authorised by Joyce, but as *Ulysses* was banned in America, the author had no copyright protection. Joyce sought an injunction, but because the legal process was likely to be slow, he decided to supplement it with a public protest. Joyce, Sylvia Beach and others solicited signatures and 167 literary, intellectual and artistic figures added their names, including Einstein, T.S. Eliot, E.M. Forster, Gide, Hemingway, D.H. Lawrence, Pirandello, Unamuno, Woolf and Yeats. An introductory statement was drafted by Ludwig Lewisohn, corrected by the lawyer Archibald MacLeish, and revised by Joyce. The protest, dated 2 February (Joyce's birthday), was issued to the press and copies were sent to the signatories.

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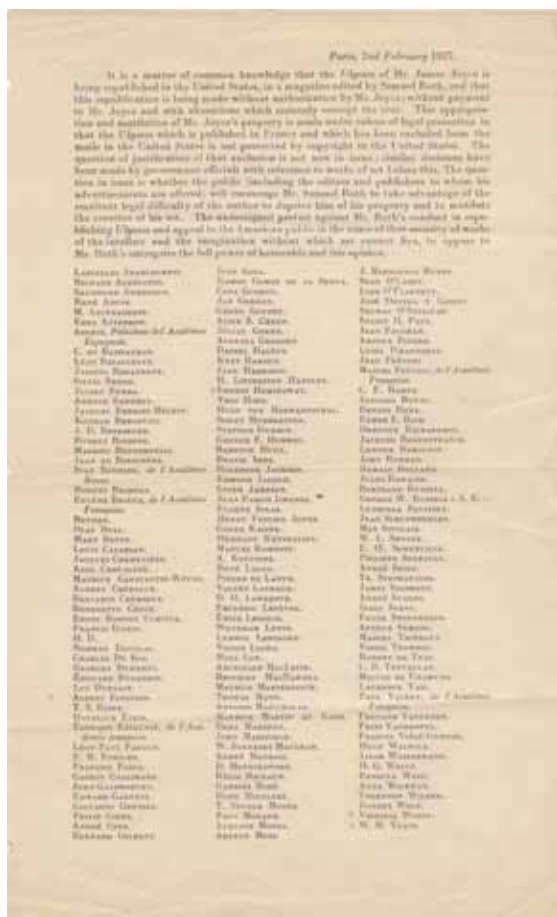
**JOYCE (JAMES)**

[LEWISOHN (LUDWIG) and ARCHIBALD MACLEISH. Protest Against Samuel Roth's Piracy of Ulysses], BROADSIDE, FIRST EDITION, FRENCH TEXT, *printed on one side only, with place and date at head, the list of names in 3 columns, 1 horizontal creases where folded for mailing, very minor soiling and creasing at head, preserved in custom made cloth folder, with morocco label on upper cover lettered in gilt [cf. Grolier, Joyce 77, English text; not in Slocum & Cahoon], folio (347 x 210mm.)*, Paris, le 2 février 1927

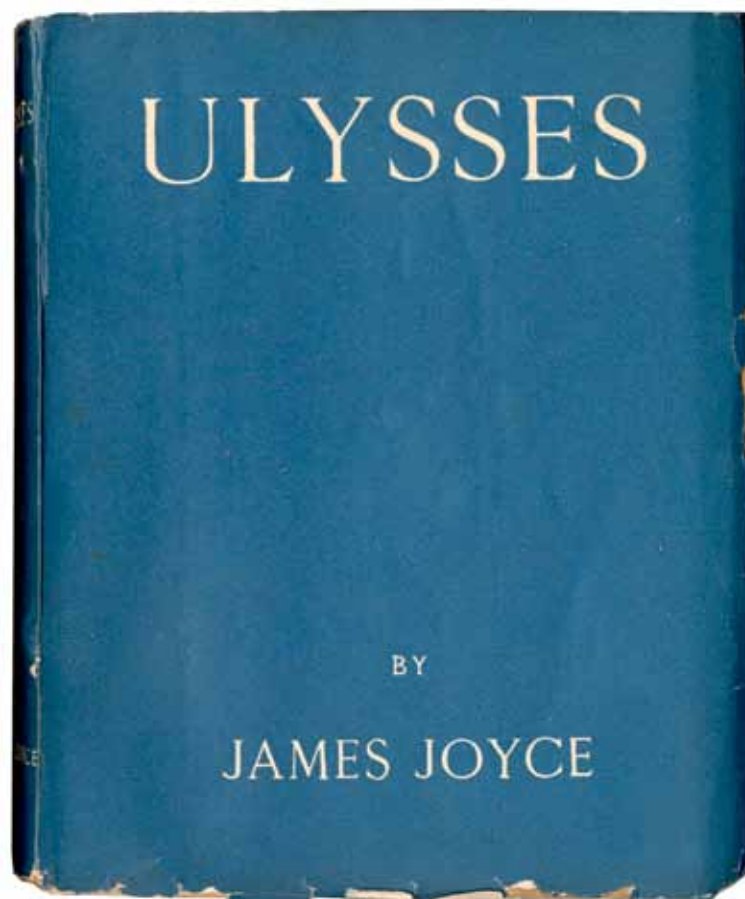
**£2,000 - 4,000**

**€2,800 - 5,600**

THE EVEN RARER FRENCH TEXT EDITION OF JOYCE'S BROADSHEET PROTEST. Although there are one or two institutional references to Sylvia Beach's French translation of this protest, issued in the same format as the English one (see previous lot), no copies are listed in auction records and there seems to be no record of how many were printed, or whether there was any priority.



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### JOYCE (JAMES)

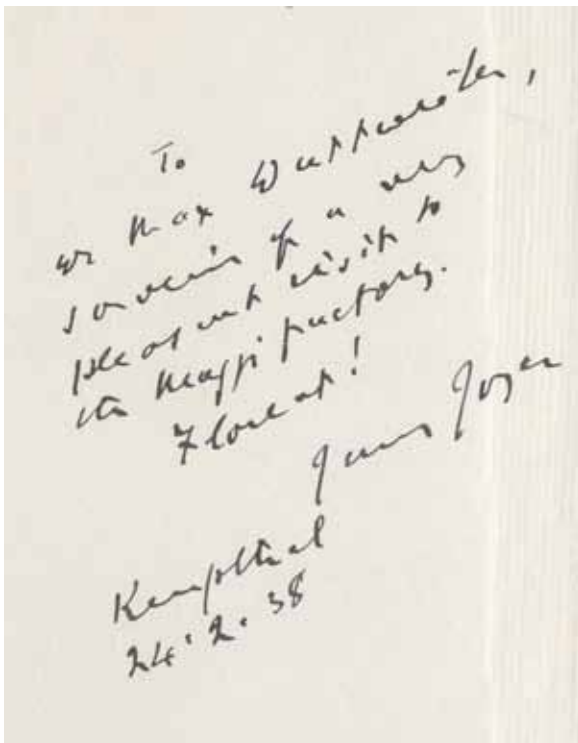
*Ulysses*, eleventh printing, AUTHOR'S PRESENTATION COPY TO MARTIN AND LILY O'CONNOR, inscribed on half-title "To Martin and Lily O'Connor/ James Joyce/ Wimbledon/ Whitsun. 5 vi. 1931", some quite severe browning and dampstaining (especially to first and last sections, half-title, title and 3 or 4 other leaves with repairs at edges), untrimmed in publisher's light blue wrappers, recased, lower edges and spine ends chipped, preserved in black half morocco solander box, gilt panelled spine [Slocum & Cahoon A17, notes], 4to, Paris, Shakespeare and Co., 1930, sold as an association copy not subject to return

£1,500 - 2,000

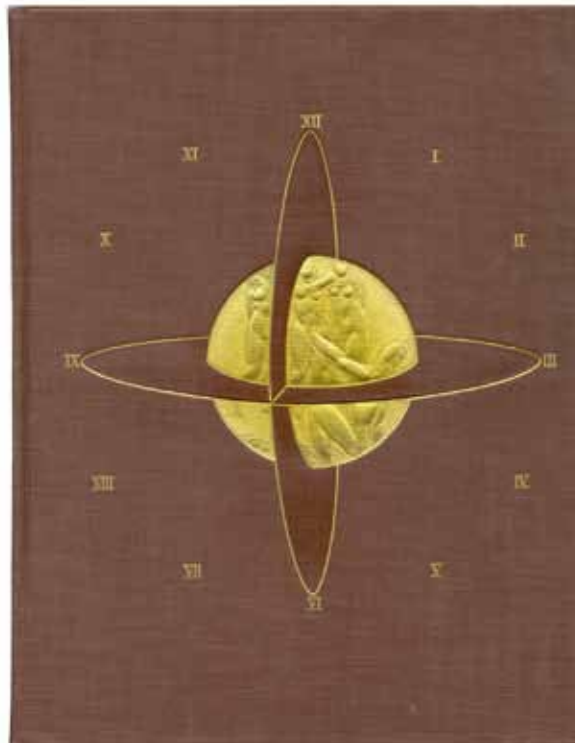
€2,100 - 2,800

PRESENTATION COPY FROM JOYCE TO HIS FRIENDS MARTIN AND LILY O'CONNOR. Martin, an Irish-born barrister, lived a rather unconventional life in Wimbledon with his wife Lily, where they entertained politicians, lawyers and literary figures such as Joyce and Beckett. Loosely inserted typed family notes refer to two tablecloths signed by Beckett, Joyce and others, which are evidence of these gatherings. Martin O'Connor's extensive library was dispersed some time after his death in 1937.

The family notes also state that Lily did little to disguise her dislike of Joyce and only tolerated him because of Martin's affection for the penniless author, who she felt took advantage of her husband. Things came to a head when Joyce presented them with the present inscribed copy of *Ulysses*, a book she had been told was full of obscene language and sexual content: "this was a bridge too far for Lily and she attempted to destroy the book, tearing off the front cover and would have succeeded in destroying the book itself had Martin not intervened... She never again referred to Joyce by name but merely as 'that man'". In fact our copy may well have had the covers replaced: a bookseller's description with the family notes refers to the book lacking its front wrapper and having the "contents bound in to plain paper".



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#### JOYCE (JAMES)

*Ulysses*, AUTHOR'S PRESENTATION COPY, inscribed on front paste-down "To Dr Max Duttweiler, souvenir of a very pleasant visit to the Maggi factory. Floreat! James Joyce/ Kempthall/ 24.2.38", publisher's cloth, slight browning to top of spine [Slocum & Cahoon A20], 8vo, Hamburg, The Odyssey Press, 1932

£1,500 - 2,000

€2,100 - 2,800

INSCRIBED BY JOYCE JUST AFTER FINISHING THE LAST CHAPTER OF *FINNEGANS WAKE*, following a visit to the Maggi 'bouillon cube' factory in Switzerland. The present copy is the one-volume first Odyssey Press edition, printed on thin paper, "revised by Stuart Gilbert at the request of Joyce... generally considered to be the most accurate and authoritative text of *Ulysses*" (Slocum & Cahoon).

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#### JOYCE (JAMES) AND HENRI MATISSE

*Ulysses*... with an Introduction by Stuart Gilbert and Illustrations by Henri Matisse, ONE OF 250 COPIES SIGNED BY BOTH AUTHOR AND ARTIS, FROM AN EDITION LIMITED TO 1500 COPIES, 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, upper joint weak, otherwise fine in restored original slipcase with matching gilt spine [Slocum & Cahoon A22; *The Artist and the Book* 197], 4to, New York, Limited Editions Club, 1935

£6,000 - 8,000

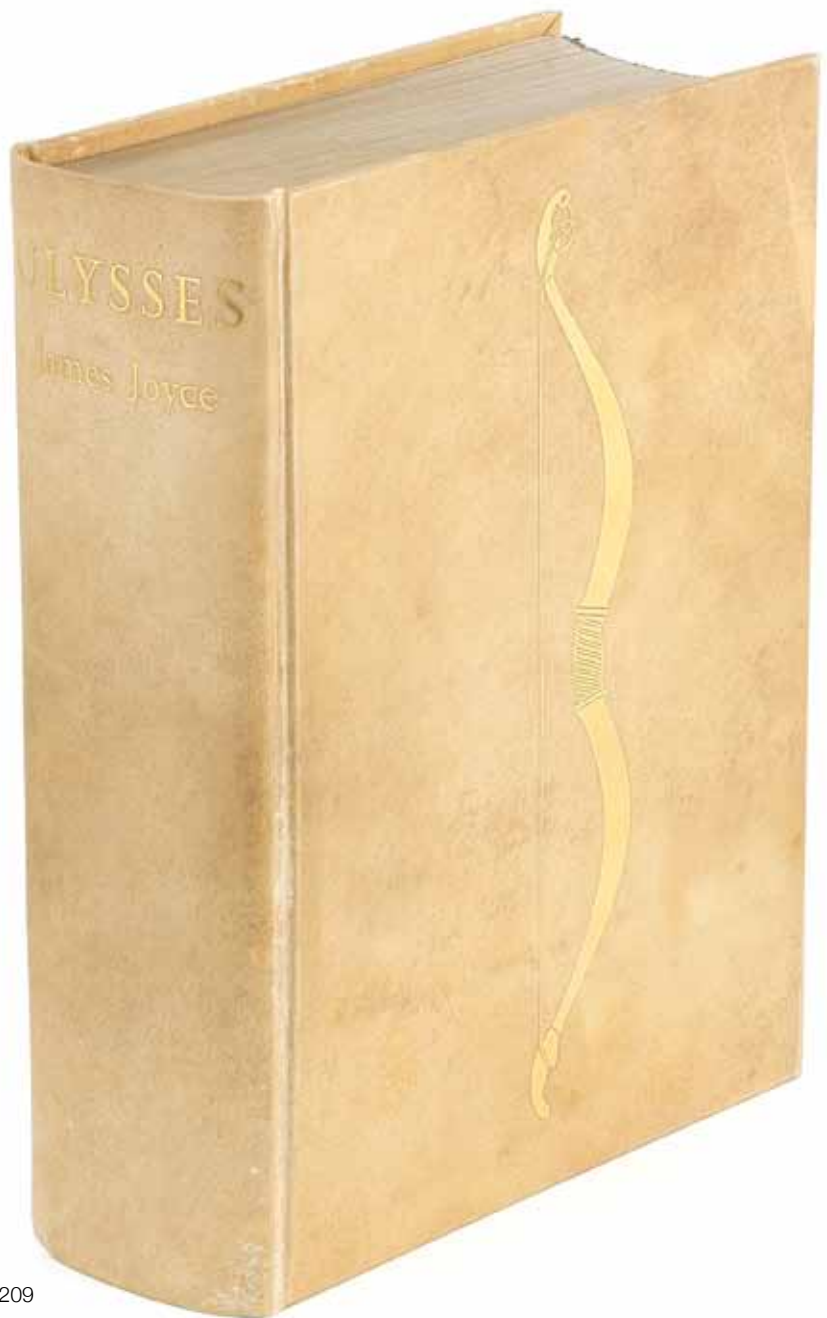
€8,300 - 11,000

A FINE COLLABORATION BETWEEN TWO OF THE GREAT LITERARY AND ARTISTIC FIGURES OF THE TWENTIETH CENTURY - ONE OF ONLY 250 COPIES SIGNED BY JOYCE AS WELL AS MATISSE. 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.

#### Provenance

"Max Trell, NYC" (probably the screenwriter and author of children's stories, 1900-1996), signature on front free endpaper.





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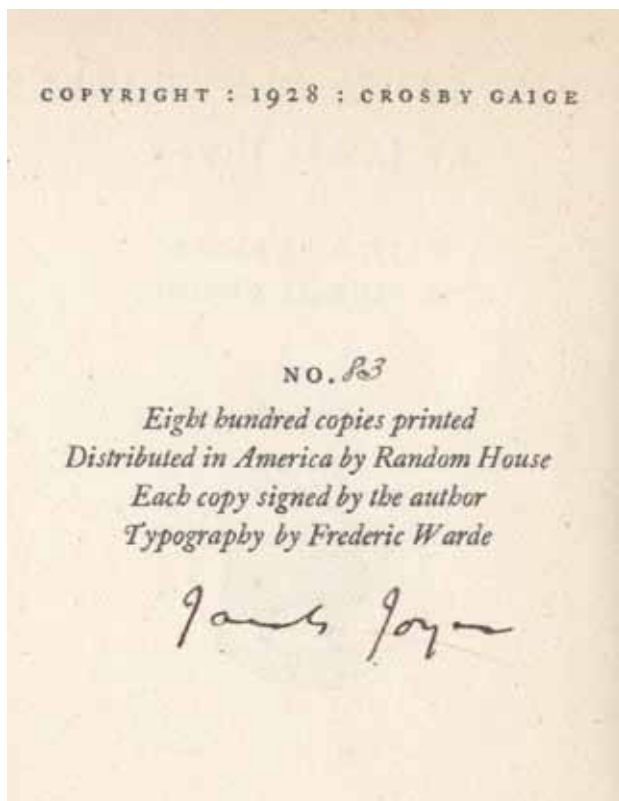
**JOYCE (JAMES)**

*Ulysses*, first English edition, NUMBER 28 OF 100 COPIES SIGNED BY THE AUTHOR, *from an edition limited to 1,000 copies, on mould-made paper and specially bound, title-page printed in blue and black, bookseller's label on rear paste-down, original prospectus loosely inserted, untrimmed in publisher's vellum, with gilt Homeric bow after a design by Eric Gill on both covers, t.e.g., preserved in original slipcase with printed label numbered in manuscript, extremities worn [Slocum & Cahoon A23], 4to, John Lane, The Bodley Head, 1936*

**£10,000 - 15,000**

**€14,000 - 21,000**

A FINE COPY OF THE SIGNED DELUXE EDITION OF THE FIRST ENGLISH PRINTING, ONE OF 100 COPIES ISSUED. This handsome edition includes the added material from the first authorised American edition, as well as the *International Protest and Injunction against Samuel Roth*, and the first bibliography of Joyce's works.



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**JOYCE (JAMES)**

*Ulysses*, first English edition, NUMBER 228 OF 900 COPIES on Japon vellum, from an edition limited to 1,000 copies, untrimmed in publisher's green linen buckram, with gilt Homeric bow after a design by Eric Gill on upper cover, t.e.g., dust-jacket with repeat of Gill's bow design on spine, covers with narrow band of fading at lower edges, dust-jacket with slight dampstain to spine [Slocum & Cahoon A23], 4to, John Lane, The Bodley Head, 1936

£1,000 - 1,500  
€1,400 - 2,100

The first English printing of *Ulysses*, with the dust-jacket.

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**JOYCE (JAMES)**

*Anna Livia Plurabelle*... With a Preface by Padraic Colum, FIRST EDITION, NUMBER 83 OF 800 COPIES SIGNED BY THE AUTHOR, publisher's brown cloth gilt, spine ends rubbed, one corner knocked [Slocum & Cahoon A32], 8vo, New York, Crosby Gaige, 1928

£800 - 1,200  
€1,100 - 1,700

212 •

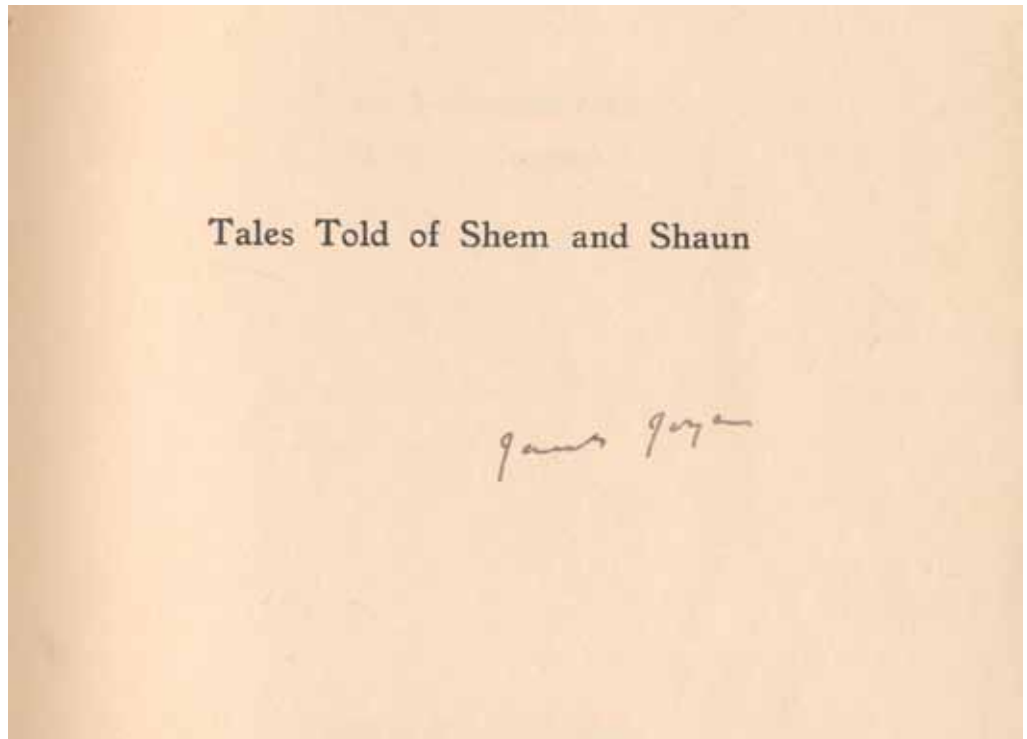
**JOYCE (JAMES)**

*Anna Livia Plurabelle*... With a Preface by Padraic Colum, FIRST EDITION, NUMBER 710 OF 800 COPIES SIGNED BY THE AUTHOR, a little light spotting, publisher's brown cloth gilt, spine ends frayed [Slocum & Cahoon A32], 8vo, New York, Crosby Gaige, 1928

£800 - 1,200  
€1,100 - 1,700

**Provenance**

Stanley S. Zack, bookplate.



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**JOYCE (JAMES)**

Anna Livia Plurabelle, 12-inch 78 rpm gramophone record, white labels printed in green, printed sleeve with tears at edges [Slocum & Cahoon, p.173], The Gramophone Company, Hayes, for the Orthological Institute, 10 King's Parade, Cambridge, [1929]; idem, Criterion Miscellany No. 15, first English edition, with the 3 loosely inserted prospectuses listed in Slocum & Cahoon (including one for the record), variant binding of cinnamon stiff wrappers printed in red [Slocum & Cahoon A33, note], 8vo, Faber & Faber, 1930; Pomes Penyeach, FIRST EDITION, errata slip at end, publisher's pale green boards, upper cover faded along outer edge, preserved in cloth portfolio [Slocum & Cahoon A24], 16mo, Paris, Shakespeare & Co., 1927 (3)

£600 - 800

€830 - 1,100

FIRST PRESSING OF JOYCE'S ONLY RECORDING FROM *FINNEGANS WAKE*: "How beautiful the 'Anna Livia' recording is, and how amusing Joyce's rendering of an Irish washerwoman's brogue!" (Sylvia Beach, *Shakespeare and Company*, 1956). The disk was recorded by C.K. Ogden, the inventor of Basic English, with Joyce reading the eight and a half minute passage mostly from memory as his eyesight was struggling under the poor studio lighting. Demand led to subsequent pressings by His Master's Voice and two North American booksellers.

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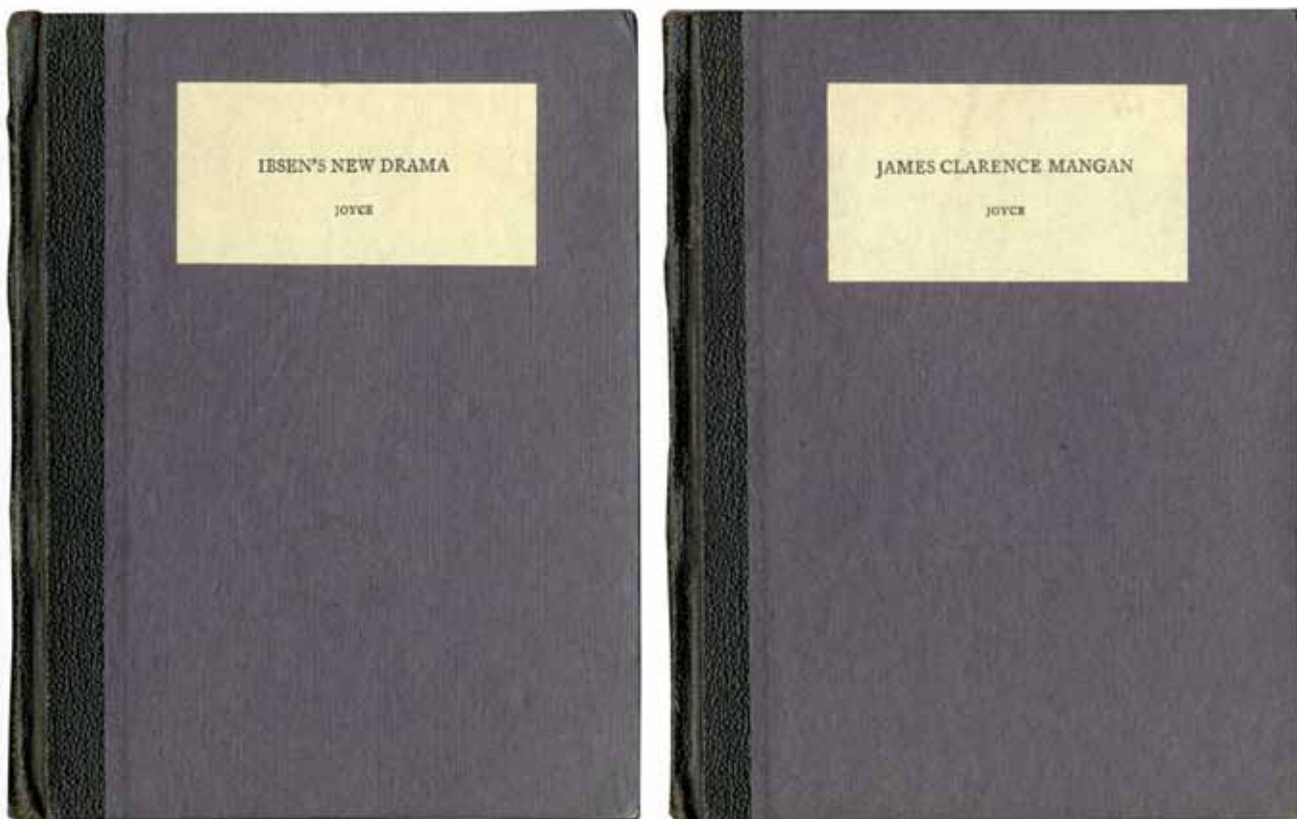
**JOYCE (JAMES)**

Tales Told of Shem and Shaun. Three Fragments from Work in Progress, FIRST EDITION, NUMBER 68 OF 100 COPIES ON JAPANESE VELLUM SIGNED BY THE AUTHOR, from an edition limited to 650 copies, title and text printed in red and black, etched frontispiece after Constantin Brancusi, diagram in the text, publisher's printed wrappers (spine slightly stained and chipped), glassine dust-jacket (spine defective), original slipcase covered with green suede paper edged with silver tape (corners worn, tears to joints) [Slocum and Cahoon A36], 4to, Paris, Roger Lescaret for The Black Sun Press, 1929

£2,000 - 4,000

€2,800 - 5,600

ONE OF 100 COPIES SIGNED BY JOYCE. The fragments, with a preface by C.K. Ogden and Brancusi's celebrated abstract portrait of the author, comprise 'The Mookse And The Gripes', 'The Muddest Thick That Ever Was Heard Dump' and 'The Ondt And The Gracehoper', which form pp.152-159, 282-304 and 414-419 respectively of *Finnegans Wake*.



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#### JOYCE (JAMES)

James Clarence Mangan [From *St. Stephen's*, Dublin, May, 1902]; Ibsen's New Drama [From *The Fortnightly Review* London April 1900], EACH LIMITED TO 40 COPIES, THESE OUT-OF-SERIES "PRESS COPIES", INSCRIBED BY THE PUBLISHER, *untrimmed in publisher's cloth-backed purple boards, printed title label on each upper cover, preserved in later clear wrapper and single blue cloth solander box, black morocco spine label lettered in gilt "Mangan/ New Drama/ James A. Joyce/ Press Copies/ London (1930)", very slight rubbing at corners* [Slocum & Cahoon 39-40], 16mo, [Jacob Schwartz], Ulysses Bookshop, 187 High Holborn, London, W.C.2 [amended in ink to W.C.1], [1930]

£5,000 - 7,000

€6,900 - 9,700

EXTREMELY FINE ASSOCIATION COPIES OF THESE TWO JOYCE RARITIES, INSCRIBED BY JACOB SCHWARTZ. Both works were printed in editions of 40 numbered copies, along with an unspecified number which were marked '[Press Copy]... No copy for sale'.

#### Provenance

Jacob Schwartz; each volume inscribed to Houston Peterson ("with apologies from one of your students Jacob Schwartz, London, Sept 2, 1931"); 'House of Books' Catalogue, 1979, item 321.

"Bookdealer Jacob Schwartz is a shadowy and overlooked figure in Joycean biography and bibliography who nevertheless was an influential proponent of James Joyce's work... One of the first to recognize the market potential for letters and manuscripts of Joyce and other Modernist writers, Schwartz, through his promotion of Joyce in the book and manuscript trade from the 1930s into the 1950s, played a unique role in establishing the material basis of Joyce's reputation". However, the unauthorised publication of these two works had led "Sylvia Beach [to] scold Schwartz thoroughly for having gone ahead without Joyce's permission... This prompted a hostile letter of defense from Schwartz with a proposal that he publish a further edition of 250 copies each, to be signed by Joyce, with all profits over cost to be given to Joyce. The offer was not pursued. At any rate, the dispute over this piracy seemed to end Schwartz's direct relations with Joyce" (William S. Brockman, 'Jacob Schwartz - "The Fly in the Honey"', in *Joyce Studies Annual*, volume 9, University of Texas Press, Summer 1998, which includes a census of the 12 or so known 'Press Copies' of each work, including ours).

Houston Peterson (1897–1981) was a scholar and author of *The Melody of Chaos*, "A brilliant and original study of the chaos and bewilderment of modern life; explained particularly through the works of Joyce, Proust, T.E. Eliot and Conrad Aitken" (advertisement in the *Virginia Quarterly Review*, 1931).





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# JOYCE (JAMES)

The Mime of Mick, Nick and the Maggies. A Fragment from Work in Progress, NUMBER VI OF 29 COPIES SIGNED BY JAMES AND LUCIA JOYCE, from an edition limited to 1,029 copies, and on 'Simili Japon of Van Gelder Zonen', title printed in red and black, colour-printed initial letter and tailpiece after Lucia Joyce, bookseller's ticket on rear paste-down, untrimmed and partially unopened in publisher's light blue linen-covered boards, upper cover with gilt rule border, spine lettered in gilt, dust-jacket with design by Lucia Joyce and original glassine wrapper (within later protective wrapper), original grey box (rubbed and soiled), further preserved in custom made cloth portfolio and black morocco-backed slipcase, upper cover with owner's gilt butterfly net vignette and monogram 'DMS' [Slocum & Cahoon A43], 8vo, The Hague, G.J. Thieme for The Servire Press, 1934

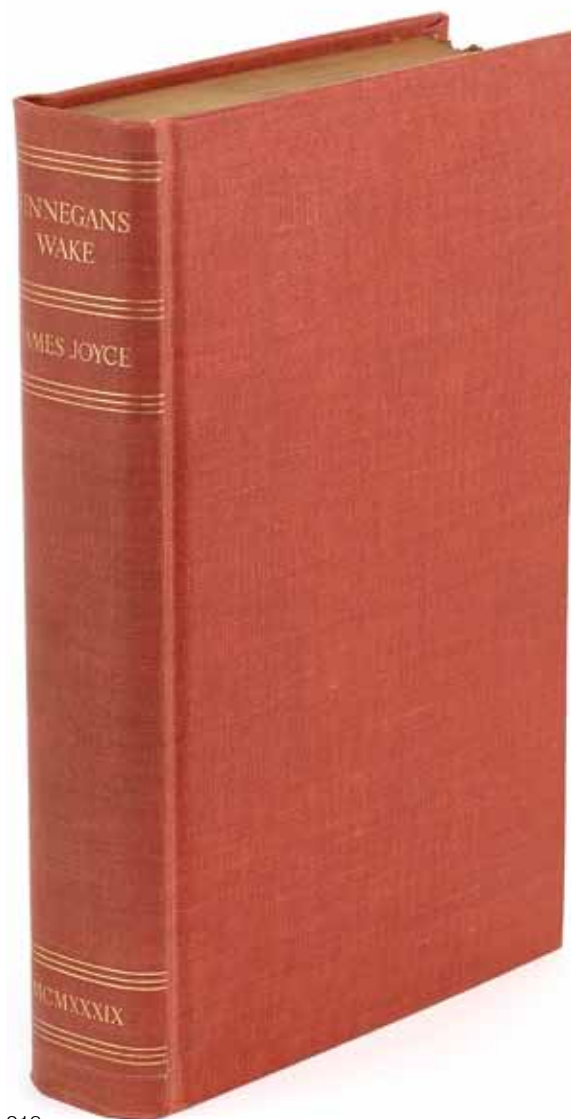
£8,000 - 12,000

€11,000 - 17,000

A REMARKABLY FINE COPY, ONE OF JUST 29 SIGNED BY JOYCE AND HIS DAUGHTER LUCIA, IN ITS ORIGINAL GLASSINE WRAPPER AND BOX. This fragment forms pages 219-259 of *Finnegans Wake*, and was finely printed using an unusually large, round font. Joyce's daughter Lucia (1907-82) was diagnosed with schizophrenia when in her early twenties. Her attachment to Samuel Beckett, which the young Irish writer could not reciprocate, was extremely painful for both of them. After a failed attempt at becoming a dancer, Joyce was determined to find a new artistic outlet for her, believing it would be therapeutic. He hit upon the idea of her designing ornamental initials, and even gave publishers the money to pay her for her work. By the time this book appeared, she had already been hospitalized once, and a year later she was institutionalized for the remainder of her life.



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# **JOYCE (JAMES)**

Collected Poems, FIRST EDITION, NUMBER 18 OF 50 COPIES ON JAPANESE VELLUM SIGNED BY THE AUTHOR, from an edition limited to 800 copies, printed in blue, portrait of the author by Augustus John (beneath which Joyce's signature appears), this copy also signed below the colophon by the publisher, Caresse Crosby, publisher's cream-white boards stamped in gilt with an all-over design of 23 floral ornaments, t.e.g., glassine jacket (chipped, with some loss principally to lower panel), original gilt slipcase with extremities worn and tears to joints [Slocum & Cahoon A44], small 8vo, New York, Caresse Crosby for the Black Sun Press, 1936

£3,000 - 5,000

€4,200 - 6,900

FIRST COLLECTED EDITION OF JOYCE'S POEMS, ONE OF 50 COPIES SIGNED BY THE AUTHOR ON AUGUSTUS JOHN'S CRAYON PORTRAIT. This collection includes 'Chamber Music' and 'Pomes Penyeach', as well as a new poem 'Ecce Puer', written on the occasion of the birth of his grandson, Stephen James Joyce, and in memory of his father. It was first published in the *New Republic* in November 1932.

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**JOYCE (JAMES)**

Finnegans Wake, FIRST EDITION, NUMBER 295 OF 425 LARGE-PAPER COPIES SIGNED BY THE AUTHOR, with the 16-page pamphlet 'Correction of Misprints in Finnegans Wake... As Prepared by the Author after Publication of the First Edition' (1945) loosely inserted, occasional slight paper toning, very faint dampstain to inner margins of first few leaves, untrimmed in publisher's brick red buckram, spine titled and triple-ruled in gilt, t.e.g., preserved in glassine wrapper and original yellow cloth slipcase, the latter slightly soiled and rubbed [Slocum & Cahoon A47; Connolly, *The Modern Movement* 87], large 8vo, Faber & Faber, and New York, Viking Press, 1939

£2,000 - 3,000

€2,800 - 4,200

A VERY GOOD COPY OF THE SIGNED LIMITED EDITION, WITH THE 'MISPRINTS' PAMPHLET.

219 •

**JOYCE (JAMES)**

Finnegans Wake, first edition, untrimmed in publisher's red cloth, near-fine dust-jacket (one or two very small nicks, closed tear to top of lower panel), preserved in black cloth portfolio and morocco-backed slipcase with gilt-lettered spine [Slocum & Cahoon A47], 8vo, Faber and Faber, 1939

£600 - 800

€830 - 1,100

220 •

**JOYCE (JAMES)**

Chamber Music, second authorized American edition, dust-jacket [Slocum & Cahoon A6 note], New York, B.W. Huebsch, 1923; Pomes Penyeach, 2 copies, FIRST EDITIONS, errata slips, publisher's printed boards, one copy preserved in cloth folding case, with ink blot on upper cover, the other with covers detached [Slocum & Cahoon A24], 16mo, Paris, Shakespeare & Co., 1927; An Examination of James Joyce. Analyses of the "Work in Progress" by Samuel Beckett [etc.], spine faded [Slocum & Cahoon A11, note], Norfolk, Connecticut, New Directions, [c.1930]; Haveth Childers Everywhere, FIRST EDITION, ONE OF 500 COPIES, publisher's wrappers, slipcase defective [Slocum & Cahoon A41], Paris & New York, 1930; Anna Livia Plurabelle, 1930; Haveth Childers Everywhere, 1931, Criterion Miscellany Nos. 15 & 26, first English editions, [Slocum & Cahoon A33 & A42], Faber & Faber; The Joyce Book, edited by Herbert Hughes, NUMBER 117 of 500 COPIES, publisher's cloth, wallet-style dust-jacket defective [Slocum & Cahoon A29], folio, Sylvan Press, [1933]; The Mime of Mick, Nick and the Maggies, LIMITED TO 1000 COPIES, decorations and upper cover design by Lucia Joyce, publisher's illustrated wrappers, slipcase defective [Slocum & Cahoon A43], The Hague, Servire Press, 1934; Collected Poems, FIRST EDITION, portrait after Augustus John, publisher's patterned boards [Slocum & Cahoon A44], New York, Black Sun Press, 1936, 8vo unless otherwise stated; and c.15 others by, on, or with contributions by Joyce (quantity)

£1,000 - 2,000

€1,400 - 2,800

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**[JOYCE (JAMES)]**

O'NEAL (HANK) Berenice Abbott: American Photographer, EDITION DE LUXE, ONE OF 400 COPIES signed by the photographer, with framed gelatin silver print portrait of Joyce (360 x 280mm.), printed 1982, mounted on board, signed below right in pencil ("Berenice Abbott") and numbered 7/100 below left, the book in publisher's red cloth, slipcase, folio, [New York], Artpress, 1982

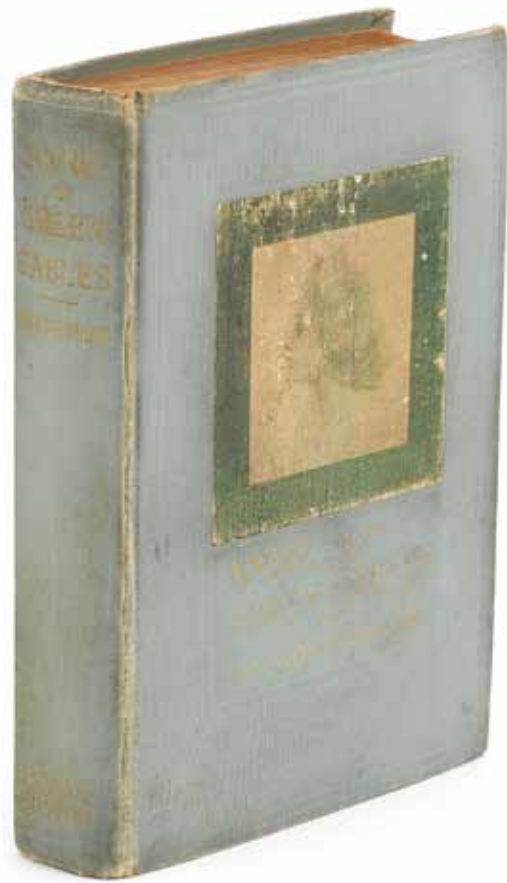
£1,000 - 2,000

€1,400 - 2,800

One hundred copies of the limited edition were issued with the Joyce portrait; the others in the run included different images by Abbott. See illustration overleaf.



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**KIPLING (RUDYARD)**

Rudyard Kipling's Verse: Inclusive Edition, 1885-1918, 3 vol., NUMBER 60 OF 100 COPIES, SIGNED BY THE AUTHOR IN EACH VOLUME, *titles printed in red and black, untrimmed in publisher's vellum gilt, upper covers stamped with author's initials within oval vignette, t.e.g, preserved in cloth chemises and red morocco-backed slipcases (one with top panel detached), 8vo, Hodder & Stoughton, 1919*

£600 - 800

€830 - 1,100

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**MONTGOMERY (LUCY MAUD)**

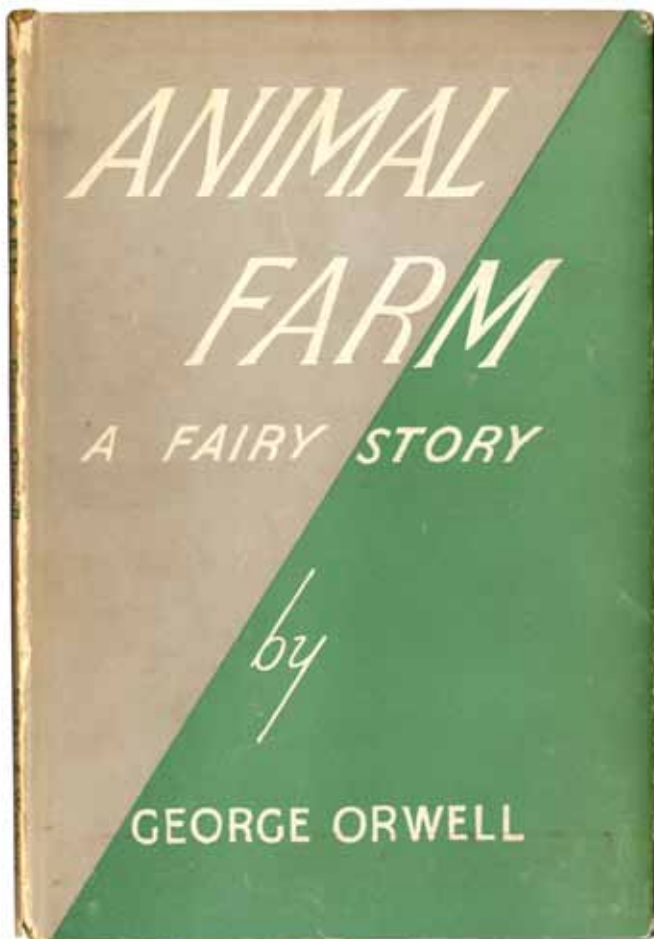
Anne of Green Gables, FIRST EDITION, FIRST IMPRESSION with "April, 1908" on copyright page, half-title, 8 plates by M.A. and W.A.J. Claus, 8pp. of advertisements at end, small stain in margin of p.113, publisher's light blue-green cloth, pictorial label mounted on upper cover, rubbed, light soiling, later cloth slipcase [Peter Parley to Penrod, p.124], 8vo, Boston, L.C. Page, 1908

£2,000 - 4,000

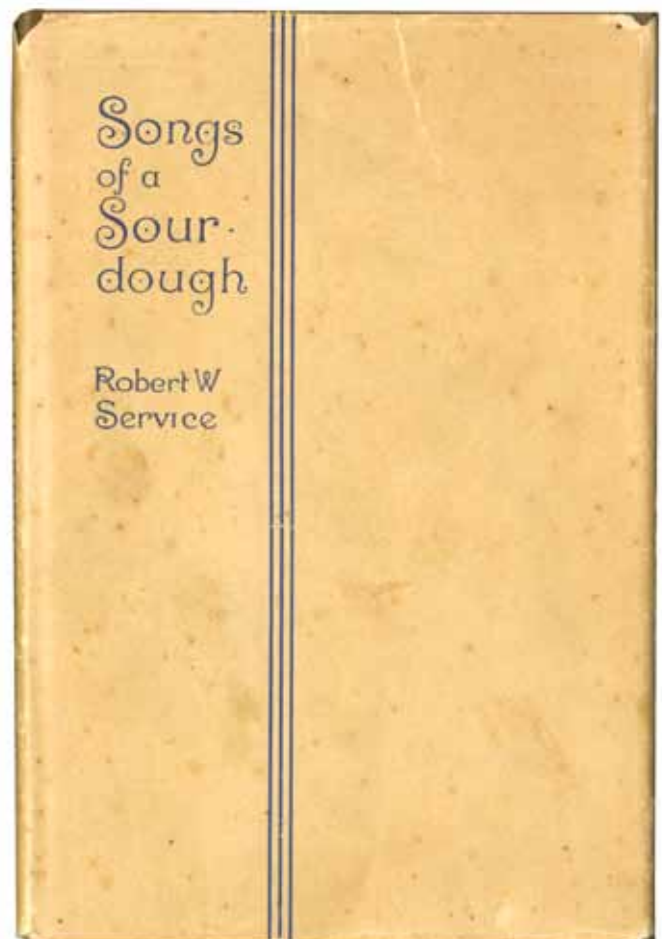
€2,800 - 5,600

FIRST EDITION, FIRST PRINTING OF MONTGOMERY'S FIRST NOVEL, one of the most enduringly popular classics of children's literature. On publication it met with instant acclaim, the publisher announcing a second printing within two weeks of registering the title at the copyright office, and some thirty-eight impressions were printed by 1914.





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**ORWELL (GEORGE)**

*Animal Farm. A Fairy Story, FIRST EDITION, FIRST ISSUE, with 'May, 1945' on copyright page, publisher's green cloth, spine lettered in white (spine tips and extreme top edges faded), dust jacket with front flap priced '6s' and 'Searchlight Books' design on verso (slightly chipped at spine ends and corners, rubbed at folds, lower panel slightly soiled) [Connolly 93], 8vo, Secker & Warburg, 1945*

£2,000 - 3,000

€2,800 - 4,200

**Provenance**

N. Furlong, small ink ownership signature dated August 1945 on front free endpaper.

225 •

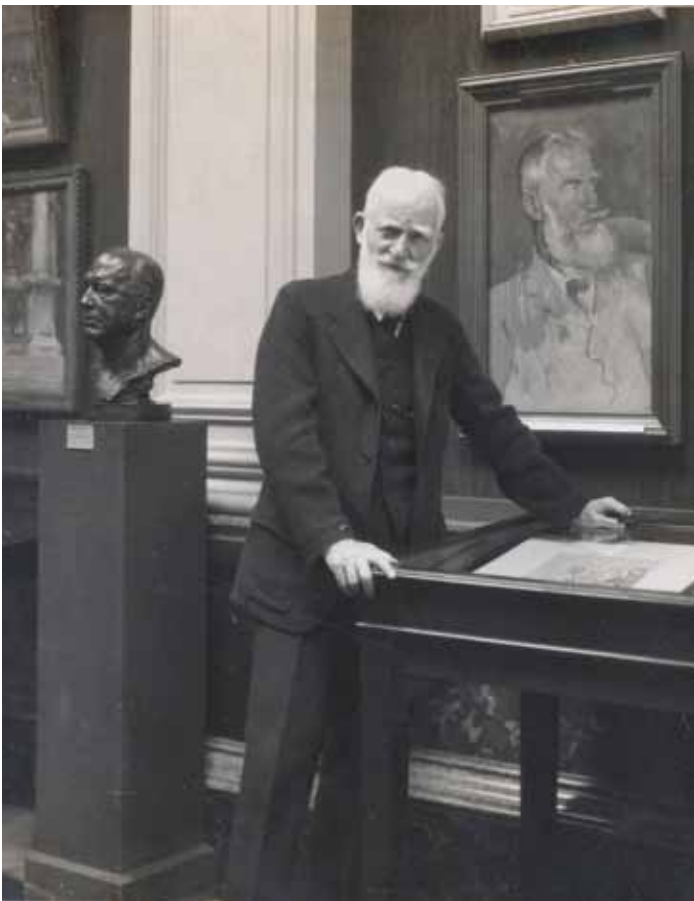
**SERVICE (ROBERT W.)**

*Songs of a Sourdough, FIRST EDITION, FIRST ISSUE, "Author's Edition", occasional light spotting, publisher's brown cloth, gilt lettered spine and upper cover, dust-jacket (light soiling, 3 neat tears, frayed at extremities) [Mitham A1a], 8vo, Toronto, William Briggs, 1907*

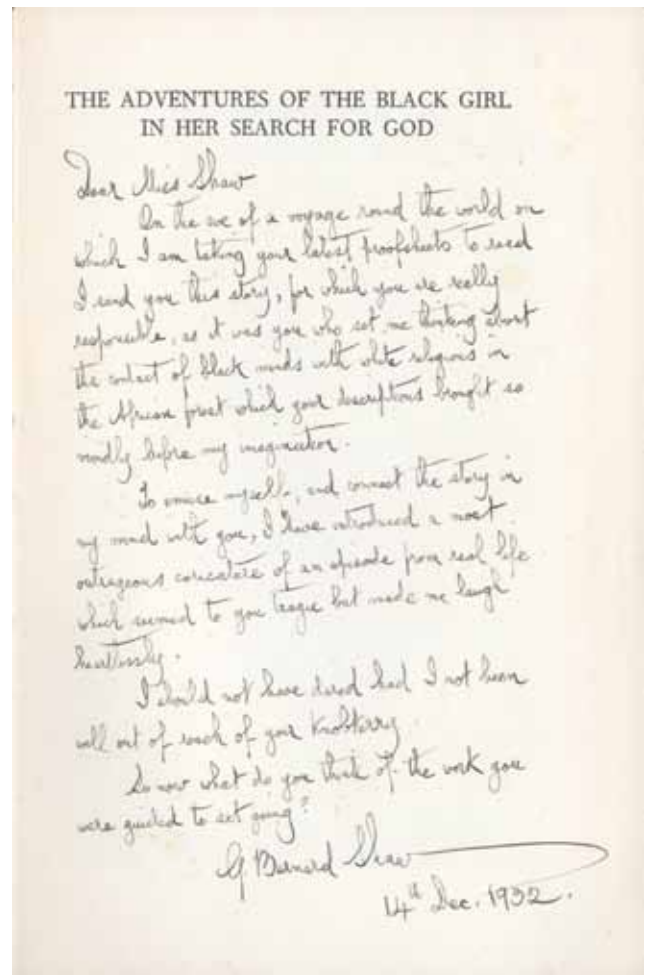
£1,500 - 2,000

€2,100 - 2,800

FIRST EDITION OF SERVICE'S FIRST BOOK, IN THE VERY SCARCE DUST-JACKET. This copy in brown cloth, rather than the more common green variant, Mitham noting no priority in printing.



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#### SHAW (GEORGE BERNARD)

Man and Superman, INSCRIBED BY THE AUTHOR "to A.W. Evans", in solander box, 1903; John Bull's Other Island and Major Barbara, INSCRIBED BY THE AUTHOR "to Jeanie Dodd from G. Bernard Shaw. 4th August 1907", solander box, 1907; Selected Passages from the Works of Bernard Shaw. Chosen by Charlotte F. Shaw, PRESENTATION COPY TO SYDNEY COCKERELL, signed by Shaw and inscribed by Charlotte Shaw, 5 November 1913, 2 photographs of Shaw loosely inserted, inscribed by Cockerell on reverse ("Taken at the Fitzwilliam Museum 6 June 1933", "G.B.S. at the Fitzwilliam Museum 23 Sept 1935"), solander box, 1912; Misalliance, The Dark Lady of the Sonnets, and Fanny's First Play. With a Treatise on Parents and Children, INSCRIBED BY THE AUTHOR "To Fewless Llewellyn, the creator of Gilbey (see p.170) from Bernard Shaw, 5th June 1924", Llewellyn's ownership inscription on front paste-down, morocco-backed solander box, 1914; Saint Joan: a Chronicle Play in Six Scenes and an Epilogue, INSCRIBED BY THE AUTHOR "[Saint Joan] didn't know how to read. Joan Noel Anderson did; but her spelling was Something Awful.. May Day 1925", and the words "Chevalier D'Eon" on p.[v] underlined by Shaw, noting "This shows that the book is a first edition... Remember this when you are old enough and wise enough to sell it and buy a nice new one", defective dust-jacket, 1924; The Intelligent Woman's Guide to Socialism and Capitalism, INSCRIBED BY THE AUTHOR "to Dorothy Cheston Arnold Bennett", pre-publication printed slip loosely inserted ("Please consider this book private until the 1st of June, the day of publication. G.B.S."), dust-jacket, 1928; Everybody's Political What's What?, INSCRIBED BY THE AUTHOR "for Sally Lucas friend of Willis Sargent, G. Bernard Shaw, Ayot Saint Lawrence 11th October 1944", dust-jacket, 1944, Constable; Bernard Shaw through the Camera, INSCRIBED BY SHAW "To Harry Higgs who will find his portrait as one of my most faithful friends and helpers on page 39", B. & H. White, 1948, publisher's cloth, 8vo (8)

£1,000 - 1,500

€1,400 - 2,100

A fine group of presentation copies from Shaw, inscribed to, amongst others, Sydney Cockerell, the actor who created Gilbey in *Misalliance*, the actress Dorothy Cheston Bennett (partner of Arnold Bennett), and his gardener.

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**SHAW (GEORGE BERNARD)**

The Adventures of the Black Girl in Her Search for God, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO MABEL SHAW, with lengthy autograph inscription on half-title: *"Dear Miss Shaw/ On the eve of a voyage round the world on which I am taking your latest proofsheets to read I send you this story, for which you are really responsible, as it was you who set me thinking about the contact of black minds with white religions in the African forest which your descriptions brought so vividly before my imagination. To amuse myself, and connect the story in my mind with you, I have introduced a most outrageous caricature of an episode from real life which seemed to you tragic but made me laugh heartlessly. I should not have dared had I not been well out of reach of your Knobkerry. So now what do you think of the work you were guided to set going?/ G. Bernard Shaw/ 14th Dec. 1932"*, wood-engraved illustrations by John Farleigh (after rough sketches by Shaw), publisher's pictorial black and white boards, crack in front joint, corners rubbed, black cloth chemise and morocco-backed slipcase with gilt panelled spine, 8vo, Constable & Co., 1932

£1,000 - 1,500

€1,400 - 2,100

PRESENTATION COPY TO THE FEMALE MISSIONARY WHO INSPIRED THE BOOK. Mabel Shaw (1888–1973) was in her time the most renowned female missionary in Africa, founding the London Missionary Society's Girls' Boarding School in Mbereshi, Northern Rhodesia, and heading it from 1915 to 1940. Shaw began writing this comic fable in South Africa in February 1932 and he completed it in England that October. The lengthy inscription to Mabel Shaw - there is no printed dedication in the book - was written by G.B. Shaw nine days after publication, on the eve of his departure on another long trip.

**Provenance**

Christie's, 14 June 1995 ("Property from a New York Estate").

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**SHAW (GEORGE BERNARD)**

Typed letter signed ("G. Bernard Shaw"), to David C. Feasey, ridiculing pacifism ("...We are practically all Pacifists, except Mussolini, who puts up a stiff argument for war at any price as an exercise necessary to health and character. Hitler is a Pacifist, aiming at a United States of Europe as Napoleon did... Gandhi's policy of neutrality, like Mr de Valera's, may be right for India; but it is not open to us now... When we were at war with the Maoris, who thought that war was splendid fun and ate their vanquished enemies, they had conscientious objections to fighting on Sunday. And they were quite right; but as we did not share the objection we won the war..."), 16 September 1942; together with the autograph draft of long essay on the candidates standing for the rectorship of Glasgow University including Chesterton and Sydney Webb ("...what is called university education is destructive to all but the strongest minds, and seriously injurious even to those (unless they protect themselves by a resolute neglect of their studies..."), with covering letter by Webb; an autograph letter signed, on his new book [*Maxims for Revolutionists*] ("...devilishly amusing – contains lots of things that Jackson implored me to leave out..."), 1903; an autograph letter signed, giving advice to a young woman on growing up ("...writing letters to me is like giving letters to a missionary..."), 1908; a typed letter signed, reproving an unlicensed translator, 1908; a typed letter signed, suggesting subjects for an address ("...'How to write a play' and that sort of thing is all nonsense..."); a fine photographic portrait, signed by Shaw on both image and mount, by Speaight of New Bond Street, and a pen and ink drawing of Shaw reading, both framed, some dust-staining etc., 4to and 8vo

£1,000 - 1,500

€1,400 - 2,100

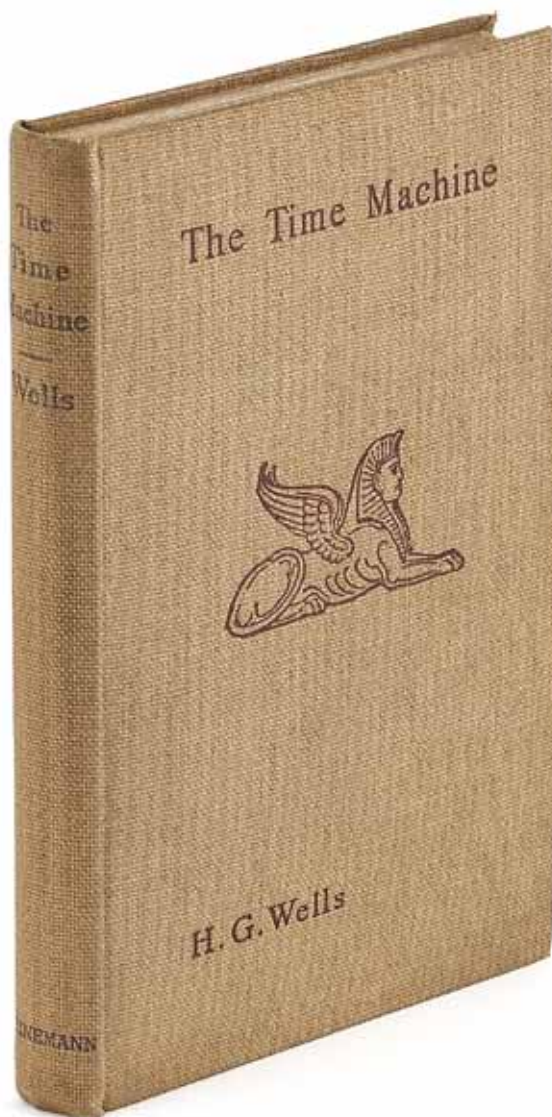
229 •

**STEVENSON (ROBERT LOUIS)**

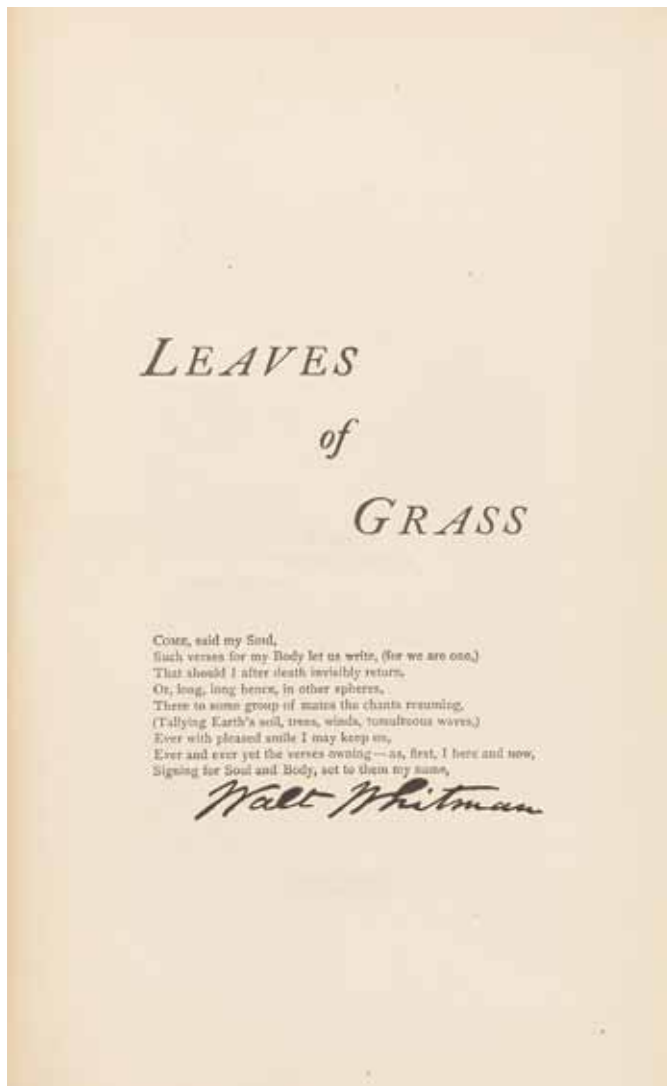
The Strange Case of Dr. Jekyll and Mr. Hyde, FIRST ENGLISH EDITION, half-title, leaf of advertisements at end, publisher's salmon-pink cloth, extremities of spine rubbed but generally fresh [*Prideaux 17*], 8vo, Longmans, Green, 1886

£500 - 800

€700 - 1,100



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#### **WELLS (H.G.)**

*The Time Machine. An Invention, FIRST EDITION, half-title, 16pp. publisher's catalogue at end, light spotting to endpapers, publisher's oatmeal cloth, purple lettering and illustration on upper cover [Wells 4], 8vo, William Heinemann, 1895*

£1,000 - 1,500

€1,400 - 2,100

THE AUTHOR'S FIRST NOVEL, and "the earliest known work of science fiction to be based on the idea of time travel" (Wells Society). This is the first issue binding with the lettering and decoration in purple.

#### **Provenance**

F. Cox, 11 October 1895, neat gift inscription on front free endpaper.

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#### **WHITMAN (WALT)**

*Complete Poems & Prose... 1855...1888, LIMITED TO 600 COPIES signed by the author, limitation notice in hand of Whitman's later executor Horace Traubel on verso of 'Note at the Beginning', half-tone title, 3 plates, dark brown crushed morocco by Lehmann Bindery, t.e.g. [BAL 21431], 8vo, [Philadelphia, Ferguson, 1888]*

£1,000 - 2,000

€1,400 - 2,800





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#### WILDE (OSCAR)

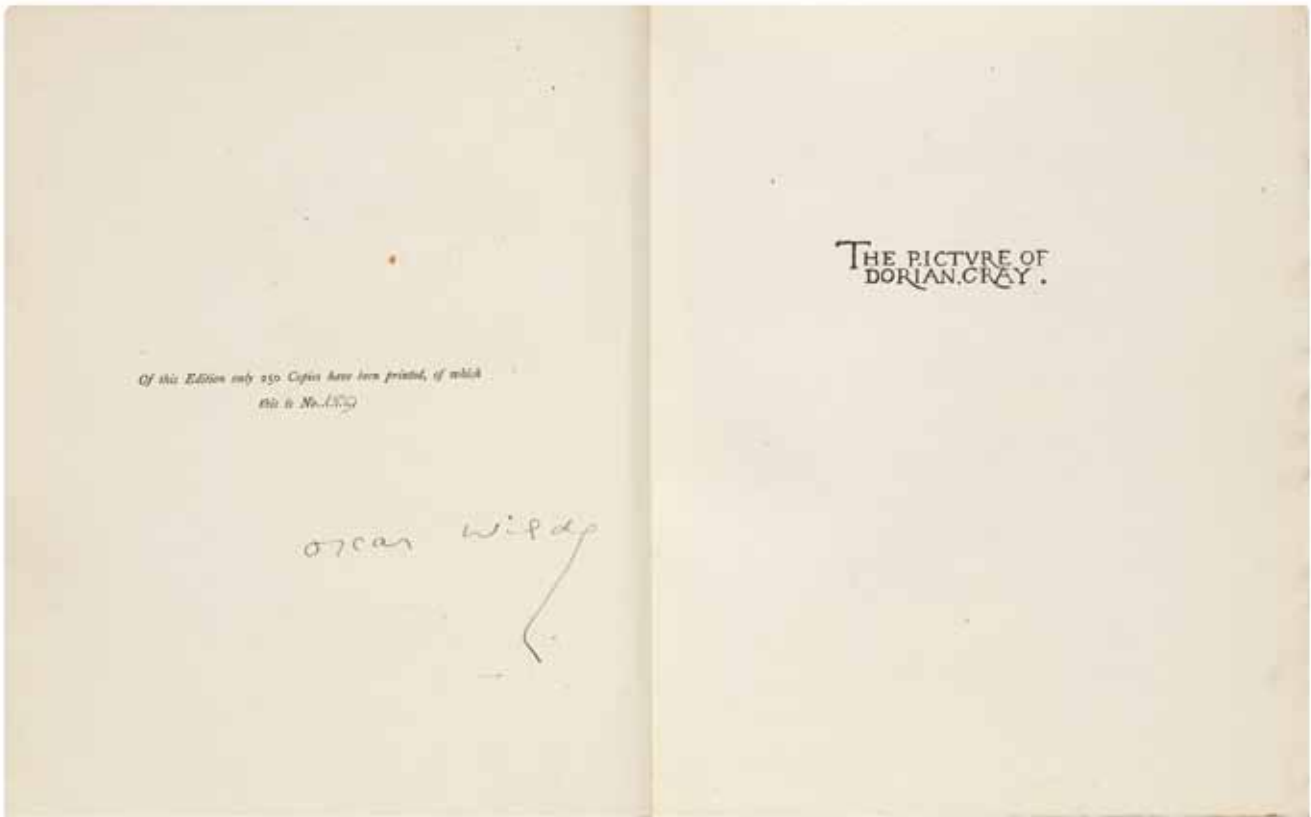
The Happy Prince and Other Tales, FIRST EDITION, NUMBER 59 OF 75 LARGE PAPER COPIES SIGNED BY THE AUTHOR AND PUBLISHER, title-page in red and black, 3 plates by Walter Crane (each in black and brown state), head- and tail-pieces and decorations by Jacomb Hood, the plates and head- and tail-pieces on thin rice paper and mounted, untrimmed in publisher's Japanese vellum over bevelled boards, upper cover with a vignette by Hood and the title lettered in red, light overall soiling, endpapers foxed (rear one cracked at hinge), preserved in light purple cloth chemise and dark purple morocco-backed slipcase [Mason 314; 'Oscar Wilde. A Collection', Bernard Shapero catalogue, 1989, 13], 4to, David Nutt, 1888

£6,000 - 8,000  
€8,300 - 11,000

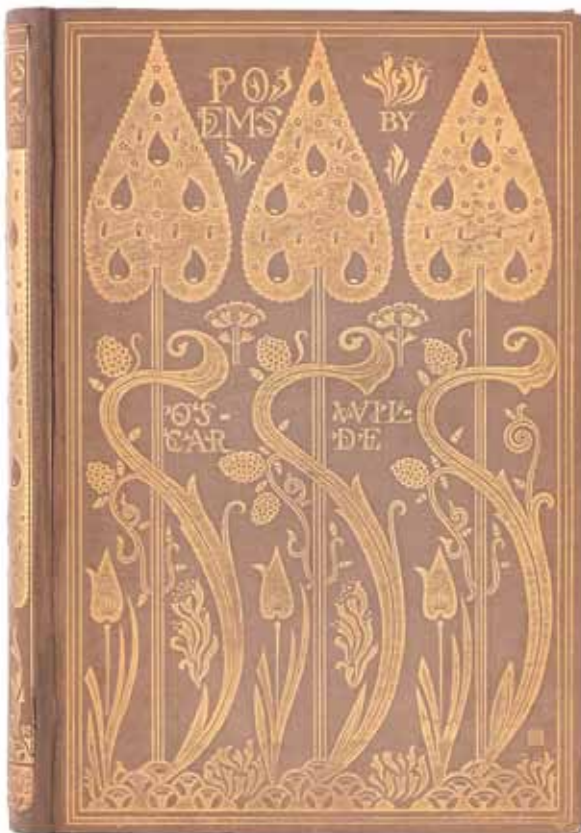
ONE OF THE 75 LARGE PAPER COPIES SIGNED BY WILDE AND NUTT. A very good copy of the collection of children's stories which brought Wilde literary recognition: "His reputation as an author dated from the publication of *The Happy Prince and Other Tales*... Wilde presents the stories like sacraments of a lost faith... Their occasional social satire is subordinated to a sadness unusual in fairy tales" (Richard Ellmann, *Oscar Wilde*, p.282). The title story, the short tale of a metal statue who befriends a migratory bird, is the best known but also included are 'The Nightingale and the Rose', 'The Selfish Giant', 'The Devoted Friend' and 'The Remarkable Rocket'.

#### Provenance

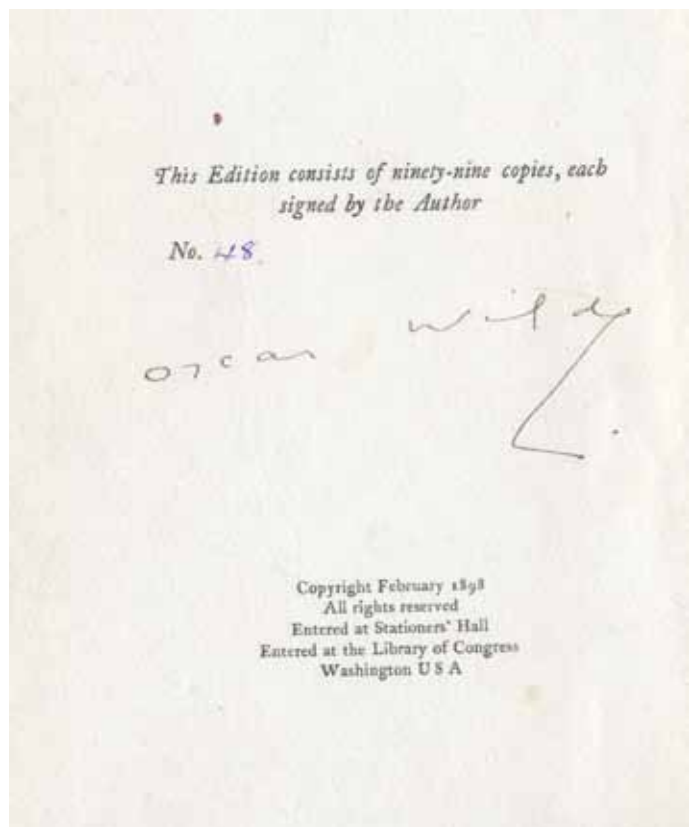
David and Lulu Borowitz, book label in chemise; their sale at Sotheby's, 9 November 1977, lot 267; *Oscar Wilde. A Collection*, Bernard Shapero catalogue, 1989, number 13; J.O. Edwards, book label in chemise.



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**WILDE (OSCAR)**

The Picture of Dorian Gray, NUMBER 189 OF 250 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *half-title and title designed by Charles Ricketts, untrimmed in publisher's grey parchment-backed bevelled boards, upper cover with gilt design by Ricketts incorporating title and funnel of "butterflies", gilt lettered spine, t.e.g., edges slightly rubbed, spine darkened and bumped with small piece loose at head and slight loss* [Mason 329; 'Oscar Wilde. A Collection', Bernard Shapero Catalogue, 1989, 16], 4to, Ward, Lock & Co., 1891

£8,000 - 12,000

€11,000 - 17,000

THE SIGNED LARGE PAPER ISSUE OF THE FIRST EDITION. This copy has a variant form of the title-page with a full stop after the word 'Gray'; the full stop is not present in Mason's reproduction of the title-page but is seemingly often found.

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**WILDE (OSCAR)**

Poems, NUMBER 29 OF 220 COPIES SIGNED BY THE AUTHOR *on half-title below woodcut ornament and limitation statement, woodcut title after Charles Ricketts, untrimmed in publisher's pale violet cloth with gilt designs and lettering, and decorated endpapers, all by Charles Ricketts, t.e.g., neatly rebacked preserving most of original backstrip (the word 'Lane' cropped), endpapers strengthened at edges, preserved in clear wrapper and black half morocco solander box, gilt panelled spine with red and black labels* [Mason 309; 'Oscar Wilde. A Collection', Bernard Shapero catalogue, 1989, 56], 8vo, Elkin Mathew & John Lane, at the Sign of the Bodley Head, Vigo Street, 1892

£2,000 - 3,000

€2,800 - 4,200

ONE OF 220 COPIES SIGNED BY WILDE. This edition, known as the 'Author's Edition', used the sheets of David Bogue's fifth edition of 1882. It included substantive additions and amendments along with a new title and half-title designed by Ricketts, and a binding design ('The Seven Trees') also by Ricketts. The penultimate leaf Q6, which bore Bogue's advertisements, was excised, but the present copy preserves the final blank Q7.

**Provenance**

Arthur Mullin, serpent and anchor bookplate mounted on verso of front free endpaper.

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**WILDE (OSCAR)**

The Ballad of Reading Gaol By C.3.3., *third edition*, NUMBER 48 OF 99 COPIES SIGNED BY THE AUTHOR, *untrimmed in publisher's purple and white linen, upper cover with gilt floral ornament by Charles Ricketts, gilt lettered spine, some soiling and bumping to extremities, spine slightly darkened, endpapers browned* [Mason 374; 'Oscar Wilde. A Collection', Bernard Shapero catalogue, 1989, 49], 8vo, Leonard Smithers, 1898

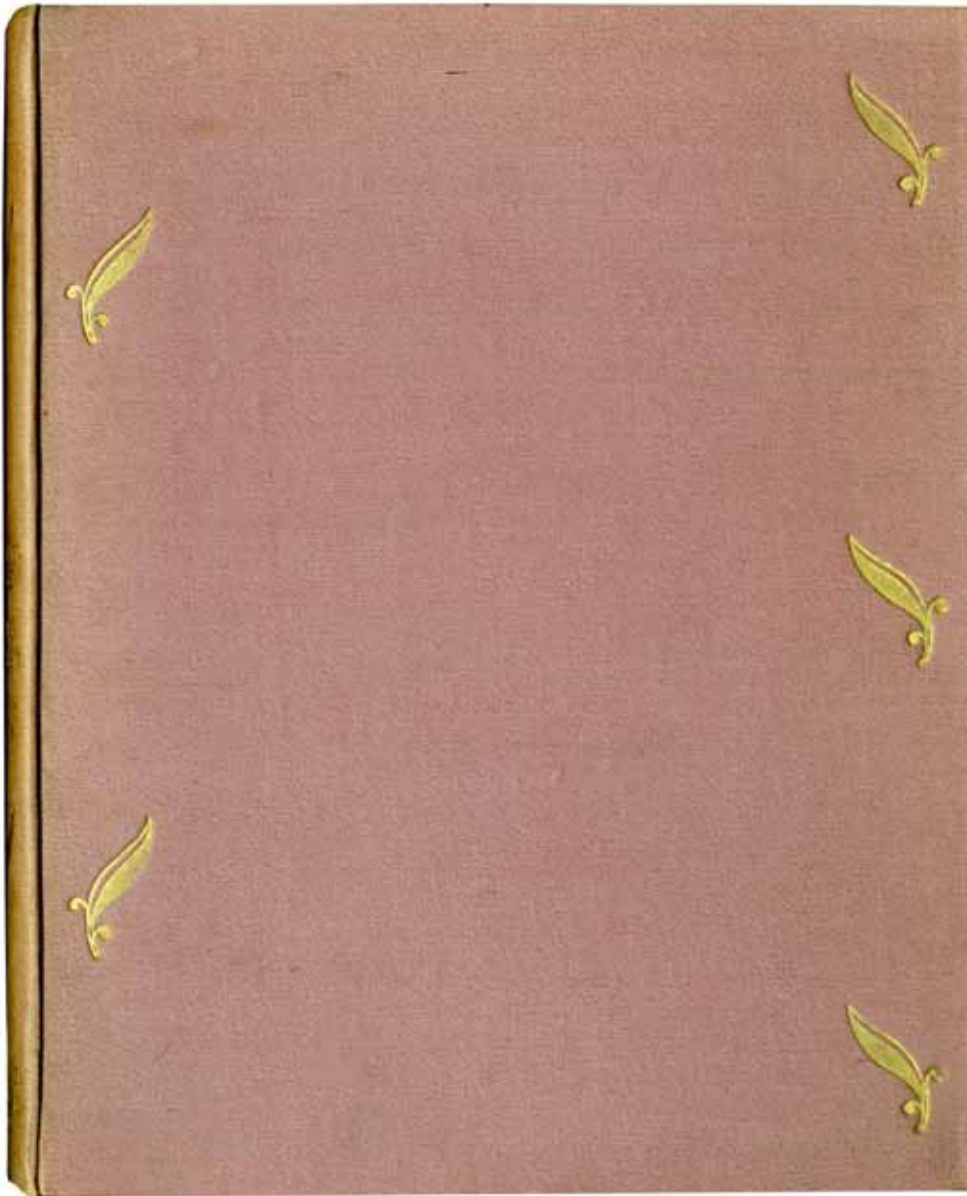
£4,000 - 6,000

€5,600 - 8,300

THE ROBERT BOOTH COPY OF THE SIGNED LIMITED EDITION, issued just one month after the first edition and referred to by Wilde as the 'author's edition'. He repeated his demand that the book should not contain illustrations, and asked that the cloth should be of a different colour and that a design by Ricketts should be added. Wilde also wanted to introduce the dedication he had written for the first edition ("When I came out of prison some met me with garments and with spices and others with wise counsel/ You met me with love"), but Smithers again rejected it.

**Provenance**

Robert Booth (1890s collector), bookplate; his Leonard Smithers sale at Phillips, 13 June 1996, lot 432.



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# **WILDE (OSCAR)**

The Importance of Being Earnest. A Trivial Comedy for Serious People by the Author of Lady Windermere's Fan, FIRST EDITION, NUMBER 76 OF 100 LARGE PAPER COPIES SIGNED BY THE AUTHOR, *untrimmed in publisher's light violet cloth with gilt ornaments designed by Charles Shannon, spine slightly faded, free endpapers browned, preserved in green cloth solander box with morocco spine label [Mason 382; 'Oscar Wilde. A Collection', Bernard Shapero catalogue, 1989, 56], 4to, Leonard Smithers, 1899*

£8,000 - 12,000

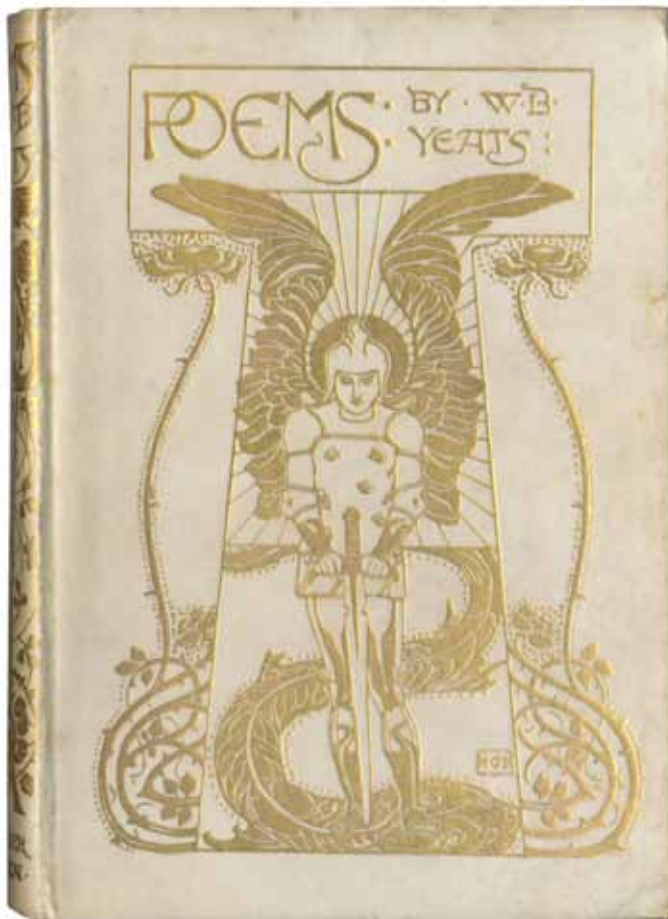
€11,000 - 17,000

WILDE'S GREATEST TRIUMPH: A FINE COPY OF THE SIGNED LARGE PAPER ISSUE. *The Importance of Being Earnest* opened to great acclaim on Valentine's Day 1895 but was withdrawn after Wilde's failed libel suit against Lord Queensbury led to his arrest. Because of the disgrace the play was not published in book form by Smithers until February 1899, after Wilde's release from prison.

## **Provenance**

Llewellyn Wright, book label; *Oscar Wilde. A Collection*, Bernard Shapero catalogue, 1989, number 56; J.O. Edwards, book label.





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**YEATS (W.B.)**

Poems, FIRST EDITION, NUMBER 6 OF 25 COPIES ON JAPAN PAPER SIGNED BY THE AUTHOR, wood-engraved title, slight browning of endpapers and at edges, untrimmed in publisher's pictorial vellum boards gilt by H. Granville Fell, a little minor soiling, slight bumps to spine ends, preserved in clear wrapper, cloth chemise and morocco slipcase with gilt panelled spine [Wade 15; Grolier/Irish, p.7], 8vo, T. Fisher Unwin, 1895

£1,000 - 2,000

€1,400 - 2,800

ONE OF ONLY 25 COPIES SIGNED BY YEATS.

**Provenance**

John Lumsden Propert (1834–1902, surgeon, art critic, etcher and collector of miniatures), pictorial bookplate by Aubrey Beardsley.

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**YEATS (W.B.)**

JOHN (AUGUSTUS) William Butler Yeats: Fifth Plate, etching with drypoint, on wove, signed by the artist in pencil, from the edition of 50, inscribed beneath the mount "W.B. Yeats (5th plate)/ Imp. No 25/50", framed and glazed [Campbell Dodgson 28 iv], image to view 180 x 128mm., 1907

£1,000 - 1,500

€1,400 - 2,100

One of 50 signed impressions of the highly regarded fourth and final state of Augustus John's portrait of Yeats. "John was one of the great portrait painters of his age; he was also one of its most original etchers, and where he combined both arts, as here, the results are extraordinarily successful. In his portrait of Yeats there is an added dimension, for in it he depicted one of the greatest of his literary contemporaries" (Raymond Lister, *Great Images of British Printmaking*, 1978, pp.58-59). It has not been examined out of the frame, but a photocopy of the original mount is supplied with the lot, showing the edition details.



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#### Other Properties

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#### BAKST (LEON)

ALEXANDRE (ARSÉNE) and JEAN COCTEAU. The Decorative Art of Léon Bakst, *portrait frontispiece and 77 tipped-in plates (50 colour)*, publisher's half vellum gilt over marbled boards, t.e.g., light soiling, 2 small stabmarks on upper joint, folio, Fine Art Society, 1913

£1,500 - 2,000

€2,100 - 2,800

#### Provenance

"F.G. Hudson 1912", ownership inscription; thence by descent to the present owner.

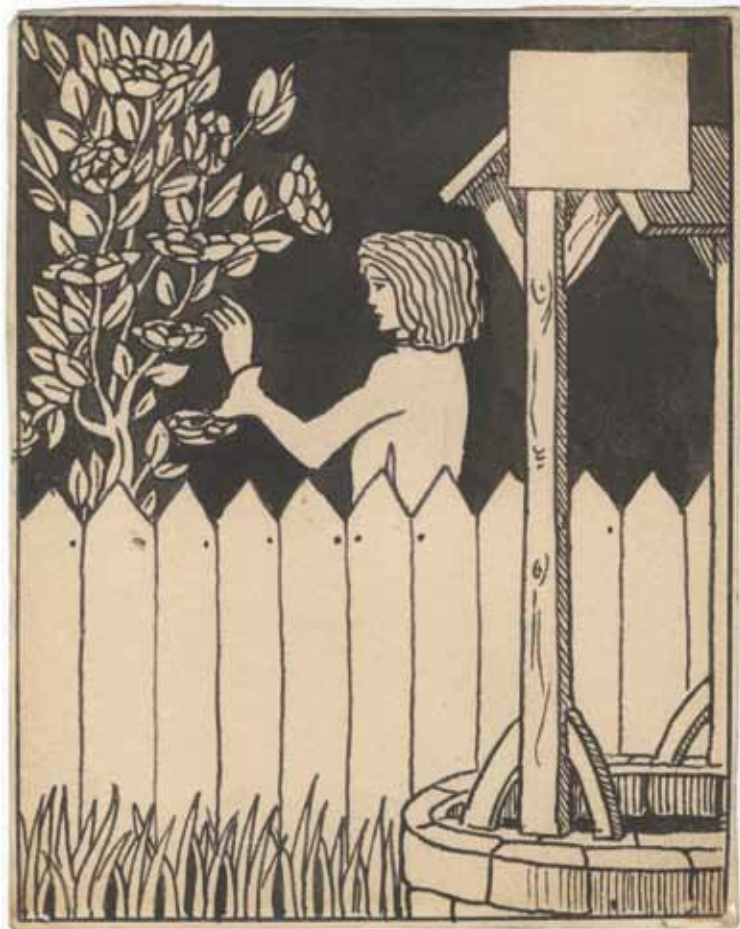
240 •

#### BARBIER (GEORGES)

La Guirlande. Album mensuel d'art et de littérature, [LIMITED TO 800 COPIES], 32 plates (of 61, all but 3 colour pochoir) by Georges Barbier, Brunelleschi and others, numerous colour illustrations throughout, modern half cloth, gilt morocco spine label, colour pochoir upper cover of one part bound in [cf. Colas 1362], small 4to, [Paris, 1919-1920], sold as a periodical not subject to return

£1,000 - 1,500

€1,400 - 2,100



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**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]*

£2,500 - 3,500

€3,500 - 4,900

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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**CASAS (RAMON) AND MIQUEL UTRILLO**

*Pèl & Ploma*, 4 vol. containing 100 issues [all published], *numerous illustrations (including full-page covers), mostly printed in colours, the majority by Ramon Casas, others by Torres García, volumes 1 and 2 (issues 1-76) in publisher's half cloth (volume 2 with pictorial covers, volume 1 later marbled sides?), volumes 3 and 4 later quarter morocco gilt, numbers 1-88 with original pictorial wrappers bound in, volume 4 with general volume wrappers bound in, folio and 4to*, Barcelona, 3 June 1899-December 1903, sold as a periodical not subject to return

**£1,500 - 3,000**

**€2,100 - 4,200**

A complete set of the Catalan artistic periodical *Pèl & Ploma*. Ramon Casas and Miquel Utrillo, leading lights of Barcelona's thriving fin-de-siècle art scene, had previously published the magazine *Quatre Gats*, but with *Pèl & Ploma* hoped to reach a wider audience outside Spain. Most of the covers were drawn by Casas in his distinctive "Art nouveau" style.

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**CHURCHILL (WINSTON)**

Portrait photograph, signed ("Winston S. Churchill"), reproduced as a postcard and captioned in the image 'Rt. Hon. Winston S. Churchill./ First Lord of the Admiralty', showing him half-length, wearing a buttoned-up frock coat, wing-collar and bow-tie, *creased at top left- and bottom right-hand corners, 138 x 85mm.* [c.1907]

**£600 - 800**

**€830 - 1,100**

This photograph was taken by Reginald Haines in about 1907, some four years before Churchill was appointed First Lord. A note on the back states that it was given by Churchill's private secretary Eddie Marsh to Christopher Hassall. Marsh, Churchill's secretary since 1907, was also an important patron of literature and painting. In the 1930s he was to take the young poet and librettist Christopher Hassall under his wing; and Hassall to write his biography, hailed as 'a lasting contribution to the cultural and social history of the first half of the twentieth century' and 'the result of his long friendship with Eddie' (John Guest, *DNB*).

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**CHURCHILL (WINSTON)**

Autograph letter signed ("Winston S. Churchill"), to "My dear Northcliffe", making arrangements to meet him for a walk, ("...Pick me up at 12 Bolton Street, at what time you like..."), *1 page, 8vo*, Board of Trade, Whitehall Gardens, S.W., 11 May 1908

**£600 - 800**

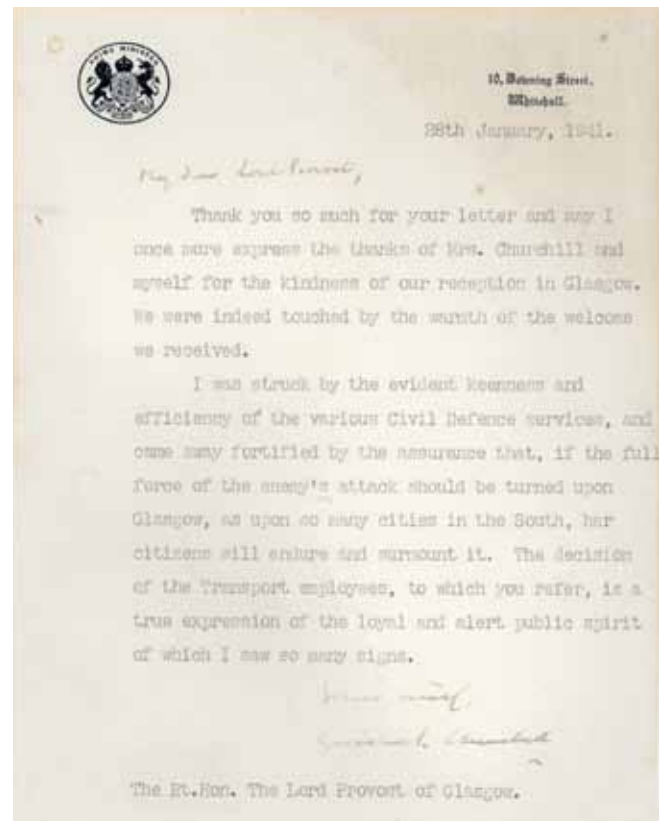
**€830 - 1,100**

CHURCHILL ARRANGES TO MEET PRESS BARON TWO DAYS AFTER HIS ELECTION TO PARLIAMENT FOR DUNDEE -- here meeting newspaper proprietor Alfred Harmsworth, Viscount Northcliffe under the auspices of his position as President of the Board of Trade, a position he had been given by Asquith a month earlier. The men had a turbulent relationship. In 1907 Churchill made a speech attacking Northcliffe and his newspapers: 'A mischief-making Press, eavesdropping, misrepresenting, dealing in word-pictures and dissolving news...' (Randolph S. Churchill, *Winston S. Churchill*, 1964, Vol. II, p.218) and later blamed Northcliffe's newspapers for his defeat in the Manchester by-election in April 1908. It was, he said, 'dictated by the millionaire proprietors who were rewarded by peerages for their privileges' (op. cit.). By the time this letter was written, Northcliffe owned the *Daily Mail*, *The Illustrated Daily Mirror*, the *Observer* and had just acquired the *Times* in March 1908.





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#### CHURCHILL (WINSTON)

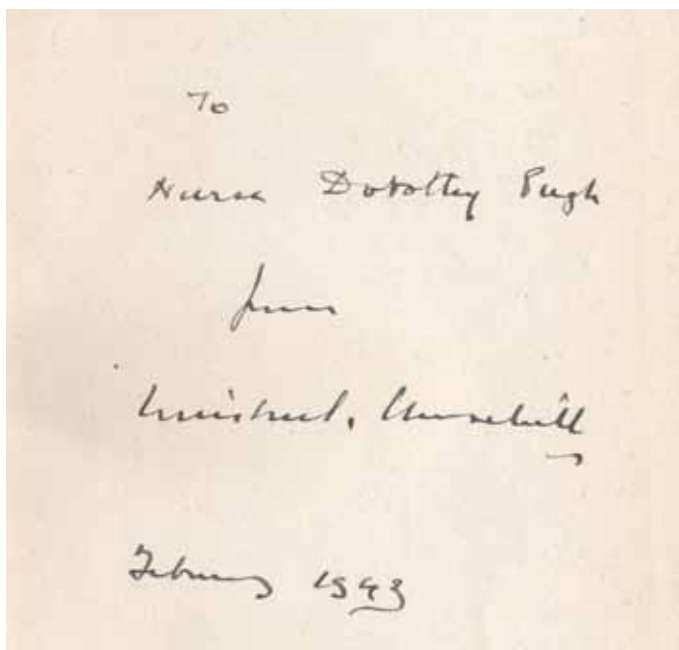
Typed letter signed ("Winston S. Churchill"), to the Lord Provost of Glasgow ("My dear Lord Provost"), thanking him for the reception he and Mrs Churchill received in Glasgow ("...I was struck by the evident keenness and efficiency of the various Civil Defence services, and came away fortified by the assurance that, if the full force of the enemy's attack should be turned on Glasgow, as upon so many cities in the South, her citizens will endure and surmount it..."), and agreeing that the decision of the transport employees "is a true expression of the loyal and alert public spirit of which I saw so many signs" [having voted to carry on running trolleybuses even while warnings were being sounded]; with autograph salutation, 1 page, small filing-hole, signature slightly faded through exposure although still clear and legible, light dust-stains and a few light fox-marks, framed and glazed (unexamined out of frame), 4to, 10 Downing Street, 28 January 1941

£1,000 - 1,500

€1,400 - 2,100

'IF THE FULL FORCE OF THE ENEMY'S ATTACK SHOULD BE TURNED UPON GLASGOW, AS UPON SO MANY CITIES IN THE SOUTH, HER CITIZENS WILL ENDURE AND SURMOUNT IT' – Churchill on the indomitable wartime spirit of Glasgow. Churchill made several visits to the city during the war, but this particular one was the most significant of all. At this point Britain stood alone against Germany. In January 1941, President Roosevelt sent over his special envoy Harry Hopkins to assess the determination of the British people to continue the fight and the likely effectiveness of American help, should it be offered. This was something that the American military was loath to do. For not only were they building up their own military resources, but should British surrender their war supplies material would be lost and perhaps even used against them. All turned upon the assessment of Harry Hopkins.

That January, he accompanied Churchill on his visit to Glasgow. Escorted by Lord Provost Patrick Dollan, they visited the city's shipyards and inspected its Civil Defence workers, including female ARP wardens, policemen, and firemen. The most famous moment of the visit occurred at the North British Hotel in George Square, where Churchill gave a speech declaring that the war against Hitler was a national one, in which everyone must continue to play their part; and added that what was required was not large armies from overseas, but rather weapons, ammunition, ships and aeroplanes. Churchill then asked Hopkins to say a few words. His reply electrified his audience, even though it would have caused an uproar had it been made public in the United States: 'I suppose you wish to know what I am going to say to President Roosevelt upon my return. Well, I am going to quote you one verse from that Book of Books... 'Wither thou goest, I will go; and where thou lodgest, I will lodge; thy people shall be my people, and thy God my God...', pausing and in a quiet voice adding '...even to the end'.



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#### CHURCHILL (WINSTON)

Photograph, signed on the mount ("W.S. Churchill"), taken by Walter Stoneman, showing Churchill standing three-quarter length in black formal suit and bow-tie, with right hand resting on the Cabinet desk; with accompanying letter and compliments slip from his aide-de-camp, C.R. Thompson sending it to Sergeant Frank Bessant expressing thanks for his services in the Marine Detachment at 10 Downing Street, *studio stamp on reverse, photograph slightly oxidised at edges, size of image 154 x 115mm., [3pm, 1 April 1941]*

£600 - 800

€830 - 1,100

This famous wartime image was taken at about 3pm on 1st April 1941 as Churchill waited for word on Germany's invasion of Yugoslavia. Sensing the historical significance of the sitting, Stoneman not only recorded the date but also the time for posterity. Stalin reputedly kept a copy of this print on his desk in the Kremlin. This photograph was presented to Frank Bessant of the Royal Marines who was later recalled to be one of Churchill's bodyguards, and has remained in the family since then.

Stoneman began as a photographer in the 1890s and was still working in his studio in Baker Street at the time of his death in 1958. He was the chief photographer (and ultimately chairman) of J. Russell & Sons, photographers to the National Portrait Gallery's National Photographic Record, founded in 1926. In that capacity he photographed some 7,000 distinguished sitters. He called himself 'the Man's Photographer' on the now controversial grounds that 'Women do not make beautiful photographs. Men have more character in their faces.'

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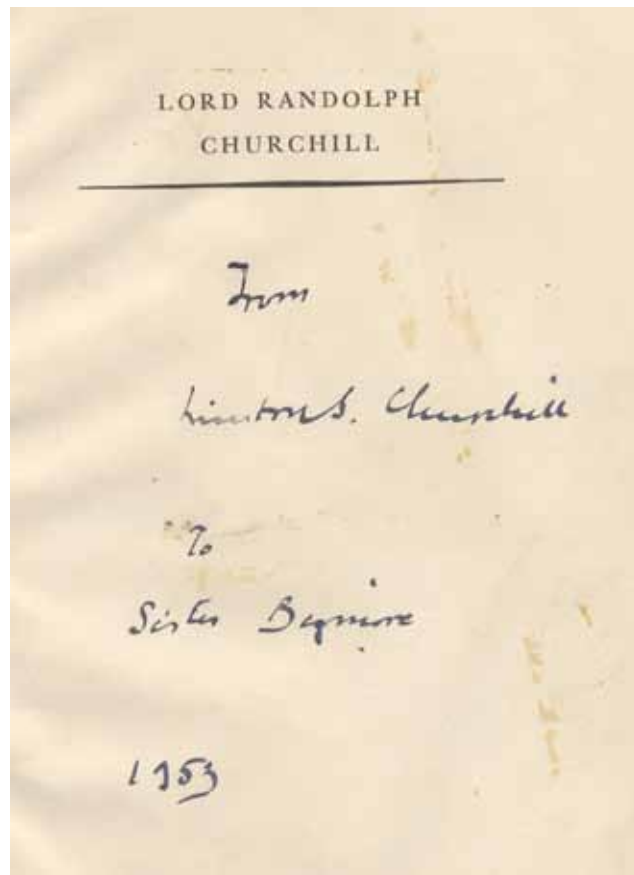
#### CHURCHILL (WINSTON)

My Early Life; a Roving Commission, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Nurse Dorothy Pugh from Winston S. Churchill February 1943" on front free endpaper, publisher's dark blue cloth, front cover creased [Woods A37 note "a number of sheets were transferred to Macmillan who republished the book in 1941 with a cancel title"], 8vo, Macmillan, 1941; and Pugh's five-year manuscript diary for 1942-46 (some blank days), with insertions (2)

£1,000 - 1,500

€1,400 - 2,100

Dorothy Pugh (1919-2003) was a staff nurse at St. Mary's Hospital, Paddington, when she was selected to nurse Churchill. Her diary gives many details: "Arrived at 2 Storeys Gate Buildings. Met Sir C. Wilson who duly introduced me to Mr. W.S.C. Met Mrs. C a little later. Both of them very nice indeed... P.M. had a better night... A. Eden came just before lunch... and going to live in" (20-21 February 1943). In September 1944 Churchill specifically asked for Nurse Pugh to attend him on the crossing to the Quebec conference; "I'm to go on the trip to Canada!" she writes excitedly, travelling aboard the *Queen Mary* with the Prime Minister and a penicillin expert, Brigadier Whitby (see Martin Gilbert, VII, p.950 where Pugh is quoted at length). The diary insertions include photographs of Pugh and three appreciative letters to her from Gilbert.



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#### CHURCHILL (WINSTON)

Collection of material relating to Sister Mary Bigmore, who nursed Winston Churchill for a few months at Chartwell after his stroke in June 1953, comprising: Winston S. Churchill, *Lord Randolph Churchill*, author's presentation copy inscribed "From Winston S. Churchill To Sister Bigmore 1953" on front free endpaper, publisher's cloth, *front free endpaper detached, dust jacket torn with some loss*, 8vo, Odhams Press Ltd., [1952]; photograph by Vivienne, 1951, signed on mount ("Winston S. Churchill") and on the photograph by the photographer ("Vivienne/London") showing Churchill seated half-length in black formal jacket and bow-tie, *image 154 x 110mm.*; three autograph letters signed, to her mother, giving an account of life at Chartwell and progress of "the patient", warning her "Don't repeat any of this will you", 16pp, *with envelopes*, 8vo, Chartwell, 5 to 15 July 1953; "All British" desk diary for 1944 in which she later wrote her reminiscences; with a packet of 'La Corona Winston Churchill' cigar bands, two printed Christmas cards from the Churchills, a printed letter of thanks from Clementine Churchill and newspaper cuttings from 1953 regarding her appointment

£2,000 - 3,000

€2,800 - 4,200

'HE SEEMS TO BE ABLE TO TODDLE AROUND ON HIS OWN A BIT'; Churchill's private nurse describes his remarkable recovery after stroke. On the evening of June 26, 1953, Sister Mary Bigmore was summoned amidst great secrecy to attend the Prime Minister at Chartwell with his physician Lord Moran. She was well known to the family, having already nursed him at Hyde Park Gate during a minor illness in 1951, and as soon as she arrived "it was obvious he had suffered a major stroke... the left side of his face slightly drawn and left arm and hand paralysed" – there was doubt he would survive the weekend. In these chatty, conversational letters to her mother and her diary in which she has written her experiences, partly in note form, she describes in detail the physical symptoms of "the patient" (or "Sir W."), his treatment and routine, gives reports of his progress ("...he seems to be able to toddle about on his own a bit..."), and describes the house and the comings and goings of the family and various members of the government. Throughout her stay she was acutely conscious for the need for discretion and secrecy (although writing on Chartwell headed paper would surely have given it away) – "don't tell anyone what has been wrong" she writes to her mother and wonders how her story has got into the press.

Churchill was clearly most grateful for her care - "I'd like you to stay with me until my dying day", he tells her. As he improved he was soon "...back to cigars and whisky. Took off cigar bands and always gave them to me... I still have them – photo and book signed... We seem to be quite good friends..."



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# **CHURCHILL (WINSTON)**

Photograph, signed on the mount ("Winston S. Churchill"), taken by Vivienne in 1951, showing Churchill seated half-length in black formal jacket and bow-tie; with accompanying letter by his private secretary Anthony Montague Browne sending it to Leonard Simmonds on 28 July 1964 ("...Sir Winston Churchill hopes that you will accept the enclosed photograph which he has signed for you. It comes with his thanks for the many occasions you have helped him, and with his very best wishes for the future..."), in original studio mount, studio stamps on reverse, plus leather display-frame, the letter lightly stained through mounting, size of image 177 x 233mm., 28 July 1964

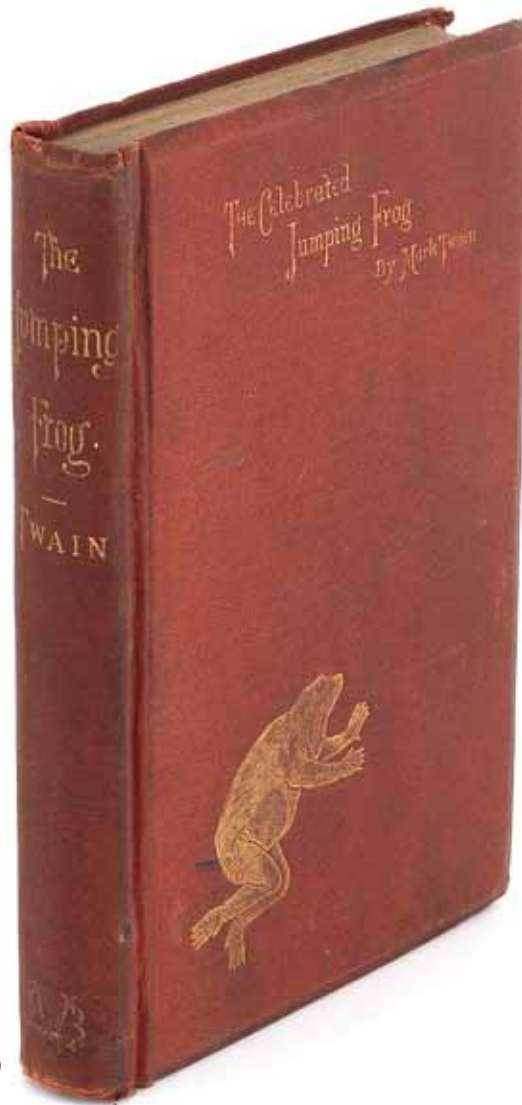
**£800 - 1,200**  
**€1,100 - 1,700**

CHURCHILL BIDS FAREWELL TO THE HOUSE OF COMMONS AND THE STEWARD OF THE SMOKING ROOM. He was present at the House for the last time on 27 July 1964 and the following day a deputation to his home at Park Gate presented him with the resolution: 'That this House desire to take this opportunity of marking the forthcoming retirement of the right honourable Gentleman the Member for Woodford by putting on record its unbounded admiration and gratitude for his services to Parliament, to the nation and to the world; remembers, above all, his inspiration of the British people when they stood alone, and his leadership until victory was won; and offers its grateful thanks to the right honourable Gentleman for these outstanding services to this House and to the nation'. He died the following January.

The recipient of this photograph, Leonard (Len) Simmonds, served for many years as Steward of the Smoking Room at the House of Commons, being in attendance during all night sittings and becoming something of an institution. He looked after the well-being of Churchill and all subsequent prime ministers and cabinet members up until the time of Mrs Thatcher, Sir Winston being particularly fond of him. An invitation and ticket to Churchill's state funeral is included in the lot, together with a letter by Churchill's son-in-law Christopher Soames, looking forward to seeing him again in the Smoking Room.



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**CLEMENS (SAMUEL L.) 'MARK TWAIN'**

The Celebrated Jumping Frog of Calaveras County, And other Sketches... Edited by John Paul, FIRST EDITION, FIRST ISSUE, *with advertisement leaf on cream-yellow paper inserted before title and unbroken type on pages 21, 66 and 198, small damp spot in upper corner of a few leaves, publisher's maroon cloth over bevelled boards, front cover stamped and lettered in gilt with the frog lower left, spine lettered in gilt, lower cover with frog stamped in blind (corners worn, spine slightly chipped at foot and bumped at head), preserved in cloth chemise and maroon morocco-backed slip case [BAL 3310], 8vo, New York, C.H. Webb, 1867*

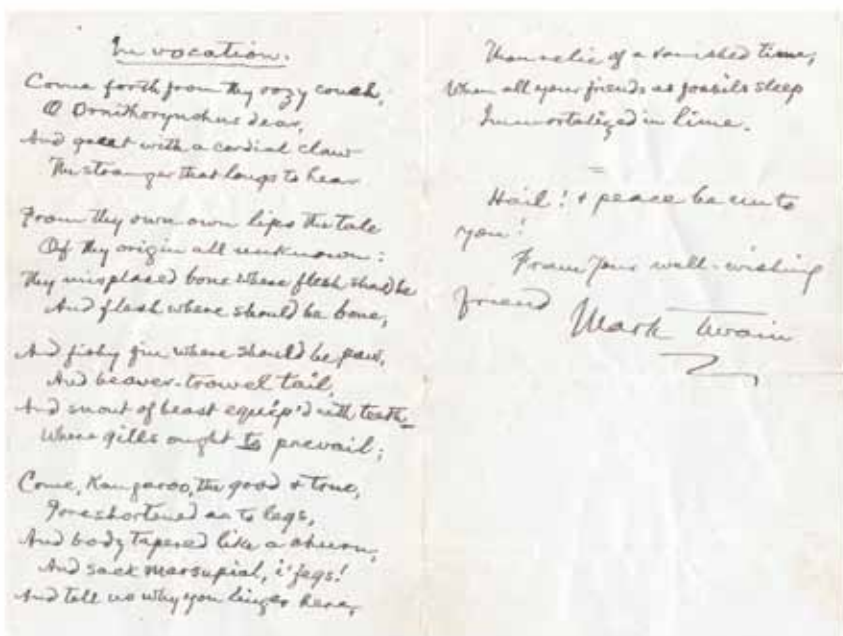
£5,000 - 7,000

€6,900 - 9,700

A VERY GOOD UNRESTORED COPY OF THE FIRST ISSUE OF MARK TWAIN'S FIRST BOOK, WITH A DISTINGUISHED PROVENANCE. "Copies were bound simultaneously in green, terra cotta, dark brown, lavender, blue, deep purple, maroon and red cloth" (Macdonnell, 'The Primary First Editions of Mark Twain', in *Firsts*, vol. 8, no. 7/8). The present copy has the frog in the corner on the front cover as opposed to the centre, but priority has not been established.

**Provenance**

Thomas Beer (1889–1940, biographer and author of *The Mauve Decade*), inherited from his mother, Alice Baldwin, whose ownership inscription appears on the fly-leaf.



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**CLEMENS (SAMUEL L.) 'MARK TWAIN'**

Autograph letter signed ("From your well-wishing friend Mark Twain"), to "Jack", promising to celebrate his birthday that evening, making "all the noise the captain will allow", describing him as a naturalist and explaining that the enclosed poem ('Invocation') is for those interested in the fauna of Australia, as he is, and therefore sending "privately & confidentially" a copy of his "great work" as it stands, mentioning that he has not yet worked in the moa, emu or dodo ("but I am after them"), 3 pages, 8vo, At Sea, 28 August 1895

£800 - 1,200

€1,100 - 1,700

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

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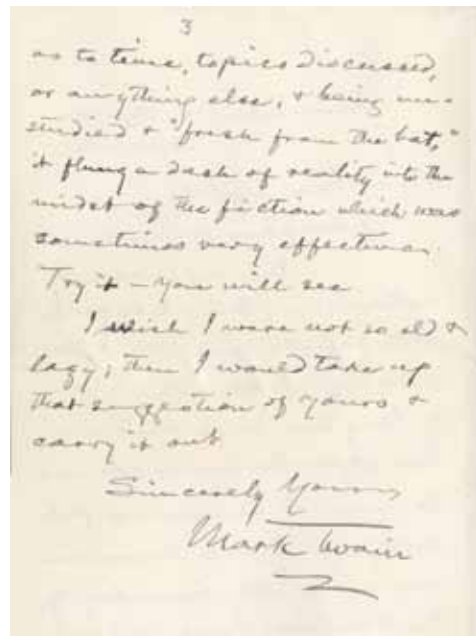
**CLEMENS (SAMUEL L.) 'MARK TWAIN'**

Autograph letter signed ("Mark Twain"), to Miss Helen Ingleby "& the other friends", of Heacham Hall, Norfolk, describing how his family and friends would play the *Meisterschaft* to audiences of hundred friends ("...not ten of whom knew the German tongue, but they always had an enjoyable time just the same, for we played it with tremendous spirit. I think I appeared in only one scene... it was between papa & the German boarding-house Frau, & these parts were done in English, & were not written down, but made up as we went along -- as a convenience for us incapables, as I was not able to memorize a part..."); with autograph envelope, stamped, 3 pages, on black-edged mourning paper, 8vo, Riverdale-on-Hudson, 1 November 1901

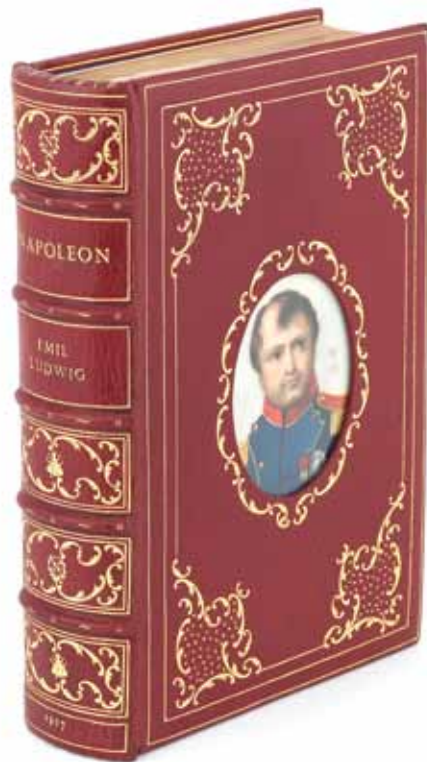
£1,500 - 2,000

€2,100 - 2,800

'IT IS A PLEASANTLY ASTONISHING THING TO BE GREETED WITH SALUTATIONS FROM THE BLOOD OF POCAHONTAS' -- Mark Twain writes to a descendant of John Rolfe and Pocahontas at Heacham Hall, Norfolk; this being the Rolfe family seat, which the princess and her son, Thomas Rolfe, visited in 1618, a year before her death; Twain adding that "it is a long time since anything less expected has happened to me. It makes me feel pretty recent, as to American origin". His three-act *Meisterschaft* (1888) was described as a 'Patent Universally-Applicable Automatically-Adjustable Language Drama... adjustable to any tongue, and performable in any tongue'.



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#### **COSWAY-STYLE BINDING**

LUDWIG (EMIL) Napoleon, *crushed red morocco gilt by Bayntun Riviere, covers with 2-line fillet-border, ornamental corner-pieces, upper cover enclosing central oval hand-painted miniature portrait of Napoleon on ivory mounted behind glass, gilt dentelles, blue silk doublures, g.e., slipcase, 8vo, George Allen & Unwin, 1927*

£800 - 1,200  
€1,100 - 1,700

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#### **DALI (SALVADOR)**

[DODGSON (CHARLES LUTWIDGE)] 'Lewis Carroll'. Alice's Adventures in Wonderland, NUMBER 2050 OF 2500 COPIES, SIGNED BY THE ARTIST *on the title, original etched frontispiece printed in black, bistre and green, 12 colour plates, loose as issued in publisher's brown gilt-lettered cloth chemise, morocco-backed solander box with imitation bone clasps, gilt lettered on spine, with original packing material and postal box, portfolio (432 x 285mm.), New York, Maecenas Press, 1969; sold together with a Lincoln Mint "Alice in Daliland" silver bell (2)*

£2,500 - 3,000  
€3,500 - 4,200

#### **Provenance**

John Davis, between 1973 and 1981 a committee member, Treasurer and Chairman of The Lewis Carroll Society; and thence by descent to the present owner.

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#### **[ELIOT (T.S.)]**

Catholic Anthology 1914-1915, FIRST AND ONLY EDITION, LIMITED TO 500 COPIES, *edited by Ezra Pound, half-title, publisher's pictorial boards with "Cubist" design by Dorothy S. Pound, soiled, spine worn with small loss touching lettering, 8vo, [Chiswick Press for] Elkin Matthews, 1915*

£600 - 800  
€830 - 1,100

Edited by Ezra Pound, who also contributed 10 poems, *Catholic Anthology* marks the first appearance in book form of any of T.S. Eliot's verse. It contains five poems by Eliot, including the first printing in book form of "The Love Song of J. Alfred Prufrock".



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**FLEMING (IAN)**

Moonraker, FIRST EDITION, with "shoot" corrected on p.10, blank piece of lower margin torn away on p.147, toning to endpapers, publisher's cloth, the covers lettered in silver, dust-jacket (unclipped, slightly rubbed at extremities, small light dampstain at extreme lower margin of lower cover), 8vo, Jonathan Cape, [1955]

£800 - 1,200

€1,100 - 1,700

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**FORSTER (E.M.)**

A Passage to India, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Harold [Barger] with Morgan's love 7.6.24" on front free endpaper, publisher's cloth, soiled, frayed at extremities of spine [Connolly, Modern Movement, 45; Kirkpatrick A10], 8vo, Edward Arnold, 1924

£700 - 900

€970 - 1,300

**Provenance**

E.M. Forster, presented to Harold Barger (1907-1989), son of Forster's great life-long friends George Barger (1878-19390, who he met at Cambridge), and his wife Florence. From 1910 to 1958 Forster maintained an extensive correspondence With Florence, whom he described as "my only woman friend". In 1939 Harold became Professor of Economics at Columbia University, which now holds his papers (correspondence between Forster and Harold Barger being held at King's College, Cambridge); and thence by descent to the present owner.

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**FROST (ROBERT)**

Autograph manuscript of his poem 'A Peck of Gold', signed ("Robert Frost"), inscribed for his fellow-poet Hilda [Conkling], twelve lines in three stanzas, beginning "Dust always blowing about the town/Except when sea fog laid it down/And I was one of the children told/Some of the blowing dust was gold..." and ending "We all must eat our peck of gold", 1 page, overall even light browning, no evidence of removal from a book, trace of glue on verso from former hinge, half morocco fitted box, 8vo, [1920's]

£1,000 - 1,500

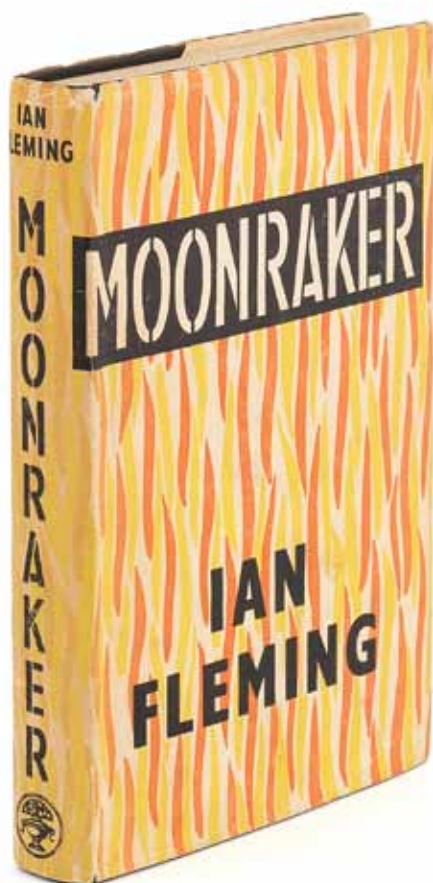
€1,400 - 2,100

'SUCH WAS THE LIFE IN THE GOLDEN GATE / GOLD DUSTED ALL WE DRANK AND ATE...'

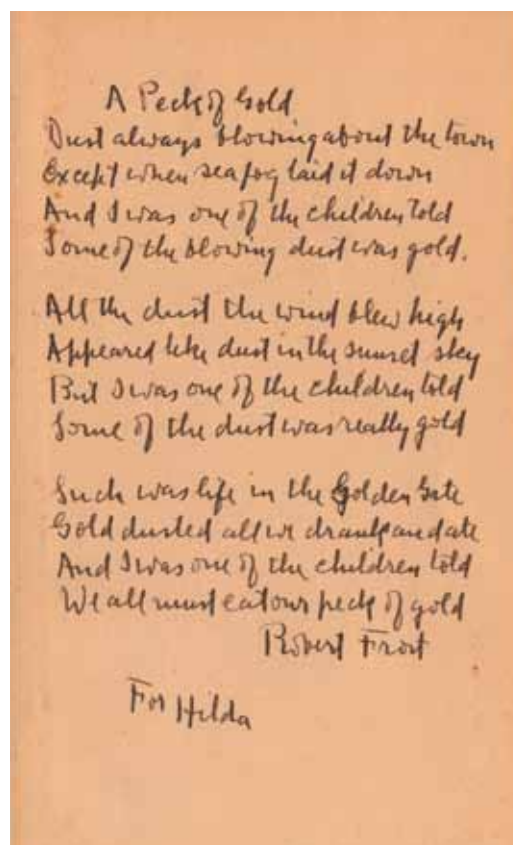
As the first poem mentioned in Jay Parini's *Robert Frost: A Life*, 1998, it is evident 'A Peck of Gold' has a special place in the hearts of both Frost and Parini. Frost published this poem in *West-Running Brook* of 1927, reportedly looking back nostalgically to his childhood in San Francisco. Even with the Gold Rush long over, the city was still hustling and bustling with people and Frost wrote of it 'The excitement of the place appealed to my father. He was part of it. There was gold dust in his eyes, you might say'. After his father's death, Frost moved to Massachusetts, but he would always marvel at the impression that San Francisco had on him. As a child he had been told that gold 'was what they would eat, presumably instead of the plebeian dust mentioned to ordinary children in ordinary places' (Parini, quoting Robert Newdick, *Newdick's Season of Frost*, 1976) and appropriated the New England saying 'we all must eat our peck of dirt'. In *West-Running Brook* Frost gave the approximate date of the inspiration for 'Peck of Gold' as 'As of About 1880'. The first stanza of the poem is inscribed on a monument on Market Street and Drumm, at the foot of the California Street cable car.

Hilda Conkling (1910-1986) was a poetical child prodigy, whose poems were mostly composed between the ages of four and ten years and whose mother Grace Hazard Conkling, a poet in her own right, wrote them down on her behalf. Three collections were published in Hilda's lifetime: *Poems by a Little Girl* (1920), *Shoes of the Wind* (1922) and *Silverhorn* (1924). Frost knew the Conklings well and some of Hilda's poems have been anthologised with pieces by Frost.

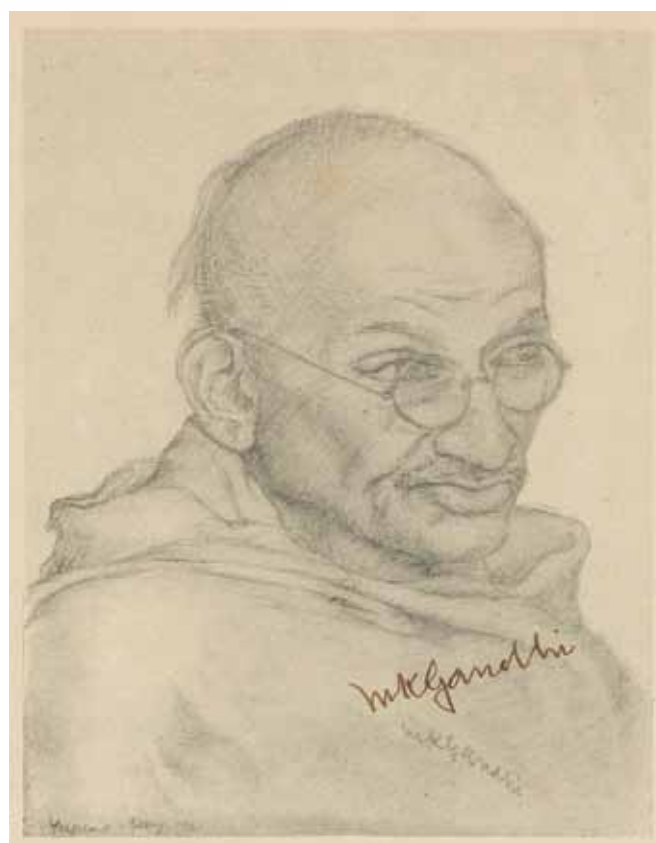




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**GANDHI (M.K., 'MAHATMA')**

Portrait, signed ("MK Gandhi"), being a half-tone reproduction of the drawing by Yuping Wong showing him head and shoulders, wearing his khadi and facing to his left, the signature in dark brown ink (above one reproduced in the image), *framed and glazed, unexamined out of frame, size of image 130 x 100mm.*, original drawing 1931

**£1,000 - 1,500**

**€1,400 - 2,100**

This portrait was printed in England and issued by The Challenge Ltd., of Great Russell Street, London, in 1931. No doubt it was distributed to admirers at the time of the Round Table Conference held at London in September of that year. See illustration on preceding page.

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**GANDHI (M.K., 'MAHATMA')**

Series of five typed letters signed and two autograph postcards signed ("MK Gandhi"), to Harold K. Hales, MP, giving his views of imprisonment ("...I assure you that I have no desire to court imprisonment for the sake of it, but if imprisonment comes in my way, even whilst I am seeking peace, I accept it cheerfully..."), of government and terrorist violence ("...Even a confirmed peace-maker like me can have no chance whatsoever if I have to address only one party of violence. I regard both the Government and the terrorists as representing violence; that of the terrorists is unorganised, insane and wholly ineffective from my standpoint, and that of Government is organised, deliberate and blasting, though, also wholly ineffective..."), the nature of true peace ("...A living peace cannot be and will never be brought about at the point of the bayonet. The plan of the Government is, at any rate, seems to me to be after that of a physician who seeks to remove a deadly disease without probing and dealing with the causes...") and the Hindu-Muslim divide ("...I would be the first person to congratulate anybody who brings concord out of the present discord, and I would wish you all success in your effort. Undoubtedly the Hindu-Muslim tension is bad. I simply do not know how it can be removed. I am making all individual effort that I am capable of, but that is saying very little..."), 7 pages, *some slight spotting and dust-staining but in good condition, 8vo*, Stayagraha Ashram, Yeravda Central Prison and elsewhere, the postcards 7 February 1931 and 9 October 1932; the letters 5 September, 12, 20, 31 October, and 1 November 1933

**£10,000 - 15,000**

**€14,000 - 21,000**

'A LIVING PEACE CANNOT BE AND NEVER WILL BE BROUGHT ABOUT AT THE POINT OF A BAYONET' – a fine series of letters by Mahatma Gandhi touching on some of his core beliefs. They were written, rather improbably, to Harold Keates Hales (known locally as 'HK'), who had been a school contemporary of Arnold Bennett's and claimed to be the model for 'the Card' of Bennett's eponymous comic novel. Gandhi's letters were written to him during his brief tenure as Conservative MP for Hanley, Stoke-on-Trent, during which he devoted much energy to touring the Empire promoting manufacturing industries and trade. Those written in October 1933 are published in Gandhi's *Complete Works*; we have not traced publication of the others.

"Satyagraha Ashram",  
Wardha, Oct. 12, 1933.

Dear friend,

You will pardon me for being a little late in acknowledging your letter of 6th inst. The fact is that my capacity for dealing with the increasing correspondence is limited.

With reference to the suggestion made by you, evidently you do not recognise my limitations. In the first instance, I am not at all sure whether the Government <sup>would</sup> ~~will~~ favour the idea of my visiting Midnapore, and if it did, whether it would give me a free hand to work in the manner I <sup>may</sup> ~~might~~ think best. Above all, you know the view that I have expressed. Even a confirmed peace-maker like me can have no chance whatsoever if I have to address only one party of violence. I regard both the Government and the terrorists <sup>as</sup> representing violence; that of the terrorists is unorganised, insane and wholly ineffective from my standpoint, and that of the Government is organised, deliberate and blasting, though also wholly ineffective against ~~me~~ from my standpoint. I should have short shrift from the terrorists if I <sup>could</sup> ~~can~~ have no influence with the superior party of violence. Even so, do not for one moment believe that because I do not go to Midnapore I exert no influence over the terrorists. It may be a negative ~~hand~~ <sup>handicap</sup>. I know what handicap I am working under. But I have boundless confidence in my creed of non-violence, and in the end, not so far, as many people may imagine, non-violence will visibly succeed.

Kind

distant

Yours sincerely,

H.K.Hales Esq., M.P.,  
52 Galstaun Bldgs.,  
Russell Street,  
CALCUTTA.

M.K. Gandhi

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### **GOLDEN COCKEREL PRESS**

The Four Gospels of the Lord Jesus Christ According to the Authorized Version of King James I, NUMBER 92 OF 488 COPIES, 65 wood-engraved illustrations by Eric Gill, original half pigskin by Sangorski & Sutcliffe, t.e.g. [Chanticleer 78], folio, Golden Cockerel Press, 1931

**£4,000 - 5,000**

**€5,600 - 6,900**

"The Golden Cockerel book usually compared with the Doves Bible and the Kelmscott Chaucer. A flower among the best products of English romantic genius, it is also surely, thanks to its illustrator, Eric Gill, the book among all books, in which Roman type has been mated with any kind of illustration" (*Chanticleer*).

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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

**£2,000 - 3,000**

**€2,800 - 4,200**

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).

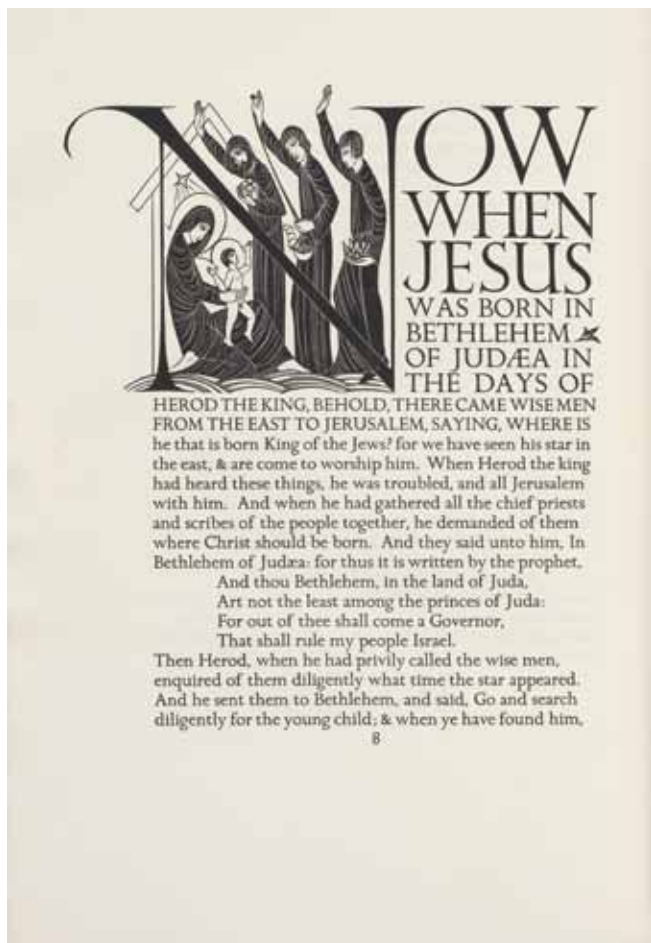
It was Greenwood's first novel and its impact was immediate and equalled only by *The Ragged Trousered Philanthropists* of twenty years earlier describing the deprivation of the pre-war generation: 'The strength of *Love on the Dole* as a novel lies not in its descriptions or its narrative but in the 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.

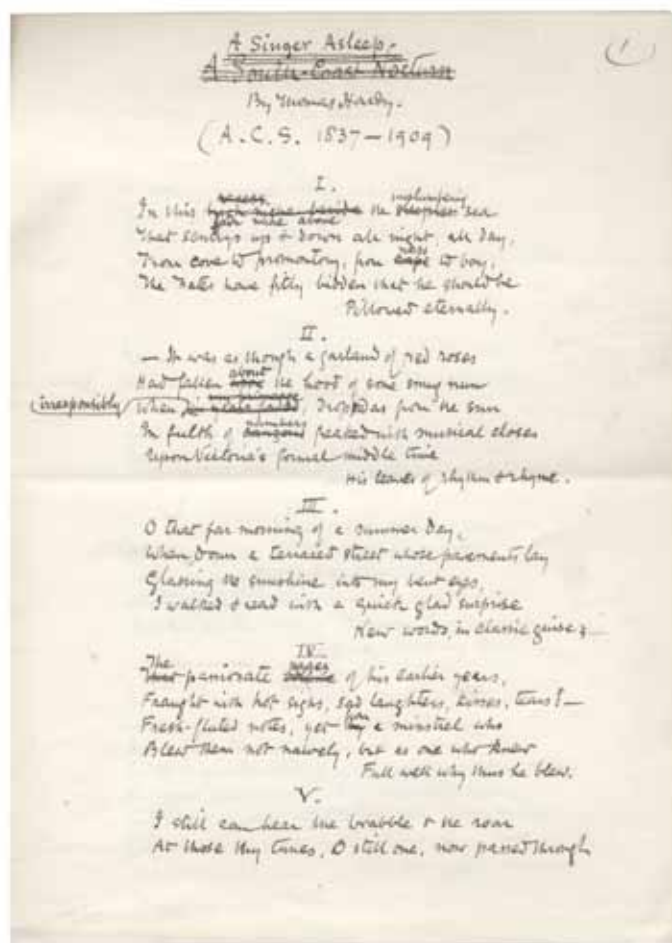
### **Provenance**

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





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#### HARDY (THOMAS)

Autograph draft of his poem 'A Singer Asleep', signed ('By Thomas Hardy/A.C.S. 1837-1909), title altered from 'A South-Coast Nocturn', 52 lines, in one eight-line and eight five-line stanzas, with substantive autograph revisions to ten lines, beginning "In this fair niche above the slumbering sea...", wrapper inscribed with the title ('A Singer Asleep/Algernon Charles Swinburne/1837-1909') and a note signed by C. H. St. J. Hornby "Given to me by Mrs Thomas Hardy August, 1937", 2 pages, 4to, sewn into a paper wrapper, Bonchurch, 1910

£4,000 - 6,000

€5,600 - 8,300

'THE PASSIONATE PAGES OF HIS EARLIER YEARS, / FRAUGHT WITH HOT SIGNS, SAD LAUGHTERS, KISSES, TEARS' — Hardy's admiration for Swinburne. This is the kind of poetical manuscript that Hardy habitually destroyed as soon as he had made a copy for the printer. As a result only a handful of the many poetical manuscripts that survive are working drafts such as the present manuscript. That this draft of 'A Singer Asleep' survived ten years of sifting and destruction may suggest how important the poem was to Hardy personally. Three other manuscripts are recorded, all unrevised fair copies (Battersea District Library, British Library and Dorset County Museum).

Hardy was a tremendous admirer and friend of Swinburne, whose death in April 1909 was a great shock to him. In March 1910 he and Florence Dugdale, later the second Mrs Hardy, went to the Isle of Wight to visit Swinburne's grave, where he is reputed to have written this poem. The poem was 'half finished' by 13 March 1910 and was published in the *English Review* in April of that year.

#### Provenance

Florence Hardy; St. J. Hornby; David Holmes; Frederick Adams; J.O. Edwards (bookplate).

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**HARDY (THOMAS)**

Tess of D'Urbervilles. A Pure Woman, ONE OF 325 LARGE PAPER COPIES SIGNED BY THE AUTHOR, 41 wood-engraved plates and illustrations by Vivien Gribble, folding map, uncut in publisher's vellum-backed boards, dust-jacket, VERY FINE COPY, 4to, Macmillan, 1926

£600 - 800

€830 - 1,100

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**HEANEY (SEAMUS)**

Eleven Poems, FIRST EDITION, FIRST ISSUE OF THE AUTHOR'S FIRST BOOK, *neat ink ownership name on p.1, stapled as issued in wrappers*, 8vo, Belfast, Festival Publications, Queen's University, [1965]

£2,000 - 3,000

€2,800 - 4,200

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**HEANEY (SEAMUS)**

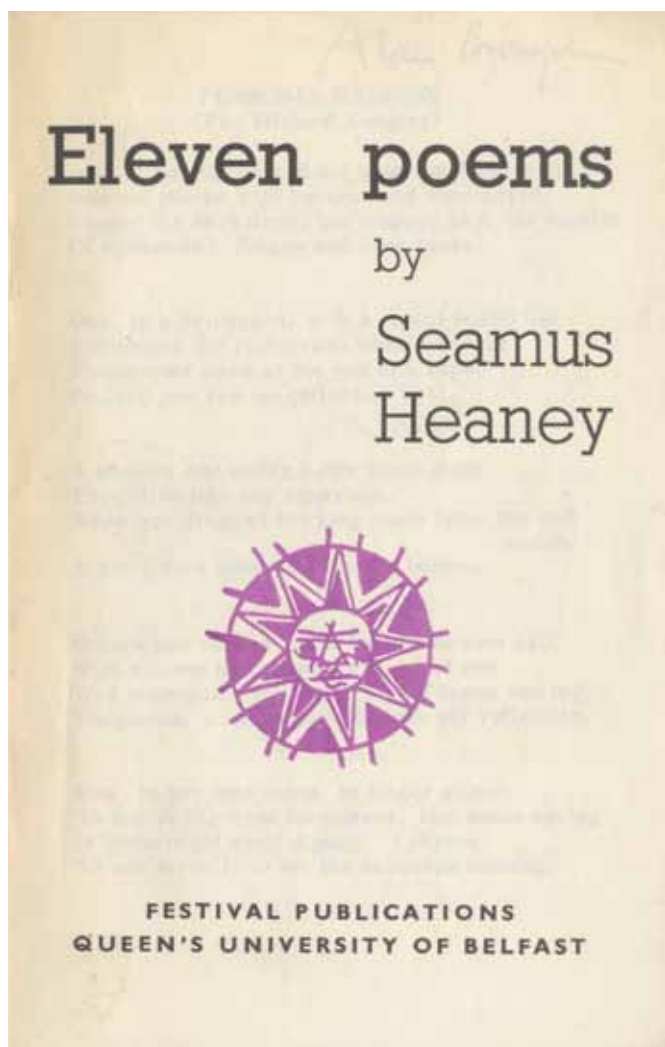
Series of nearly thirty autograph and typed (or word-processed) letters signed, cards and other material, to the manuscript collector and dealer Roy Davids, the earliest letters dating from 1979 when Davids was working in the Book & Manuscript Department, Sotheby's, the last written to hail his 70th birthday in 2012; subjects covered including reminiscences of his hospitality (the earliest letter containing an evocation in the Yeatsian manner, opening "I think of Davids, that persuasive man,/ Among old pictures and old pedigrees,/ Matching the masters' hands with his own hand./ Yet for all that search in mansions behind trees,/ All that skill with the merchant and the clerk,/ He loved poetry and bore the poet's mark..."); Davids's poems ("...grave, tender, 'keeping the accent', accounting to and for yourself, just that bit sad, *eheu*, and therefore just right..."); his own manuscripts ("...Both of them pages/ stages from the workings of two poems that appeared in *Seeing Things*. The red Biro gets it right in the third section of 'Markings'; and things have not quite worked out right yet in 'The Ash Plant'. Still...") and their sale ("...the magnificent catalogue... Should teach me not to go boozing and signing and transcribing at the same time... Meanwhile, there may be the jacket art for the next book of poems. To be called *The Spirit Level*. Due next May..."); reading Giordano Bruno ("...I've read the first hundred pages with happiness and a sense of real discovery, as well as homecoming..."); receiving Davids's poems in hospital in 2006 ("...Young Muldoon says a poem should bring you into a field of force where anything can happen – and what's more *should* bring you there. You did it. The mark is made..."); and Davids's 70th birthday celebrations (his contribution opening: "Davids, in good company you and I/ And the great Ted, he of the Merlin cast/ And voice as deep as England..."); plus drafts for a note on an Arvon poetry selection (with covering letter by Ted Hughes); a note to Ted and Nick [Hughes]; a card to Michael Holroyd; a letter to Roy's assistant Julie [Armstrong], etc., *some 40 pages, folio, 4to and 8vo*, Dublin and elsewhere, 1979-2012

£6,000 - 8,000

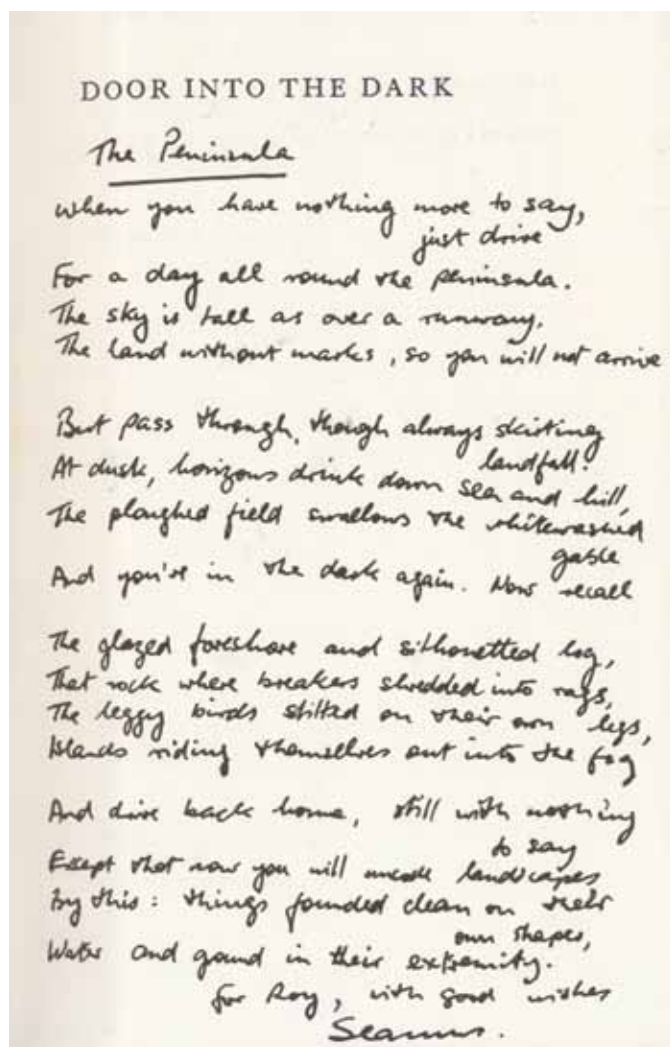
€8,300 - 11,000

'YOU AND I AND THE GREAT TED' – LETTERS BY SEAMUS HEANEY TO ROY DAVIDS, MANY ABOUT THEIR POETRY AND THEIR MUTUAL FRIEND, TED HUGHES. Heaney had been introduced to Davids, Director of the Book & Manuscript Department at Sotheby's, by Ted Hughes, for whom Davids had masterminded the sale of the Sylvia Plath Archive (see lot below). At about this time Heaney was helping Hughes judge submissions for the Arvon Foundation poetry prize, as well as collaborating on their anthology of verse, *The Rattlebag*. Davids hosted the book's launch at the Cheltenham Literary Festival in 1982, having the two poets and their wives to stay in his small cottage nearby (an evening evoked long afterwards in Heaney's 70th birthday tribute).

Of especial note is the long autograph letter written by Heaney to Davids on 28 November 1998, acknowledging receipt of his poem ['Memories, Reflections, Gratitudes'], written in the immediate aftermath of their friend's death: "That torrent was the way to do it. Cry out, run mad, 'appall the very faculties...' It's what I should have done myself. In the days after the news and after the funeral, I was – as you will know better than any – like infant tissue... I had been out of touch, paradoxically, during his year with the illness – somehow I felt he had gone to lie in the forest and didn't want distraction. From Matthew Evans I had heard of the liver cancer, but when he and Carol appeared in Dublin in June I felt (despite registering that meniscus-slight passover of premonition that this was a formal leave taking) the lion was regnant in him still. The hair re-crested. The old crouch and gaze still indomitable at the mouth of the den. Anyhow, I had laid the gossip 'the-doctors-said-he-could-go-on-for-years' report to my breast like an unction. And then the worst..."; the letter going on to voice Heaney's misgivings about publication of his own tribute to *Birthday Letters*.



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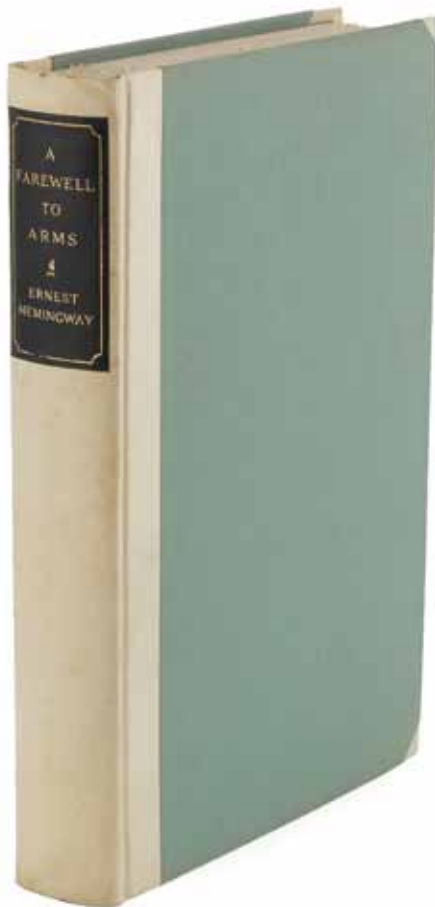
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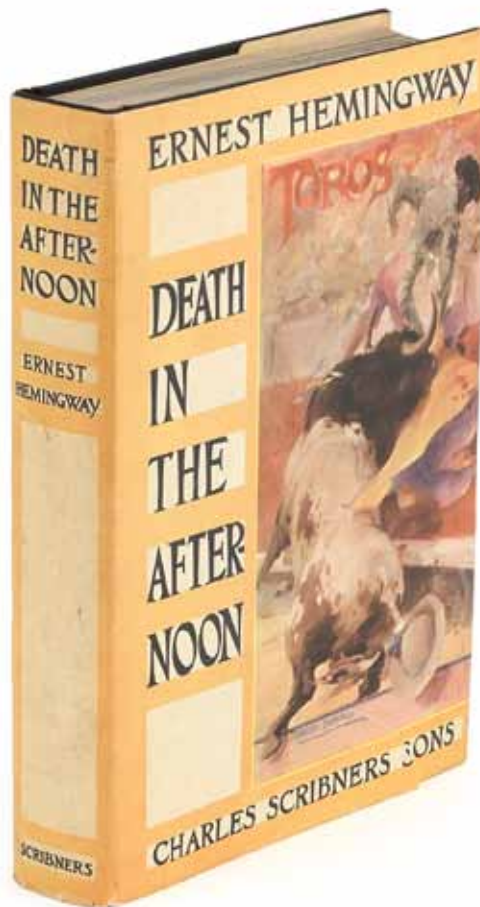
#### HEANEY (SEAMUS)

Door into the Dark, FIRST EDITION, AUTOGRAPH POEM "THE PENINSULA" SIGNED ("for Roy, with good wishes Seamus") on half-title, publisher's cloth, dust-jacket, Faber, 1969; Poems and a Memoir. Selected and Illustrated by Henry Pearson with an Introduction by Thomas Flanagan and a Preface by Seamus Heaney, NUMBER 1137 OF 2000 COPIES SIGNED BY HEANEY AND OTHER CONTRIBUTORS, relief engravings by Pearson, publisher's blindstamped morocco, t.e.g., slipcase, small folio, Limited Editions Club, 1982; The Tree Clock, NUMBER 6 OF 20 COPIES SIGNED WITH AN AUTOGRAPH POEM, printed on hand-made paper, from an overall edition of 830, publisher's half cloth, slipcase, Belfast, Linen Hall Library, 1990; North, NUMBER 16 OF 25 COPIES IN SPECIAL BINDING "produced by Brian Dickson in 1981 using printed sheets from the first edition", INSCRIBED BY THE AUTHOR "This one is signed by the author for a fellow called Roy Davids. The author" below colophon, original cloth, printed label on upper cover, Faber, 1975[-1981]; New Poems, NUMBER 15 OF 125 SPECIALLY BOUND COPIES SIGNED BY THE AUTHOR, publisher's cloth-backed boards, slipcase, Faber, 1990, all but second mentioned 8vo (5)

£800 - 1,200  
£1,100 - 1,700



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#### HEANEY (SEAMUS)

*Death of a Naturalist*, inscribed "for Roy Davids, Dig it!... January 7th 1981", 1966; *North*, with W.H. Smith prize band, 1975; *Field Work*, inscribed "Dear Roy - 'perfection -- or near to it -- is imagined Not in the aiming but the opening hand', love Seamus, Grey Abbey, Co. Down, May 3, 1989", 1979; *Selected Poems 1965-1975*, signed and dated (18 October 1982) by the author, 1980; *The Haw Lantern*, inscribed "Roy - 'Writing new names there... letter by strange letter', p.3. 23.VI.87", 1987, Faber & Faber; *Hailstones*, inscribed "For Roy with love Seamus, Christmas 1984", 1984; *The Midnight Verdict*, inscribed "To Roy - Not guilty! Seamus January 1994", 1993, Gallery Books; *Sweeney Astray*, inscribed "For Roy, the Prince of manuscripts. 'Look at this leaf of Kevin's book, the coilings on this psalter's page!', p.71, fondly Seamus 29.10.83", Derry, *Field Day*, 1983; *Verses for a Fordham Commencement*, LIMITED TO 226 COPIES SIGNED, additionally inscribed for Roy Davids (6 July 1984), New York, Nadja, 1984; *Stations*, signed on the title, with small manuscript proofing corrections on 2 pages, each signed "S.H.", Belfast, Ulsterman Publications, 1975; *Eleven Poems*, second impression with cover printed in black, Belfast, Festival Publications, 1965; idem, third impression in green wrappers, Belfast, 1965, unless otherwise stated FIRST EDITIONS, the first 7 mentioned publisher's cloth in dust-jackets, the others publisher's wrappers, 8vo and 4to; and approximately 55 others by or with contributions by Heaney, of which 25 SIGNED OR INSCRIBED BY THE AUTHOR (quantity)

£1,500 - 2,000

€2,100 - 2,800

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#### HEMINGWAY (ERNEST)

*A Farewell to Arms*, NUMBER 42 OF 510 COPIES SIGNED BY THE AUTHOR, publisher's half-parchment over boards, original glassine wrappers (a few small losses), cloth chemise, blue morocco-backed slipcase, gilt lettered spine (slightly rubbed) [Hanneman A8(b)], 8vo, New York, Charles Scribner's Sons, 1929

£3,000 - 5,000

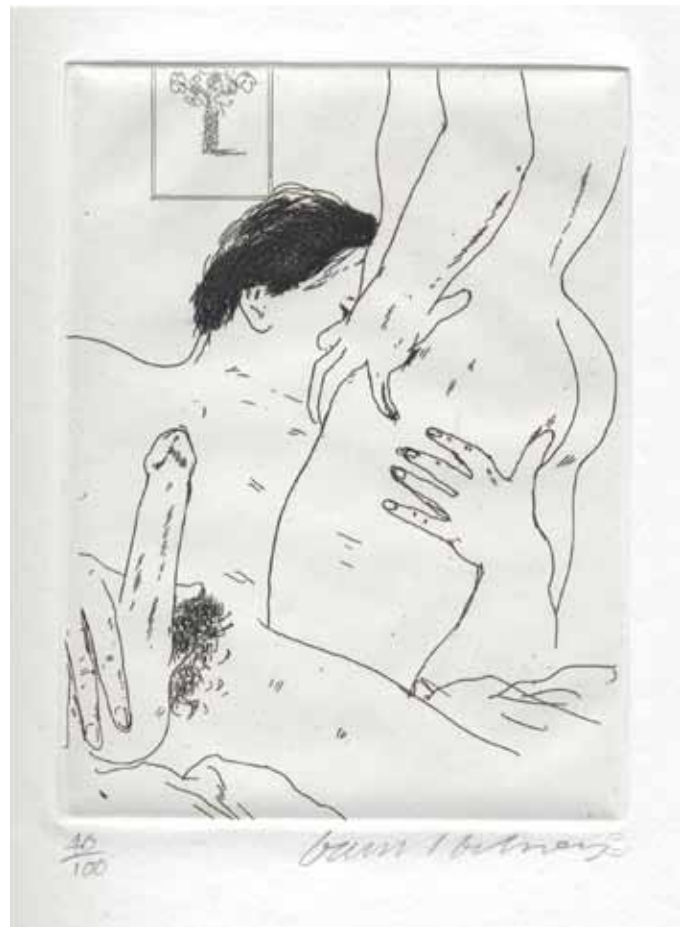
€4,200 - 6,900

The signed limited issue of *A Farewell to Arms* was published on the same day as the first trade edition.





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**HEMINGWAY (ERNEST)**

*Death in the Afternoon*, FIRST EDITION, colour frontispiece by Gris, photographic illustrations, publisher's cloth, pictorial dust-jacket and glassine overwrapper (closed tear to both at foot of upper cover), cloth chemise, morocco-backed slipcase (slightly rubbed), 8vo, Charles Scribner's Sons, 1932

£1,000 - 2,000

€1,400 - 2,800

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**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, NUMBERED 373 AND SIGNED BY THE ARTIST, translated by Nikos Stangos and Stephen Spender, 12 etched plates by Hockney, some loose tissue guards, publisher's pink cotton-silk cloth, slipcase, folio (465 x 330mm.), Editions Alecto, 1966

£800 - 1,200

€1,100 - 1,700

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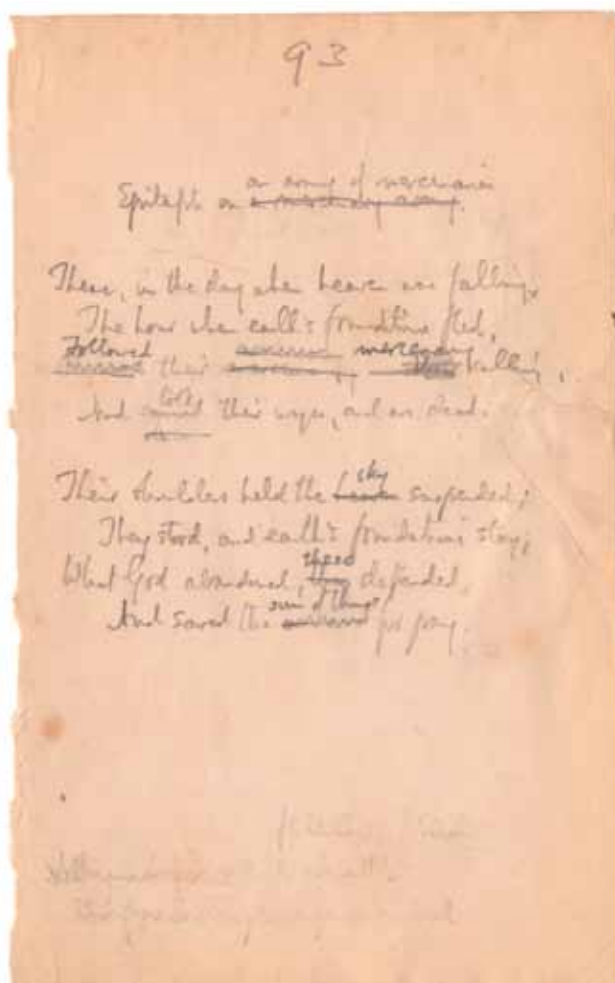
**HOCKNEY (DAVID)**

WEBB (PETER) *The Erotic Arts*, NUMBER 40 OF 126 COPIES WITH ORIGINAL SIGNED PRINTS BY HOCKNEY AND ALLEN JONES, engraving by Hockney, and fourteen-colour screen print by Jones, each signed and limited to 100 copies, illustrations throughout, publisher's green morocco gilt, g.e., slipcase, large 8vo, Secker & Warburg, 1975

£1,500 - 2,000

€2,100 - 2,800

Limited edition containing Hockney's "Erotic Etching" and Allen Jones' "Navajo Jacket", each signed with limitation 40/100 copies. See illustration overleaf.



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# **HOUSMAN (A.E.)**

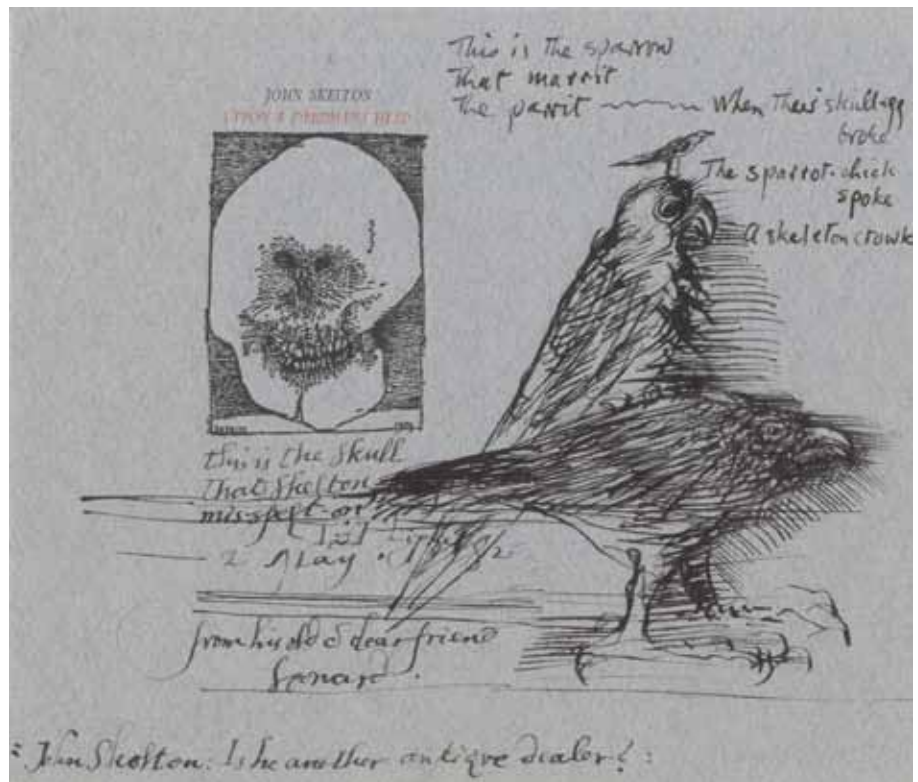
Autograph drafts of two poems, 'Epitaph on an Army of Mercenaries' and 'Oh Were He and I Together', the first with the original title "Epitaph on a mercenary army", comprising eight lines, partly deleted and revised, beginning: "These, in the day when heaven was falling...", and ending "...and saved the sum of things for pay"; the second comprising twelve lines beginning "Oh were he and I together...", and ending "...content for either slain", both written in pencil, with numerous deletions and revisions, the second subsequently rubbed-out and not in all places readily decipherable, 2 pages, numbered "93" at the top, torn from a notebook, tear and glue stains where formerly mounted by Laurence Housman, in a modern dark blue full-morocco leather folding box, 8vo, [around September 1917]

£2,000 - 3,000

€2,800 - 4,200

'EPITAPH ON AN ARMY OF MERCENARIES' AND 'OH WERE HE AND I TOGETHER': TWO RARE SURVIVING DRAFTS BY HOUSMAN, both poems inspired by the carnage of the First World War, and by the poet who was taken to the heart of the generation that fought and waited at home during that war; his 'Epitaph on an Army of Mercenaries' having fair claim to be considered among the war's great poems, and 'Oh Were He and I together' among his most controversial.

These are the only known surviving drafts for these two poems. They are written on either side of a leaf which was once pages 92-93 in one of Housman's working notebooks, designated by his brother Laurence and by Tom Burns Haber as 'Notebook C' (*The Manuscript Poems of A.E. Housman*, 1955, pp.24-26). Laurence Housman records the draft in his analysis of the contents of his brother's notebooks (*A.E.H.: Some Poems, Some Letters and a Personal Memoir*, 1937, p.269). Until the re-emergence of this manuscript it had been assumed lost.



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#### HUGHES (TED)

The Ted Hughes Archive formed by his friend and manuscript advisor Roy Davids, including a large quantity of poetical manuscripts, including working drafts, presentation copies and occasional verses, drawings, and a series of autograph letters signed by Hughes; the archive comprising:

(i) Working drafts of poems, including: a set of verse jottings headed variously "Crow Hears Fate", "Elephant", "Dogo", "The Contender" [for *Crow Wakes* (1971)]; untitled typed and autograph verses ['Little Salmon Hymn'] opening: "Between the white hills of the Ocean...", in presentation folder for New Year 1986; heavily-worked untitled autograph verses opening: "Was it an animal was it a bird...", 2 pages ['The Lovepet']; untitled autograph verses opening: "Snow clinging/ falling...", 2 pages ['Snow']; untitled autograph draft, opening: "Mice are curious little creatures..." ['Mice Are Funny Little Creatures'; see also *presentation manuscript below*]; autograph fair copy of an early version of 'For the Christening of Her Royal Highness Princess Beatrice of York' (the first three gifts here being a "Picture Book", "Elder Flute" and "Silver Cup", inscribed for Roy "to give, sell, swap or keep", Xmas 1988; three autograph drafts and a typescript of 'Thinking About Harry', opening: "What killed Harry...", 10 pages (with covering letter: "These lines about Harry Fainlight are not – as you'll see – a poem. There might be a poem of sorts in them. Which I doubt I shall execute", 30 October 1982 [the published tribute, 'To Be Harry', was to be developed from the final stanza of the present poem]); autograph draft, revised typescript and fair copy of 'Unfinished Mystery' (here titled "Personal" and "Epilogue"), opening "Enter Hamlet, stabbed, mad no longer..."; autograph draft of 'Prospero and Sycorax' (originally titled "Crows White Soul/ Soul of England/ Crow's Song about Prospero and Sycorax"), opening: "[Sh]e Knows, like Ophelia..."; autograph "foul copy" headed "The Day of Sandringham Flower Show For Her Majesty Queen Elizabeth The Queen Mother", opening: "Perfect gravel, a perfect sky...", inscribed "Roy's foul copy at Christmas 1996" [sent by Hughes to his friend the Queen Mother, a stanza of which is quoted by William Shawcross, *Queen Elizabeth the Queen Mother*, 2009, p. 907; see Hughes, 'Christmas Card Rhymes, The Day of the Sandringham Flower Show', 22 December 1996, RA QEQM/ PRIV/ PAL/ Hughes; typescripts in Royal Library, RCIN 1165092-3]; autograph verse notes, written on the back of a paper bag, on Calvin, Cromwell, Milton, Charles I's execution, and the Serpent in a woman's body as the soul of England or "the natural wife of God" [untraced, but possibly bearing on *Shakespeare and the Goddess of Complete Being*]; autograph draft of verses opening: "A dove snaps its twig-tether..." ['A Dove']; autograph draft of "Unknown Warrior", headed "VIII", here opening: "At curious eyes/ I was conscripted..."; carbon from the autograph, with added autograph revisions, for a superseded version of 'A Bedtime Story', opening: "Once upon a time/ There was a person..." (on the reverse of a typed carbon of the first stanza of 'Ballad from a Fairy Tale'); set of typescripts, described as "Mostly Unfinal Drafts", of fourteen poems, each signed, twelve of which were collected in *Flowers and Insects*, with autograph covering sheet headed "Nympholepticon"; autograph draft of Laureate verses celebrating Prince Andrew and Sarah Ferguson's wedding, opening: "Upon this day, this Royal day..." (inscribed to Davids on his birthday, 1986; with notes concerning publication and layout, some on Sotheby's paper)

(ii) Autograph presentation manuscripts of poems, including: autograph fair copy of 'Night Arrival of Sea-Trout', dated 21 March 1979 [marking the first visit by Davids to the Hugheses in Devon to inspect the Plath Papers]; autograph fair copy of three broadside poems, each headed by Hughes's autograph drawing in pencil of the creature celebrated, 'Mice are Funny Little Creatures', 'Weasels at Work' and 'Fly Inspects', on Japan paper, each inscribed at the foot in pencil as a gift for Christmas, 1982 [published as a trio with the drawings reproduced but to a different format by the poet's son Nicholas at the Morrighu Press the following year: a letter by Hughes to Davids, below, discusses price and publication]; autograph fair copy of "The Bricks", opening: "O who are we?... ", inscribed for Roy "on his 7,856th birthday" [written in celebration of the Queen Mother's estate at Birkhall, Balmoral, where Hughes would be invited to fish]; autograph fair copy of "On the Reservations", 4 pages, plus typescript containing some autograph revisions, Christmas 1987; autograph fair copy of "The Rose" (inscribed with birthday wishes); autograph fair copy of "Envoy [to 'The Best Worker in Europe'] for Roy/ from the Hairy Salmon", opening: "Just like a Fox in a chicken coop..." (written on the reverse of a carbon of 'The Best Worker in Europe' and marked as "Roy's very own bedtime copy")

(iii) Autograph manuscripts of occasional verse, comprising: autograph draft and fair-copy of "For Roy, On His First Learning How to Cast" (opening: "First, cast/ Out your crooked past..."), the latter dated 2 January 1982; autograph presentation manuscript headed "For Roy's Fiftieth Birthday" [1 June 1992] ("When fifty comes the Century/ Panics like Everest, to see/ A solitary climber..."), on a presentation folded sheet with "From All Lovers of Salmon For Gudmundur Eiriksson on his retirement from the Presidency of NASCO" (opening: "Who'll define a Salmon?...") and 'That Morning' (slight drink-stain); illustrated autograph presentation draft of "An Ode/ For Roy's first Birthday in Freedom [from Sotheby's]/ June 1st, 1994", opening: "An egg washed up at Hove...", 7 pages (illustrated by Hughes with the head of Sekhmet, as per Sotheby's entrance, a pack of "dealers' dirty dogs" and an assemblage of authors as sold by Roy from his Pugin rostrum); heavily-worked autograph draft and fair copy of 'Consolation for Non-Participants' (a scabrous reflection of poets and their performance, opening "One was pink as a prawn his eyes/ China-blue..."), each 2 pages; autograph draft of a verse on Sotheby's and its Book Department, opening: "The books – modern & incunabula...", on the back of a carbon of 'Tern' (c.1986); autograph verses on Davids's [39th] birthday, opening: "Does the year give up its ghost with a groan?..."; autograph verses illustrated with a self portrait of the author smothered in paper, opening: "Sitting here/ Up to either ear/ In Shakespeare..."; autograph verses "For Roy", opening: "The Lesser-Bogland Porsche..."; a [birthday] card with autograph verses facing Carol Hughes's greetings, opening: "When Milton's cat walked on the wall..." (1983); autograph draft of verses on Davids as king of Sotheby's, opening: "King David had his Psalms..."; an autograph verse-letter in French, opening: "Pas seulement dans l'Afrique du sommeil..."; draft in an unidentified hand of a Hebrew translation of 'Remembering Teheran', photocopies of 'A Full House' [p. 731], inscribed by Hughes as "Roy's very own super-corrected copy" (7 September 1991); autograph verses on his absence, opening: "We came/ for tea..."; on part of the broadside Cows, opening: "There's this about cows..."; experiments on the Sotheby's Book Department word-processor ("firste commputrised poem by this honde"); autograph verses to Tina May Walton

(iv) Series of some 30 autograph letters signed, to Roy Davids, discussing, *inter alia*, his poetry ("...There wasn't a moment when I could talk about your poems – never quite certain what convolutions might light up in Felix's brain among other things, in spite of your assurance... Your night-time breathing is a disturbing poem. Everything depends – apart from the naked feeling of a naked event – on that tolling rhyme, which works well with real effect & finality. I found myself reading this poem at odd times to reconnect with the real painful thing you've pinned there. Lucid & accurate. Finely written... Memory I like best – and I really do like it. Odd thing – unresolved thing? – about your verse is the way you swing between very free impressionistic images – like the first line, like the 7/8th lines – and a formal direct plain style with not much image component but arresting or more assertive musicality... Your control has an odd kind of charm and distinction – reminds me occasionally of Laforgue via Eliot – and the irruptions of the other element sharpens everything about it, by contrast a tortuous combination, intensifying the precarious meanings of it. (Eliot's basic innovation – apart from his own perfect uniqueness & oddity – was a deliberate exploitation of those two components – the free & the controlled, the super-sane and the (with him) more or less mad. It's the secret of the power of Japanese – and of all interesting art, I think. The way you manage is it natural & necessary to you – seems so... Something real about your sensibility in those poems – convincing arithmetic of the complex of painful & erotic feelings..."), the state of his own writing career ("...I've felt somewhat cleared & productive since I 'confessed' that archive [Sylvia Plath Papers] to you. An OLD friend (?) – he's 75 – told me to ease off, there's already an awful lot of me to read (he's written 50 books & still won't stop). However – I'm weary of feeling like an athlete just out of plaster – so I shall keep going. (If enemies don't stop you, friends will). Who knows where we might get to if only we did the simple thing & kept going/ With pick & with drill/ Not hippety hop --/ Into the mountain/ Not over the top..."), the sale of the Plath Archive and preparation of its catalogue ("...when you spoke about 'the catalogue' needing ample embellishment of descriptive prose – you really stopped me dead. I'm not sure what I can add to the stuff I gave you in the inventory. What I suggest is: Felix & yourself make a draft of the sort of thing you want – in as much detail as if I too were dead & gone. Then I will resurrect, and you show me that draft – at which point no doubt I'll see all sorts of possibilities for juicy insertions & addenda..."), and the contemporary publication of the complete edition of her poems ("...as I go through the poems, I'm making a much fuller & more arcane description of each item – making each a separate unique object – like another painting by the master – which I suppose





(v) Autograph sketches, notes and other material : a diverse range, including three autograph horoscopes cast by Hughes for Davids; a worked-up pencil sketch of “The Rough Beast Slouching Towards Bethlehem To Bite Roy In His Cradle”; a typed note with autograph additions, headed “To be written in to the agreement of sale of the Literary Archive of Sylvia Plath”; autograph draft for blurb on Sylvia Plath written on a photocopy of a valuation letter of 1981 to the Lilly Library (“...She is now established with Emily Dickinson as a major figure in American Literary Studies, and translated into the major languages is already acknowledged throughout the world as one of the great female poets of all time...”); pen-and-ink study by Leonard Baskin of a crow, parrot and sparrow, annotated by Hughes (“...This is the sparrow/ That marrit/ The Parrit – When their skullegg broke/ The sparrow-chick spoke/ A skeleton crowk...”); anonymous memorial drawing in pencil of Vasco Popa, inscribed for Roy, 1 January 1992; dinner menu for Hughes’s 60th birthday, signed by the Hugheses, Heaneys, Spenders, Valerie Eliot, Craig Raine et al.; snapshots of Hughes (accompanied by droll captions), etc

**£30,000 - 40,000**

**€42,000 - 56,000**

‘SO WE STOOD, ALIVE IN THE RIVER OF LIGHT, AMONG THE CREATURES OF LIGHT, CREATURES OF LIGHT’ – THE ARCHIVE OF TED HUGHES POETICAL MANUSCRIPTS AND CORRESPONDENCE FORMED BY HIS FRIEND AND MANUSCRIPT ADVISOR, ROY DAVIDS.

Roy Davids first met Ted Hughes in 1979 when he was called upon to mastermind the sale by Sotheby’s of the literary archive of Sylvia Plath (eventually sold to Smith College), paying his first visit to Ted and Carol Hughes in Devon to inspect the archive, in company with the present cataloguer, on 29 March 1979; their friendship being deepened when Davids submitted poems that he had written to Hughes (see the letters above). He was also of practical assistance when Hughes embarked on what Keith Sagar has described as the ‘colossal undertaking’ of his major prose work, *Shakespeare and the Goddess of Complete Being* (1992), much of which was typed up at Sotheby’s. He also negotiated the sale of Hughes’s own archive to Emory at the end of his life; but this is not covered by the present run of letters, which are mainly centred on the period of the sale of the Plath archive. He is joint-dedicattee of *Shakespeare and the Goddess of Complete Being*, and dedicattee of the revised and enlarged edition of Hughes’s *A Choice of Shakespeare’s Verse* (1991).

The present collection is especially rich in poetical manuscripts, mixing occasional verse written to celebrate their friendship and some of Hughes’s best-known poems; an example of this variety being found in the presentation manuscript of three poems given by Hughes to mark Davids’s fiftieth birthday. This package contains a fair copy of verses beginning “When fifty comes the Century/ Panics” and “Who’ll define a Salmon” – both of which (like much else of this genre) appear to be unpublished – and concludes with a fair copy of one of the best-known of all his poems, ‘That Morning’ (which is formally signed “Ted Hughes”), the concluding lines of which were to be carved on Hughes’s memorial in Westminster Abbey. Our copy is headed: “In Alaska, where the miraculous generosity of Salmon is so well appreciated, the catch in 1979 topped one hundred and fifty million fish, and has gone on rising past two hundred million. The poem below is a memory of fishing there with my son”. It ends: “As if these/ Were the imperishable fish./ That had let the world pass away --/ There, in a mauve light of drifted lupins,/ They hung in the cupped hands of mountains/ Made of glittering atoms. It had happened./ Then, for a sign that we were where we were/ Two gold bears came down and swam like men/ Beside us. And dived like children./ And stood in deep water as on a throne/ Eating pierced salmon off their talons./ So we found the end of our journey./ So we stood, alive in the river of light,/ Among the creatures of light, creatures of light”.

But there are also drafts in the collection that long predate their friendship and which were clearly acquired by Davids while, so to speak, wearing his manuscript-collecting hat. One such example is a set of jottings for poems published in *Crow Wakes* (1971) which appear to represent some of the earliest thoughts for these poems – conceived in first flush as a group rather than individual entities – and differ radically from the end-product. For example ‘The Contender’ (in which a Christ figure is invoked) opens in the published version: ‘There was this man and he was the strongest/ Of the strong...’, but here begins: “Lo he who/ Hung in womb with nail...”.

A small group of Hughes poetical papers were included in Part III of the Roy Davids sales held in these rooms, 10 April 2013 (lots 231-5 and 237) and 8 May 2013 (lot 374). As far as we have been able to ascertain, the present archive represent the totality of what remains; apart from the inscribed printed books, as per the following lot.

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#### **HUGHES (TED)**

A remarkable collection of 106 works inscribed to his friend and manuscript advisor Roy Davids, including some 63 with the addition of a manuscript poem, and 4 with a drawing, *many first editions, some limited editions, as issued in publishers’ bindings, the majority with dust-jackets where issued, various sizes, but mostly 8vo*, [c.1957-1995]

**£10,000 - 15,000**

**€14,000 - 21,000**



275

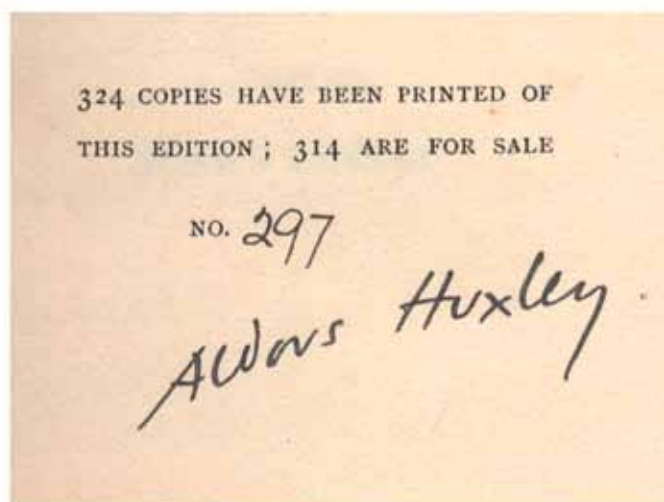
An extensive collection of books written or with contributions by Ted Hughes, all warmly inscribed to Roy Davids, including 63 with the addition of a poem, the majority of which impromptu, and seemingly unpublished.

From their first meeting in 1979 (see footnote to previous lot) Hughes and Davids formed a close friendship, which lasted until Hughes' death in 1998. Davids recalled "To be the beneficiary of that [Hughes'] Shakespearean mind and that prodigious memory. To be bathed in Ted's impromptu and wonderful language, bulging with metaphors, ideas and possibilities. These were golden times in my life" ([www.roydavids.com/tedstable.htm](http://www.roydavids.com/tedstable.htm)). Included are the dedication copies of *Shakespeare and the Goddess of Complete Being*, 1992 ("For Roy / Hair by hair you may pluck a wild boar bald [with some actual boar hair taped in] love Ted 9th March, 1992"), the first paperback edition of the same ("Formerly Court Green Bathroom Copy - now Roy Davids's gnawing copy from the one-time author Ted [further annotated with arrow to "Gnawing"]: "as in starvation, as in rage, as in ignorance, as in being negative"), and *The Essential Shakespeare* (1991).

The added poems - totalling upwards of 750 lines - range in length from 4 lines to a 140-line poem (on the endpapers of *The Best Worker in the World*, 1985) titled "Smolt Surplus Verse", beginning "Half a million of him come/to a river ten miles long/and last year in Alaska two/Hundred million strong, my dears..."). The poems range in tone, sometimes relating to the contents of the book in which they were written: for example "South of Mex/-co Possum's/the creature sex... better, best/play Possum" in *A Dancer to God*; "The prophetic tale of Leonard's [Baskin] pituitarectomy... Bad owls/Dud hawks/By the beakfull/and the clawfull.." in *Cave Birds*; "At the bottom of a hole/Orpheus found a mole..." in *Orpheus*; "Tablets from Sinai/Were o.k. for the Jews/But for the sleepless eye/The best medicine to use/is Ovid's bedtime pills..." (signed with 11 variant spellings of Hughes) in *Tales from Ovid*; "My Granny", a 44-line poem starting "My granny is an octopus..." in *Meet My Folks!* (1961).

Many of the books were presented to Davids in the year of publication, to mark birthdays, Christmas (e.g. 'The Hughog Portrait' full-page "self-portrait" as a wild boar drawing in *Rain-charm for a Duchy*, 1991) or other notable events ("After drunken Dublin/in a grubby London dawn/With eyes at half-goggle/and brains still in pawn" in *Under the North Star*, 1981), but it is apparent that others, particularly the titles published prior to their meeting, were inscribed specifically for Davids's collection, formed, it seems, in some ways as a collaboration between the two friends. For instance, in a copy of little-known play *The Tiger's Bones* (1974) inscribed in 1983, Hughes notes "The harvest of dregs is very great", and in a first edition copy of *Lupercal* (1960, inscribed in 1983) "Twenty three year!/a hell of a time/To be dawdling here/at the scene of the crime!!"

A full listing is available upon request.



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**HUXLEY (ALDOUS)**

*Brave New World. A Novel, FIRST EDITION, NUMBER 297 OF 324 COPIES SIGNED BY THE AUTHOR, occasional spots, a few ink markings in lower margins, untrimmed in publisher's yellow buckram, t.e.g., some soiling, spine and label rubbed, 8vo, Chatto & Windus, 1932*

£800 - 1,200

€1,100 - 1,700

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**ILLUMINATED MANUSCRIPT**

*In die nativitatis domini, illuminated manuscript on thick card, 9 pages, finely illuminated in gold and colours, opening page with large elaborate historiated initial with an angel playing a rebec, signed "D. Mark" lower right, remaining pages with text and music on 4-line staves surrounded by elaborate borders of varying styles (incorporating one Virgin and Child vignette, cherubs, angels, dragons, flowers, saints etc), 2 further decorated initials, one incorporating a sleeping Jesus, and one vignette on p[7]; In sabbato sancto benedictio cerei, 8 pages, illuminated in red, blue and green, the music and text enclosed by ornate borders in leafy geometric patterns, 2 parts in 1 vol., the 9 leaves mounted on guards, full red panelled morocco by Lamcroft and Lawrence, sides with inner and outer ornate borders, upper cover lettered in gilt 'Pax', gilt panelled spine with raised bands and floral tools, inner gilt dentelles, g.e., 530 x 415mm.; together with another volume containing 3 illuminated manuscript leaves on paper, the first 2 finely illuminated in gold and colours (one miniature of the Resurrection, elaborate initials and borders), window-mounted, and with 3 further loosely inserted leaves in the same style as the 'In sabbato sancto benedictio' above, modern cloth, leaf size 355 x 275mm., both volumes preserved in solander box, [Fernham Priory, early twentieth century]*

£2,000 - 4,000

€2,800 - 5,600

A finely bound group of attractive illuminated liturgical manuscript leaves, executed, according to information received the former Mother Superior at St. Mary's Benedictine Priory at Fernham in Oxfordshire, by two nuns named Sister Mary Walburga (Caroline Campbell, died 1928) and Sister Francis de Sales (Clare Rymer, died 1948).

The Priory was first established in 1832 at Princethorpe, Warwickshire, by a community of Benedictine nuns from Montargis near Orleans who fled from France in 1792 after being persecuted during the French Revolution. The Priory was at one time the largest in England with over 200 nuns. In 1966 dwindling numbers led to the move to Fernham, and in 2001 the Priory closed and the nuns were dispersed.





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**JOYCE (JAMES)**

A Portrait of the Artist as a Young Man, *sixth impression*, AUTHOR'S PRESENTATION COPY, INSCRIBED "To George Cosgrave/James Joyce/5 June 1929, Paris" on front free endpaper, bookseller's label of "Shakespeare & Co., Paris" on rear paste-down, publisher's cloth, covers dampstained, lower joint split, loss to head of spine [cf. Slocum & Cahoon A13], 8vo, Jonathan Cape, [1928]

£1,500 - 2,000

€2,100 - 2,800

279 •

**[JOYCE (JAMES) AND SAMUEL BECKETT]**

Our Exagmination Round His Factification for Incamination of Work in Progress by Samuel Beckett, Marcel Brion [etc.], FIRST EDITION, INSCRIBED BY SAMUEL BECKETT "for Tristram with gratitude for his kindness - all good wishes from Sam, London Oct. 76" above title to Beckett's contribution, uncut in publisher's printed wrappers, soiled, small loss to upper spine not touching text [Federman & Fletcher 1; Slocum & Cahoon B10], 8vo, Paris, Shakespeare and Company, 1929

£800 - 1,200

€1,100 - 1,700

PRESENTATION COPY FROM BECKETT OF HIS FIRST APPEARANCE IN PRINT, an essay entitled "Dante... Bruno. Vico.. Joyce" which he contributed to a collection of essays for *Exagmination*, "the first apologia for *Finnegans Wake*, entitled with mock-portentousness, at Joyce's suggestion" (Richard Ellmann, *James Joyce*, 1982, p.613).

**Provenance**

Inscribed by Samuel Beckett to Tristram Powell. Powell directed the celebrated BBC television performance of *Not I*, for which (on 13 February 1975) Powell "had the camera set up in front of Billie Whitelaw's mouth... and Mouth appeared on the screen in powerful close-up... For once, a transfer [of a Beckett play] to another medium had worked brilliantly in its own terms" (James Knowlson, *Damned to Fame: the Life of Samuel Beckett*, 2014). It was intended to be shown in 1976, but was not eventually screened until 1977.

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**KAHLO (FRIDA)**

Autograph transcript in red crayon of the song 'Cruz de Mayo', comprising some forty-six lines, beginning: "Cruz de Mayo Sevillana/ Cruz de Mayo que en mi patio laventé...", with accents entered in pencil, written on a sheet bearing part of a draft in another hand of a letter in English (possibly by Clifford Wight), *both sides of a single sheet, one corner torn off before the song was written out, light dust-staining, 4to*, [United States, between 1929 and 1941]

£600 - 800

€830 - 1,100

FRIDA KAHLO CELEBRATES THE COMING OF SUMMER. This manuscript of the famous Andalucian folk song 'Cruz de Mayo' (written by Salvador Valverde in 1921) derives the estate of Clifford Wight, whose chief beneficiary was the present owner's mother. Wight, himself an artist, was Diego Rivera's secretary, translator and technical assistant during the period Rivera was living in the United States between 1929 and 1941, and executing his murals at Detroit, San Francisco and New York. Wight's papers are now at the Special Collections Research Center, Syracuse University Libraries.

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**LAWRENCE (T.E.)**

Seven Pillars of Wisdom, a triumph, SUBSCRIBERS' EDITION, ONE OF 170 COMPLETE COPIES, WARWICK JAMES'S COPY, *printed in red and black, colour frontispiece portrait of Feisal by Augustus John and 65 plates (many coloured or tinted, 4 double-page) by Eric Kennington, William Roberts, Augustus John, William Nicholson, Paul Nash and others, 4 folding colour maps, 58 illustrations in text (one colour) by Roberts, Nash, Kennington, Blair Hughes-Stanton, Gertrude Hermes and others, initials by Edward Wadsworth, illustrated endpapers by Kennington*, INSCRIBED BY LAWRENCE "Complete copy. i.xii.26 TES" on list of illustrations, and with 'Roberts' amended in ink to 'K[ennington]' as usual, with the four-page 'Some Notes on the Writing of the Seven Pillars of Wisdom by T.E. Shaw' loosely inserted, *fine in original green panelled morocco gilt by Sangorski & Sutcliffe (signed on front turn-in), sides with triple gilt and blind rule borders, lettered 'The Seven Pillars' in gilt, gilt panelled spine in six compartments with raised bands, also lettered in gilt, g.e., extremities slightly rubbed, preserved in the original cardboard posting box addressed in ink to "Warwick James/ 2 Park Crescent/ W1", and with printed number label ("161") [Clements p.49, stating that "only about 100 copies were produced at 30 guineas each"; O'Brien A040], 4to (251 x 187mm.)*, [Privately Printed] for the Author by Manning Pike and H. J. Hodgson, 1926

£30,000 - 50,000

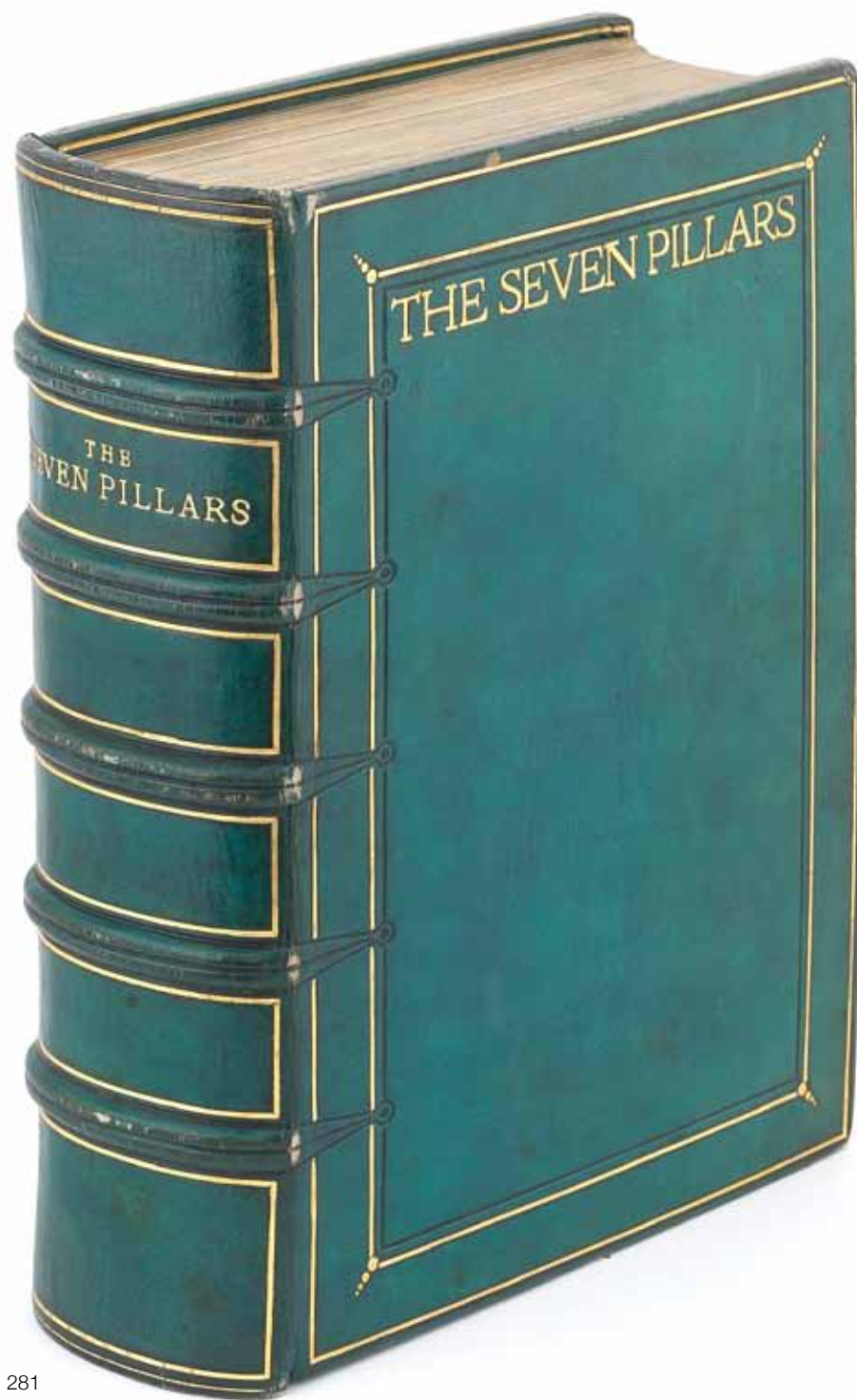
€42,000 - 69,000

LAWRENCE'S DENTIST'S COPY OF THE 1926 CRANWELL EDITION OF *SEVEN PILLARS*, ONE OF THE 170 COMPLETE COPIES.

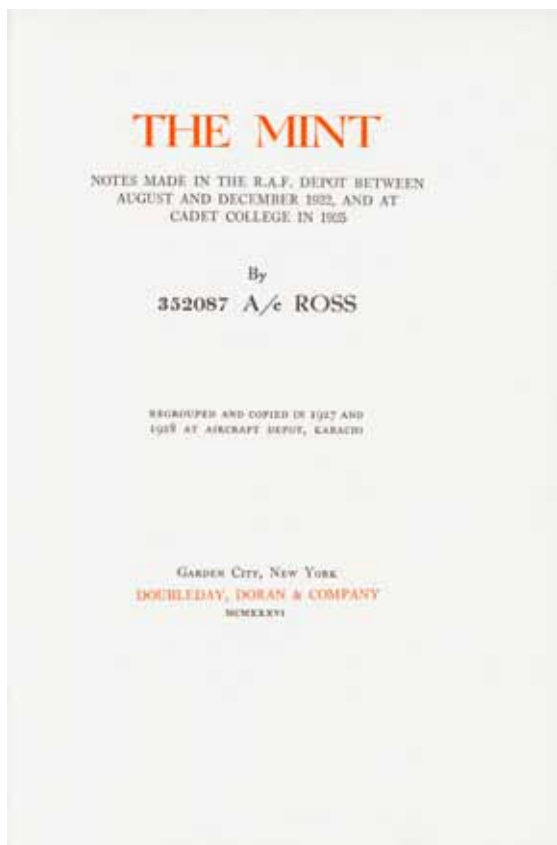
It had been Lawrence's intention that every copy be unique in some way, and so he used six different binders in addition to Sangorski and Sutcliffe. In common with most of the complete copies, Warwick's has page XV mis-paginated as VIII, and Kennington's coloured landscape tail-piece ('False Quiet') is present at end of page XVIII. The 'Prickly Pear' plate is included, but not the two Paul Nash line drawings called for on pages 92 ('The prophet's tomb') and 208 ('A garden'), or the Blair Hughes-Stanton wood-engraving that in some copies illustrated the dedicatory poem.

**Provenance**

William Warwick James (1874-1965), a dental surgeon who lived and ran a large practice at 2-3 Park Crescent, London WC1. He was Lawrence's dentist and friend from about 1922, at a time when Lawrence's teeth were notoriously bad. "In 1922, six teeth were missing and two were defective. Some time thereafter, a prominent London dentist repaired the damage with gold teeth and fillings that Graves considered vulgar. Lawrence was pleased with them, asking his mother to tell the dentist 'that his artificial masterpiece, my mouth, still stands superbly. It cracks nuts'" (Harold Orlans, *T.E. Lawrence: Biography of a Broken Hero*, 2002 p.115). James also came to know A.W. and Mrs Lawrence, and contributed the chapter on Lawrence's collection of records, 'Music - Gramophone records at Clouds Hill', to *TE Lawrence by his Friends*, 1937 (see lot 283).



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#### LAWRENCE (T.E.)

The Odyssey of Homer, [translated by T.E. Lawrence], LIMITED TO 530 COPIES, PRESENTATION COPY FROM T.E. LAWRENCE TO WARWICK JAMES, *inscribed on front free endpaper "Warwick James from Shaw./ "a ridiculous mouse"/ 1932."*, 26 woodcut roundels printed in gold and black including title vignette and headpieces to each of the 24 books, untrimmed in original black morocco by W.H. Smith, gilt-lettered spine, t.e.g., original slipcase (worn at edges, one joint split) [O'Brien A144], 4to, Emery Walker, Wilfred Merton and Bruce Rogers, 1932

£4,000 - 6,000

€5,600 - 8,300

PRESENTATION COPY FROM T.E. LAWRENCE TO HIS DENTIST AND FRIEND, WARWICK JAMES, inscribed with a Homeric reference ("a ridiculous mouse") which may perhaps refer to the author's fear of visits to the dentist.

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#### LAWRENCE (T.E.)

Crusader Castles, 2 vol., LIMITED TO 1,000 COPIES, *volume 1 being one of the 75 copies issued for libraries and family (the word 'Number' omitted from colophon), volume 2 one of the 35 additional unnumbered copies, plates, 2 maps in loose pocket at end, uncut in original orange buckram and red half morocco respectively, by Sangorski & Sutcliffe, t.e.g. [O'Brien A188, A189], 4to, Golden Cockerel Press, 1936; Letters from T.E. Shaw to Bruce Rogers, LIMITED TO 200 COPIES, printed in brown, original limp brown cloth, titled in gilt on spine [O'Brien A160], Privately Printed at the Press of William Edwin Rudge, 1933; together with letters, typescripts, books and printed ephemera, mostly connected with Warwick James's contribution to *TE Lawrence by his Friends*, 1937, a chapter entitled 'Music - Gramophone records at Clouds Hill', including drafts of this chapter, together with autograph letters and notes written in 1936 during its preparation from A.W. Lawrence, Winifred Fontana, E.M. Forster, Bob Lawrence, Mrs Lawrence, Eric Kennington and Howard Ferguson (small quantity)*

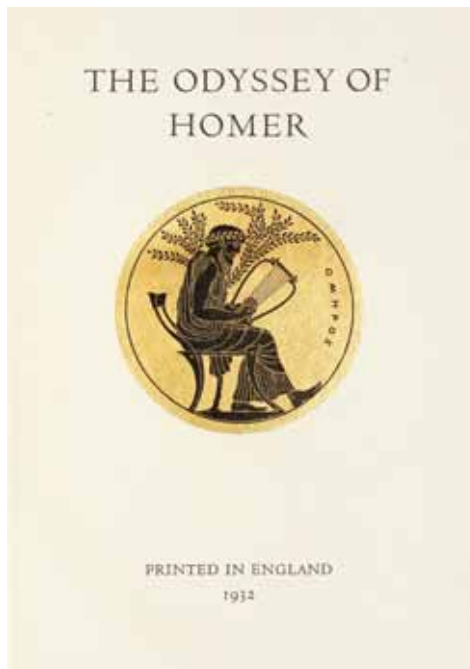
£1,000 - 1,500

€1,400 - 2,100

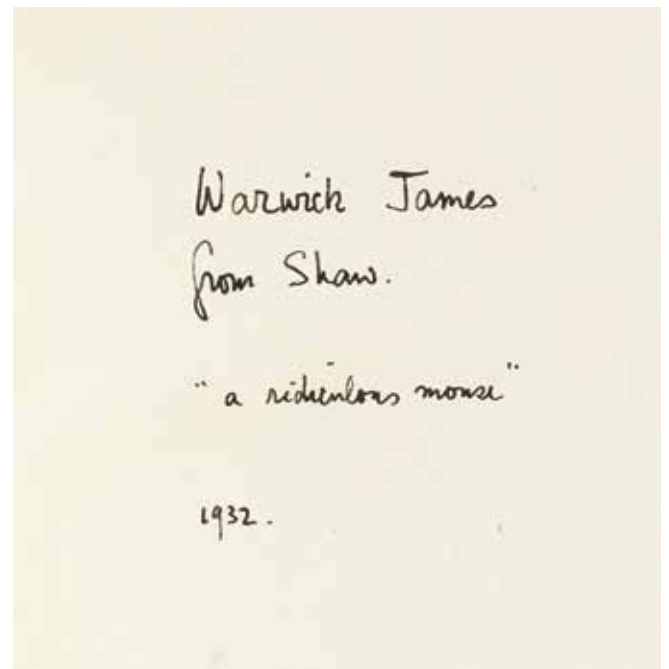
#### Provenance

Warwick James.





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**LAWRENCE (T.E.)**

The Mint. Notes Made in the R.A.F. Depot Between August and December 1922, and at Cadet College in 1925. By 352087 A/c Ross, FIRST EDITION, NUMBER 7 OF 50 COPIES PRINTED, *untrimmed in publisher's half vellum, leather spine label, t.e.g. [O'Brien A166], small folio*, Garden City, Doubleday, Doran, 1936

£3,000 - 5,000

€4,200 - 6,900

LAWRENCE'S CONTROVERSIAL ACCOUNT OF LIFE IN THE R.A.F., PUBLISHED IN AN EDITION OF ONLY 50 COPIES TO SECURE COPYRIGHT IN AMERICA. Lawrence had begun taking notes for this projected insider's view of the ranks on joining the R.A.F. in 1922, but the project was set aside when he was dismissed from the Force in January 1923. After publication of *Seven Pillars*, whilst he was in India, Lawrence reworked his notes and send a draft to Edward Garnett, who circulated copies to Air Marshall Trenchard amongst others. The latter's response led Lawrence to promise not to publish the work until at least 1950, but towards the end of his life he made further revisions with a view to private publication. After his death, the manuscript surfaced in America and was published to protect copyright, at a prohibitive price of \$500,000. The present copy is numbered 10UK, presumably meaning one of the 10 theoretically intended for sale in the UK.

**Provenance**

A.W. Lawrence, inscribed in ink on verso of title "The property of A.W. Lawrence, c/o Tamplin & Co., Solicitors [etc]", and "The property of A.W. Lawrence" on verso of front free endpaper; Warwick James.

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**LAWRENCE (T.E.)**

A Letter from T.E. Lawrence to his Mother, LIMITED TO 24 COPIES, THIS NUMBER 16 OF 12 ON BARCHAM GREEN 'MEDWAY' PAPER, *initial letter in red, 3 colotype plates after Lawrence printed by the Oxford University Press, with tissue-guards, visiting card of Mrs Lawrence loosely inserted, untrimmed in original cloth-backed flecked boards, t.e.g. [O'Brien A192], 4to*, Privately Printed at the Corvinus Press for Mrs Lawrence, 1936

£3,000 - 5,000

€4,200 - 6,900

A FINE COPY. The letter printed here was written on 28 August 1908, and describes in detail Lawrence's response to Chartres cathedral. It was thought by David Garnett to be "the most beautiful and emotional of his early letters" (*The Letters of T.E. Lawrence*, edited by M. Brown, 1988, p.16).

**Provenance**

Sarah Lawrence (1861-1959), who was sent all but numbers 1 and 24 of the 24 copies printed; Warwick James.

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### LAWRENCE (T.E.)

Autograph letter signed ("TE Shaw"), to Mrs Scott-Paine, saying it gives him "unholy glee" to tell people that no signed copies of *Revolt in the Desert* exist, which is "a nasty little book that I had to publish for money reasons, but which I have never ceased to resent"; adding nonetheless: "Very occasionally I am sorry not to sign a copy: and then I scribble a note saying so. That way all parties get something!", 1 page, integral blank, foxed and with paper-clip stain, loose in a copy of the book in question, 4to, [Hythe, Southampton, 1931-2]

£1,500 - 2,000

€2,100 - 2,800

'A NASTY LITTLE BOOK THAT I HAD TO PUBLISH FOR MONEY REASONS' – LAWRENCE ON *REVOLT IN THE DESERT*. This letter is addressed to Brenda Scott-Paine whose husband Hubert was founder and owner of the British Power Boat Company Ltd., responsible for development of RAF high-speed rescue launches. Lawrence, who had come to Calshot in 1929 to help with the Schneider races, had witnessed an ineffectual rescue being effected by a conventional launch that year and had successfully urged that high-speed boats be developed. In consequence he was seconded to Scott-Paine's factory at Hythe and worked closely with him in the development of the 200 Class Seaplane Tender, a 37½ foot vessel capable of 27 knots. While there, he rented rooms from the steward of Scott-Paine's private yacht, but spent a good deal of time at the Scott-Paine's house. In later newspaper clippings, Scott-Paine's wife Brenda describes how the present letter came to be written, and indeed found: 'Lawrence made himself a home in her house because he was free to work uninterrupted at his writings. Although he often came for a meal, he usually settled himself by the fire with a bowl of apples and refused a cooked meal. "Once I produced a copy of his books, 'Revolt in the Desert,' and asked him to autograph it for me," she said. "He said he had never autographed this book for anyone and referred to it as 'a little book I cordially detest.' I put the book back on the shelf and forgot about it. Some time later I took it down to read again and found a note inside..." (*The Umtali Post*, 30 March 1955).

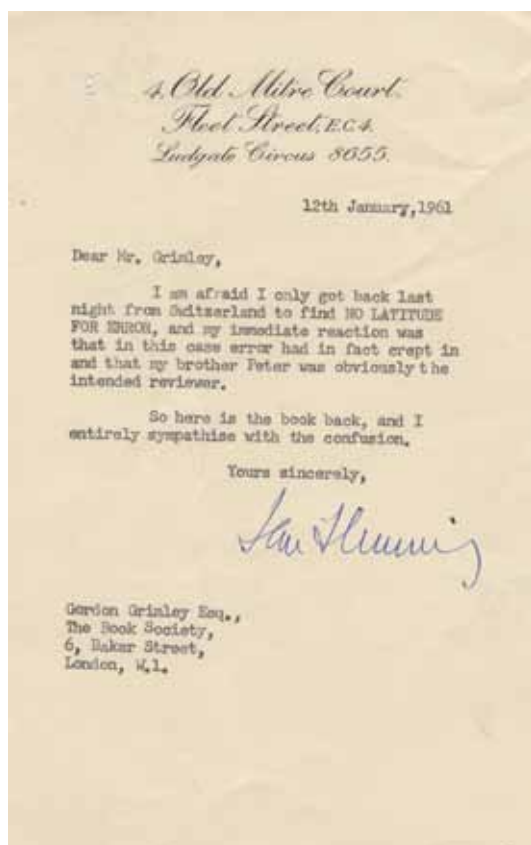
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### LITERATURE

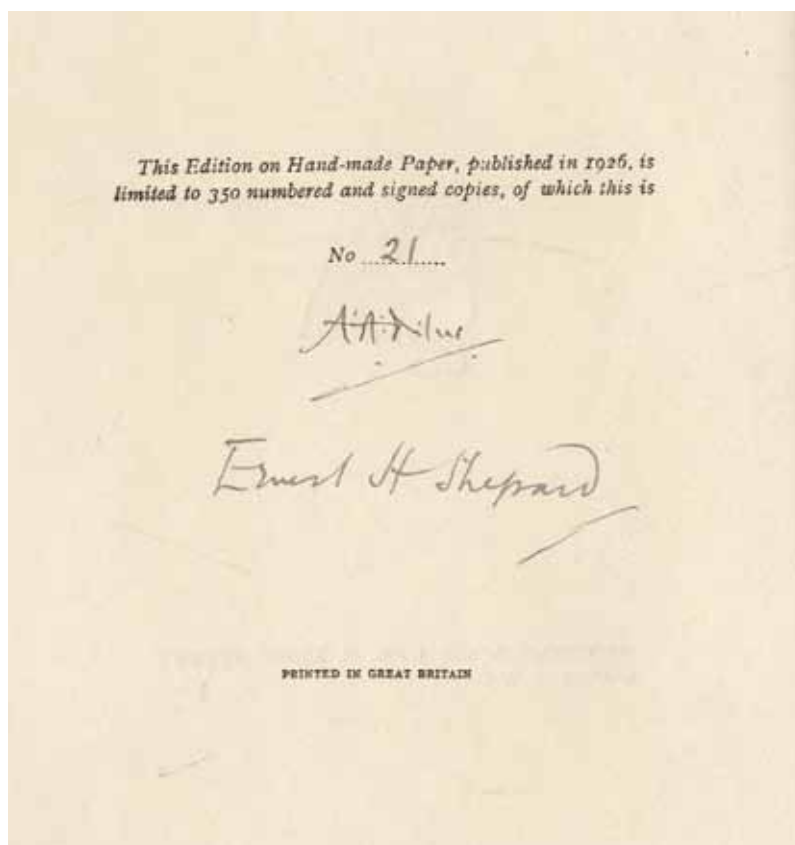
Collection of mainly typed letters signed by authors including Agatha Christie ("...I do not write biographies, they are not my métier. I prefer fiction..."), P.G. Wodehouse ("...I put the Drones Club in Dover Street in Leave It To Psmith, and I can't back out from that..."), Ian Fleming (a puzzled letter after receiving Edmund Hillary's *No Latitude for Error* for review), Graham Greene ("...my commitments are too heavy for me to undertake any reviewing much as I enjoyed 'Red Rumba'..."), Leonard Woolf ("...I think T.S. Eliot was slightly anti-semitic in the sort of vague way which is not uncommon..."), Kingsley Amis ("...If it doesn't sound too pompous, I think of all my novels as serio-comedies..."), David Garnett ("...my book *Aspects of Love* is almost a play in certain points..."), Anthony Powell (two letters, the first on *Afternoon Men* and his forays into playwriting, the second written after finishing *A Dance to the Music of Time* with its concluding quotation from the *Anatomy of Melancholy*: "I am delighted to have made a Burton convert, even if at present a faltering one"), Christopher Isherwood, Rebecca West ("...I did write a book called 'Black Lamb and Grey Falcon'..."), Anthony Burgess ("...I do enjoy what comes between the lines of dialogue, and that I suppose makes me a novelist..."), Stephen Spender, Edmund Blunden, L.P. Hartley ("...I have mostly written novels, but never felt the urge to write a play, Why I don't know since I enjoy writing dialogue..."), J.L. Carr ("...a film of *A Month in the Country* will be shown on TV next Autumn..."), John le Carré, John Betjeman, Angus Wilson ("...My first story was written... in one day in a kind of fever-heat..."), Alan Bennett, A.S. Byatt, Margaret Drabble (on Henry James and the epistolary novel), Michael Holroyd (on a mix-up over Gerhardie, G.E. Moore and his epigraph from Bishop Butler), Michael Frayn (on *Three Sisters* "one of the saddest and best plays in he world"), A.N. Wilson ("...I knew H. James wasn't Kipling's best man – how did I come to write it?!..."), Malcolm Bradbury, Iris Murdoch, V.S. Pritchett, Barbara Cartland, Richard Church, Frederick Raphael, Alan Ross, Simon Raven, Frank Swinnerton, C.P. Snow ("...I knew H.G. Wells pretty well..."), and others

£1,000 - 1,500

€1,400 - 2,100



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**MILNE (A.A.)**

Winnie-The-Pooh... Decorations by E.H. Shepherd, NUMBER 21 OF 350 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR, and printed on hand-made paper, illustration, 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 lettered, others with Pooh device), 4to, Methuen, 1926

£1,500 - 2,000

€2,100 - 2,800

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**[PLATH (SYLVIA)]**

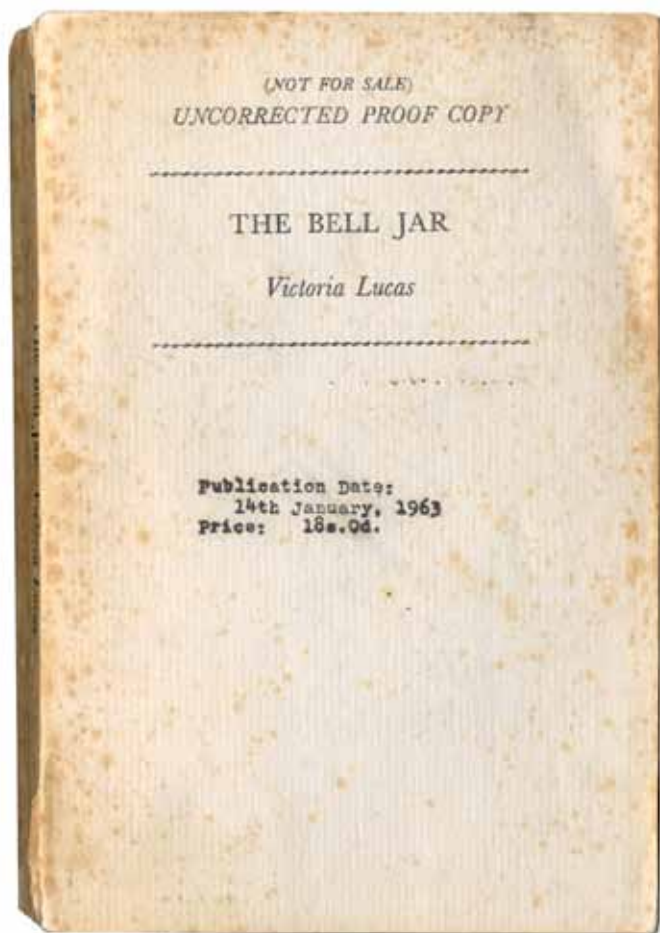
The Bell Jar by Victoria Lucas, UNCORRECTED PROOF COPY, publisher's wrappers, lettered "(Not for Sale) Uncorrected Proof Copy" and "Publication Date: 14th January, 1963. Price: 18s.Od." on upper cover, spotting, small tear to upper joint, 8vo, Heinemann, 1962

£2,000 - 3,000

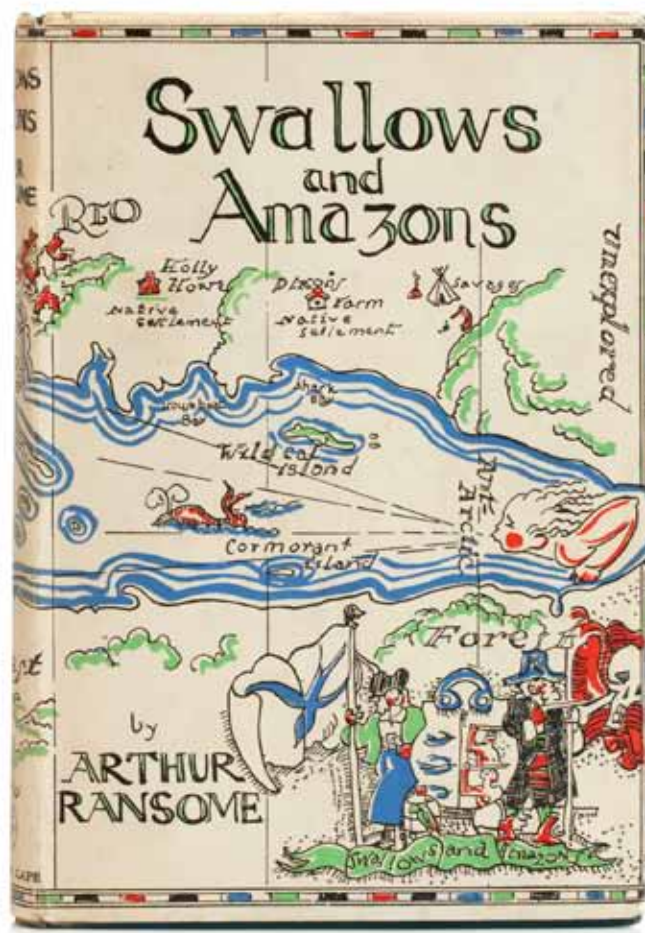
€2,800 - 4,200

"AND HOW ARE YOU FEELING THIS MORNING, MISS LUCAS?" Uncorrected proof of Sylvia Plath's only novel, issued under the pseudonym of Victoria Lucas.

There are upwards of seventy textual variations between the uncorrected proof (1962), and the final published first edition released by Heinemann in 1963. "These textual differences are the result of edits made either by Plath herself when she reviewed the proof or by the editors as they prepared the final typesetting. This shows that Plath read her proofs of *The Bell Jar* very carefully and extends our understanding of her involvement in the creative process beyond the composition of the work itself" (Peter K. Steinberg, *Textual Variations in The Bell Jar Publications*, online resource University of Indiana). For instance in this proof copy on two pages (pp.187/188) the name of the novel's heroine Esther Greenwood remains as "Miss Lucas", the pseudonym under which Plath published the novel, and on p.53 "Plato" was altered to "Socrates". This copy has the eventual date of publication stamped on upper cover. See illustration overleaf.



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#### RANSOME (ARTHUR)

Coot Club, [1934]; Pigeon Post, [1936]; We Didn't Mean to go to Sea, [1937]; Secret Water, [1939]; Missee Lee, [1941]; The Picts and the Martyrs, [1943], FIRST EDITIONS; Great Northern?, second impression, [1947], illustrations, coloured endpapers, publisher's cloth, dust-jackets (slightly rubbed at extremities, "Missee Lee" with ragged tear at head of spine), 8vo, Jonathan Cape (7)

£800 - 1,200

€1,100 - 1,700

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#### RANSOME (ARTHUR)

Swallows and Amazons, FIRST EDITION, frontispiece, and map printed in colours, publisher's cloth, coloured endpapers by Stephen Spurrier, publisher's cloth, pictorial dust-jacket by Spurrier, with price "7s.6d. net" (slightly worn at extremities of spine, spine slightly toned), but generally A VERY CLEAN COPY, 8vo, Jonathan Cape, [1930]

£3,000 - 4,000

€4,200 - 5,600

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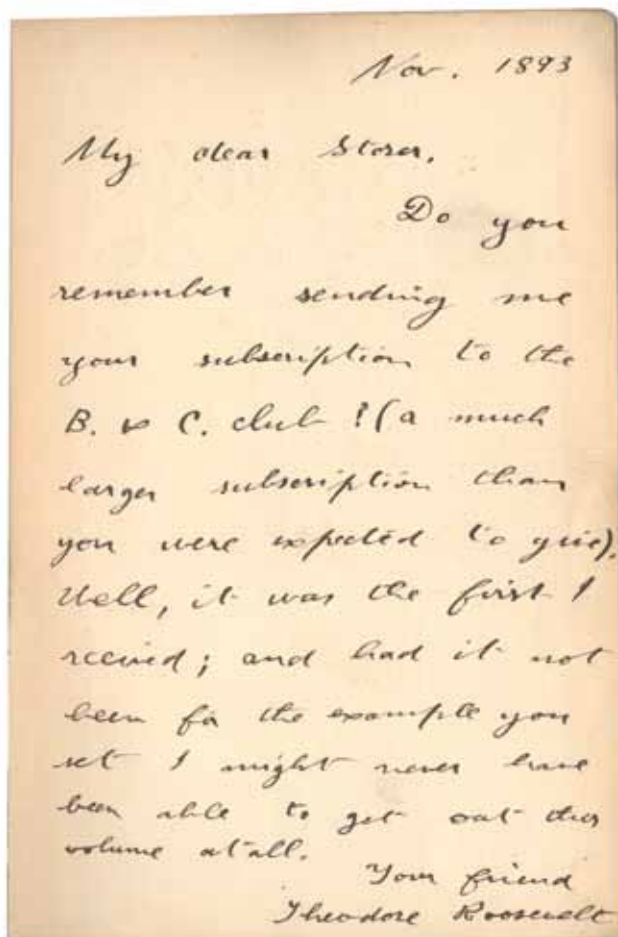
#### RANSOME (ARTHUR)

Swallowdale, [1931]; Peter Duck, [1932]; Winter Holiday, [1939], FIRST EDITIONS, illustrations, coloured map endpapers, publisher's cloth, pictorial dust-jackets (all with price "7s.6d. net", some wear at extremities of spines, Swallowdale with one word ink name on upper cover, and torn at lower upper hinge), 8vo, Jonathan Cape (3)

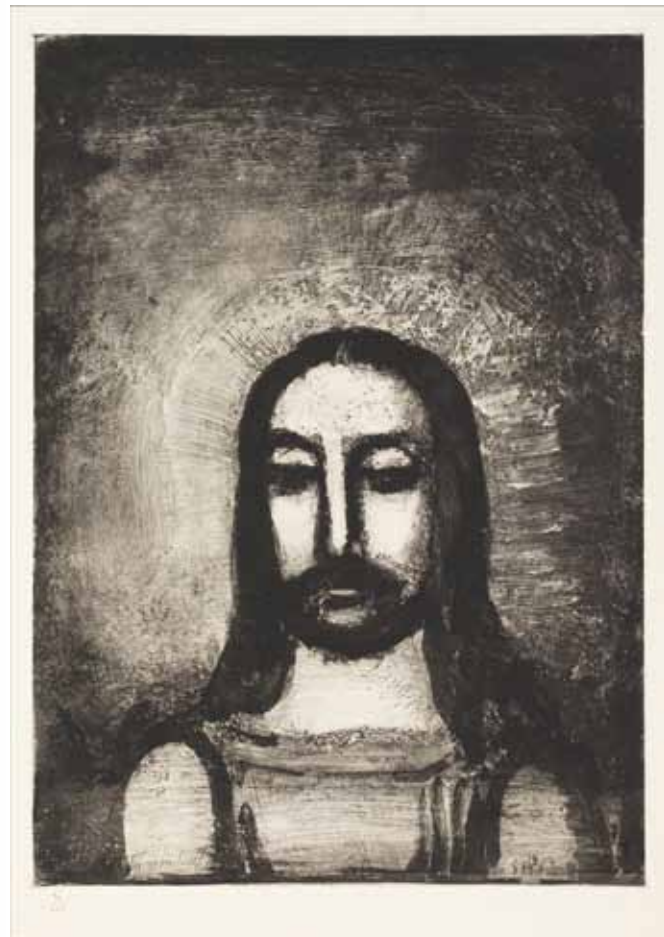
£1,500 - 2,000

€2,100 - 2,800





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#### ROOSEVELT (THEODORE)

American Big-Game Hunting. The Book of the Boone and Crickett Club. Editors Theodore Roosevelt, George Bird Grinnell, with a tipped-in AUTOGRAPH LETTER SIGNED ("Your friend/ Theodore Roosevelt"), dated November 1893, thanking [Bellamy] Storer for his generous subscription ("Well, it was the first I received; and had it not been for the example you set I might never have been able to get out this volume at all"), 1893; Hunting in Many Lands..., 1895, together 2 vol., plates, publisher's cloth, silver gilt lettering and decoration, New York, Forest & Stream Publishing Company--[STORER (MARIA LONGWORTH)] Theodore Roosevelt The Child. A Sketch, including Thirty-one Letters from President Roosevelt to Mrs. Bellamy Storer..., NUMBER 1 OF 100 COPIES, SIGNED BY THE AUTHOR above the printed limitation ('Privately Printed and the Type Dispersed'), publisher's cloth gilt, rubbed, spine defective, Printed by W. Straker Ltd., 1921, 8vo (3)

£800 - 1,200  
£1,100 - 1,700

#### Provenance

Theodore Roosevelt, autograph letter sending *American Big-Game Hunting* to its principal subscriber, Bellamy Storer (1847-1922), U.S. Representative, diplomat for the United States in Europe and close friend; Maria Longworth Storer (1849-1932), founder of Rookwood Pottery of Cincinnati, patron of fine art and granddaughter of the wealthy Cincinnati businessman Nicholas Longworth; and thence by descent to the present owner.

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#### ROUAULT (GEORGES)

Quatorze Planches gravées pour Les Fleurs du Mal [by Baudelaire], NUMBER 20 OF 425 COPIES "sur papier d'Arches", letterpress text, 14 full-page etchings with aquatint, all numbered in pencil, loose as issued in publisher's printed wrappers, cloth chemise and slipcase (light dampstain at lower edge), folio (450 x 345mm.), Paris, L'Étoile filante, 1966

£1,000 - 1,500  
£1,400 - 2,100



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### SHEPARD (E.H.)

'The Wolery', gouache and pencil, heightened with white, 2 sheets of paper laid down on 2 artist's boards, signed lower right "E. H. Shepard", framed and glazed, framer's label of James Bourlet & Sons Limited, with typed text "Great Ormonde [sic] Street Hospital", some craquelure, some small strips of tape to edges, 910 x 1050mm., [1950s-60s]

£20,000 - 30,000

€28,000 - 42,000

EXCEPTIONALLY LARGE ORIGINAL ARTWORK BY THE BELOVED ILLUSTRATOR OF WINNIE-THE-POOH. An enlarged and modified version of the illustration of "Pooh at Wol's House", which appears on p.47 of the first edition of *Winnie-The-Pooh*:

"Owl lived at The Chestnuts, an old-world residence of great charm, which was grander than anybody else's, or seemed so to Bear, because it had both a knocker *and* a bell-pull. Underneath the knocker there was a notice which said:

PLES RING IF AN RNSER IS REQIRD.

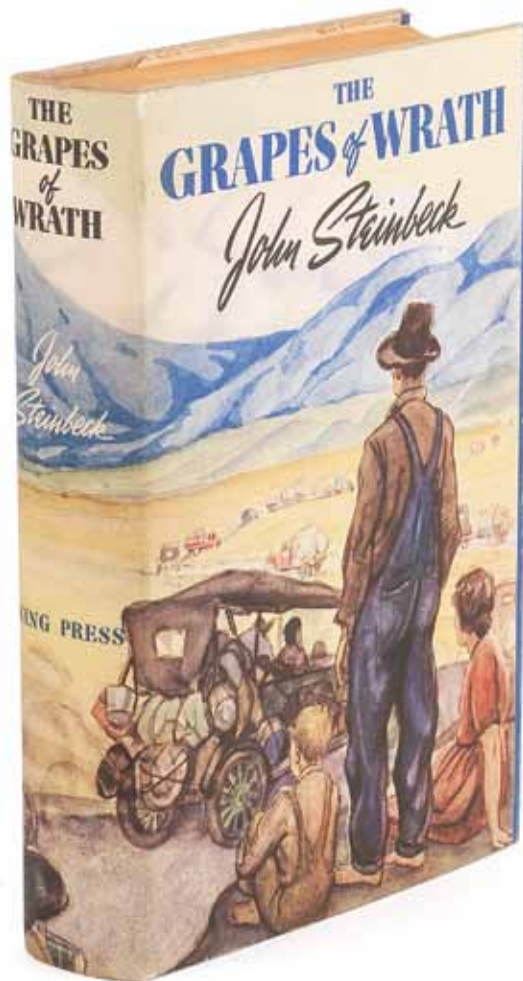
Underneath the bell-pull there was a notice which said:

PLEZ CNOKE IF AN RNSR IS NOT REQID.

These notices had been written by Christopher Robin, who was the only one in the forest who could spell..."

### Provenance

Thought to have originally been gifted to Great Ormond Street Hospital by E.H. Shepard; purchased from Chris Beetles Limited in 1982 by the present owner. In 1930, a year after J.M. Barrie famously gifted the rights of *Peter Pan* to the Hospital for Sick Children (now known as Great Ormond Street), the Peter Pan League was established as a means of fundraising for the then charity-dependent hospice. One of its first appeals for donations was written by A.A. Milne and illustrated by Shepard with a silhouette of Peter Pan. The motif proved so popular that it was adopted as an emblem for its membership badges. Shepard would also go on to design the hospital's Christmas card in the winter of 1939.



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**STEINBECK (JOHN)**

*The Grapes of Wrath*, FIRST EDITION, publisher's beige cloth stamped in brown, dust-jacket designed by Elmer Hader (unclipped with price \$2.75 and "First Edition", very small tear and short crease at lower margin of back cover), cloth chemise, morocco-backed slipcase, gilt lettered on spine [Goldstone & Payne A12.a], 8vo, New York, Viking Press, 1939

£1,500 - 2,500

€2,100 - 3,500

297 •

**TIMLIN (WILLIAM)**

*The Ship that Sailed to Mars*, FIRST EDITION, calligraphic text and 48 tipped-in coloured plates after Timlin, all tipped-in one per page recto only as issued, publisher's vellum-backed boards, spine gilt-tooled, dust-jacket (short tear at upper margin of front cover, frayed at extremities of spine just touching letters), 4to, George G. Harrap, [1923]

£800 - 1,200

€1,100 - 1,700

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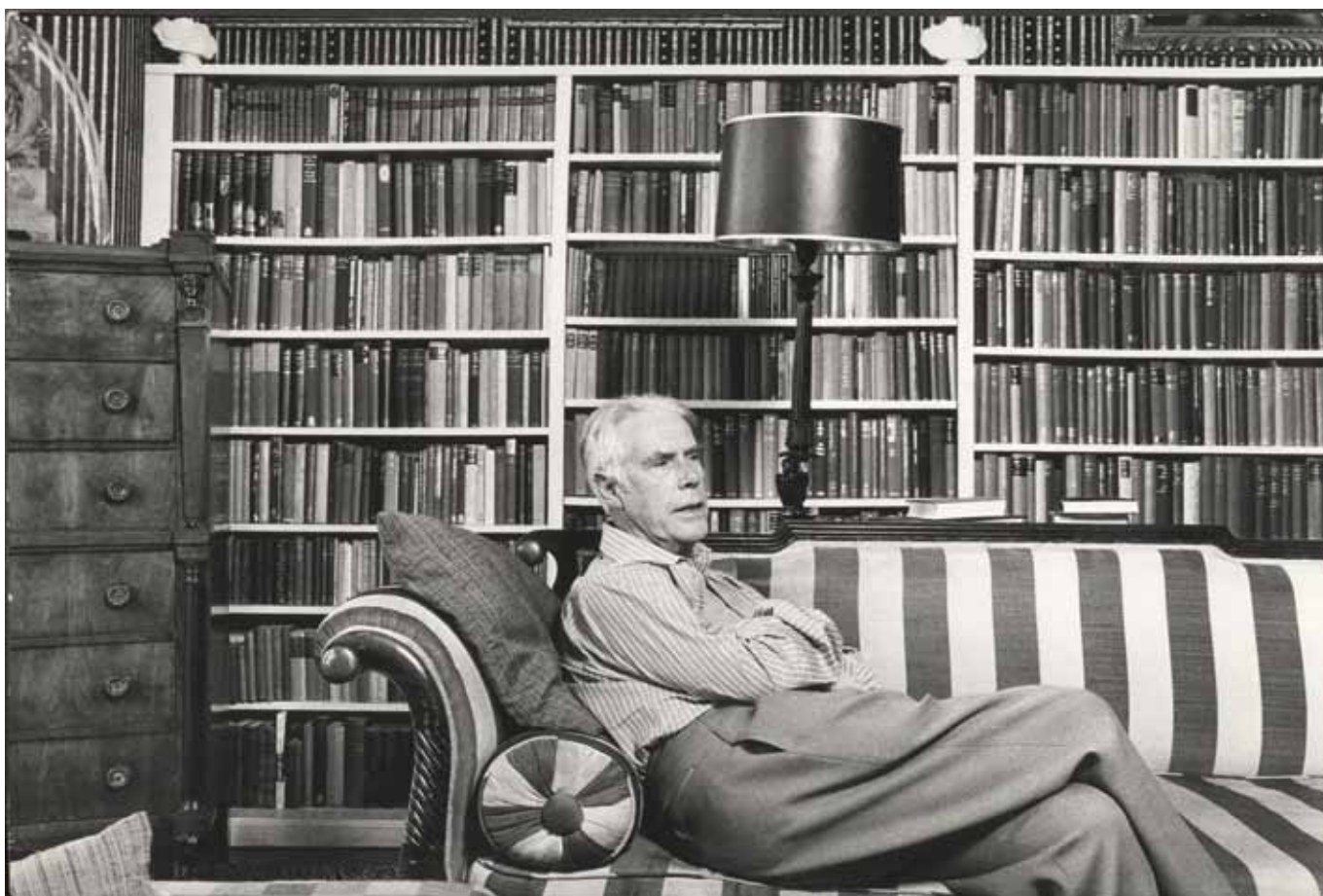
**WAUGH (EVELYN)**

*Unconditional Surrender*, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Henry & Barbara with neighbourly greetings from Evelyn, October 1961" on front free endpaper, publisher's cloth, dust-jacket (unclipped), 8vo, Chapman & Hall, 1961

£800 - 1,200

€1,100 - 1,700





## BOOKS AND LETTERS FROM THE LIBRARY OF ANTHONY POWELL

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### ASSIETTE AU BEURRE

L'Assiette au Beurre, nos. 1-300 bound in 7 vol., *printed in colours, illustrations throughout (some folding) by Felix Vallotton, Jacques Villon, Steinlen, Franz Kupka, Caran d'Ache, Kees Van Dongen, Willette, Ibels, Guillaume, Roubill and others, mounted on stubs throughout, some trimmed, contemporary half morocco, gilt lettered spines, worn, original pictorial wrappers bound in, folio (315 x 255mm.), Paris, 1901-1906, sold as a periodical not subject to return*

£800 - 1,200  
€1,100 - 1,700

300 •

### BEARDSLEY (AUBREY)

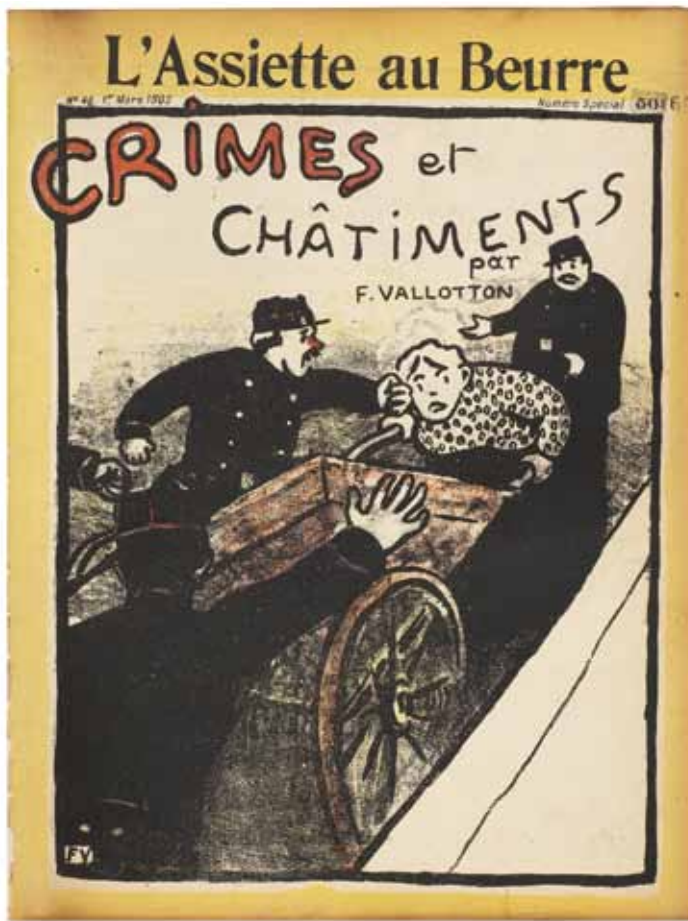
The *Lysistrata* of Aristophanes. Now First Wholly Translated into English and Illustrated with Eight Full-page Drawings by Aubrey Beardsley, FIRST EDITION, NUMBER 72 OF 100 COPIES, *8 full-page illustrations by Beardsley, manuscript colophon in purple ink, publisher's blue boards, printed label on upper cover, worn [Ray 318; Reade, Aubrey Beardsley, pp.360-361], folio (300 x 225mm.), [Leonard Smithers], 1896*

£2,000 - 3,000  
€2,800 - 4,200

LIMITED TO ONLY 100 COPIES, Beardsley's drawings for *Lysistrata* were published surreptitiously by Leonard Smithers. Described by Beardsley as "in a way the best things I have ever done", Ray notes "there is no denying the graphic directness with which they realize Aristophanes's sexual satire".

It was Anthony Powell's father who collected the Beardsley and related material, the author recollecting that "he had *fin-de-siècle* leanings. In one form these were expressed by delight in the drawings of Aubrey Beardsley, though this attraction for the *Décadence* was balanced by disapproval of much that it stood for... My mother did not at all share a taste for Beardsley... but would seek out Nineties books as presents for my father" (Powell, *To Keep the Ball Rolling. The Memoirs... Infants of the Spring*, 1976, pp.47-48).





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300

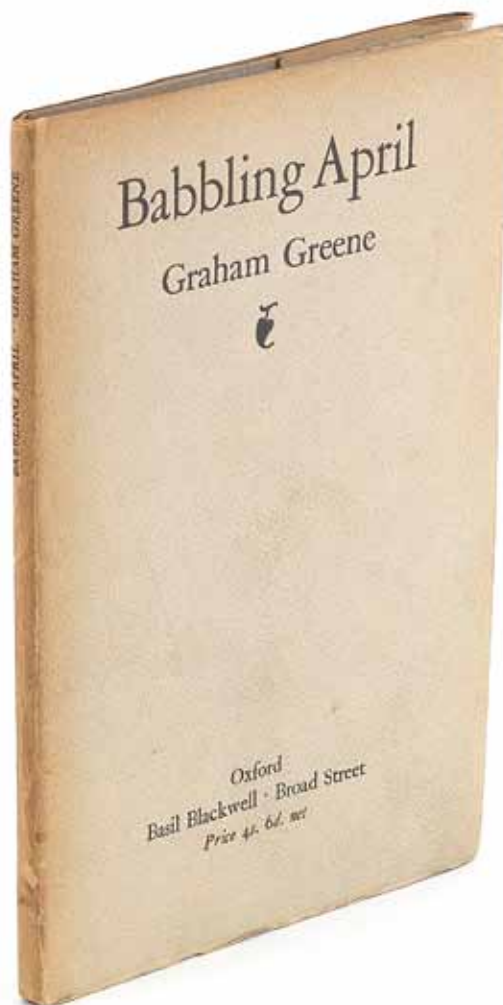
301 •

#### BEARDSLEY (AUBREY)

Six Drawings Illustrating Theophile Gautier's Romance *Mademoiselle De Maupin*, NUMBER 20 OF 50 COPIES, 66 photogravure plates by Beardsley, loose as issued in printed wrappers within publisher's cloth-backed portfolio boards, lacks ties, Leonard Smithers, 1898--*The Savoy: an Illustrated Quarterly*, vol. 1-8 [all published] bound in 3, edited by Arthur Symons, illustrations by Beardsley and others, tear repaired to final title-page, lower and fore-edges untrimmed, some rubbing to covers, Leonard Smithers, 1896; Ben Johnson. *His Volpone: or the Foxe*, NUMBER 64 OF 1000 COPIES "printed for England and America in demy quarto on Art Paper", Leonard Smithers, 1898--MALORY (THOMAS) [*Morte d'Arthur*], third edition, limited to 1600 copies, New York, Dutton, 1927, publisher's pictorial cloth gilt designed by Beardsley--SYMONS (ARTHUR) Aubrey Beardsley, 9 plates, publisher's cloth-backed boards, Unicorn Press, 1898--[MASON (STUART)] *The Priest and the Acolyte*. With an Introductory Protest by Stuart Mason, publisher's boards, printed label on upper cover [Mason 655], Lotus Press, 1907--BEERBOHM (MAX) *Heroes and Heroines of Bitter Sweet*, NUMBER 180 OF 900 COPIES, 5 tipped-in colour plates, loose as issued in publisher's parchment-backed portfolio boards, [Leadley Limited, c.1931]--*The Mask. A Monthly Journal of the Art of the Theatre*, vol. 1-3, edited by Edward Gordon Craig, illustrations, publisher's vellum, vellum ties, light soiling, original wrappers bound in, Florence, "The Mask", 1908-1911, various sizes; together with a small archive of ephemeral material relating to Beardsley, including publisher's prospectuses for "The Yellow Book" and "The Savoy" (ink note "Recd. January 1896" on cover); 2 copies of the invitation to the opening of "The Prince's Ladies Golf Club" (1894), proof pages marked up in ink for later edition of Beardsley's works, advertisement flyer for "The Cambridge A.B.C.", printed proof for design by Beardsley (stamped in ink "T. & A. Constable, 9 Nov. 94") (small quantity)

£1,000 - 1,500

€1,400 - 2,100



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**BYRON (ROBERT)**

*The Station*. Athos: Treasures and Men, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Tony, with bitter remorse for his sufferings, Robert June 7.28" on front free endpaper, frontispiece and 32 plates, Powell's pencil annotation in margin of 3 pages, publisher's cloth, 8vo, Duckworth, 1928

£400 - 600

€560 - 830

*The Station* was inspired by Byron's second journey to the Near East which culminated in a trip to Mount Athos. Anthony Powell had been at both Eton and Oxford with Byron, and, as he did with Evelyn Waugh, used his position at Duckworth (which he joined in 1926, and who published *The Station*) to promote the career of his friend. Byron was a notoriously exacting author in relation to his publishers, his inscription "Tony, with bitter remorse for his suffering" acknowledging Powell's efforts in seeing the book to print, as discussed by Powell in *To Keep the Ball Rolling. The Memoirs... Infants of the Spring* (1976, pp.110-111). The book "attracted a chorus of praise on publication in July 1928... D.H. Lawrence's review in *Vogue* began: 'Athos is an old place, and Mr. Byron is a young man. The combination for once is really happy'" (D.J. Taylor, *Bright Young People*, 2007, p.154).

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**GREEN (HENRY)**

*Blindness*, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Tony from Henry, 18 Ap. 27" on front free endpaper, publisher's cloth, 8vo, J.M. Dent, 1926; and 3 others by Green, including a first edition of *Living* (1929), with ownership inscription of Anthony Powell (4)

£800 - 1,200

€1,100 - 1,700

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, INSCRIBED TO POWELL, with whom he was a fellow student at prep school, Eton (during which time Green wrote *Blindness*), and Oxford.



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**GREENE (GRAHAM)**

Babbling April, FIRST EDITION, *publisher's boards, dust-jacket (spine slightly darkened)* [Wobbe A1], 8vo, Oxford, Basil Blackwell, 1925

£1,500 - 2,000

€2,100 - 2,800

FIRST EDITION OF THE AUTHOR'S FIRST BOOK, IN THE DUST-JACKET.

**Provenance**

R.W. Ketton-Cremer (1906-1969), ownership inscription (1925) on front free endpaper; gifted by Kretton-Cremer to Anthony Powell, inscribed "A.D.P. from R.W.K.C. MCMLIII. A scarce and curious volume".

The biographer and county historian Ketton-Cremer was a contemporary of both Graham Greene and Anthony Powell at Balliol College, Oxford in the 1920s. "Greene and I met only once there... that was in Sligger's rooms... I addressed a remark to him, at which he replied rather sharply. No doubt it was foolish or frivolous. We did not meet again until 1933 or 1934, when we saw a certain amount of each other in the years just before the war" (Powell, *Miscellaneous Verdicts*, 1990, p.339).

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**NIJINSKY AND THE BALLET RUSSES**

BARBIER (GEORGES) Designs on the Dances of Vaslav Nijinsky, NUMBER 131 OF 400 COPIES "on vellum paper", foreword by Francis De Miomandre, translated by C.W. Beaumont, 12 colour pochoir plates, and illustrations, by Barbier, *publisher's wrappers with colour pochoir design on upper cover, extremities rubbed, large 4to (320 x 275mm.)*, C.W. Beaumont, 1913; and a small group of Ballet Russes programmes (small collection)

£1,000 - 1,500

€1,400 - 2,100

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**ORWELL (GEORGE)**

Keep the Aspidistra Flying, FIRST EDITION, SIGNED BY THE AUTHOR "Geo. Orwell" on front free endpaper, publisher's cloth, worn [Fenwick A4a], 8vo, Victor Gollancz, 1936

£3,000 - 4,000

€4,200 - 5,600

On the publication of *Keep the Aspidistra Flying* in 1936, Orwell received a letter of praise from Anthony Powell, instigating "one of his most substantial adult friendships... Powell was impressed by the novel's grimly realistic quality, while noting that the form, style and views expressed seemed markedly old-fashioned" (D.J. Taylor, *Orwell*, 2003, p.187). In his reply to Powell Orwell wrote "Yes, the reviewers are awful, so much so that in a general way I prefer the ones who lose their temper & call me names to the silly asses who mean so well & never bother to discover what you are writing about" (8 June 1936). D.J. Taylor identifies the importance of Powell to Orwell, the second chapter of his *Life* titled "A Question of Upbringing" after the first volume in Powell's celebrated *Dance to the Music of Time* novel sequence. He fully outlines their connection from shared experiences at Eton, their close personal friendship during Orwell's most successful years, and, finally, Powell helping to organise Orwell's funeral, engaging "the vicar of Christ Church, Albany Street, where the Powells worshipped, to conduct the service in London... [After the service] the majority of the congregation repaired to the Powells' house in Chester Gate" and "a quarter of a century later Anthony Powell remembered the service as one of the most harrowing he had ever attended".

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**ORWELL (GEORGE)**

Animal Farm, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Tony Powell from Geo: Orwell" on front free endpaper, with additional 5-line note signed ("George") relating to this volume tipped-in on front paste-down, publisher's green cloth, spine faded [Fenwick A10a], 8vo, Secker & Warburg, 1945

£8,000 - 12,000

€11,000 - 17,000

FIRST EDITION INSCRIBED BY ORWELL TO ANTHONY POWELL, fellow writer and one of his closest friends, with an additional note "This is rather a dingy copy but I thought you'd rather have the 1st edition. Hoping to see you soon. George".

*Animal Farm* "has the rare distinction of being at the same time an attractive and popular children's book, and a savage and damaging satire on Communism... Orwell's exposure of the ruthless, totalitarian nature of Communism is his greatest political achievement. It happens to be chiefly linked with what is also his most accomplished literary work" (Anthony Powell, *Miscellaneous Verdicts*, 1990, p.281).

Throughout the writing of *Animal Farm* Powell was close to Orwell, who in 1944 moved to Islington, "not traditional terrain, but near to central London, and not uncomfortably removed from friends such as Powell and [Malcolm] Muggeridge" (D.J. Taylor, *Orwell. The Life*, 2003, p.339). Together with his wife Violet, Powell entertained Orwell, his wife Eileen and their adopted child at their home at Chester Gate. After the fame and attention that came Orwell's way after the unexpected success of *Animal Farm*, Powell "noted how Orwell's immediate response... was to retreat from a world in which his marginal, outsider status could no longer be guaranteed", leading to his removal from London to Jura in Scotland. Inscribed copies of books by Orwell are scarce.

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**ORWELL (GEORGE)**

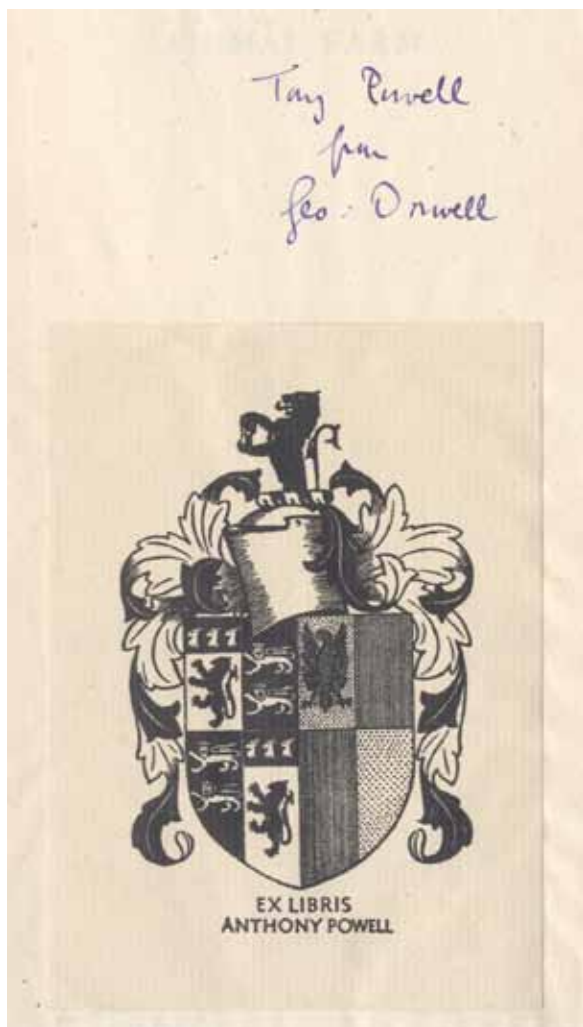
Critical Essays, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Tony Powell from Geo. Orwell" on front free endpaper, publisher's red cloth, spine faded [Fenwick D1a], 8vo, Secker & Warburg, 1946

£3,000 - 5,000

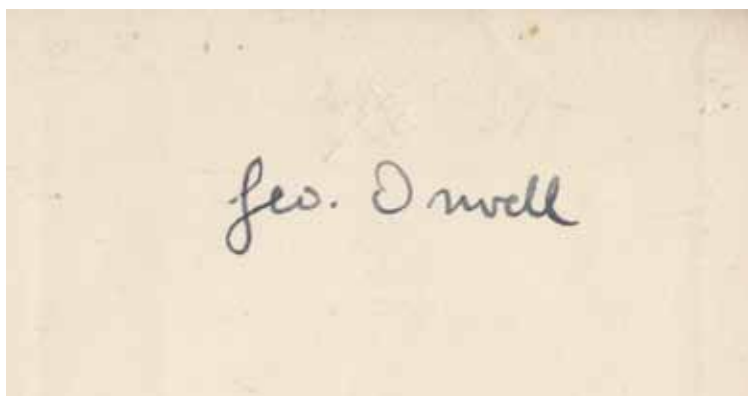
€4,200 - 6,900

FIRST EDITION, INSCRIBED TO ORWELL'S CLOSE FRIEND ANTHONY POWELL. Orwell began planning the contents of *Critical Essays* in July 1944, and finished by the following February, with the completion of his essay "In Defence of P.G. Wodehouse". Orwell considered it one of his most important works, and on publication in February 1946 it met with near universal praise, prompting a second printing of 5500 copies by May.

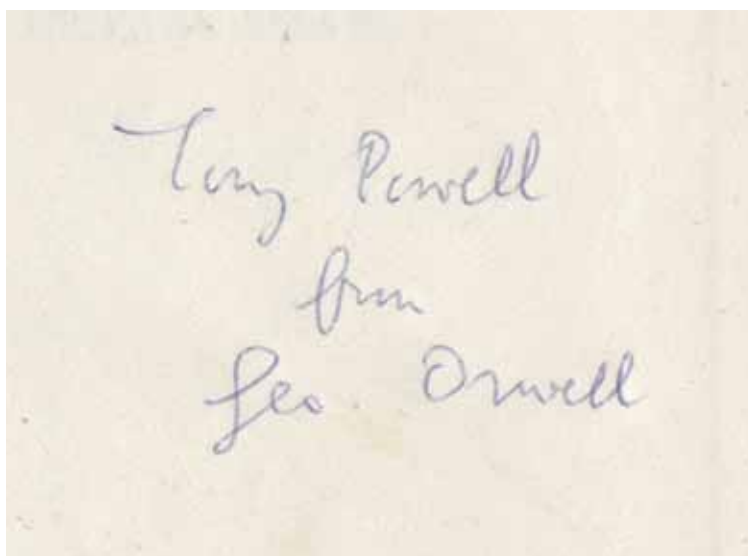




307



306



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The Stores  
Wallington  
Herts.  
8.6.36

Dear Mr Powell,

I must apologise for not writing earlier to thank you for your letter re "Caledonia." I liked the letter very much. It is so rare now a days to find anyone hitting back at the Scotch cult. I am glad to see you make a point of calling them "Scotchmen", not "Scotsmen" as they like to be called. I find it a good way of annoying them.

Yes, the reviews are awful, so much so that in a general way I prefer the ones who lose their temper & call me names to the silly asses who mean so well & never bother to discover what you are writing about.

Please forgive me for not writing earlier. I have been awfully busy & I delayed.

Yours truly  
George Orwell

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Notal Scribe  
New Scribe  
Paris 9e  
15.4.45

Dear Tony,

I tried to get in touch with you when I was in London last week, but failed. I don't know whether you will have heard from some other source about what has happened. Eileen is dead. She died very suddenly and unexpectedly on March 29th during an operation which was not supposed to be very serious. I was over here and had no expectation of anything going wrong, which indeed nobody seems to have had. I didn't see the final findings of the inquest and indeed don't want to, because it doesn't bring her back, but I think the anaesthetic was responsible. It was a most horrible thing to happen because she had had five really miserable years of bad health and over-work, and things were just beginning to get better. The only good thing is that I don't think she can have suffered or had any apprehensions. She was actually looking forward to the operation to cure her trouble, and I found among her papers a letter she must have written only about an hour before she died and which she expected to finish when she came round. But it was terribly sad that she should die when she had become so devoted to Richard and was making such a good job of his upbringing. Richard I am glad to say is very well and for the moment is provided for. He is staying with his aunt who lives in the same square as me and has a young baby of her own, and I hope within a fairly short time to find a good nurse whom I can take on as a permanency. As soon as I can get a nurse and a house I shall remove him to the country, as I don't want him to learn to walk in London. I just got him settled in and then came straight back here, as I felt so upset at home I thought I would rather be on the move for a bit. I was in Germany for a few days recently and am now going back there for a week or two.

What I partly wrote for was to ask if you knew Malcolm Muggeridge's address. He has left Paris and I have no idea how to get in touch with him. I vaguely heard there had been some kind of row in which L'affaire Wedekind was mixed up, but have no idea what it is. Letters generally take about a fortnight, but the above address will find me. Please remember me to Violet.

Yours  
George

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## ORWELL (GEORGE)

Autograph letter signed ("George Orwell"), to the novelist Anthony Powell ("Dear Mr Powell"), apologising for not having thanked him earlier for his letter [praising *Keep the Aspidistra Flying*] ("...Yes, the reviews were awful, so much so that in a general way I prefer the ones who lose their temper & call me names to the silly asses who mean so well & never bother to discover what you are writing about..."), as well as for a copy of *Caledonia* ("...I liked the latter very much. It is so rare now a days to find anyone hitting back at the Scotch cult. I am glad to see you make the point of calling them 'Scotchmen', not 'Scotsmen' as they like to be called. I find it a good way of annoying them..."), 1 page, in fine, fresh condition, 4to, The Stores, Wallington, Near Baldock, Hertfordshire, 8 June 1936

£2,000 - 3,000

€2,800 - 4,200

'YES, THE REVIEWS WERE AWFUL' – GEORGE ORWELL TO ANTHONY POWELL ON *KEEP THE ASPIDISTRA FLYING*.

The novel had been published by Gollancz on 20 April. Although Orwell (or Blair, as he was then) and Powell had been at Eton together, Powell did not remember him. Both however had stayed in contact with another contemporary, Cyril Connolly, and it was he who suggested Powell write the fan letter to which this is Orwell's response. Powell also admired *Down and Out in London and Paris*: 'I read Orwell's book, and was impressed by its savagery and gloom, but cannot claim to have marked down the writer immediately as one we should hear a great deal more of; still less, that here was someone who would become a close friend. A year or two later, seeing *Keep the Aspidistra Flying* in a secondhand bookshop, I bought it. Again I liked the novel for its violent feelings, and presentation of a man at the end of his tether, rather than for form or style, both of which seemed oddly old-fashioned in treatment, as did many of the views expressed in the story. I spoke of the book dining one night with Connolly in about 1936... Connolly gave a sobering account of Orwell, his rigid asceticism, political intransigence, utter horror of all social life. Connolly emphasised

Orwell's physical appearance, the lines of suffering and privation marking his hollow cheeks. The portrait was a disturbing one. Connolly was at the same time enthusiastic about Orwell. He urged me to write a fan letter. This I did, thereby making my first Orwell contact fifteen years after he had himself left Eton. Connolly's picture of a severe unapproachable infinitely disapproving personage was not altogether dispelled by the reply I received to my letter. Orwell, with his first wife Eileen O'Shaughnessy, was at that time running a small general shop near Baldock in Hertfordshire. His answer, perfectly polite and friendly, had also about it something that cast a faint chill, making me feel, especially in the light of Connolly's words, that Orwell was not for me. I was so sure of this that, when the opportunity arose of meeting him in the flesh, I was at first unwilling to involve myself in so much frugal living and high thinking; more especially in wartime, when existence was uncomfortable enough anyway. This was in 1941' (*To Keep the Ball Rolling*, 1983 edition, p. 66).

*Caledonia* was a verse pastiche in the eighteenth century manner, with a section of Scotland's music contributed by Constant Lambert, of which a few copies, bound in tartan boards and with a frontispiece by Edward Burra, were run off to celebrate Powell's wedding late in 1934; unfortunately 'the printer was somewhat given to the bottle, and *Caledonia*, a treasure-house of long forgotten topical references, is also notable for its misprints' (*ibid.*, p. 210).

This, and the following letters (although not the postcard), are published in *The Complete Works of George Orwell*, edited by Peter Davison (1986–98).

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#### ORWELL (GEORGE)

Typed letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), announcing the death of his wife: "I tried to get in touch with you when I was in London last week, but failed. I don't know whether you will have heard from some other source about what has happened. Eileen is dead. She died very suddenly and unexpectedly on March 29th during an operation which was not supposed to be very serious. I was over here and had no expectation of anything going wrong, which indeed nobody seems to have had. I didn't see the final findings of the inquest and indeed don't want to, because it doesn't bring her back, but I think the anaesthetic was responsible. It was a most horrible thing to happen because she had had five really miserable years of bad health and overwork, and things were just beginning to get better. The only good thing is that I don't think she can have suffered or had any apprehensions. She was actually looking forward to the operation to cure her trouble, and I found among her papers a letter she must have written only about an hour before she died and which she expected to finish when she came round. But it was terribly sad that she should die when she had become so devoted to Richard and was making such a good job of his upbringing"; he then gives news of his son Richard ("...As soon as I can get a nurse and a house I shall remove him to the country, as I don't want him to learn to walk in London. I just got him settled in and then came straight back here, as I felt so upset at home I thought I would rather be on the move for a bit..."), asks for Malcolm Muggeridge's address; and mentions the scandal surrounding P.G. Wodehouse's wartime broadcasts ("...I vaguely heard there had been some kind of row in which l'affaire Wodehouse was mixed up, but have no idea what it is..."), 1 page, in fine, fresh condition, 4to, Hotel Scribe, Paris 9e, 13 April 1945

£3,000 - 4,000

£4,200 - 5,600

'I DON'T KNOW WHETHER YOU WILL HAVE HEARD FROM SOME OTHER SOURCE ABOUT WHAT HAS HAPPENED. EILEEN IS DEAD' – George Orwell announces the death of his wife to Anthony Powell. Eileen had died during an operation on 29 March while Orwell was absent in France. Powell, who had become a close friend since meeting Orwell and Eileen in the flesh at the Café Royal in 1941, wrote of Orwell at this time: 'The adoption of a child, the sudden death of Eileen, the world wide success of *Animal Farm*, the serious worsening of his own health, all combined within the space of a few months to revolutionize Orwell's life. The loss of his wife, just after the much contemplated acquisition of the baby, especially created a situation that would have caused many men to give in. No doubt some arrangement for re-adoption could have been made without too much difficulty. That would have been reasonable enough. No such thought ever crossed Orwell's mind. He had enormously desired a child of his own. Now that a child had become part of the household, he was not going to relinquish him, no matter what the difficulties. In fact one side of Orwell – the romantic side that played such a part rather enjoyed the picture of himself coping unaided with a small baby. Let this point be made clear; Orwell *did* cope with the baby. It may have been romanticism, but, if so, it was romanticism which found practical expression in that way. This was characteristic of him in all he did. His idiosyncrasies were based in guts' (*To Keep the Ball Rolling*, p. 74).

As well as *The Complete Works*, this letter is included in Peter Davidson's selection, *Orwell: a Life in Letters* (2010); and is singled out by Simon Heffer in his review of the edition: 'Yet, whether one appreciates it with the eye of a seasoned literary critic, or simply absorbs it subliminally as a casual reader, the real lure of Orwell is his style. No one could be easier or more pleasurable to read. The directness of his character, laid bare by Mr Davison's edition of the letters, is plain in the directness of his literary style. Take, for example, these lines from a letter to Anthony Powell, written just after the death of Orwell's wife: "I tried to get in touch with you when I was in London last week, but failed. I don't know whether you will have heard from some other source about what has happened. Eileen is dead. She died very suddenly and unexpectedly during an operation which was not supposed to be very serious." It goes on in that vein: never a superfluous word, grammatically precise, unclouded by any distraction to its sense or meaning' ('The Undiluted Joy of a Literary Genius', *Daily Telegraph*, 8 May 2010).

**ORWELL (GEORGE)**

Typed letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), written from the Isle of Jura while at work on *Nineteen Eighty-Four* ("...We are planning to spend the winter here, because I can get on with my work without constantly getting bogged down in journalism... I am getting on with my novel and hope to finish it in the spring if I don't do anything else. I know that if I return to London and get caught up in weekly articles I shall never get on with anything longer. One just seems to have a limited capacity for work nowadays and one has to husband it..."); he also thanks him for his postcard [by his much-loved a Donald McGill] which he thinks lucky to have got through him ("...I think the crofter who brings the post the last seven miles might have suppressed it if he had seen it..."), and gives news of life on Jura, including a boat trip on which they were nearly drowned in the Corryvreckan Whirlpool, 2 pages, printed letter-heading, in fine, fresh condition, 4to, Barnhill, Isle of Jura, Argyllshire, 8 September 1947

£3,000 - 4,000

€4,200 - 5,600

'I AM GETTING ON WITH MY NOVEL AND HOPE TO FINISH IT IN THE SPRING' – ORWELL TO POWELL ON WRITING *NINETEEN EIGHTY-FOUR*.

Orwell had begun work on *Nineteen Eighty-Four* in 1945 and the following year decamped to Jura so he could concentrate on it, free from the distractions of journalism. He spent the winter in London and returned to Jura in April 1947, 'never to see London again except from the window of a hospital room' (D.J. Taylor, *Orwell: The Life*, 2004, p. 384). By May he was making progress and hoped to have the first draft done by October.

Powell had sent Orwell a postcard in the style of Donald McGill; the dialogue reading: 'Male Customer: "Do you keep stationery, Miss?" Young Lady Assistant: "Sometimes I wiggle a little"'. Orwell's famous essay on 'The Art of Donald McGill' had appeared in 1941.

**ORWELL (GEORGE)**

Typed letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), declining to review a Gissing book [for the *Times Literary Supplement*]; "I'd love to do it but I'm really afraid I must say no. The thing is I'm not only struggling with this book of mine but shall also be pretty busy while in London", among other "time-wasting things to do" having to write a long article; he concludes: "Winter is setting in here, rather dark and gloomy. Already we light the lamps at about half past five. However we've got a lot more coal here than we should have in London, and this house is a lot more weather proof than my flat, where the water was coming through the roof in twelve places last winter", 1 page, printed letter-heading, in fine, fresh condition, 4to, Barnhill, Isle of Jura, Argyllshire, 23 October 1947

£3,000 - 4,000

€4,200 - 5,600

'STRUGGLING WITH THIS BOOK OF MINE' – ORWELL TO POWELL WHEN WRITING *NINETEEN EIGHTY-FOUR*.

Powell was at this time Fiction Editor of the *TLS* and had asked him to review a new edition of *A Life's Morning* by George Gissing, an author Orwell greatly admired and a major influence. Orwell was in fact to write his well-known essay on Gissing, by way of a review of two other reissues, the following year. There is, in D.J. Taylor's words, 'an eeriness about the Gissing fixation that coloured the last years of Orwell's life' (p. 339). Orwell had been born in 1905, the year Gissing died; both men dying at the same age and of lung disease: Orwell describing Gissing's novels as having been 'sweated out of him during his struggle towards a leisure which he never enjoyed'.



Barnhill, Isle of Jura, Argyllshire

8.9.47

Dear Tony,

Thanks so much for your postcard which I think was rather lucky to get here - at any rate I think the crofter who brings the post the last seven miles might have suppressed it if he had seen it. I am coming down to London about the beginning of November, but probably only for about a month. We are planning to spend the winter here, because I can get on with my work without constantly getting bogged down in journalism, and also I think it will be a bit more comfortable here in spite of the mud and isolation. One is better off for fuel here, and on the whole better off for food. The worst privation really is bread rationing, and the new petrol cut, as we unavoidably have to make a car journey once a week to fetch groceries etc. We have got the house quite comfortable now, except that of course we are still using oil lamps for lighting, and I have got a bit of garden round. We have had incredible weather, indeed a severe drought, with the result that there was no water in the taps for about a fortnight, during which time nobody had a bath. Theoretically one can bathe in the sea, but I find it much too cold at my time of life and have never been in it except once or twice involuntarily. Recently four of us including Richard were all but drowned in the famous whirlpool of Corrievechan which came into a film called "I know where I'm going." There was a very incorrect account of the disaster in the Daily

Barnhill, Isle of Jura, Argyllshire

23.10.47

Dear Tony,

Re. the Gissing book - I'd love to do it but I'm really afraid I must say no. The thing is I'm not only struggling with this book of mine but shall also be pretty busy while in London. I've got all manner of time-wasting things to do, and in addition I've been landed with another long article which I can't dodge out of. I hope to at any rate break the back of it while in London, but that means not undertaking anything else. I'm sorry - I'd much rather have done the Gissing article.

I'm coming up on the 7th and will ring you up. Winter is setting in here, rather dark and gloomy. Already we light the lamps at about half past five. However we've got a lot more coal here than we should have in London, and this house is a lot more weather proof than my flat, where the water was coming through the roof in twelve places last winter. Please give my love to Violet.

Yours

Junge

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Barnhill, Isle of Jura, Argyllshire

29. 11. 47

Dear Tony,

Thanks so much for your letter. I'm still on my back, but I think I'm getting better after many relapses. I'd probably be all right if the bone if I could have got to a good chest specialist, but I dare not make the journey to the mainland while I have a temperature. It's really a foul journey in winter even if one flies part of the way. However I'm now arranged for a man to see me from Glasgow & give me the necessary treatment, & then maybe I'll get up to work later, or perhaps if as far as Glasgow. I think I'll have to go into hospital for a bit, because apart from treatment there's the X-raying etc., & after that I might have a rest at home abroad for a couple of months if I can get a newspaper assignment to be able to work. Of course I'm

Ward 3

Hairmyres Hosp.

East Kilbride

Glasgow

25. 11. 48

Dear Tony,

Thanks so much for your letter. It doesn't matter what the saddle - we're supposed to have one coming, but you do chance to run across another. I'd always buy it because it wouldn't hurt to have one. The present situation is a calamity that we have to use horses for certain purposes, & also to chop when it comes into us & forms the craft but a foot in Italy & it's easier for him to round up cattle etc. on horseback. No, I don't think we could use a side saddle. It would be like driving a fox

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**ORWELL (GEORGE)**

Autograph letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), giving a detailed account of his health, the treatment available and his hopes of securing a consignment to somewhere warm abroad for a couple of months, all of which has meant that he has done little work for weeks: "have only done the rough draft of my novel, which I always consider as the half-way mark. I was supposed to finish it by May – now, God knows when", and gives his opinion that "in these days besides putting the date of publication in books one also ought to put the date of writing" ("...In the spring I'm reprinting a novel which came out in 1939 & was rather killed by the war, so that makes up a little for being late with my new one..."), and congratulates Powell on the progress of his Aubrey book; the rest of the letter he devotes to the subject of saddles, hoping Powell can procure one for the farm pony, used for running errands to save petrol, as "it's so tiring riding bareback"; ending with the news that Richard is "*offensively* well & full of violence", having been through whooping cough without even noticing he had it, and by giving his love to everyone, 3 pages, printed letter-heading, in ballpoint, in fine, fresh condition, 4to, Barnhill, Isle of Jura, Argyllshire, 29 November 1947

£3,000 - 4,000

€4,200 - 5,600

'DONE THE ROUGH DRAFT OF MY NOVEL – WHICH I ALWAYS CONSIDER THE HALF-WAY MARK' – ORWELL TO POWELL, ON HIS PROGRESS ON *NINETEEN EIGHTY-FOUR*.

The other novel which he describes as having been "rather killed by the war" is *Coming Up for Air*, which had been published on 12 June 1939 and which, in fact, sold well and was almost immediately reprinted. The second edition to which this letter refers came out on 13 May 1948, constituting the first volume in the Universal Edition of Orwell's works; the proofs of which Orwell received on 7 October and returned on 22 October 1947. Powell published *John Aubrey and His Friends* in 1948, and *Brief Lives and Other Selected Writings of John Aubrey* in 1949. This letter is included in the selected edition, *George Orwell: A Life in Letters*. See illustration on preceding page.

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**ORWELL (GEORGE)**

Autograph letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), written from hospital having broken off work on *Nineteen Eighty-Four* ("...I'd done about half my novel & shan't touch it again till I'm well, but I'm starting to do a vy little light work, ie. book reviews. I've just done one & feel I've broken a spell, as I hadn't even contemplated working for 3 months... I'd like to do something for the T.L.S., but if I do it'll have to be handwritten..."), and telling him that *Coming Up for Air* is to be issued as part a uniform edition of his works, something everyone seems to be doing ("...a sign of approaching senility..."); he also apologises for the state of his handwriting, caused by the tuberculosis affecting his right arm, and discusses the niceties of riding side-saddle ("...No, I don't think one could use a side saddle. It would be like shooting a fox..."), 4 pages, on lined paper, slight crumpling and contemporary drink-stains, 8vo, Ward 3, Hairmyres Hospital, East Kilbride, Lanarkshire, 25 January 1948

£3,000 - 4,000

€4,200 - 5,600

'I'D DONE ABOUT HALF OF MY NOVEL & SHAN'T TOUCH IT AGAIN TILL I'M WELL' – ORWELL TO POWELL ON FINISHING *NINETEEN EIGHTY-FOUR*.

Orwell had been diagnosed as suffering from chronic tuberculosis the month before and admitted to Hairmyres Hospital; as D.J. Taylor puts it: 'He was entering the final phase of his life: a world of hospital beds, enforced idleness and long hours of brooding. Of the next twenty-four months, only four would be spent outside a medical ward' (*Orwell: The Life*, 2003, p. 390). See illustration on preceding page.



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## ORWELL (GEORGE)

Autograph letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), describing his reviewing work for the *Times Literary Supplement* and reporting on improved health having embarked on a course of streptomycin ("...I am having a drug called streptomycin, which is a novelty in this country but is thought to be vy good. It appears to be doing its stuff, though it's too early for them to say for certain. The doctor says that my lung is healing up fast & that I ought to be out & about by the summer..."); after giving further news of Richard, who has been tested for TB, and his flat, he devotes the final paragraph to a discussion of the forthcoming uniform edition: "I've arranged to bring out my uniform edition at the rate of a volume a year, & at present I have got six books to go in it, as I have suppressed several. I hope they'll be others later... I had always wanted to have something vy sort of chaste but solid in blue buckram for about 5/- . I notice both Evelyn Waugh's & Graham Greene's uniform editions are vy cheap-looking. They don't seem to be able to make a book now with covers that don't bend. It makes me vy envious to see American books", 3 pages, *on lined paper, slight crumpling and contemporary drink-stains*, 8vo, Ward 3, Hairmyres Hospital, East Kilbride, Lanarkshire, 8 March 1948

£2,000 - 3,000

€2,800 - 4,200

'EVELYN WAUGH'S & GRAHAM GREENE'S UNIFORM EDITIONS ARE VERY CHEAP-LOOKING' – Orwell to Powell on the publishing standards of his books.

Among the reviews he mentions is “a rather dreadful anthology of recent American stuff called ‘Spearhead’”: this appeared in the *TLS* on 17 April 1948 and offered a long and wide-ranging review of current American poetry and prose, taking sideswipes at, among others, William Carlos Williams and E.E. Cummings, ‘an irritating writer’; and noting that ‘Henry Miller’s favourite verb has been laboriously blacked out by hand, over a stretch of fifty pages’.



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# **ORWELL (GEORGE)**

Typed letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), reporting on progress with *Nineteenth Eighty-Four* ("... I seem to be getting quite back into the journalistic mill, however I do tinker a little at my novel and no doubt shall get it done by the end of the year..."), and describing reviews that he has in hand, including a novel by Graham Greene ("... If you happen to see Graham Greene, could you break the news to him that I have written a very bad review of his novel for the New Yorker. I couldn't do otherwise - I thought the book awful, though of course don't put it as crudely as that..."); he also gives news of his son ("...Richard is coming to see me early in July. He couldn't before because of infection. I suppose I shall hardly know him after six months..."), discusses his flat, and reports on his improved health and on an encounter with the editor of the boys' weekly, *Hotspur* ("... I am a lot better and now get up for three hours a day. I have been playing a lot of croquet, which seems quite a tough game when you've been on your back for 6 months. In the ward below me the editor of the Hotspur is a patient. He tells me their circulation is 300,000. He says they don't pay very good rates per thou, but they can give people regular work and also give them the plots so that they only have to do the actual writing. In this way a man can turn out 40,000 words a week. They had one man who used to do 70,000, but his stuff was 'rather stereotyped.' I hope to get out in August, but the date isn't fixed because it depends on when my lung resumes its normal shape after the collapse therapy has worn off..."); he ends the letter: "It's my birthday to day - 45, isn't it awful. I've also got some more false teeth, and, since being here, a lot more grey in my hair", 2 pages, in fine, fresh condition, 4to, Ward 3, Hairmyres Hospital, East Kilbride, Lanarkshire, 25 June 1948

£3,000 - 4,000

€4,200 - 5,600

'I DO TINKER A LITTLE AT MY NOVEL AND NO DOUBT SHALL GET IT DONE BY THE END OF THE YEAR'  
- Orwell to Powell on progress with *Nineteen Eighty-Four*.

The damning review for which Powell is given the unenviable task of warning Graham Greene is of *The Heart of the Matter*. It was to appear in the *New Yorker* on 17 July, Orwell informing his readers that Greene's book 'is, to put it as politely as possible, not one of his best, and gives the impression of having been mechanically constructed, the familiar conflict being set out like an algebraic equation, with no attempt at psychological probability'. The *Hotspur* is one of the magazines that feature in Orwell's well-known essay 'Boys Weeklies', published in 1940. This letter is included in the selected edition, *George Orwell: A Life in Letters*. See illustration on preceding page.



**ORWELL (GEORGE)**

Autograph postcard signed ("George"), to the novelist Anthony Powell ("Anthony Powell Esq"), giving news of himself: he hopes to get to London by December or January, probably January, "according to when I get my book finished", and is much better, although has to go very slowly and spend half the day in bed, *1 page, with address, stamp and postmark, writing slightly smudged, overleaf with a photographic view headed 'Inverlussa, Isle of Jura', oblong 8vo, postmarked at Inverness on 20 September 1948*

**£1,000 - 1,500**

**€1,400 - 2,100**

'ACCORDING TO WHEN I GET MY BOOK FINISHED' – Orwell to Powell on the last stages of writing *Nineteen Eighty-Four*: 'The six hours of each day that Orwell had been ordered to spend in bed proved no hardship. He was ill towards the end of September... any kind of exercise exhausted him... There was a plan to visit London, but everything was subordinate to the book' (Taylor, p. 395). We believe that this postcard is unpublished.

**ORWELL (GEORGE)**

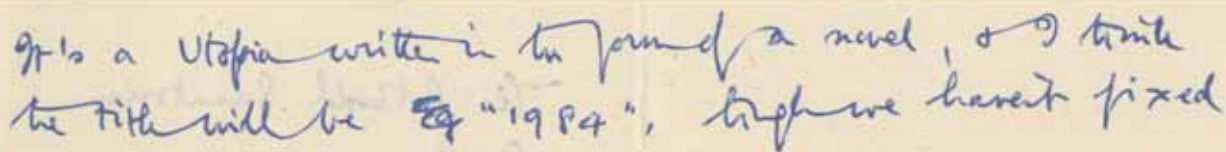
Typed letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), complaining of his faltering progress with *Nineteen Eighty-Four* amid chronic ill-health ("...I can work, but that is about all I can do. To walk even a few hundred yards promptly upsets me... I can't so much as pull a weed up in the garden. I am just on the grisly job of typing out my novel. I can't type much because it tires me too much to sit up at table, and I asked Roger Senhouse [a director of Secker & Warburg, his publishers] to try and send me a stenog. for a fortnight, but of course it's not so easy to get people for short periods like that. It's awful to think I've been mucking about with this book since June of 1947, and it's a ghastly mess now, a good idea ruined, but of course I was seriously ill for 7 or 8 months of the time...") and giving news of his son Richard ("...I'm not going to influence him, but would like it if he went in for farming, perhaps the only job there will be left after the atom bombs..."); at the end of the letter he tells Powell how much he has enjoyed rereading his *From a View to a Death* and has asked the *Observer* for his book on Aubrey; while asking him to pass on a message to Malcolm Muggeridge ("...If you see Malcolm, tell him from me that I recently read his book on Samuel Butler and that though I enjoyed it I consider it quite shameful..."), *1 page, in fine, fresh condition, 4to, Barnhill, Isle of Jura, Argyllshire, 15 November 1948*

**£4,000 - 6,000**

**€5,600 - 8,300**

'I'VE BEEN MUCKING ABOUT WITH THIS BOOK SINCE JUNE 1947, AND IT'S A GHASTLY MESS NOW, A GOOD IDEA RUINED' – ORWELL TO POWELL, ON THE STRUGGLE TO FINISH *NINETEEN EIGHTY-FOUR*, and on the future of his son Richard in a world "after the atom bombs". Orwell was to finish the book a month later; in D.J. Taylor's account: 'It was the worst possible time to be making the mental and physical effort needed to finish *Nineteen Eighty-Four*. As the pages of the second draft piled up, so did the signs of increasing feebleness... Unquestionably the lurid and faintly unreal quality that the novel possesses – a ragged sense of a mind running out of its natural groove – derives from the mental state in which the final version of it was written: a desperate race towards a finishing line that would carry its own in-built defeat. By the end of October the manuscript was nearly complete and ready for typing. Here another problem presented itself. In bed most of the time, Orwell flinched from the effort of typing a fair copy... Sitting up in bed, the paraffin heater wheezing at his side, still smoking his endless hand-rolled cigarettes, he laboured on. Ironically it could have all been avoided. Leonard Moore, whose help Orwell had enlisted, had managed to find a typist but feared to close on the deal in case Senhouse, working through his niece in Edinburgh, also came up with someone. Orwell was beyond help even had it arrived... By the middle of the month the work was complete' (*Orwell: The Life*, pp. 395-6).

Muggeridge's *The Earnest Atheist: A Study of Samuel Butler* had appeared twelve years earlier, in 1936. Orwell wrote to him on 4 December: 'I didn't approve of your Butler book, though I enjoyed reading it, because I thought it would give a false impression to anyone who didn't know Butler's work already. I think that in spite of a great deal of egotism and silliness, partly resulting from loneliness and failure, he was a much kindlier and more unassuming person than one would infer from your book. I think this even comes out in his way of writing, a thing you didn't mention. He was very nearly the only writer of the later part of the nineteenth century who could write in a plain straightforward manner'.



It's a Utopia written in the form of a novel, & I think  
the title will be eg "1984", though we haven't fixed

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**ORWELL (GEORGE)**

Autograph letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), describing his ill-health and hopes for resuming his writing career: "I had to refuse the books the T.L.S. recently offered me. I am trying to do no work whatever for at least another month or two. My new book is supposed to come out in May or June, which doubtless means July. It's a Utopia written in the form of a novel, & I think the title will be '1984', though we haven't fixed that with complete firmness. Malcolm told me he too had finished a novel. How about you? It's a god-awful job getting back to writing books again after years of time-wasting, but I feel now I've broken the spell & could go on writing if I were well again"; and giving details of his health and of his Cotswold sanatorium ("...This part of England, which I don't know, is supposed to be a beauty spot. The weather has been quite incredible, more like April than January. I live in a 'chalet,' which isn't quite as grim as it sounds..."), 2 pages, in fine, fresh condition, 4to, The Cotswold Sanatorium, Cranham, Gloucestershire, 2 February 1949

£4,000 - 6,000

€5,600 - 8,300

'IT'S A UTOPIA IN THE FORM OF A NOVEL, & I THINK ITS TITLE WILL BE "1984"' – ORWELL TO POWELL, ON THE IMMINENT PUBLICATION OF *NINETEEN EIGHTY-FOUR*.

The book had been with his publishers, Secker & Warburg, since December (see the previous lot). Its long-mooted alternative title was *The Last Man in Europe*. Powell, after whose novels Orwell enquires in our letter, had had in fact embarked upon *A Question of Upbringing*, first volume of his masterpiece, *A Dance to the Music of Time*.

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**ORWELL (GEORGE)**

Typed letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), welcoming a visit from him and Malcolm Muggeridge, and promising that "I'll see that you get a proof copy or advance copy of my book", 1 page, in fine, fresh condition, 4to, The Cotswold Sanatorium, Cranham, Gloucestershire, 4 February 1949

£2,000 - 3,000

€2,800 - 4,200

'I'LL SEE THAT YOU GET A PROOF COPY OR ADVANCE COPY OF MY BOOK' – Orwell promises Powell a copy of *Nineteen Eighty-Four*. The book was at this stage beginning to generate considerable publicity, having already been chosen as *Evening Standard* book of the month. It was to be published on 8 June 1949.

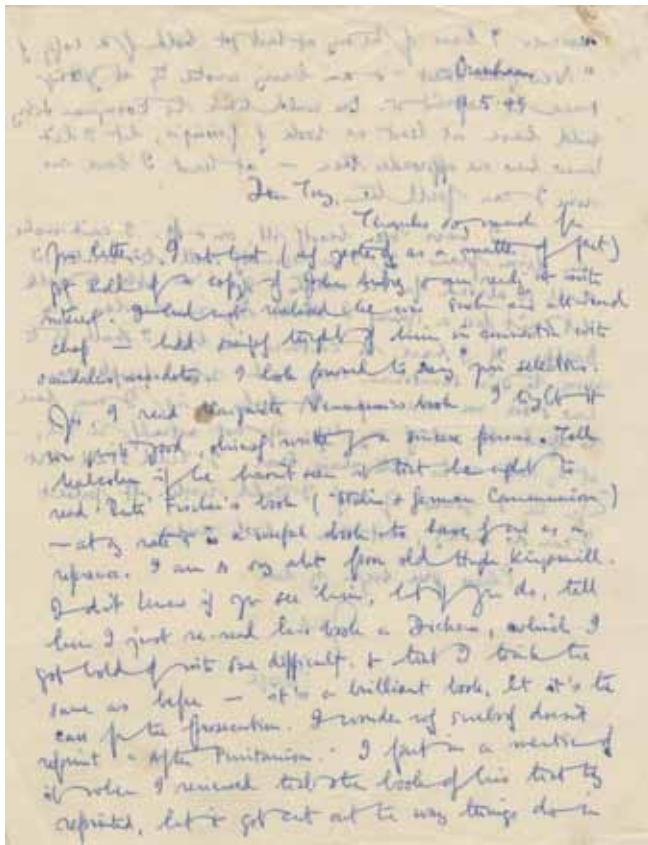
321

**ORWELL (GEORGE)**

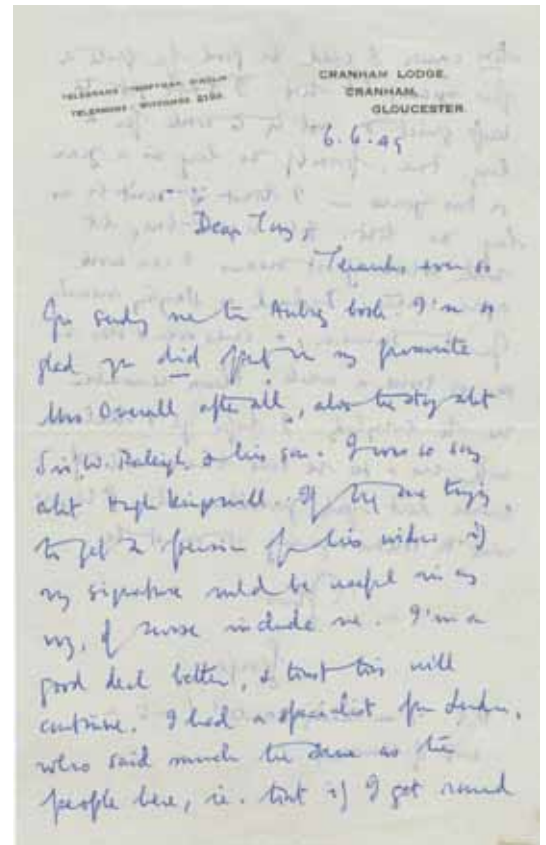
Typed letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), looking forward to his visit with Muggeridge and advising that he brings something to eat with him ("...I've no doubt you could get dinner in the train going back, but perhaps it's wise to carry food. In Scotland one gets into the habit of never going anywhere without a 'piece' as they call it, and often I've been glad of it..."), 1 page, in fine, fresh condition, 4to, The Cotswold Sanatorium, Cranham, Gloucestershire, 10 February 1949

£1,000 - 1,500

€1,400 - 2,100



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#### ORWELL (GEORGE)

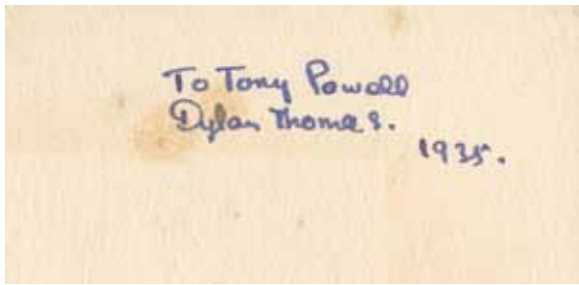
Autograph letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), containing a bleak assessment of his future: "I have been beastly ill, on & off. I can't make any firm plans. If I'm reasonably well this winter I shall go abroad for some months. If I'm able to walk but can't face the journey I shall stay in somewhere like Brighton. If I have to continue in bed I shall try to move to some sanatorium near London where people can come & see me more easily. It looks as if I may have to spend the rest of my life, if not actually in bed, at any rate at the bath-chair level. I could stand that for say 5 years if only I could work. At present I can do nothing, not even a book review"; the rest of the letter being devoted to book chat: he tells Powell that he has at last got hold of a copy of his Aubrey ("...I had not realised he was such an all-round chap - had simply thought of him in connection with scandalous anecdotes. I look forward to seeing your selections..."), recommends Muggeridge read Ruth Fischer's *Stalin and German Communism*, says how sorry he is to hear about Hugh Kingsmill ("...tell him I just re-read his book on Dickens...& that I think the same as before - it's a brilliant book, but it's the case for the prosecution. I wonder why somebody doesn't reprint 'After Puritanism'..."), and wonders how he can get Gissing's *New Grub Street*, of which he has at last secured a copy, reprinted, 2 pages, one or two small marks, 4to, Cranham, 11 May 1949

£2,000 - 3,000

£2,800 - 4,200

'THE REST OF MY LIFE, IF NOT ACTUALLY IN BED, AT ANY RATE AT THE BATH-CHAIR LEVEL' - Orwell to Powell, resigning himself to life as an invalid which he could stand for five years "if only I could work". Powell wrote of Orwell at this time: 'In due course the trouble with Orwell's lung became so serious that he had to take to his bed. It was fairly clear that he was not going to recover; only the length of time that remained to him in doubt. "I don't think one dies," he said to me, "as long as one has another book to write - and I have"' (*To Keep the Ball Rolling*, p. 76).

Hugh Kingsmill, the inspiration for, and first subject of, Michael Holroyd as biographer, greatly admired *Animal Farm* which in his *Progress of a Biographer* he described as revealing Orwell's 'poetry, humour and tenderness'. Orwell in his turn thought that Kingsmill's biography of Dickens, *The Sentimental Journey* (1934) 'a brilliant book' and that his *After Puritanism* 'struck a telling blow at every form of tyranny, not excluding the ones which it is now fashionable to admire' (Holroyd, 'Hugh Kingsmill, forgotten writer', *TLS*, 17 January 2007).



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#### ORWELL (GEORGE)

Autograph letter signed ("George"), to the novelist Anthony Powell ("Dear Tony"), thanking him for his *Brief Lives and Other Selected Writings of John Aubrey* ("... I'm so glad you did put in my favourite Mrs Overall after all, also the story about Sir W. Raleigh & his son...") and saying how sorry he is to hear about Hugh Kingsmill's death ("... If they are trying to get a pension for his widow, if my signature would be useful in any way, of course include me..."); and describing his own health ("... I'm a good deal better, & trust this will continue. I had a specialist from London, who said much the same as the people here, ie. that if I get round this corner I could be good for quite a few years, but that I have got to keep quiet & not try to work for a long time, possibly as long as a year or two years—I trust it won't be as long as that. It's a great bore, but worth while if it means I can work again later. Richard is staying nearby for the summer, & comes over & sees me once or twice a week..."); hoping that he and Muggeridge can come round and see him some time and ending with the postscript – "I'm reading Dante! (with a crib of course)", 2 pages, small mark at bottom left-hand corner, 4to, Cranham Lodge, Cranham, Gloucestershire, 6 June 1949

£2,000 - 3,000

€2,800 - 4,200

'I'M READING DANTE!' – Orwell to Powell six months before his death. Several people noticed with surprise that the avowedly atheist Orwell had taken to reading Dante during the last weeks of his life. Kingsmill had died on 15 May. Our letter is included in the selected edition, *George Orwell: A Life in Letters*.

The following January, Powell helped organize Orwell's funeral at All Saints, Sutton Courtenay: 'It fell to me to choose the hymns: *All people that on earth do dwell* (I felt Orwell would have liked the Old Hundredth, if only for the name); *Guide me, O thou great Redeemer* (chiefly for my own wartime associations, though *Jehovah* is more authentic); *Ten thousand times ten thousand* (Why, I can't remember, perhaps Orwell himself had talked of the hymn, or because he was in his way a sort of saint, even if not one in sparkling raiment bright). The Lesson was from Ecclesiastes, the grinders in the streets, the grasshoppers a burden, the silver cord loosed, the wheel broken at the cistern. For some reason George Orwell's funeral service was one of the most harrowing I have ever attended' (*ibid.*, pp. 320-1). See illustration on preceding page.

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#### THOMAS (DYLAN)

18 Poems, FIRST EDITION, FIRST ISSUE, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Tony Powell/ Dylan Thomas. 1935" on front free endpaper, half-title, light spotting, publisher's black cloth, gilt lettering on flat spine [Rolph B1a; Connolly, *The Modern Movement*, 78a], 8vo, The Sunday Referee and the Panton Bookshop, [1934]

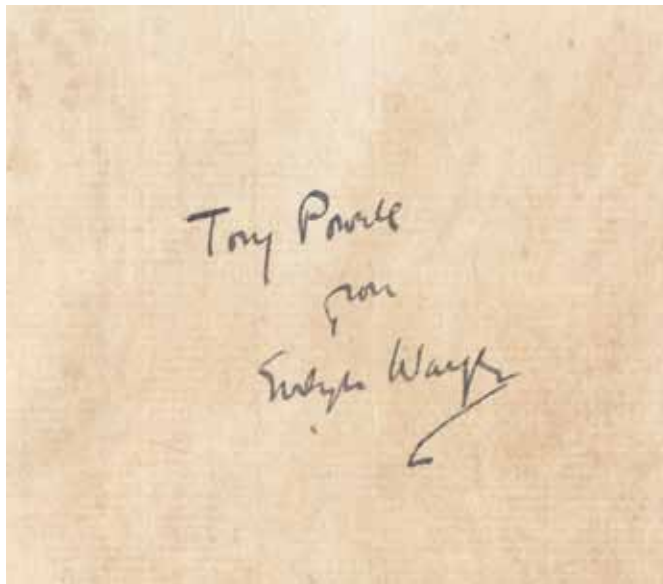
£2,000 - 4,000

€2,800 - 5,600

FIRST EDITION, INSCRIBED BY DYLAN THOMAS TO FELLOW WELSH AUTHOR ANTHONY POWELL. Five hundred sets of sheets were printed but only 250 copies were originally bound and issued on about 18 December 1934.

Dylan Thomas sent a copy of *18 Poems* to Cyril Connolly, who was immediately taken with the work and invited Thomas "for drinks with their friends, the novelist Anthony Powell and his wife Lady Violet at their flat in Great Ormond Street. These two Old Etonian writers were not Dylan's usual Fitzrovia cronies... [but] the Welshman made enough of an impression to be asked back for a formal dinner..." (Andrew Lycett, *Dylan Thomas: A New Life*, 2005). Recalling this celebrated 'Connolly dinner' Powell noted "Everyone thought (as it turned out not wholly correctly) what a nice young man Dylan Thomas was, who knew how to drink just the right amount, and just what degree of literary ribaldry to indulge in" (Powell, *Miscellaneous Verdicts*, 1990, p.349).





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**WAUGH (EVELYN)**

*P.R.B.* An Essay on the Pre-Raphaelite Brotherhood 1847-1854, FIRST EDITION, ONE OF 50 COPIES, AUTHOR'S PRESENTATION COPY, INSCRIBED "Tony Powell from Evelyn Waugh" on front free endpaper, errata slip, endpapers very lightly toned, publisher's cloth-backed boards, 8vo, [Privately Printed by] Alastair Graham, 1926

£3,000 - 5,000

€4,200 - 6,900

FIRST EDITION OF WAUGH'S FIRST BOOK OF PROSE, WITH AN IMPORTANT ASSOCIATION INSCRIPTION MARKING THE START OF HIS CAREER. Inspired by his interest in the Pre-Raphaelite Brotherhood and by the idea of the artist-craftsman, *P.R.B.* was privately printed by fellow Oxford student Alistair Graham. Waugh inscribed this copy to Anthony Powell, with whom he "stood on friendly terms though barely in friendship..." (Waugh, *A Little Learning*, 1964, p.201). Shortly afterwards, however, whilst working for Duckworth, Powell "used the essay to secure Waugh a contract for a biography of Rossetti" (ODNB).

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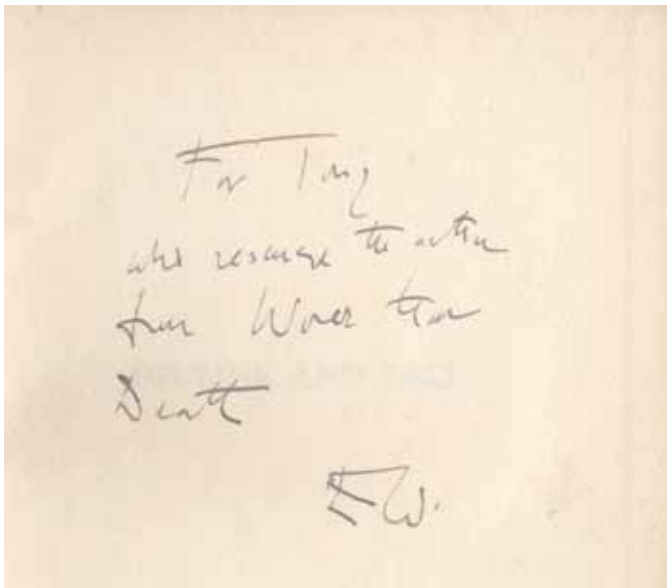
**WAUGH (EVELYN)**

Rossetti. His Life and Works, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Tony from Evelyn, April 1928" on front free endpaper, 8 plates, publisher's cloth, 8vo, Duckworth, 1928

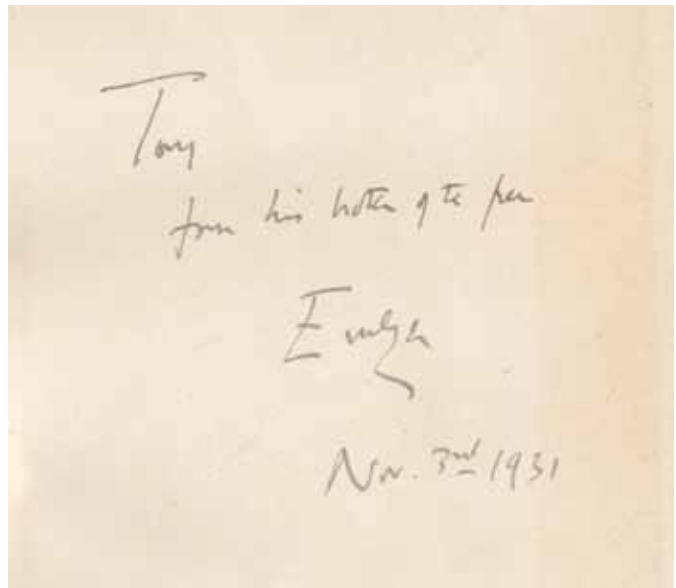
£1,000 - 1,500

€1,400 - 2,100

An important association copy, inscribed by Waugh to Powell, who was at time working as a reader at Duckworth. Having known each other at Oxford, the two writers met again whilst attending courses at the L.C.C. school (Waugh in cabinet-making, Powell in typography). "A little while later, very hard up and seeking a commission to write a book, it was Tony who introduced me to my first publisher" (Waugh, *A Little Learning*, 1964, p.201). The book met with good critical reaction, exemplified by a "front-page spread in the Times Literary Supplement [which] ensured good publicity, but there was little money to be made from such a book" (ODNB).



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**WAUGH (EVELYN)**

*Decline and Fall*, FIRST EDITION, FIRST ISSUE, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Tony who rescued the author from worse than death, E.W." on front free endpaper, 6 plates after the author, pencil annotations by Powell on pp.168-169 (noting the alterations to text made in subsequent editions, and equating characters in text to real life figures, i.e. Eddie Gathorne Hardy, Cecil Beaton), publisher's cloth, 8vo, Chapman & Hall, September 1928

£3,000 - 5,000

€4,200 - 6,900

"TO TONY, WHO RESCUED THE AUTHOR FROM WORSE THAN DEATH" — a fine presentation copy of Waugh's first published novel. The years in the period before Waugh was launched as an author ("worse than death") were probably "the unhappiest stretch of his life... he had not settled job or ambition..." (Michael Davie, *The Diaries of Evelyn Waugh*, 1976, p.158). Duckworth, who had at Powell's instigation had published Waugh's *Rossetti* earlier in 1928, "refused *Decline and Fall* on the grounds of obscenity, and Chapman agreed to publish only after censorship. When it appeared in September 1928, however, its reviews were glorious" (ODNB).

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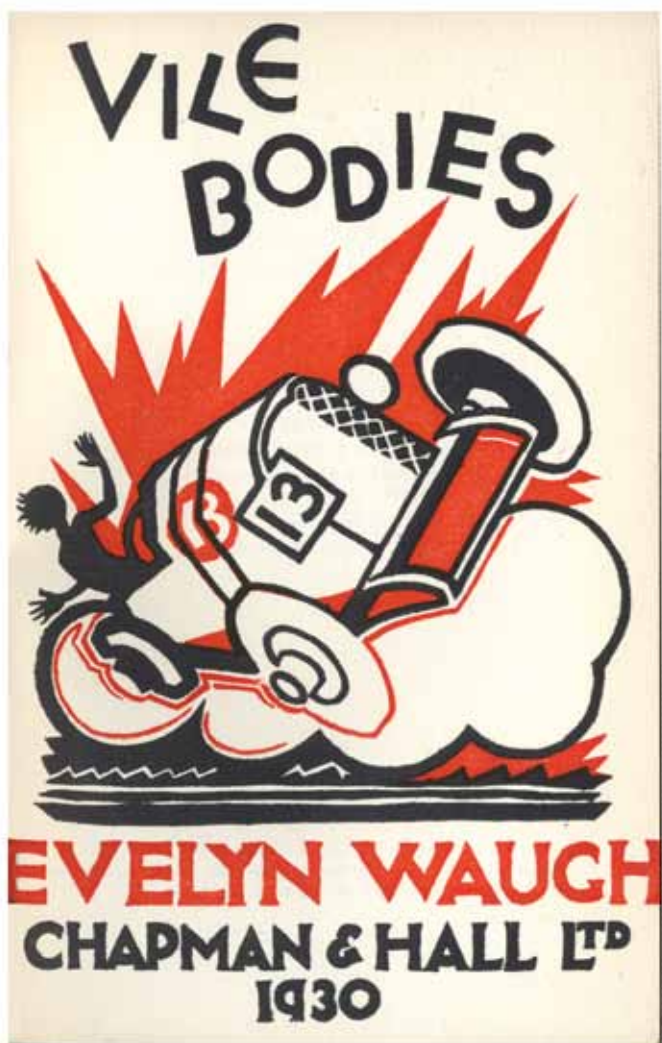
**WAUGH (EVELYN)**

*Vile Bodies*, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Tony with deep respect from Evelyn" on front free endpaper, frontispiece printed in red and black, publisher's cloth, 8vo, Chapman & Hall, 1930

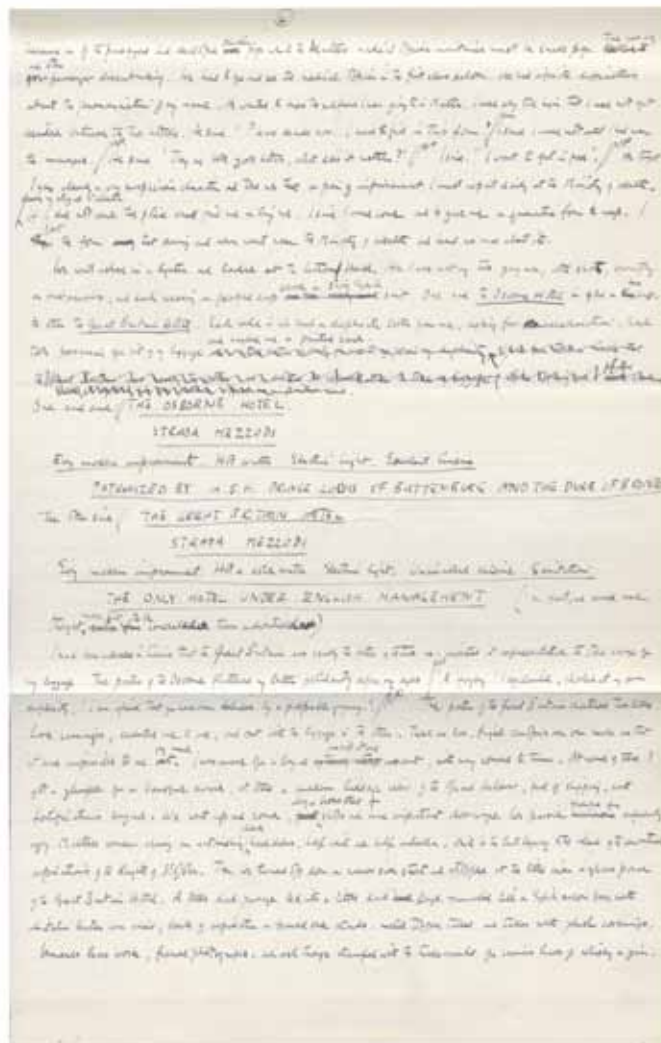
£1,000 - 1,500

€1,400 - 2,100

"The great success of *Vile Bodies* meant that Evelyn was immediately and increasingly 'lionized'" (Christopher Sykes, *Evelyn Waugh*, 1975, p.101), increasingly wooed by London's fashionable set such as Nancy Cunard and Lord Berners, but still very much aware of the importance of the earliest supporters such as Anthony Powell, graced with "deep respect" in this inscribed copy.



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#### WAUGH (EVELYN)

Labels. A Mediterranean Journal, NUMBER 109 OF 110 COPIES "SPECIALLY BOUND WITH A PIECE OF THE ORIGINAL MANUSCRIPT INSERTED", 7 plates, folding leaf of manuscript (33-lines) by Waugh inserted as issued, colour-printed pictorial endpapers, publisher's buckram, 8vo, Duckworth, 1930; idem, FIRST EDITION, publisher's cloth, spine faded, 1930 (2)

£1,000 - 2,000

£1,400 - 2,800

ONE OF 110 SPECIALLY BOUND COPIES, WITH A SHEET OF THE AUTOGRAPH MANUSCRIPT BY WAUGH BOUND IN. *Labels* was the first of Waugh's six travel books, "and unique among them for its artful mixture of factual record and fiction" (Christopher Sykes, *Evelyn Waugh. A Biography*, 1975, p.103).

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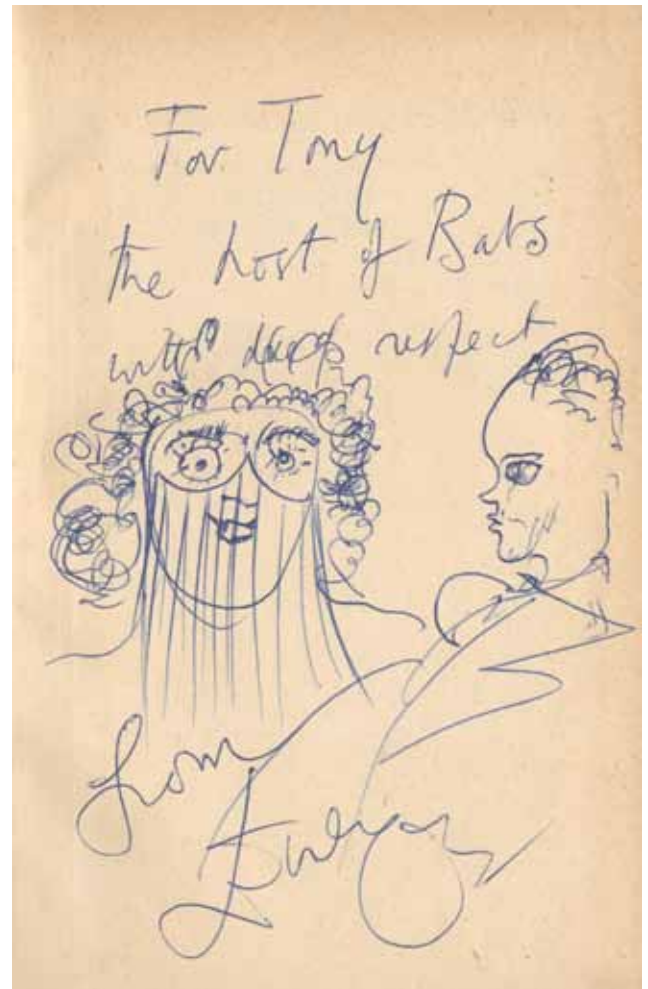
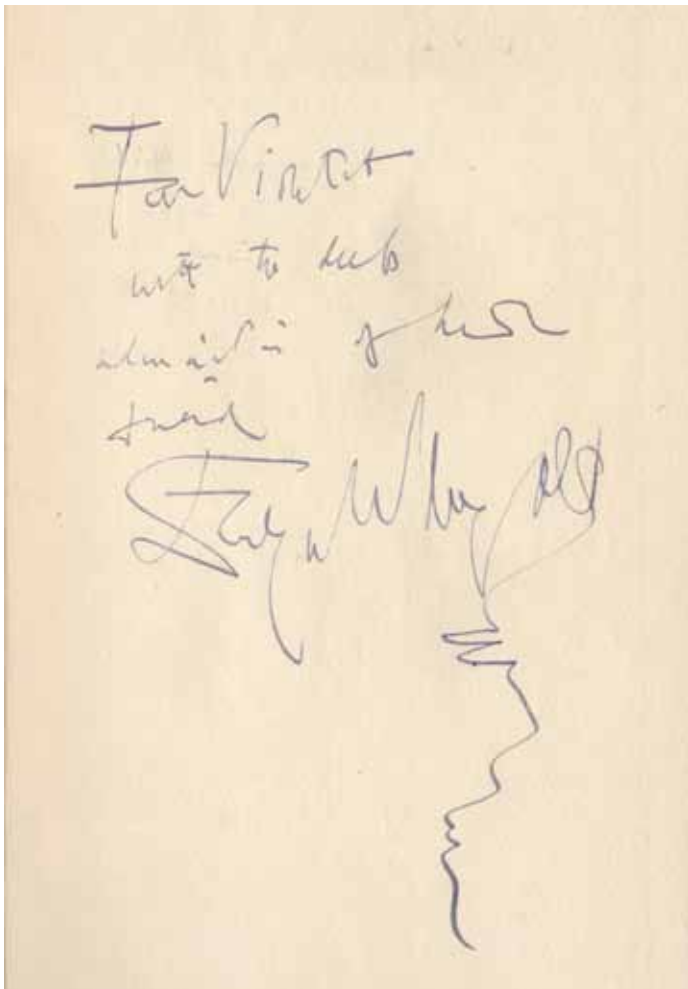
#### WAUGH (EVELYN)

*Remote People*, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Tony from his brother of the pen, Evelyn Nov. 3rd 1931", 7 plates, 2 maps, publisher's cloth, 8vo, Duckworth, 1931

£1,000 - 1,500

£1,400 - 2,100

CHARMINGLY INSCRIBED TO ANTHONY POWELL "FROM HIS BROTHER OF THE PEN". In the same year that Duckworth published *Remote People* they also published Powell's first novel *Afternoon Men*, the authors subsequently being mutually supportive of one another throughout their literary careers.



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**WAUGH (EVELYN)**

*Black Mischief*, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Violet with the deep admiration of her friend Evelyn Waugh" on front free endpaper, frontispiece map, publisher's cloth, slightly rubbed, 8vo, Chapman & Hall, 1932

£800 - 1,200  
€1,100 - 1,700

Presentation copy inscribed to Violet Georgiana Powell [née Pakenham] (1912–2002) who, at the time *Black Mischief* was published, was writing articles for various newspapers including *The Evening Standard*. Violet married Anthony Powell in 1934, but would have known Waugh earlier, having various connections. Her brother, Lord Longford, was a friend of Waugh at Oxford, and, in the 1920s her sister, Lady Pansy Pakenham, was sharing a flat Ebury Street with Waugh's future wife Evelyn Gardner.

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**WAUGH (EVELYN)**

*Ninety-Two Days*, INSCRIBED "For Tony Powell with sincere admiration from Evelyn Waugh" on front free endpaper, folding map, 24 plates, light spotting to opening leaves, Duckworth, 1934; *Waugh in Abyssinia*, INSCRIBED "Tony from Evelyn" on front free endpaper, Longmans, 1936, FIRST EDITIONS, AUTHOR'S PRESENTATION COPIES, publisher's cloth, slightly dulled, 8vo (2)

£1,500 - 2,000  
€2,100 - 2,800



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**WAUGH (EVELYN)**

Scott-King's Modern Europe, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "*For Tony the host of Bats with deep respect from Evelyn*" WITH A HALF-PAGE ORIGINAL DRAWING OF A MAN AND WOMAN on the front free endpaper, frontispiece, publisher's cloth, 8vo, Chapman & Hall, 1947; together with a later edition of the same title, INSCRIBED "*Dear Tony, I am conscious of having abused your hospitality by defacing a copy of this story. I accordingly inscribe this with simple esteem & gratitude, Evelyn Easter Tuesday 1955*" (2)

£2,000 - 3,000

€2,800 - 4,200

FIRST EDITION, INSCRIBED WITH A FINE CARICATURE DRAWING depicting the profile of a man in a dinner jacket (?self-portrait) and a large-eyed woman in a veil, to Anthony Powell, "the host of Bats". The occasion of the inscription, and to what it refers is a tantalising mystery, the freedom of its execution suggesting that it was done in a moment of spontaneity. The second copy is inscribed somewhat sheepishly, Waugh apologising for previously "having abused your hospitality by defacing a copy of this story". Christopher Sykes considered *Scott-King's Modern Europe* "a masterly minor work" writing that "it is beautifully thought out and constructed and those who enjoy Evelyn as a clown can find here all the farce they can want" (Sykes, *Evelyn Waugh*, 1975, pp.297-299).

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**WAUGH (EVELYN)**

Helena, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "*For Tony, the best I am able to do from Evelyn*" on front free endpaper, publisher's cloth, 8vo, Chapman & Hall, 1950

£800 - 1,200

€1,100 - 1,700

Inscribed copy of *Helena*, Waugh's favourite of his own books. "The indifferent reception given to what Evelyn believed to be by far his own best book was the greatest disappointment of his whole literary life" (Christopher Sykes, *Evelyn Waugh. A Biography*, 1975, p.337). Writing of "Waugh's talk" Anthony Powell remembered it appreciatively as "at once unexpected, logical, perverse, wildly laughable, annoying, and altogether of the man himself" (Powell, *Miscellaneous Verdicts*, 1990, p.317).

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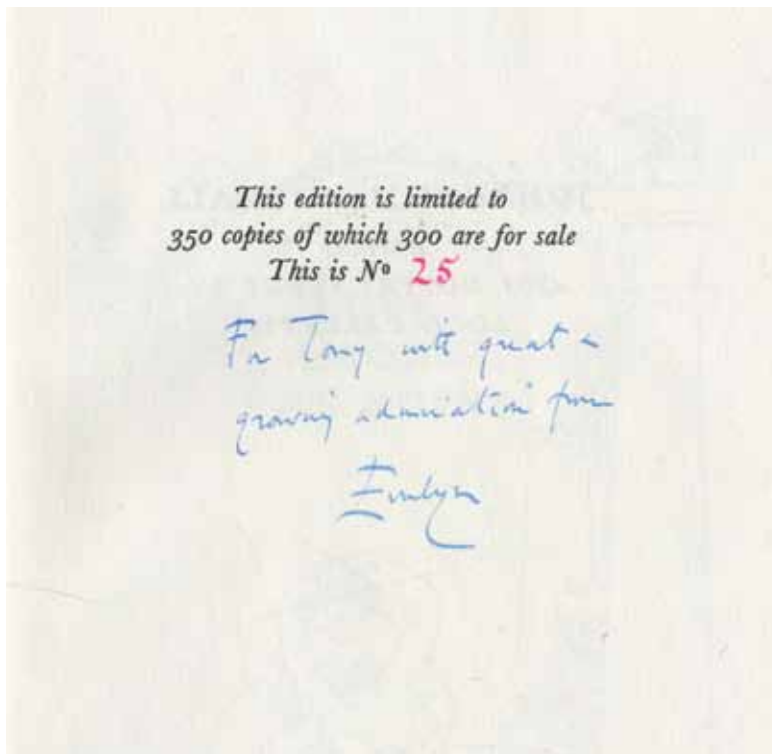
**WAUGH (EVELYN)**

Men at Arms, INSCRIBED "*For Tony, this mutable treasure house of technical inaccuracy from Evelyn*", 1952; Officers and Gentlemen, INSCRIBED "*Tony, a mmmm [?or "murmur"] from the Refusal World from Evelyn*", 1955; Unconditional Surrender, INSCRIBED "*For Tony & Violet with love from Evelyn October 1961*", 1961, FIRST EDITIONS, AUTHOR'S PRESENTATION COPIES, all inscribed to Anthony Powell on the front free endpapers, publisher's cloth, the first mentioned spine faded with light damp spots on lower cover, 8vo, Chapman & Hall (3)

£2,000 - 4,000

€2,800 - 5,600

"THIS MUTABLE TREASURE HOUSE OF TECHNICAL INACCURACY" - inscribed presentation copies of Waugh's *Sword of Honour* trilogy of novels set, in some part based on his own experiences, during the Second World War. Waugh himself was unconvinced by *Men at Arms* writing to Nancy Mitford "It has some excellent farce, but only for a few pages. The rest very dull. Well, war was like that". This opinion is reflected in his presentation inscription to Powell - an author who he admired enormously. Powell wrote his own trilogy of volumes set during the war (*The Valley of Bones*, *The Soldier's Art* and *The Military Philosophers*, 1964-1968), as part of his *Dance to the Music of Time* series. Waugh was more positive about the next two titles in the trilogy, and Christopher Sykes considered *Unconditional Surrender* his best work, "and perhaps the whole trilogy, is not surpassed by any other book he wrote".



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**WAUGH (EVELYN)**

Love Among the Ruins. A Romance of the Near Future, FIRST EDITION, NUMBER 25 OF 350 COPIES, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Tony with great & growing admiration from Evelyn" on colophon, frontispiece and illustrations "by various eminent hands including the author's", publisher's pictorial cloth gilt, t.e.g., 8vo, Chapman & Hall, 1953

£1,000 - 1,500

€1,400 - 2,100

A warm and admiring inscription, written following the publication of Powell's *A Buyer's Market* (1952), the second of his *Dance to the Music of Time* novels. Waugh's "admiration for Anthony Powell was intense, so much so that he resented any disparaging remarks about his writing" (Christopher Sykes, *Evelyn Waugh. A Biography*, 1975, p.431.).

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**WAUGH (EVELYN)**

Tactical Exercise, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Tony with love from Evelyn" on front free endpaper, Boston, Little, Brown, [1954]--A Tourist in Africa, FIRST EDITION, business card of Roland Gant (Powell's editor at Heinemann) inscribed by Gant "With best wishes. Don't think you're in it" tipped-in inside lower cover, Chapman & Hall, 1960; Decline and Fall, EXTENSIVELY ANNOTATED BY POWELL with "alterations marked from First Edition", Chapman & Hall, 1975, publisher's cloth, 8vo (3)

£600 - 800

€830 - 1,100

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**WAUGH (EVELYN)**

The Ordeal of Gilbert Pinfold. A Conversation Piece, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Tony with deep respect from Evelyn" on front free endpaper, publisher's cloth, 8vo, Chapman & Hall, 1957

£1,000 - 1,500

€1,400 - 2,100

Of *The Ordeal of Gilbert Pinfold* Anthony Powell wrote "I find it possibly the best thing Waugh ever wrote... the 'voices' on the boat seem to me to make a sequence unequalled in their combined funniness and macabre horror" (*Miscellaneous Verdicts*, 1990, p.317).

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**WAUGH (EVELYN)**

The Life of the Right Reverend Ronald Knox, Fellow of Trinity College, Oxford and Pronotary Apostolic to His Holiness Pope Pius XII, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED *"For Tony with warm regards from Evelyn, October 8th 1959"* on front free endpaper, publisher's cloth, 8vo, Chapman & Hall, 1959

£600 - 800

€830 - 1,100

Evelyn Waugh notes that in later life Knox "made few new friends" but Powell (and Siegfried Sassoon) were exceptions. "The novelist, Anthony Powell, whose books, Ronald used to complain, were 'too difficult' for him, came to live in the neighbourhood, and Ronald spent some happy hours bottling wine with him" (Waugh, *The Life... of Ronald Knox*, 1959, p.318). Powell was close enough to Knox to call him "Ronnie", and remembered him as "a man of delightful humour... Waugh had written that he could be chilly if surroundings were in the least unsympathetic. I said I never noticed that. 'You were at Eton and Balliol' [as was Knox] Waugh replied" (Anthony Powell, *The Memoirs*, 1982, p.40).

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**WAUGH (EVELYN)**

A Little Learning. The First Volume of an Autobiography, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED *"For Tony & Violet with love from Evelyn"* on front free endpaper, approximately 10 pencil annotations (mostly providing the real names of unnamed persons in the narrative) by Powell in the margins, together with a few pencil marks, extract from *"The Times"* (22 April 1966) concerning Waugh's funeral tipped-in on final blank, publisher's cloth, 8vo, Chapman & Hall, 1964

£600 - 800

€830 - 1,100

Waugh was a lifetime "fan" of both Powell the man and Powell the writer. In *A Little Learning* Waugh wrote "In reading his brilliant series of novels I have sometimes thought - and, indeed, have been so foolish as to state as much in a review - that the recurring seemingly haphazard conjunctions of human life, which comprise his theme, pass beyond plausibility... [but] I began to reflect on my own acquaintance with him and understood that his was genuine social realism", outlining the levels, personal and professional, on which their paths crossed from their time together at Balliol onwards, including reference to his wife Violet: "When he married, it was to the sister of the girl with whom my first wife shared lodgings".

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**WILDE (OSCAR)**

Salome. A Tragedy in One Act: Translated from the French... Pictured by Aubrey Beardsley, FIRST EDITION IN ENGLISH, ONE OF 100 LARGE PAPER COPIES ON JAPANESE VELLUM, *frontispiece, pictorial title-page and list of illustrations, 9 illustrations, tailpiece and cover design by Aubrey Beardsley, 16pp. advertisements (January 1894) at end, tissue guard between frontispiece and title, publisher's green silked boards, gilt decoration on sides, some fading [Mason 351; Ray 315], small 4to, Elkin Matthews, 1894*

£1,000 - 2,000

€1,400 - 2,800

LIMITED TO 100 LARGE PAPER COPIES. Beardsley's illustrations to *Salomé* "made him notorious, and it remains the book of which most people think when his name is mentioned" (Ray), their graphic elegance and threatening sexuality making an immediate *succès de scandale*. See illustration overleaf.



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### WILDE (OSCAR)

The Sphinx, ONE OF 25 DE LUXE LARGE PAPER COPIES, printed in green, red and black, 10 large illustrations and other decorations by Charles Ricketts, tissue guard between title and first page of text (as called for by Mason), publisher's pictorial vellum gilt designed by Ricketts, signed with his initials and those of the binder Henry Leighton's on covers, yapp edges, ties [Mason 362], 4to (258 x 188mm.), Elkin Matthews and John Lane, and Copeland and Day, 1894

£3,000 - 4,000

€4,200 - 5,600

ONE OF 25 LARGE PAPER COPIES. *The Sphinx* is the first book over which Charles Ricketts had complete control, from the illustrations to the layout to the binding design. *The Sphinx* "is his best book... No illustrated book was ever more thoroughly planned... The result is a perfect whole, as harmonious as it is dazzling" (Ray, *The Illustrator and the Book*, 1976, no. 262).

### End of Sale

#### Forthcoming sales:

Oxford 29 July 2015  
Books, Maps & Manuscripts

Edinburgh 14 October 2015  
Sporting and Natural History Books  
Entries now invited

Knightsbridge 3 November 2015  
Travel & Exploration  
Entries now invited

Knightsbridge 11 November 2015  
Fine Books, Maps & Manuscripts  
Entries now invited



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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, and that the funds have originated from your own account, 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;

**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;

**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.

**China UnionPay (CUP) debit cards:** No surcharge for using CUP debit cards will apply on the first £100,000 invoiced to a Buyer in any Sale; a 2% surcharge will be made on the balance over £100,000.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale Information* at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

## 11. SHIPPING

Please refer all enquiries to our shipping department on:  
Tel: +44 (0)20 8963 2850/2852 Fax: +44 (0)20 8963 2805  
Email: [shipping@bonhams.com](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums/cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

## 13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or

any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

### Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

## Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the " of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

## Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

## Licensing Requirements Firearms Act 1968 as amended

*Bonhams* is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

*Lots* marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

*Lots* marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

*Lots* marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

*Lots* marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

## Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

## 18. FURNITURE

### Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.



## 19. JEWELLERY

### ~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

### Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

### Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

### Signatures

#### 1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

#### 2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

#### 3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.

- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

## 22. PORCELAIN AND GLASS

### Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

## 24. WINE

*Lots* which are lying under Bond and those liable to VAT may not be available for immediate collection.

### Examining the wines

It is occasionally possible to provide a pre-Sale tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

### Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm  
15 to 30 years old – top shoulder (ts) or up to 5cm  
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

### Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

### Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

*Buyers* outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

### Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled  
DB – Domaine bottled  
EstB – Estate bottled  
BB – Bordeaux bottled  
BE – Belgian bottled  
FB – French bottled  
GB – German bottled  
OB – Oporto bottled  
UK – United Kingdom bottled  
owc – original wooden case  
iwc – individual wooden case  
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- Φ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our Website www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

**IMPORTANT:** These terms may be changed in advance of the Sale of the Lot to you, by the setting out of different terms in the Catalogue for the Sale and/or by placing an insert in the Catalogue and/or by notices at the Sale venue and/or by oral announcements before and during the Sale at the Sale venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

Under this contract the Seller's liability in respect of the quality of the Lot, its fitness for any purpose and its conformity with any Description is limited. You are strongly advised to examine the Lot for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the Contract for Sale of the Lot by the Seller to the Buyer.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.
- 1.4 The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The Seller undertakes to you that:
  - 2.1.1 the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;
  - 2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;
  - 2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot and that the Sale conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
  - 2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;
  - 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue, the Lot corresponds with the Contractual Description of the Lot, being that part of the Entry about the Lot in the Catalogue which is in bold letters and (except for colour) with any photograph of the Lot in the Catalogue and the contents of any Condition Report which has been provided to the Buyer.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with that part of the Entry in the Catalogue which is not printed in bold letters, which merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.
- 3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been made by or on behalf of the Seller including by Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The Seller does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the Lot or its fitness for any purpose.

- 4.2 The Seller will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the Lot or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the Lot passes to you when it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot. The Seller will not be responsible thereafter for the Lot prior to you collecting it from Bonhams or the Storage Contractor, with whom you have separate contract(s) as Buyer. You will indemnify the Seller and keep the Seller fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the Lot after the fall of the Auctioneer's hammer until you obtain full title to it.
- 5.2 Title to the Lot remains in and is retained by the Seller until the Purchase Price and all other sums payable by you to Bonhams in relation to the Lot have been paid in full to, and received in cleared funds by, Bonhams.

6 PAYMENT

- 6.1 Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.
- 6.2 Time will be of the essence in relation to payment of the Purchase Price and all other sums payable by you to Bonhams. Unless agreed in writing with you by Bonhams on the Seller's behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to Bonhams by you in the currency in which the Sale was conducted by not later than 4.30pm on the second working day following the Sale and you must ensure that the funds are cleared by the seventh working day after the Sale. Payment must be made to Bonhams by one of the methods stated in the Notice to Bidders unless otherwise agreed with you in writing by Bonhams. If you do not pay any sums due in accordance with this paragraph, the Seller will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when Bonhams has received cleared funds to the amount of the full Purchase Price and all other sums owed by you to the Seller and to Bonhams.
- 7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.
- 7.3 You will collect and remove the Lot at your own expense from Bonhams' custody and/ or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 7.5 You will be wholly responsible for any removal, storage or other charges or Expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, Expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed <i>c/o Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and			<b>11</b>	<b>GOVERNING LAW</b>
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		<b>10</b>	<b>MISCELLANEOUS</b>		
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

**IMPORTANT:** These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

#### 1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
  - 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
  - 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
  - 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
  - 3.1.1 the *Purchase Price* for the *Lot*;
  - 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
  - 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with *VAT* on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to *VAT* at the appropriate rate and *VAT* will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and *VAT* and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

### 4 COLLECTION OF THE LOT

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

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

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

### 5 STORING THE LOT

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

### 6 RESPONSIBILITY FOR THE LOT

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

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		



10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

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

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

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

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

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

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

## SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

# Bonhams Specialist Departments

## 19th Century Paintings

UK  
Charles O' Brien  
+44 20 7468 8360  
U.S.A.  
Madalina Lazen  
+1 212 644 9108

## 20th Century British Art

Matthew Bradbury  
+44 20 7468 8295

## Aboriginal Art

Francesca Cavazzini  
+61 2 8412 2222

## African, Oceanic & Pre-Columbian Art

UK  
Philip Keith  
+44 2920 727 980  
U.S.A.  
Fredric Backlar  
+1 323 436 5416

## American Paintings

Alan Fausel  
+1 212 644 9039

## Antiquities

Madeleine Perridge  
+44 20 7468 8226

## Antique Arms & Armour

UK  
David Williams  
+44 20 7393 3807  
U.S.A.  
Paul Carella  
+1 415 503 3360

## Art Collections, Estates & Valuations

Harvey Cammell  
+44 (0) 20 7468 8340

## Art Nouveau & Decorative Art & Design

UK  
Mark Oliver  
+44 20 7393 3856  
U.S.A.  
Frank Maraschiello  
+1 212 644 9059

## Australian Art

Merryn Schriever  
+61 2 8412 2222  
Alex Clark  
+61 3 8640 4088

## Australian Colonial Furniture and Australiana

+1 415 861 7500

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A.  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
Simon Cottle  
+44 20 7468 8383  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British & European Porcelain & Pottery

UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Peter Scott  
+1 415 503 3326

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
Mark Dance  
+44 8700 27361  
U.S.A.  
Hadji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A.  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A.  
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Dear Maria,

I hope you may get this  
before you leave to morrow, as it will give you  
something to do in the train. It is just to  
tell you how to do the solitaire puzzle.

	1	2	3			
	4	5	6			
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
	28	29	30			
	31	32	33			

In the list of moves the  
number shows the piece to be  
taken and "-" means it is  
to be taken by a move  
horizontally, and "|" that it is  
vertical. The moves are

18-, 25|, 18|, 12<sup>20</sup>-, 11-, 12-, 11|, 25||, 30|, 9-, 4|, 2-, 9|, 4|, 9-, 8-, 29-, 25|, 24-, 32-, 25|, 30|, 25-, 15-, 16-, 22-, 23-, 15|, 9-, 10|

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