

FINE BOOKS, MAPS AND MANUSCRIPTS

Wednesday 11 November 2015

Knightsbridge, London

HENRY HARDWAR, ESQ.
MONDAY POLE, ESQ.
BAILIFFS. 1780.

THOMAS LITTLEDALE ESQ.

MAYOR OF LIVERPOOL.

JOHN DIXON S'PAULS
CHURCHWARDEN. 1781.

CHARLES POLE,
EDMUND RIGBY,
GENT: BAILIFFS 1783

Bonhams

FINE BOOKS, MAPS AND MANUSCRIPTS

Wednesday 11 November 2015 at 1pm
Knightsbridge, London

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+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

ENQUIRIES

Matthew Haley
Simon Roberts
Luke Batterham
Sarah Lindberg
Jennifer Ebrey
+44 (0) 20 7393 3828
+44 (0) 20 7393 3831
+44 (0) 20 7393 3879 (fax)

Shipping and Collections

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£18

Please see page 2 for bidder information including after-sale collection and shipment.

Please see back of catalogue for important notice to bidders

ILLUSTRATIONS

Front cover: See lot 67
Back cover: Lot 264
Inside front cover: Lots 130 & 113
Inside back cover: Lots 31, 150, 156 & 183
Contents page: Lot 91



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SALE INFORMATION

IMPORTANT NOTICES

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

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

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EXPORT LICENCES

Most manuscripts over fifty years old, and certain other lots, will require export licences in order to leave the UK or Europe. We can apply for these on your behalf. Please contact the department if you would like further guidance.

SHIPPING, COLLECTION AND STORAGE

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

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

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

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



CONTENTS

LOTS

General Printed Books and Manuscripts	1 – 64
Liverpool, Maritime History and the Slave Trade: <i>The Collection of the late Patrick King</i>	65 – 72
Original Illustrations	73 – 78
Modern Literature, Art and Illustrated	79 – 128
Spanish and Latin-American Literature	129 – 133
Atlases and Maps	134 – 148
Continental Books and Manuscripts	149 – 163
Natural History	164 – 193
Science and Medicine	194 – 257
<i>Books from the Library of the late Walter Pagel</i>	194 – 244
Alexis de Tocqueville: <i>The Library of the late J.P. Mayer</i>	258 – 284



1



2

FINE BOOKS, MAPS AND MANUSCRIPTS

Wednesday 11 November 2015 at 1pm

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

1 *

ALBUM - RUSSIA AND NATURAL HISTORY

An late eighteenth century album, including a series of good botanical watercolours (20), a fine watercolour view of Moscow, 40 hand-coloured costume plates from *Description de toutes les nations de l'empire de Russie* by Johann Gottlieb Georgi, and some later material including 2 watercolours of the destruction of the Houses of Parliament, miscellaneous lithographs and engravings, *the watercolours mostly captioned, and some dated between 1792 and 1798 (mostly approximately 340 x 235mm.; the Moscow watercolour 223 x 355mm.), mostly tipped-in at corners, contemporary red half morocco gilt, folio (362 x 265mm.), [c.1790-1800, and later]*

£1,000 - 1,500

€1,400 - 2,000

Includes a fine pen, ink and watercolour view of Red Square, Moscow seen from a roof top viewpoint. Several of the botanical watercolours (subjects including Peonies, Veronica, Cherry Blossom, Iris, Erica, "A native of N. America", American cowslip, Parrot and Macaw tulips), were executed at Stamford Hill, North London, dated between 1792 and 1798, the Oleandaer signed "R. Cowie delt".

2 •

ARABIA - ANTIQUITIES

MUNCHERJEE (KAIKY, *Collector*) "A Marvellous Collection of Rare, Authentic, Genuine, Ancient, Humarites & Sabeans Antiques of Ancient Southern Arabia... 2400 Years Old. In the Possession of Kaiky Muncherjee, Steamer Point, Aden. Open to Wholesale Sale" [*printed title label on upper cover*], *33 gelatin silver prints (most approximately c.210 x 160mm.), most corner-mounted with typed caption label beneath, one in 3 sheets mounted, an 8-page printed introduction to the collection pasted-in (illustrated with 6 photographic illustrations; another copy loosely inserted), contents working loose, contemporary maroon cloth, spine repaired, 4to (272 x 250mm.), [Bombay, 1925]*

£2,000 - 3,000

€2,700 - 4,100

A "trade catalogue" of the vast collection of southern Arabian antiquities compiled by the Kaiky Muncherjee, a Parsi Indian trader resident in Aden in the early twentieth century. The catalogue was seemingly issued to entice a sale en bloc ("wholesale sale, communication solicited") to an American institution, Muncherjee stating that "the major portion of my collection awaits reciphering [sic] and when so treated, will, of course, fathom the heart of the past which is of the greatest importance". As such, whilst listing at length both Arab and foreign scholars who vouch for the authenticity of the collection, the key selling point is a series of photographs showing the collection, tightly packed, on wooden shelves, always with labels emphasising "2400 years old". The collection - held in Aden (the brochure printed for Muncherjee in Bombay) - was not sold at this time. The British archaeologist Sir Lawrence Kirwan examined the collection in 1939, before it was eventually purchased by the government of Aden shortly after Muncherjee's death in 1955.

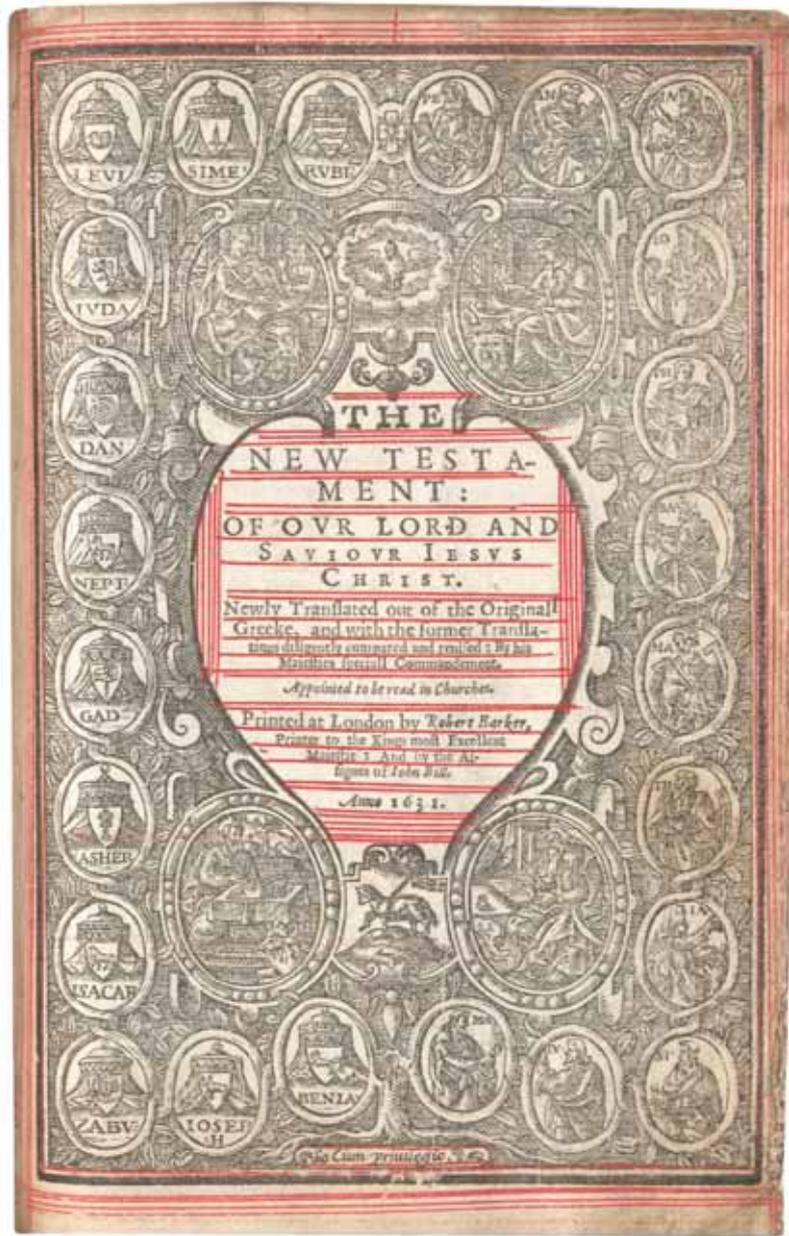
3

ARABIC

Manuscript document, reporting on the Ottoman Sultan Mehmed V's fatwa against the Allies, and call to arms of Muslims to resist the English and French, *on paper, in black and red ink, 29 lines within 2-line rule border, light toning, folio (260 x 233mm.), [?Sudan, 1914/15], with a typescript synopsis in English; and a large bifolium Ottoman news sheet mostly relating to events in Egypt, 445 x 290mm., [early twentieth century] (2)*

£600 - 800

€810 - 1,100



5



5 (detail)

4 •

ARABIC

Manuscript prayers about/for the Prophet, *in Persian*, 110 leaves, black and red ink on paper, decorative heading to title, text in one column (112 x 56mm.) within wide border, trace of rodent damage in blank border of 5 leaves, contemporary blindstamped sheep, slightly worn, 8vo (165 x 105mm.), [Subcontinent, late eighteenth/early nineteenth century]; and 2 other early nineteenth century manuscripts in Arabic, one of Persian verse, the other a compendium of medical texts, both probably copied in the Subcontinent (3)

£600 - 800

€810 - 1,100

5 •

BIBLE, IN ENGLISH, AUTHORIZED VERSION

[The Holy Bible: Containing the Old Testament and the New], THE 'WICKED BIBLE', 2 parts in 1 vol., ruled in red throughout, New Testament title within elaborate woodcut border, lacking general title (A1), woodcut headpieces and ornamental initials, occasional damp and other stains, a number of leaves trimmed or frayed mainly affecting side-notes only, nineteenth century brown morocco, sides with gilt double gilt rule borders and corner tools, gilt panelled flat spine, rubbed, joints cracking [Herbert 444; STC 2296], Robert Barker... and by the assignes of John Bill, 1631; bound with defective copies of *The Booke of Common Prayer*, Speed's *Genealogies* and *The Whole Book of Psalmes*, 8vo (163 x 105mm.)

£10,000 - 15,000

€14,000 - 20,000

"THOU SHALT COMMIT ADULTERY": THE INFAMOUS AND EXTREMELY SCARCE 'WICKED BIBLE', with the word 'not' omitted from the Seventh Commandment in Exodus XX, 14.

The Wicked Bible, also referred to as the 'Adulterous' or 'Sinners' Bible', was published under the direction of the royal printers Robert Barker and Martin Lucas. When the printing error was discovered, about a year later, Barker and Lucas were summoned by order of King Charles I to the Star Chamber, where they were found guilty, fined £300 and deprived of their printing license. The entire impression of 1,000 copies was at once called in and the majority cancelled and burned. The number known to remain is certainly small: ESTC lists 9 copies and 5 have appeared at auction in the post war period.

Although Lucas is sometimes named as Barker's co-printer, he was acting as executor for the Bill estate and may just have been in the wrong place at the wrong time. H.R. Plumer, in his *Dictionary of Booksellers and Printers, 1641-1667*, states that 'the real printers were Miles Fletcher, John Haviland, and Robert Young, a group that controlled many of the London printing establishments at the time'. It has also been suggested that the mistake was an act of sabotage, possibly perpetrated by Barker's rival Bonham Norton, to politically embarrass Barker. Certainly the controversy added to Barker's decline in fortunes and reputation, and he was in and out of the King's Bench Prison before dying there in 1645.

Provenance

"The Gift of John Williams of --? to his nephew J.M. Williams in March 1847", inscription on front free endpaper.



6



8

6 •

BIBLE, IN ENGLISH, MATTHEW'S VERSION

[The Byble, that is to say all the holy scripture: In which are containyd the Olde and New Testamente], *black letter, double column, titles to third part, Apocrypha and New Testament within wide historiated border, woodcut illustrations and initials, lacks all but 12 leaves (of Samuel and Kings) before 2M1 (Chronicles), 3 leaves (2G5-6 and H1) of Ecclesiastes, and final 36 leaves of New Testament (final leaf P2), a few short tears, light dampstains towards end, late nineteenth century blindstamped calf, tear at head of spine [Herbert 74; STC 2077], folio (282 x 190mm.), [John Daye, and William Seres, 1549]*

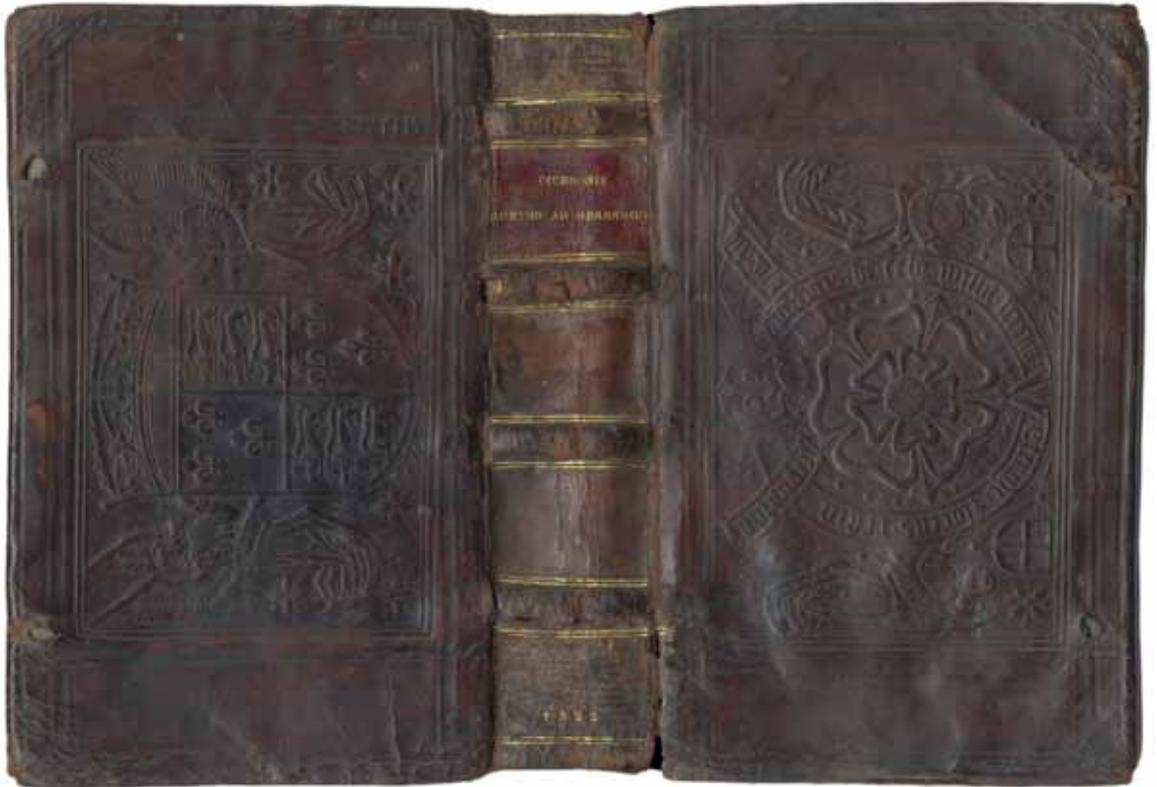
£1,000 - 2,000

€1,400 - 2,700

A reprint of the Matthew's Bible of 1537 "which welds together the best work of Tyndale and Coverdale [and] is generally considered to be the real primary version of our English Bible" (Herbert). The 1549 edition has revisions and ancillary material (including Tyndale's preface to the New Testament), edited by Edmund Becke. It is sometimes popularly referred to as the "Bug Bible".

Provenance

"Thomas Page his book", early inscription on blank 3A8; Lancelot Haslope, armorial bookplate; Rev. Francis Forbes Savage, bookplate.



9

7 •

BIBLE, POLYGLOT

Biblia sacra polyglotta, 6 vol., edited by Brian Walton, engraved frontispiece portrait of Walton by Lombard, engraved architectural title by Wenceslaus Hollar after Webb, engraved double-page map of the Holy Land, double-page plan of Jerusalem, 4 engraved plates (3 double-page, one shaved at margins) by Wenceslaus Hollar, lacking letterpress general title and preface in volume 1, the treatises on the Bible and plates bound in volume 6, frontispiece laid down, small repairs to approximately 6 leaves, some headlines shaved in volume 2, occasional spotting or light dampstains, later half vellum over marbled boards, soiled with loss of some marbled sides, lacks spine labels [Darlow & Moule 1445; Wing B2797], folio, [Thomas Roycroft, 1655-1657]

£1,000 - 2,000

€1,400 - 2,700

Edited by Brian Walton "this was the most accurate and best-equipped of the great polyglots" (Darlow & Moule). The printing of the work began in 1653, two presses being kept employed, and between 1654 and 1657 all six volumes appeared. Nine languages are represented in the work (including Persian and Ethiopic which had not been included in the three earlier great Polyglots), although no single book of the Bible appears in more than eight versions. "The polyglot Bible was regarded at the time of its appearance as a monument to the intellectual capacity of an English nation previously eclipsed by some of its European brethren. It was also a successful commercial speculation. Though not the first book printed by subscription in England it was one of the earliest and most ambitious" (DNB).

Provenance

Birmingham Free School Library, stamp on titles.

8 •

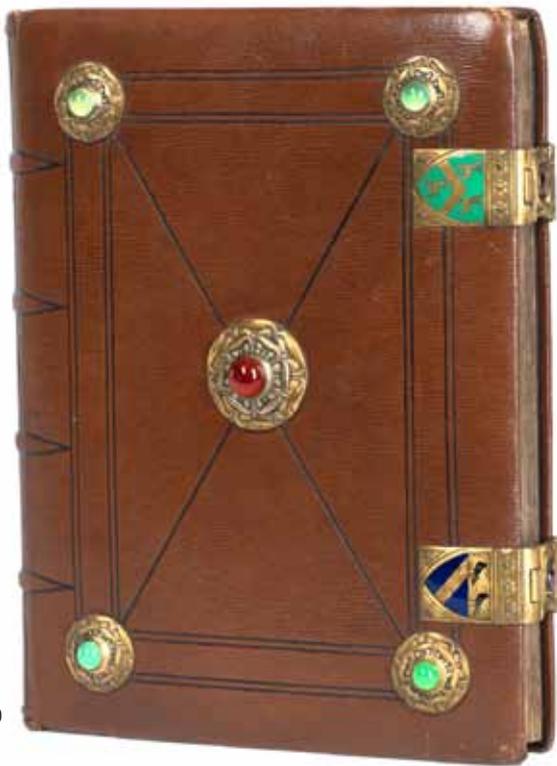
BINDINGS

"Les liliacées par P.J. Redouté. Dessains originaux" [titled on spines], 3 vol., blank leaves only (except for 12 leaves of descriptive text on vellum, loosely inserted), contemporary green straight-grained morocco gilt by Lefebvre (signed "Relié par Lefebvre" at foot of spines), the covers elaborately tooled with wide roll-tooled border of stylised flowers and leaves enclosing 3-line fillet border and large floral corner-pieces, spine in 8 compartments within raised bands, 3 enclosing title and volume numbers, others with floral bouquet ornament, red watered silk endpapers, g.e., rubbed at extremities of spine, some abrasions, large folio (approximately 654 x 485mm.), early nineteenth century, sold not subject to return (3)

£600 - 1,200

€810 - 1,600

10



9 •

BINDING - TUDOR

CICERO (MARCUS TULLIUS) *Rhetoricorum ad Caium Herennium libri quattuor*, title and next leaf softened with loss, Paris, J. de Prato for P. Goudoult and sold by F. Regnault, 1520; MELANCHTHON (PHILIPP) *Institutiones rhetoricae*, Basel, Adam Petri, 1522; ERASMUS (DESIDERIUS) *De duplici copia*, Strasbourg, Johannes Knobloch, 1522, 3 works bound in 1 vol., light waterstain throughout, contemporary marginalia and manuscript index at end, contemporary calf by Garrett Godfrey of Cambridge, covers stamped in blind [Oldham, *Blind Panels*, RO18 and HE31; Nixon, *Five Centuries*, 8], rebacked, joints cracking, lacking ties, rubbed, 8vo

£800 - 1,200
€1,100 - 1,600

Nixon notes that the two cover panels are found as a pair “on all fourteen bindings” where the Tudor rose panel appears; “we may be reasonably certain that this book was bound in Godfrey’s shop, since he is referred to by Roger Ascham in his *Toxophilus* as ‘Garret our bookebynder’”.

Provenance

Various early pen trials and ownership inscriptions including those of John Jones and John Taylor. See illustration on preceding page.

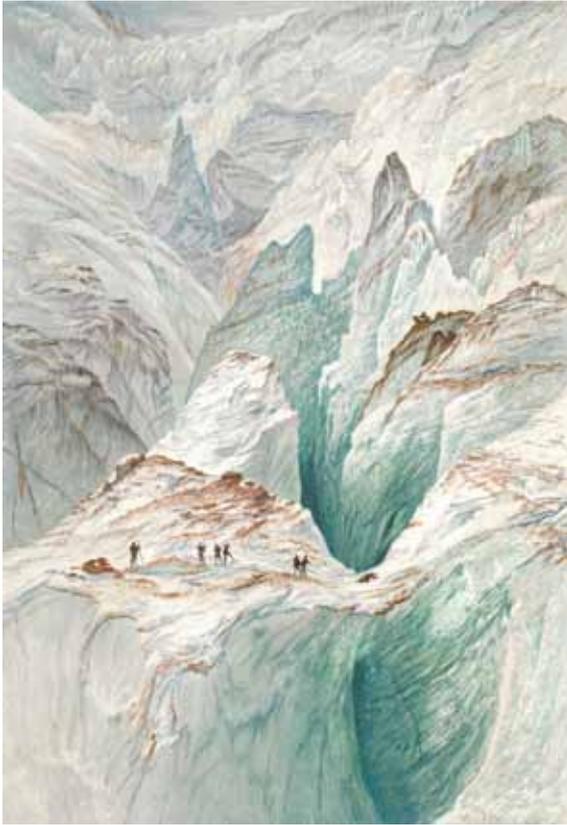
10 •

BINDING - WILLIAM BURGESS

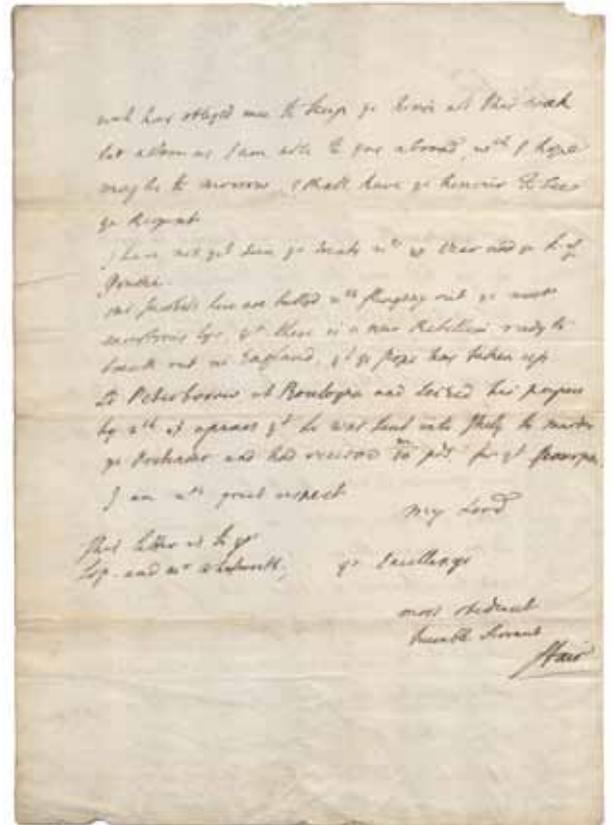
The Book of Common Prayer, and Administration of the Sacraments, full light brown morocco after a design by William Burges, ruled in black, each cover with five brass studs of a Tudor rosette design on which mounted semi-precious stones, elaborate brass clasps with enamel coats of arms of Lord and Lady Ripon, each set with a semi-precious stone, gilt lettered “Prayer” on rounded spine, watered silk endpapers, g.e., very slightly rubbed but generally fine, 8vo (185 x 135mm.), Oxford, Oxford University Press, 1871

£7,000 - 9,000
€9,500 - 12,000

A MAGNIFICENT HIGH VICTORIAN BINDING DESIGNED BY WILLIAM BURGESS FOR LORD AND LADY RIPON. In 1871 Burges was commissioned by George Robinson, first marquess of Ripon, and his wife to design St. Mary’s Church on their estate at Studley Royal, Yorkshire. He was responsible also for the design of the lavish interior decorations and furnishings, the work being completed in 1878. A series of designs for this binding are included in the William Burges album “Orfèvrerie domestique” in the RIBA library. The metal work, enamel and stone-setting was most probably executed by Jes Barkentin, a long-time collaborator of Burges. For another binding designed by Burges, with Barkentin metalwork, see the prayer book created for Sir Alexander James Beresford Beresford Hope, in the National Museum of Wales.



11



12

11 •

BONNEY (THOMAS GEORGE)

The Peaks and Valleys of the Alps, additional tinted lithographed title, 21 plates chromolithographed by J.H. Lowes after Walton, each mounted as issued with printed caption in margin, tissue guards, one leaf of text loose, additional title with small repair at blank fore-margin and browning, light arc of dampstaining in blank upper border margin of last 15 plates, contemporary half morocco gilt, titled in gilt on upper cover (rubbed, repair to upper cover touching a few letters), g.e., folio (559 x 360mm.), Sampson Low, Son and Marston, 1868

£1,000 - 2,000

€1,400 - 2,700

A fine series of chromolithographed views of, primarily, the Western Alps, including the Matterhorn, Mont Blanc, Monte Viso, Aosta Valley, Dent Du Midi, and The Grivola. In 1862 William Matthews, the founder of the Alpine Club, first commissioned the landscape artist Elijah Walton to travel to the Alps, and for the next five years he journeyed to various parts of the region to paint. The text for *Peaks and Valleys* is by the geologist T.G. Bonney who, having himself made nine visits to the Alps, testifies to the Ruskinian authenticity of Walton's views, praising them favourably to "photographs of mountains [which] are rarely satisfactory, and generally make them appear lower and far less impressive than they really are..." (Introduction).

12

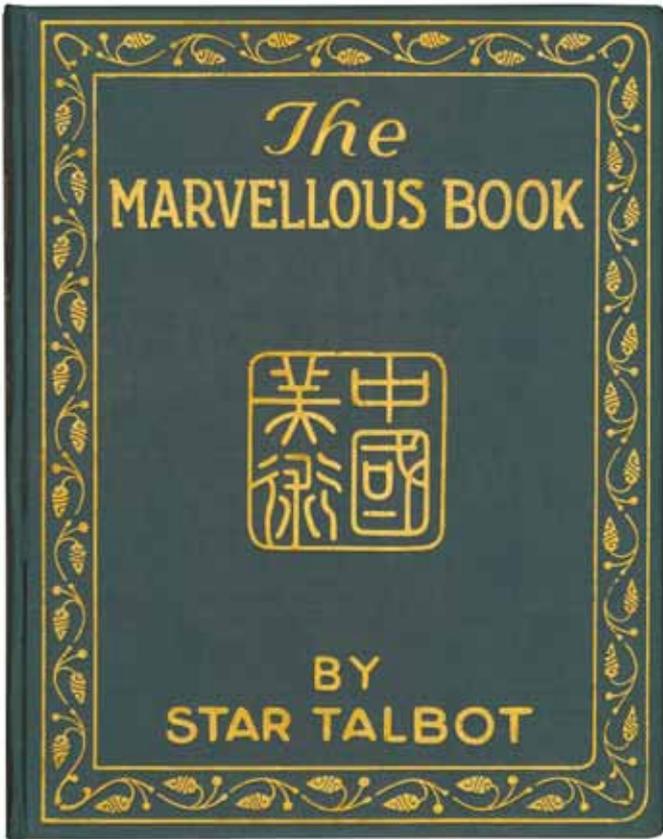
CADOGAN CORRESPONDENCE

Correspondence of the Earl of Cadogan, formerly Chief of Staff to the Duke of Marlborough, while British Minister to the Hague, comprising incoming letters, retained copies of outgoing letters, and documents, including eight letters by Eugene of Savoy, the Earl of Stair, British Ambassador to Paris (on Jacobite plots, his distrust of the French finance minister John Law, "an open declared enemy to our country", etc.), the Duke of Parma, Anthony Compton (concerning Cadogan's plans "to march speedily against the Enemy...in putting an End to the most Unnatural Rebellion that was Ever Known") and others, 80 pages, 4to and folio, some dust and damp staining, some tears and creasing, Paris, Vienna, Stockholm, Rome, The Hague and elsewhere, 23 January 1715/16 to 5 August 1720

£1,000 - 1,500

€1,400 - 2,000

Included in the lot is a collection of nearly seventy letters, by Ernest, Duke of Cumberland, in his capacity as Colonel of the 15th Light Dragoons, or his A-d-C, Captain Heiliger, to Lieutenant Colonel Robert Ballard Long of the same regiment, extracted from a letter book (now in a solander box), 1806-1807.



13



14

13 •

CHINESE CERAMICS

TALBOT (STAR) *The Marvellous Book*. An Album Containing One Hundred Studies of Famous Chinese Porcelains... Complete with Descriptive and Historical Notes in English, French, Japanese, Spanish, Italian and Chinese, FIRST EDITION, LIMITED TO 1,000 COPIES, *additional pictorial title and 102 colour plates within decorative borders, tissue-guards, publisher's decorative silk gilt, original box, 4to, Shanghai, 1930*

£1,000 - 2,000

€1,400 - 2,700

14 •

COSTUME - SWITZERLAND

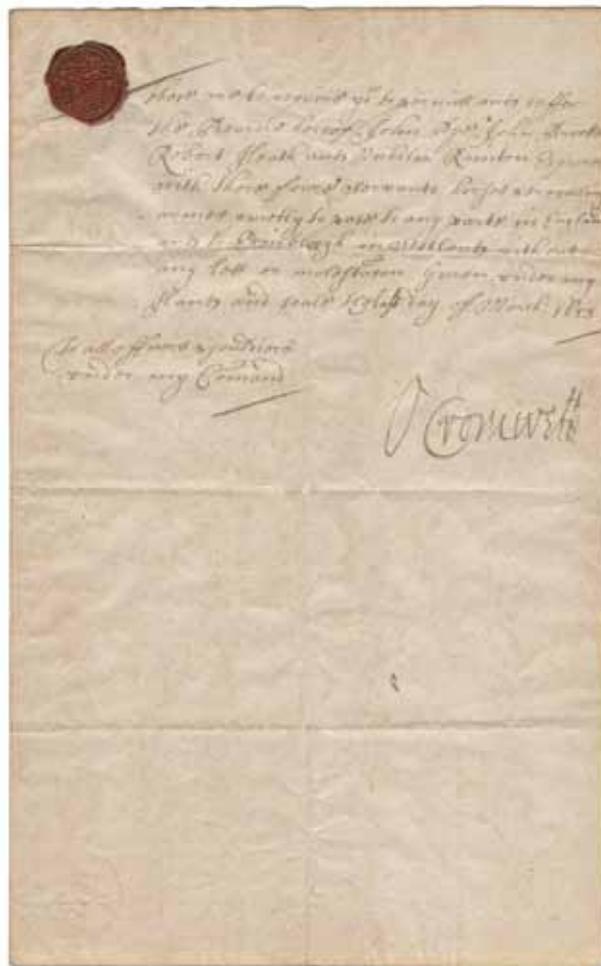
[WAGNER (ERNST)] *L'île de St. Pierre dite L'île de Rousseau, dans le lac de Bienne, half-title (following title), engraved title with aquatint vignette, 2 maps and 10 aquatint views after Gabriel Lory and others, EXTRA-ILLUSTRATED with 12 fine original watercolours of regional costume, one hand-coloured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

£800 - 1,000

€1,100 - 1,400

Provenance

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



15

15

CROMWELL (OLIVER)

Military pass signed ("O Cromwell"), addressed "To all officers & souldiers under my Command", allowing the bearers, John Pye, John Brooke, Robert Heath and Nicholas Rainton, with four servants, horses and "travelling armes", free passage through any part of England and to Edinburgh ("...quietly to pase to any parte in England and to Edinburch in Scotland without any let or molestation..."), with a fine impression of Cromwell's private armorial seal in red wax at the top left-hand corner; with integral blank, docketed by Pye "31th March. 1653./ Generall Cromwell's Passe/ to my self & others." and "Mr Pye all[ia] passe", 1 page, with a Pot watermark [indicating Normandy paper], light surface-dirt and very faint spotting (especially to outer page of blank) but overall in fresh and attractive condition, folio, "Given under my Hand and seale the last day of March: 1653", 31 March 1653

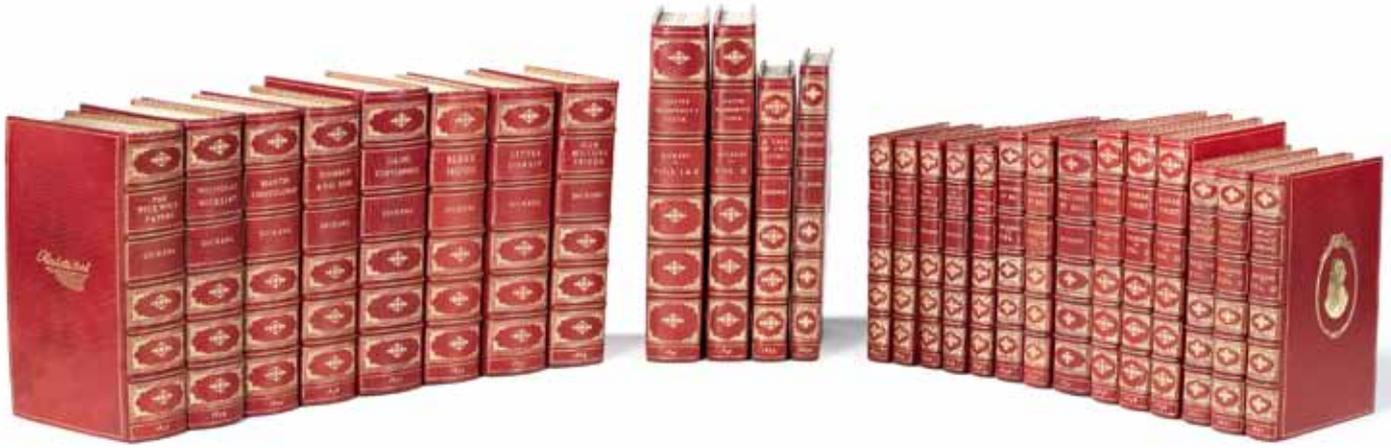
£3,000 - 4,000

€4,100 - 5,400

'TO ALL OFFICERS & SOULDIERS UNDER MY COMMAND' – Cromwell issues a pass for a party to travel "to Edinburch in Scotland without any let or molestation". This pass was known to Abbott through a brief summary only: 'Pass/ For four gentlemen to travel, with their servants and horses, throughout England. March 31, 1653', taken from an entry in *Notes and Queries for 1886 (Writings and Speeches of Oliver Cromwell, ii, p. 628)*. It dates from an important period in Cromwell's life, three weeks before he seized the Speaker's mace and dissolved the Rump Parliament, being by the end of the year established as Protector. It is as Abbott remarks, a rare survival: 'Of all this, as of most such periods in his career, there is no record from his pen. In the midst of these matters of deep politics, the only documents are insignificant – a note which suggests some disagreement in the Dunch family which had appealed to him; a pass; and a commission for a preacher, or chaplain – none of them of any consequence, and none of them providing any clue as to his thoughts or actions' (ii, p.628).

Provenance

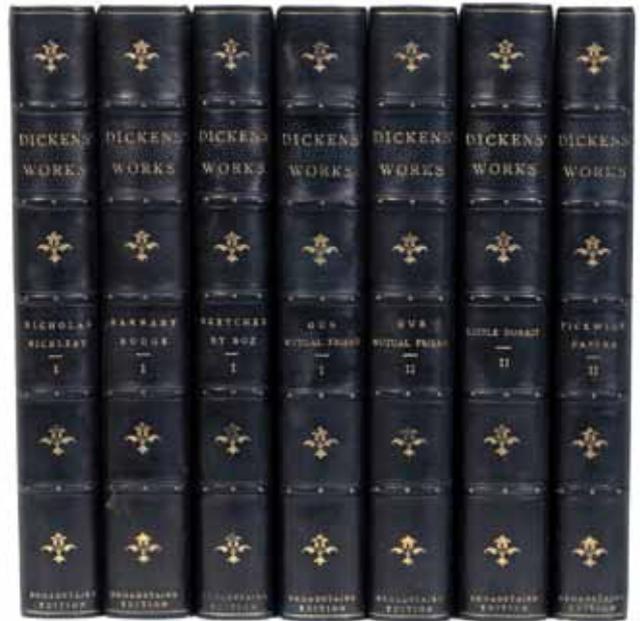
"Found at Clifton Campville Hall (near Tamworth) amongst a lot of old papers by S.A. Wilde. August 190 [sic]/ Estate belonged to the Trustees of John Pye a lineal descendant of the John Pye referred to in this permit. The other branch of the Pye Family own Faringdon Hall in Berkshire/ S.A.W.", note on the reverse of the late nineteenth century frame.



17



16



18 (part)

16 •

DARTON (WILLIAM, PUBLISHER)

Songs for the Nursery, Collected from the Works of the Most Renowned Poets, and Adapted to Favourite National Melodies, 5-pages of publisher's advertisements at end, 24 hand-coloured engraved plates (imprint dated 15 June 1818), 2 shaved at one margin, cloth, printed label (scuffed) on upper cover, covers detached, contents loose, lacks spine, 16mo (127 x 100mm.), William Darton and Son, 58, Holborn Hill, [c.1830-1835]

£1,000 - 1,500

€1,400 - 2,000

SCARCE EDITION. The plates, which first appeared in Darton's 1818 edition of *Songs* were "the first full-page illustrations of nursery rhymes" (Opie). Our copy collates [3], 4-59, [5], with the plates bearing the date 15 June, 1818 on imprint. Worldcat records a different collation for the undated issues by "William Darton and Son"

17 •

DICKENS (CHARLES)

[Works], 26 vol., FIRST EDITIONS IN BOOK FORM, some mixed or later issues, engraved and wood-engraved plates, some small repairs, occasional spotting but generally clean, full red crushed morocco gilt, by Bayntun for Sotheran's, covers with single gilt line border, enclosing a portrait vignette of Dickens within a wreathed frame on each upper cover, and a facsimile signature blocked in gilt on lower, gilt turn-ins, marbled endpapers, g.e., 8vo and 12mo, [various publishers, 1836-1870]

£8,000 - 12,000

€11,000 - 16,000

A SET OF DICKENS'S MAJOR NOVELS AND CHRISTMAS BOOKS, FINELY BOUND BY BAYNTUN.

Comprises: Sketches by Boz, First Series, 2 vol., 1836; Sketches by Boz, Second Series, 1837; The Posthumous Papers of the Pickwick Club, 1837; Oliver Twist, 3 vol., 1838; Nicholas Nickleby, 1839; Master Humphrey's Clock, 3 vol. in 2, 1841; A Christmas Carol, 1843; Martin Chuzzlewit, 1844; The Chimes, 1845; The Battle of Life, 1846; The Cricket on the Hearth, 1846; Dombey and Son, 1848; The Haunted Man, 1848; David Copperfield, 1850; Bleak House, 1853; Little Dorrit, 1857; A Tale of Two Cities, 1859; Great Expectations, 3 vol., 1861; Our Mutual Friend, 1865; The Mystery of Edwin Drood, 1870.

18 •

DICKENS (CHARLES)

[Works], 40 vol., 'Broadstairs Edition', LIMITED TO 250 COPIES, colour frontispieces, photogravure and engraved plates, contemporary blue crushed morocco gilt, 8vo, Macdonald & Son for the Edinburgh Society, [1900]

£2,500 - 3,500

€3,400 - 4,700

19 •

DICKENS (CHARLES)

Autograph letter signed ("CD"), to "My Dear Edmund" [Yates], stating that he is taking an early dinner and that he will find him at the Albion [Broadstairs] at half past four, 1 page, on headed paper, blank lower half of sheet removed, tipped into an album (lacking covers), originally 8vo, Office of Household Words, 5 November 1858

£1,000 - 1,500

€1,400 - 2,000

CONTAINED IN AN ALBUM WITH LETTERS BY RUSKIN AND OTHERS. The autograph letter by Ruskin to Julia securing seats at Drury Lane ("...you know it's quite monstrous that Walter should have to go to school: he just mustn't..."); other letters by Michael Faraday (on examining salt, name of recipient removed), Alexander von Humboldt, James Augustus Grant, Jane [Lady] Franklin, Caroline Norton (thanking Thomas Hughes for his latest book - "I shall value it for your sake, as I used to value Tom Brown for its own - and that is setting it very high"), T.B. Macaulay, Jenny Ling Goldschmidt, A.W. Kinglake, Adam Sedgwick, Richard Owen, the Duke of Wellington, George Richmond, and others; the flyleaf inscribed "Harriet Brodrick from her affect.ate brother George C Brodrick [historian, afterwards Warden of Merton] June 29 (for May 6) 1861". See illustration overleaf.

The Crafty London 'Prentice,
OR,
BOW BELLS.



YOU London dames that love to range,
The city round about,
Each day and night to range about,
To find young gallants out,
Your winking fanies for to please,
Come draw near unto me,
And here's a song I ready think,
Will fit you to a tee.

Th' of a water in the frank,
Who had a handsome wife,
She loves to have her change in men,
As dear as the doves her life;
This water had a young prentice,
Who was at man's estate,
And as we understand his wife,
She did this prentice hate.

The life he with his mistress led,
It cost him floods of tears,
She often did call him names,
And lag him by the ears,
This sort of life with her he led,
Aloud his drill three years,
At length he through his poetry,
Did in her heart we hear.

One day in costly rich array,
She then abroad did go,
The prentice then observing her,
Was then resolved to know,
Where she did go he then her dog'd'd,
Near unto hallibury court,
Where to the crack shop she did go,
To see her wadding sport.

Pray mark her well this arch design,
He borrow'd a new suit of clothes,
Most costly rich and fine they were,
Likewise his trarles hair;
Fine beaver hat and knotted wig,
Sword by his side and all,
So to the crack shop he did go,
And for a private room did call.

He saw his mistress and one more,
A toyish lady of the town,
With powder'd locks and painted cheeks,
Were walking up and down,
And when that he had set awide,
A knock or two he gave,
At which the drawer came to see,
And know what he would have.

THE

Unhappy Lady of Hackney.



YOU youthful charming ladies fair,
I pray now give attention,
Upon this dismal tragedy,
Of which now I shall mention,
At Hackney liv'd a gentleman,
Who had two comely daughters,
And one was married to a squire,
Which caused this disaster.

Crying, alas! where is gone,
My youthful child so tender,
That in distresses night and day,
Her parents did lament her.

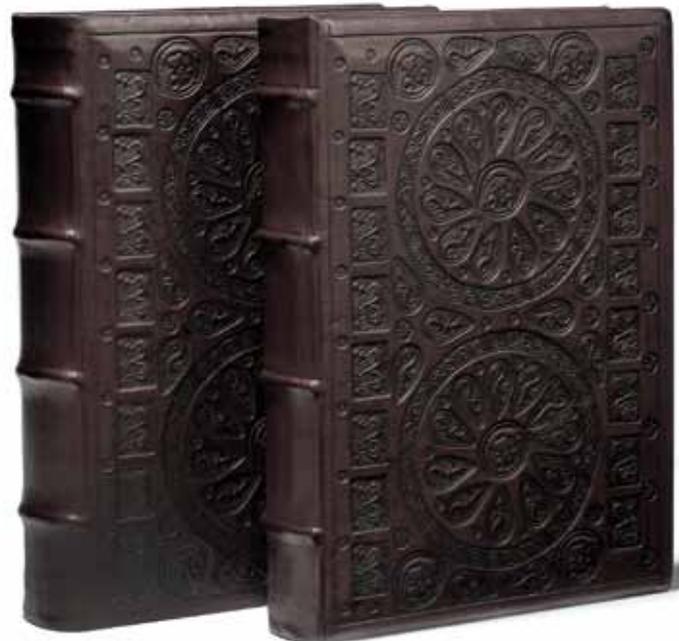
The youngest daughter being fair,
And of a comely feature,
Her sister's husband night and day,
Did tempt him lovely creature,
Telling her it was for aye,
For him to embrace her,
Besides her'd have a special care,
It never should disgrace her.

This innocent unto his bow,
Indulged he quickly brought her,
Then took her from her parents house,
With many a tear they sought her.

In all the news took for and true,
Her father adverted her,
Yet he no tidings of her heard,
So secret he did hide her;
At length she big with child did prove,
While this her enemies lover,
Did oh frequent her company,
None knew it was her brother.

At length he travell'd through the fell,
So great was her sorrow,
That she could not delivered be,
So sending for her birth;
With wetting hands and wiping eyes,
In dreadful amazement,
O worth of men, she then did say,
You've wrought my dissolution.

Office of Household Words,
A WEEKLY JOURNAL CONDUCTED BY CHARLES DICKENS
N. 16 Wellington Street, North Strand, W.C.
Friday Sept. November 1854
Dear Colman
Samson's wheel an awful
device to day, and you will find me at
the altar at 1/2 past 4.
Ever &c
C.D.



20 •

DOMESDAY BOOK

Great Domesday Book, 'Millenium edition', 6 vol. (Facsimile, 2 vol.; Translation, 2 vol.; Introduction and Indexes; Maps), ONE OF 450 SPECIALLY BOUND COPIES, *maps loose as issued in portfolio, the facsimile volumes bound in goatskin blind-stamped to a design from the Winton Domesday, each within limp calf slipcase with ties, the others publisher's cloth-backed boards, with all the packaging material, folio, Alecto, 1992-2000*

£1,000 - 1,500

€1,400 - 2,000

21

EIGHTEENTH CENTURY POLITICS

A substantial archive of correspondence, legal and personal papers relating to the prominent lawyer John Thomas Batt and his family, comprising eight volumes and several hundred documents and letters, regarding his profession and his connections with prominent politicians, with a number of letters on political and social matters, including a notebook devoted to his executorship of the 2nd Earl Halifax dated 1771 with other papers relating to the Earl's property and attempts to resolve the dire financial situation after this death; letters from James Harris of 1773 regarding musical evenings and politics, especially the situation in Russia, and from Harris' son, later Lord Malmesbury, regarding the publication of his father's works; other correspondents include Robert Henley, second earl of Northington (commenting on the situation in Ireland and the continent), Thomas Orde, Irish Chief Secretary, John Freeman Mitford, first Baron Redesdale, John Pennington, first Baron Muncaster (mostly concerning legal and estate affairs in Ireland), Thomas Jeans, Chaplain to Lord Stormont, British Ambassador at Paris, John Charles Villiers and William Pitt the Younger (extending an invitation to dine); also included in the archive is a valuation of Lord Northington's pictures at The Grange compiled by Sir James Wright and a large quantity of Batt's personal papers including seven diaries from 1799 to 1810 containing details of his social engagements and daily expenditures, numerous household receipts, stock certificates, bills, printed ephemera and material relating to other members of the Batt family, *various sizes and bindings, much of the material in fine condition with envelopes preserved, [late eighteenth century]*

£600 - 800

€810 - 1,100

GIBBON'S EXECUTOR AND 'MAN ABOUT TOWN': John Thomas Batt of London and New Hall, Downton (1746-1831) was a successful lawyer dealing with the most prominent families of the late eighteenth century, friend and confidant to many of the notable figures of the day, including Edward Gibbon (for whom he acted as executor and advised on *Decline and Fall*), the younger Pitt and James Harris, the musical patron.

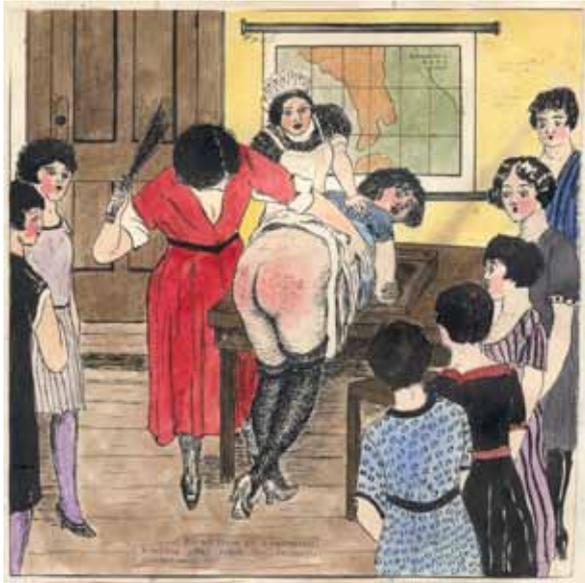
22

EPHEMERA, PRINTED AND MANUSCRIPT

A collection of 28 broadside ballad sheets, including: The Unhappy Lady of Hackney; The Crafty London 'Prentice, or Bow Bells; The Wanton Wife of Bath; Ralph and Nell's Ramble to Oxford, *printed in 4 columns, 19 with one or two woodcut illustrations, 3 laid down, oblong folio (255 x 360mm.)*, 2 printed by J. Evans, others by J. Pitt, [c.1800-1820]--[AUCTION CATALOGUE] Particulars of Very Valuable... Estates... Situated in and Near Tottenham Court Road, in the County of Middlesex... Which Will be Sold by Winstanley and Sons... Tuesday 19th [-20th] June, 1827... in 52 Lots, *12 pages, one folding lithographed plan (short holes at fold), disbound, [June, 1827]--Album of 26 good watercolour views of Scotland and a few of England, including Loch Lomond, Ben Nevis, Oban, Braemar Castle, Bridge at Dunkeld, Brodick, a few loose, morocco gilt with metal clasp, oblong 8vo (155 x 225mm.)*, [late nineteenth/early twentieth century]--Two incunabular leaves (folio cxxiii-viii) printed by Anton Sorg from a work by Otto von Passau, 1480--Leaf from an illuminated manuscript Antiphonal, *on vellum, black ink on 6-line staves in red ink, capitals in red, one large initial in colours on a gilt background (50 x 55mm.)*, with decoration (including central cartouche enclosing Medici balls) in lower margin, *this and initial probably added later or overpainted, 375 x 262mm.*, [Italy, c.1500]; and other miscellaneous material, including Garrick's bookplate, several London trade billheads, an envelope with an ink sketch of a woman holding a letter and a penny red stamp franked Dublin, 28 February 1858 on upper panel, a couple of bookbinder's tickets, chapbooks, etc. (small quantity)

£800 - 1,000

€1,100 - 1,400



23

23 *

EROTICA

Album devoted to flagellation, spanking, and birching, *approximately 55 original pen, ink and watercolour illustrations (largest approximately 190 x 180mm.), 5 pencil drawings, 11 original photographs or photo postcards, and numerous cuttings from magazines, papers etc., mounted on approximately 70 leaves recto and verso, contemporary cloth, worn, 4to, [1920s]*

£600 - 800

€810 - 1,100

An album of pen, ink and watercolour drawings of flagellation scenes, the majority involving women with women (one series depicting the same scene from the viewpoint of the "1. the spectator 2. the agent, and 3. the victim").

24 •

FOREIGN FIELD SPORTS

Foreign Field Sports, Fisheries, Sporting Anecdotes &c. From Drawings by Messrs. Howitt, Atkinson, Clark, Manskirch &c.... with a Supplement of New South Wales, *110 hand-coloured aquatint plates, with wash borders, some browning and soiling throughout (mostly to text and margins but a few plates with some staining), contemporary brown morocco. tooled in gilt and blind, g.e., spine worn [Abbey Travel 2; Ferguson 577; Tooley 225; Schwerdt I, p.179; Westwood & Satchell, p.92], 4to, Edward Orme, 1814*

£800 - 1,200

€1,100 - 1,600

"The coloured plates in this work, especially those drawn by Howitt, are fine, both as regards draughtsmanship and colouring, and the production as a whole possesses a certain cachet" (Schwerdt). The diverse field sports depicted include "Arabs Hawking Antelopes", "Russian Fishing in Winter", "German Bear-trap pitfall", "Hunting Antelopes with a Panther", Whaling (4), Bullfighting (13), "Greenlanders Seal Hunting" and "Hog Hunting in India". This copy includes the supplement of ten New South Wales plates.

25 •

FOURNIER (PIERRE SIMON, LE JEUNE)

Manuel typographique, utile aux gens de lettres, 2 vol., FIRST EDITION, *half-title in volume 1, engraved frontispieces by Fessard after De Seve and Gravelot, titles within ornamental borders, 16 double-page engraved plates, 5 folding sheets of music (one printed in red and black), neat pencil annotations in margins of plates, nineteenth century green morocco-backed marbled boards (volume 2 rebacked to match), cloth chemises, morocco-backed slipcases, 8vo, Paris, l'Auteur, and Chez Barbou, 1764-1766*

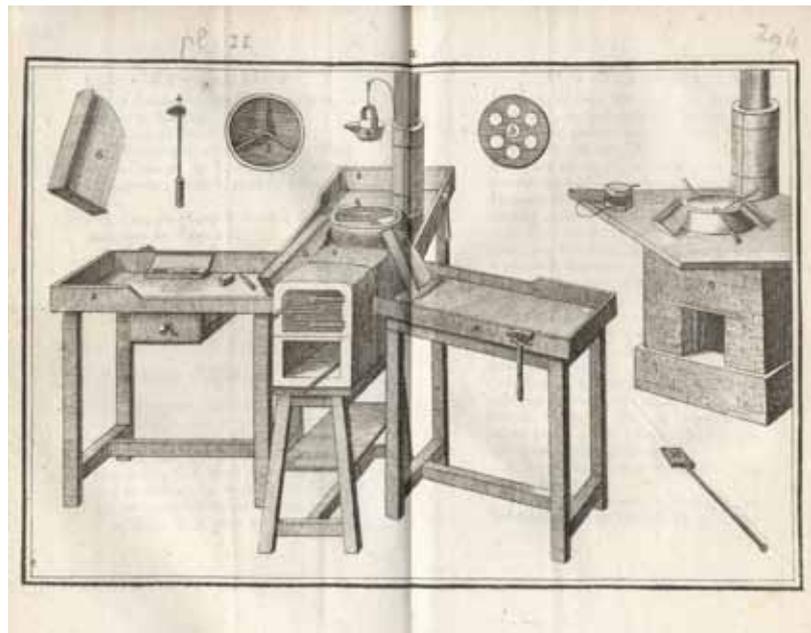
£600 - 800

€810 - 1,100

Fournier's pioneering study of typesetting and punchcutting, illustrated with engraved plates of the tools used for those processes, and "the first successful endeavour to place the measurements of types on a rational basis" (Updike, *Printing Types*). The second volume is really a type specimen book, illustrating samples of approximately one hundred ancient and modern alphabets.



24



25

26

GEORGE II & III

Collection of military documents, including a leaf from the Establishment Book signed by George II for the island of Minorca and garrison of Gibraltar (25 December 1735); a military commission signed by George II for a marine (28 November 1739); a leaf from the Establishment Book, "The Charge of the Garrison of Minorca", signed verso and recto by George II [1745-6]; a leaf signed by the Lords Justice on his behalf during his absence in Hanover (28 April 1752); an autograph letter signed with initials by George III, 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" (18 May 1790); and a memorandum of appointment, docketed by George III ("approved GR"), in favour of General Sir John Stuart (24 September 1807), *on vellum and paper, some discolouration, spotting, etc., oblong folio, 4to and 8vo, 1735-1807*

£1,000 - 1,500

€1,400 - 2,000

Included in the lot is a military pass signed by the Duke of Marlborough ("Le duc de Marlborough"), dated from the Camp at Weissemburg, 23 September 1704, a month after the Battle of Blenheim.

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 Wellbeloved 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

£1,000 - 1,500

€1,400 - 2,000

'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.

GIBRALTAR AND PARKHILL, YORKSHIRE

The papers of Lieutenant-General Thomas Fowke of Parkhill, Yorkshire, covering the period 1752 to 1755, largely whilst serving as Governor of Gibraltar, bound in roughly chronological order comprising some 550 letters, documents and official and personal papers including notes and copy letters by Fowke and his secretaries with numerous autograph endorsements, incoming and outgoing correspondence and accounts, three letters in Arabic (two from the Bashaw Fenish of Salle) and others in Spanish with contemporary translations, correspondents including Henry Fox, 1st Baron Holland, Sir Thomas Robinson and various consuls, with an eighteenth-century manuscript plan showing the approaches to fortifications, presumably relating to Gibraltar, *bound in 2 vol., over 500 items, many papers folded to fit the volumes, some fraying at outer edges, dust-staining, tears along folds etc., contemporary sheep-backed boards, spines defective, worn, 4to*, London, Dublin, Yorkshire, Gibraltar, Malaga, Antigua, Cadiz and elsewhere, 1752-1755

£2,000 - 3,000

€2,700 - 4,100



28

THE EIGHTEENTH CENTURY DOMESTIC INTERIOR, as reflected in the papers of General Thomas ('Jolly') Fowke (1690-1765); the archive also reflecting his wider military, political and diplomatic concerns as Governor of Gibraltar when the colony was under threat during the Seven Years War, highlighting the importance of Gibraltar's position at the boundary of Europe and Moorish North Africa and its crucial role in safeguarding British trading interests and peace in the Mediterranean in the mid eighteenth century.

The first volume, beginning in 1753, deals mainly with domestic matters and the lease or sale of his fine Yorkshire seat, Parkhill, prior to his leaving for his new post. Described as being "in a pleasant sporting country", Parkhill is a substantial estate with "coachhouse...canal and large pond stocked with fish. Gardens inclosed with new walls well planted with the choicest fruit trees...large drying yard and mellon ground". Other papers describe acreage, cropping and tenancies, with long inventories of household items room by room (such as "Mrs Fowkes' Closet" and the curiously named "Brown Paper Room"), indentures, receipts, bills and orders to tradesmen. No expense is spared in his preparations for his governorship; from Peter Des Champs, an upholsterer, dated 14 February 1753, he orders "a large long and strong four post bedstead the pillars turned and brass ferrels and folding sides with strong hinges", curtain rods, "white leather to cover one side of the mattress" and other accoutrements, and pays for "going to Wandsworth and taking Down a bedstead and furniture and packing it up and carrying it by land and by water on board the ship, and delivered"; from the coachmaker there is a detailed account of the extensive refurbishment of a post chaise including "colouring the post chaise carriage and wheels twice in oyl an olive colour", with seed and vintners bills and an order for "...a handsome Sedan Chair lind with a rich Crimson Genoa and Damask with rich silk curtains, new window blinds..." complete with box and cover for £19 19s from Samuel Vaughan, His Majesty's Sedan Chair maker, 2 May 1753. Also present are many letters by Fowke's agent Captain Theophilus Desbuisay in Dublin regarding his regiment in Galway and Newport, mainly concerning his subsistence accounts and including various requests for military commissions and favours as well as letters of congratulations on his promotion to Governor.

The second volume largely contains papers from his tenure as Governor of Gibraltar, ranging from domestic matters and general administration to important matters of state. Day-to-day matters he dealt with included the renewal of tavern keepers licences, the state of the roads, arrivals and departures of shipping and their cargoes, disputes, mutinies and court martials and requests for favours and promotions. Of continuing concern was the refurbishment of the Governor's residence, there being several long lists of "persons employed and materials bought for the repairs of the Governor's House" clearly at great expense over the summer of 1755 and letters to the Treasury complaining that "it is now so impossible for a Governor to live here without such conveniences...the walls suffered to run so much to decay that they are tumbling down" and asking for more funds to keep a table suitable for the entertainment of "strangers and officers". A Bill of Lading of May 1755 sends some interesting gifts to his friends back in London including "a black Spanish Horse for Sir John Cope...Ostridges in cages... twelve partridges...the three fowles are for Lady Caroline Fox...sea shells, the Green Parquet is for the Generals Sister Mrs Villiers at her house Kings Road Chelsea" asking particularly that the servant should stay with the "ostridges" and "fowles" until they are collected. A later report confirms that all arrived safely although one partridge and one ostrich died on arrival at Holland House and some of the wine on board was delivered to the wrong address.

On the wider political stage, Fowke had many issues to concern him, primarily relations between Britain and France and with Morocco, about which there is a series of letters regarding an incident involving a British ship and a Moorish vessel, Barbary pirates and "Our Mahometan Friends" particularly the Prince of Salle. Rumours of war abound, even that Gibraltar had been taken by the French, and the state of the defences is of great concern, as is the activities of French shipping in the area. International news also reached the desk of the Governor. He was kept fully informed of news from Boston, New England with several despatches and notes containing details of General Braddock's ill-fated military expedition in North America against the French - "The affair in Ohio is a very bad one" with one of 28 August 1755 reporting the General's death, "it seems most reasonably to suppose it will hurry on a War in Europe".

Fowke, having served with Sir John Cope as Brigadier-General at the Battle of Prestonpans, occupied the post of Governor of Gibraltar from May 1753 to July 1756, a year after our correspondence ends. In May 1756 his refusal to reinforce the squadron of the ill-fated Admiral John Byng on his way to attempt the defence of Minorca led to his court martial and dismissal by George II. For his part in the failure Admiral Byng paid with his life but Fowke was reinstated to his former rank by George III in 1761 and died at Bath in 1765.

29

HODGSON & CO. BOOK AUCTIONEERS

An extensive archive of business papers, printed matter, photographs and correspondence relating to the book auctioneering firm of Hodgson & Co. (1807-1981), largely dating from the period after the firm's move to Chancery Lane in 1863 comprising; a group of over 100 items of correspondence with vendors and booksellers such as Lord Wardington, The Earl of Halifax, Captain Massingberd of Ormsby Hall, Earl Beauchamp of Madresfield Court, Arthur Symonds, Leonard Huxley, EV Lucas, Sir John Lubbock, Hatchards, A.P. Watt & Son, Henry Sotheran, Quaritch, Maggs & Co. etc., documents concerning the discovery and sale in 1948 of a volume of nine Shakespeare Quartos dating from 1619, a number of letters and documents concerned with possible suspension of book auctions during the First World War (signed by Chatto, Maggs, Karlslake and others, with Quaritch removing his signature on the grounds that auctioneers know their business best, and Hodgson's reply giving reasons to continue with sales), various financial papers including a sales book of 1901-8, list of monies owed by booksellers, an auctioneer's folder with 'no bid' list attached, lists of clients and their collections, lists of 'books viewed', typed instructions for cataloguing and work sheets, examples of printed stationery and printing blocks, manuscript plans and documents relating to the premises at Chancery Lane, a series of photographs showing the staff, the building, a sale in progress (with inscription "Reynolds in the pound, J.E.H. Thornton & Milward") and the centenary dinner of 1907, commemorative publications and menus produced for said centenary celebrations, some 50 sale catalogues, many annotated, dating from 1861 to 1981 (the majority 1930-60 but including some notable sales such as the Strawberry Hill Press collection, 1902, Four Folio Shakespeares, 1948, and Early Books on Surgery and Medicine from Sion College, 1938), receipts and general household accounts, together with various legal and personal papers relating to the family, *various sizes and bindings etc.*, 1860's to 1980's

£1,000 - 1,500

€1,400 - 2,000

BEHIND THE SCENES AT HODGSON'S CHANCERY LANE; offering a wide-ranging insight into the workings of the family firm of book auctioneers with material from many sides of the business. Occupying a central place in the London rare book trade for over a century and a half, Hodgson's first sale was held in Reading by the founder of the business Robert Saunders. In 1829 the firm was taken over by Edmund Hodgson who developed it into an increasingly prosperous concern over the next forty years and the business thrived under successive generations of the Hodgson family. In 1863 the firm moved into purpose-built premises at 115 Chancery Lane (now a French-themed cocktail bar) where it remained until the firm was taken over by Sotheby's in 1967. Sales continued to be held at Chancery Lane until 1981.



29

30 •

ILLUMINATED MANUSCRIPT

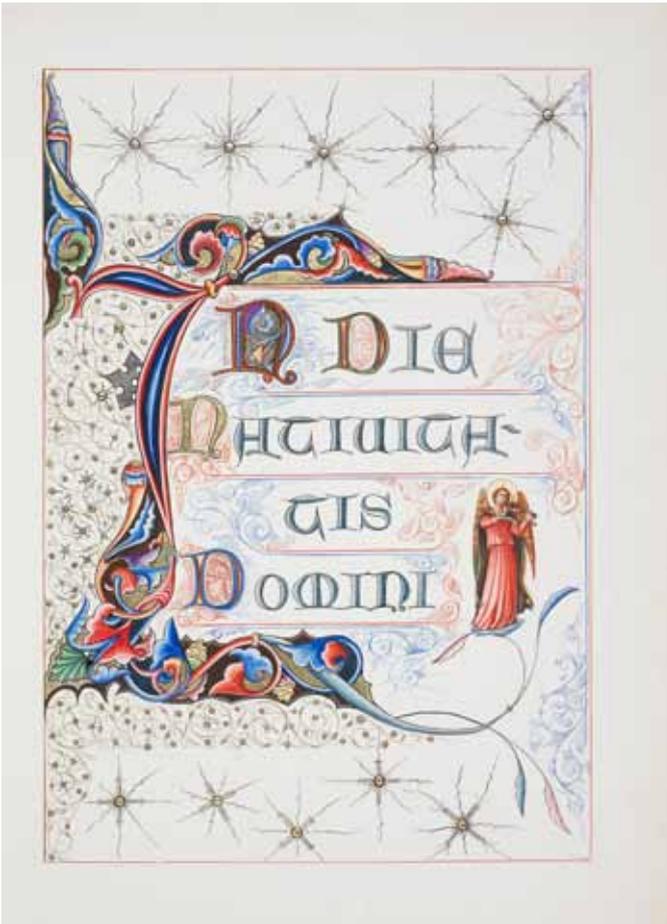
'In die nativitatis domini', illuminated manuscript on thick card, 9 pages, finely illuminated in gold and colours, opening page with large elaborate historiated initial with an angel playing a rebec, signed "D. Mark" lower right, remaining pages with text and music on 4-line staves surrounded by elaborate 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]

£1,000 - 1,500

€1,400 - 2,000

We are grateful to Sister Mary Lucy, formerly of Fernham Priory, for confirming the provenance and that the fine illumination was the work of Sister Mary Walburga and Sister Francis de Sales (a "talented artist... probable that [she] did the greater part of the fine illumination, though it seems certain that both were involved to some extent").

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. See illustration overleaf.



30



30

31 •

ILLUMINATED MANUSCRIPT

A Manual of Prayers. Selected and Illuminated by Belinda de Trafford, *calligraphic manuscript on paper, 116 leaves, written in black ink with capital letters supplied in red, ILLUMINATED IN GOLD AND COLOURS THROUGHOUT, including 18 LEAVES WITH MINIATURES illustrating biblical scenes, saints etc. within elaborate borders often incorporating smaller miniatures (these leaves and illuminated title-page window-mounted, a few loose), text surrounded by elaborate full borders throughout, containing acanthus and other foliage, flowers, animals, mythical beasts, birds, insects etc., paragraph initial letters in red, blue and green on a gold background, last page inscribed "A testamentary gift from Belinda de Trafford to her brother Augustus Henry de Trafford and his heirs male (1869)", the border incorporating a small inset photographic portrait of Belinda de Trafford (overpainted with the background in gold), contemporary vellum over wooden boards, sides and spine decorated in gilt with outer leafy borders enclosing repeated fleur-de-lys and Lancashire roses, metal centrepieces with enamelled family crest (upper cover) and monogram (lower cover), metal corner bosses and enamelled clasps (one detached) with catch plates in the form of stems with roses, watered silk endpapers, gilt gaufered edges with fleur-de-lys, front hinge split with gathering of blank leaves loose, preserved in original monogrammed roan box (hinge broken), 4to (190 x 160mm.), 1865*

£4,000 - 6,000

€5,400 - 8,100

An exceptional nineteenth century medieval-style Lancashire manuscript, with finely executed illumination by Belinda de Trafford, the date of the inscription at the end suggesting that she may have spent four years on the work.

Provenance

Belinda de Trafford (1816-1900), daughter of Sir Thomas and Lady Katherine de Trafford, members of a prominent family of English Roman Catholics residing at Trafford Park. A devout christian, Belinda never married and was known for her charitable work, leaving £2500 in her will for the building of a church at Irlam outside Manchester.



31



31



31



31



32



33

32 •

ITALY

BUSUTTIL (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--Group of 14 original watercolours of Southern Italian costumed figures (all but one female), tipped into window mounts, 5 with some foxing, images c.182 x 135mm., [nineteenth century] (15)

£1,000 - 1,500

€1,400 - 2,000

Provenance

[First work] 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"). Her famous collection of Roman prints, books, drawings and paintings came to be known as "Roma Sparita", and when she died in 1971, she left the drawings and paintings to the Museo di Roma, while her collection of prints and published works was dispersed.

33 •

ITALY

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 (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]--[SMITH (JOHN)] *Select Views in Italy*. Topographical and Historical Descriptions in English and French, 2 vol. in 1, FIRST EDITION, engraved dedication, map and 72 plates after Smith, descriptions in English and French, occasional foxing and light browning, bookplate of Charles Smith, contemporary calf gilt, worn, upper cover detached, lacking lower cover, oblong folio (258 x 355mm.), T. Chapman for John Smith, William Byrne and John Emes, 1792-1796 (2)

£800 - 1,200

€1,100 - 1,600

The first volume is from a 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. See preceding lot.



35

34 •

ITALY

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]

£1,000 - 1,500

€1,400 - 2,000

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.

35 •

ITALY

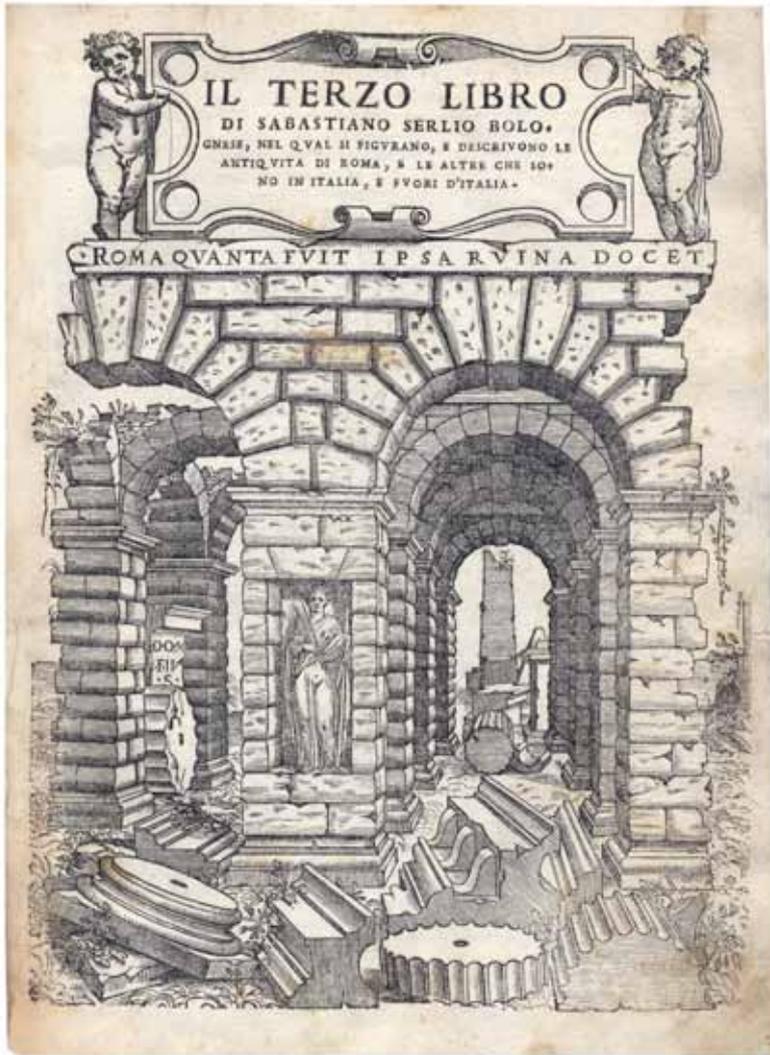
LOSE (FRIEDRICH AND CAROLINE) Viaggio pittorico e storico ai tre laghi Maggiore, di Lugano, e Como, second edition, title with engraved vignette, 50 aquatint plates (of 60?), many by Caroline Lose after Friedrich Lose, others by or after G. Castellini, G.B. Bosio, G. Zancon, E. Adam and Fumagalli, all 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

£6,000 - 8,000

€8,100 - 11,000

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.



37

36 •

ITALY

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]

£600 - 1,000

€810 - 1,400

37 •

ITALY

SERLIO (SEBASTIANO) Il terzo libro... nel qual si figurano, e descrivono le antiquita di Roma, e le altre che sono in Italia, e fuori d'Italia, FIRST EDITION, [Venice, Francesco Marcolini, 1540]; Regole generali di architettura.. sopra le cinque maniere de gli edifici, second edition, Venice, Francesco Marcolini, 1540, 2 works bound in 1 vol., woodcut decorative titles, numerous wood-engraved illustrations throughout, colophons within elaborate decorative borders, first work title fore-margin softened with 2 short tears, O4 with short tear repaired, one gathering working loose, final leaf of second work with neat vertical cut (no loss), some spotting and small stains throughout, later limp vellum, lettered in ink on spine, light soiling, lacks ties [Fowler 308, 316], folio (340 x 240mm.)

£1,000 - 2,000

€1,400 - 2,700

First edition of Serlio's finely illustrated description of Roman antiquities in Italy and elsewhere. "The first genuine advance in architectural illustration seems to have been made by Serlio, and his *Libro Terzo* set the type of architectural illustration in Italy for the rest of the century" (Fowler).



40

38 •

ITALY

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, some browning and occasional stains, contemporary black straight-grained morocco gilt, worn, 4to*, W. Bulmer for J. Smith, W. Byrne & J. Edwards, 1796 [but 1817]--ANDREA DEL SARTO. *Pitture a fresco... esistenti nella Compagnia dello Scalzo in Firenze, engraved portrait by G. Saunders after V. Gozzini and 15 plates after Andrea del Sarto's frescoes, some light marginal dampstaining, contemporary red morocco-backed cloth, soiled, spine worn with loss at head, folio (538 x 370mm.)*, Florence, Tipografia all'Insegna di Dante, 1830 (2)

£700 - 1,000

€950 - 1,400

39 •

KINGSLEY'S FUNERAL SERMON

Autograph draft by Dean Stanley of his sermon delivered after the death of Charles Kingsley, with revisions throughout, generally made *currente calamo*, and marked up for transcription or publication, generally written on one side of the leaf only with additions entered on the facing page, *some 60 pages, on blue paper, damp-stained at right-hand edge with consequent damage requiring conservation, but remaining complete, contemporary half calf, upper cover stamped 'M.S. Sermon on Canon Kingsley by Dean Stanley', also worn and damp-stained, small 4to*, [January 1875]

£600 - 800

€810 - 1,100

This sermon, marking something of a high watermark of the Victorian era, was preached by A.P. Stanley at Westminster Abbey on 31 January 1875, being the Sunday after Kingsley's funeral at Eversley (his family have turned down Stanley's request that he be buried at the Abbey). It was published soon afterwards by Macmillan, running through several editions that year.

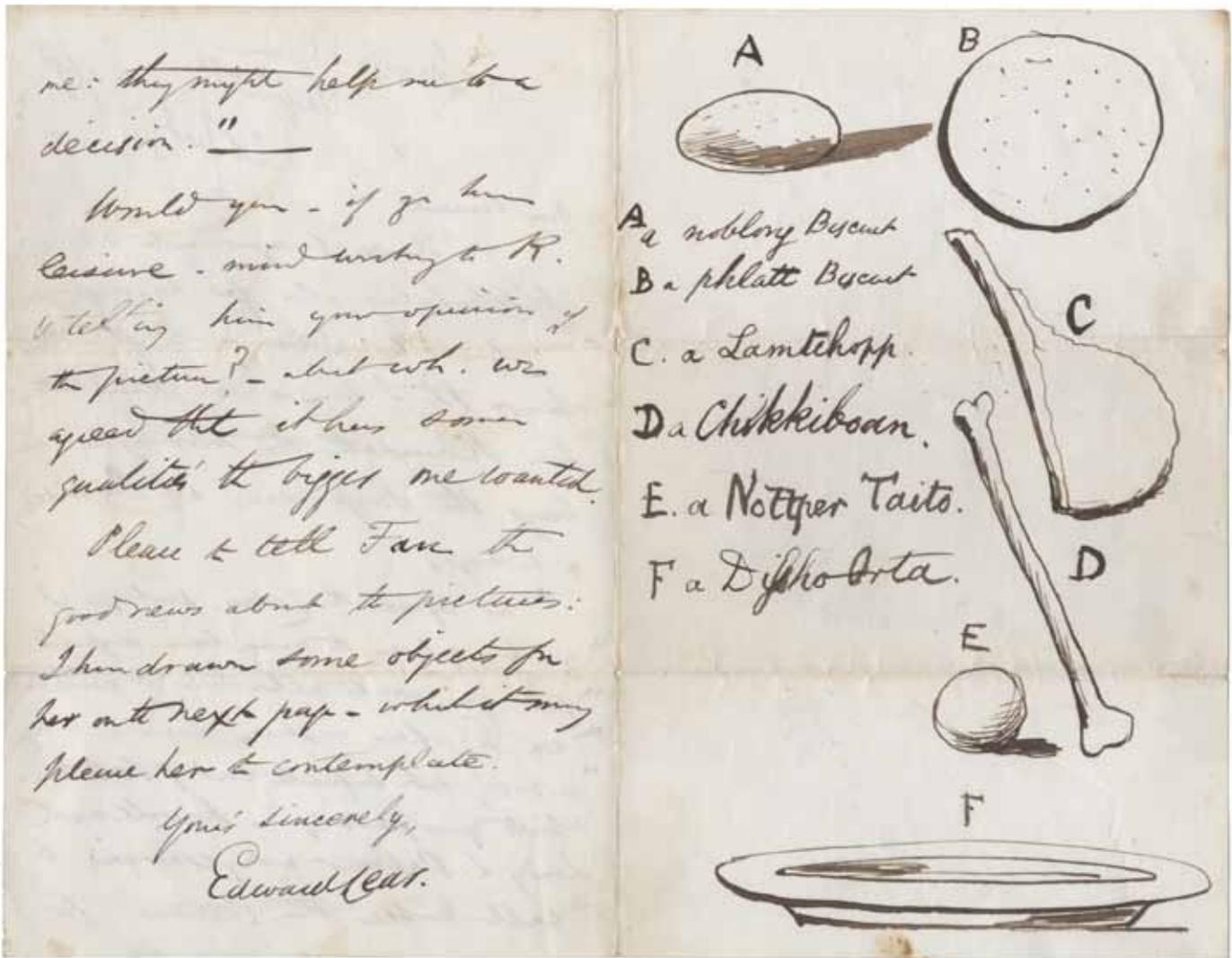
40 •

LABORDE (ALEXANDRE LOUIS JOSEPH)

Les monuments de la France, classés chronologiquement et considérés sous le rapport des faits historiques et de l'étude des arts, 2 vol. in 3, *half-titles and engraved vignette on titles, 259 plates on 258 sheets (38 double-page or folding), some spotting, contemporary calf-backed marbled boards, joints weakened, backstrip of one volume detached with some loss, some loss at extremities of others, folio (548 x 360mm.)*, Paris, P. Didot l'ainé, 1816-1836

£1,000 - 2,000

€1,400 - 2,700



41

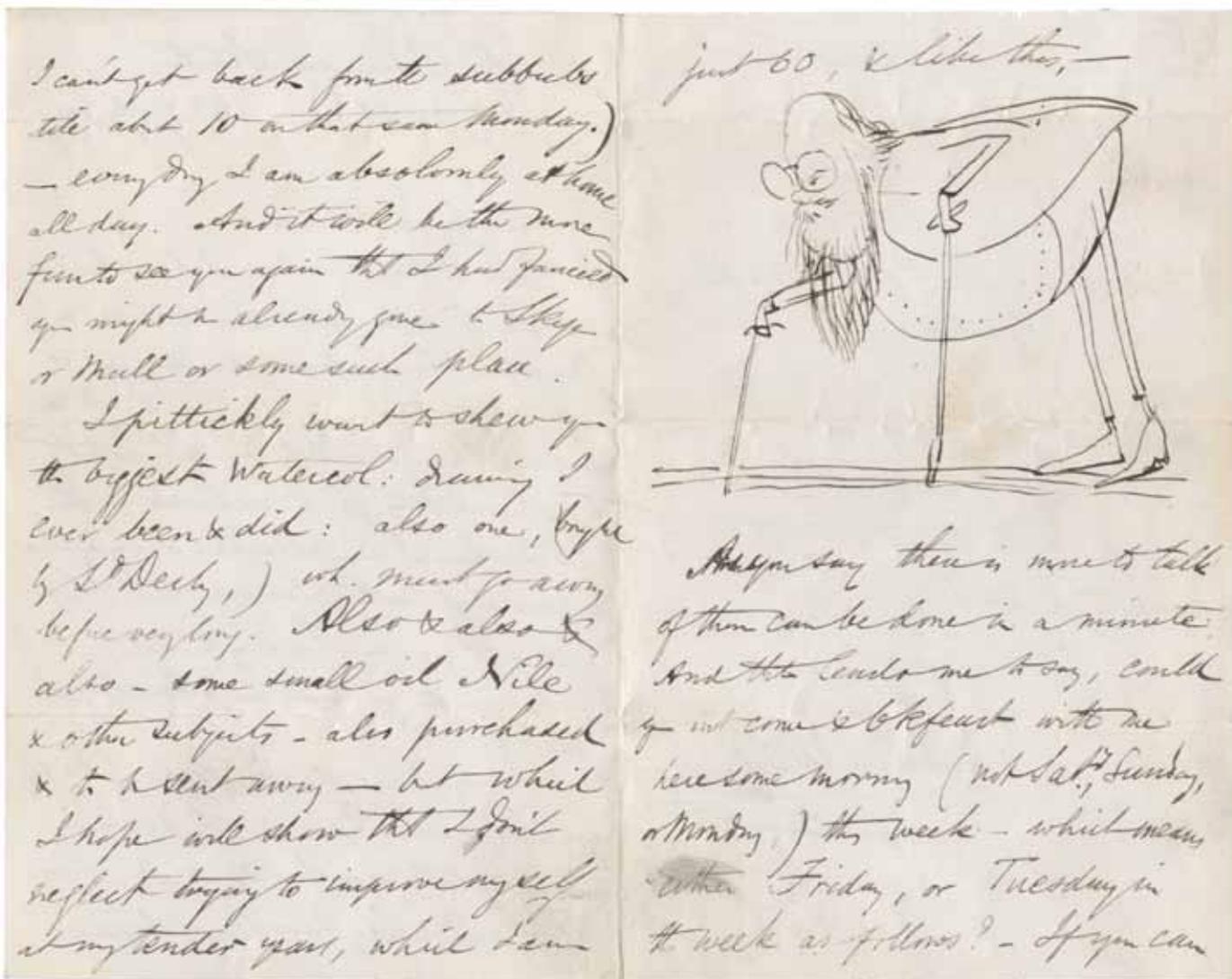
41 *

LEAR (EDWARD)

Two autograph letters signed ("Edward Lear"), to Spencer Vincent ("Dear Vincent") and his dog ("Dear Fan"), the letter to the human containing a full-page picture of food for the dog to contemplate, with each morsel captioned ("...A. a noblong Biscuit/ B. a phlatt Biscuit/ C. a Lamtchopp./ D. a Chikkiboan./ E. a Nottper Taito./ F. a Dissho Orta..."); that to the dog, hoping that she has recovered from her rheumatism "arising from being with your Master at the Isles of Skye & Mull & Misty & such like wet places" and asking her to tell her master that he has now returned to England ("...I cannot offer you a biscuit, because I have not got any, but there is a pleasant prospic from my window up a mews, and a cab stand close by, from which you might make an excursion in a Hansom...") and that he is publishing his book on Corsica ("...Say to your Master that I have been drawing on wood... & have done 30 vignettes & 34 plates with my own hand & that they are all for illustration of my book on Corsica, which I am about to publish by subscription at *One pound*. Do not, my dear Fay, confuse this pound with a pound of meat..."), after a series of doggie-cum-papal jokes, Lear concludes: "Adieu! my beloved little doggie! May you always have millions of bones to pick, & may you never grow older, & may you pass your later days happily in sneezing at the sun" and subscribes himself "Your sincere 2 legged friend", 7 pages, some dust-staining (especially to blank page of first letter and last of the second), some pencil doodles to blank page, 8vo, Stratford Place and Duchess Street, London, 28 July 1868 and 29 July [1869]

£2,000 - 3,000
€2,700 - 4,100

A 'NOBLONG BISCUIT' AND 'NOTTPER TAITO': EDWARD LEAR WRITES TO A DOG. His *Journal of a Landscape Painter in Corsica* was to appear in 1870.



42

42 *

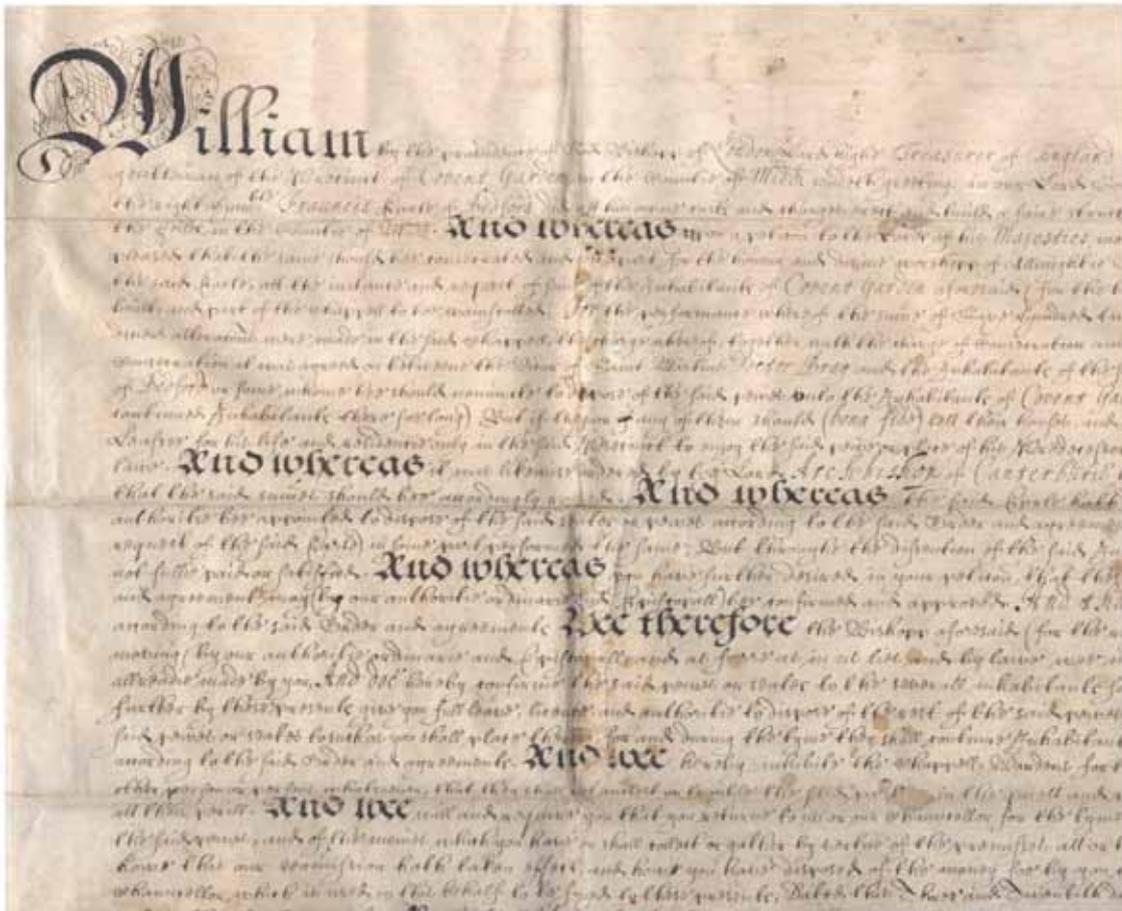
LEAR (EDWARD)

Autograph letter signed ("Edward Lear"), to his friend Spencer Vincent ("My dear Spencer Vincent"), illustrated with a portrait of the artist at sixty, bent horizontal and supporting himself on two sticks, and asking him to come and see his pictures ("...I pittickly want to shew you the biggest Watercol: drawing I ever been & did: also one, (bought by Ld Derby,) wh. must go away before very long. Also & also & also - some small oil Nile & other subjects - also purchased & to be sent away - but which I hope will show that I don't neglect trying to improve myself at my tender years..."), 4 pages, last leaf dust-stained, 8vo, Chandos Street, London, 17 July 1872

£2,000 - 3,000

€2,700 - 4,100

'I AM JUST 60, & LIKE THIS' - A FINE SELF-CARICATURE OF THE AGED EDWARD LEAR, soon after completing "the biggest Watercol: drawing I ever been & did". The recipient, Spencer Vincent (1825-1889), was himself an accomplished amateur artist; a memorial exhibition of his work, mainly paintings done in the Scottish Highlands, being held at the Burlington Fine Arts Club in 1890. For Lear's letters to and about his dog, Fan, see the preceding lot.



43 (detail)

43

LONDON – ST PAUL'S COVENT GARDEN

Licence by William Juxon, Bishop of London and Lord High Treasurer of England, signed by Dr Arthur Duck, Chancellor of the London diocese, granting Anthony Wither and Edward Carter the right to dispose of the pews and seats of the newly erected chapel in Covent Garden (“...Francis Earle of Bedford did att his owne costs and charges erect and build a faire structure (to bee a Chappell) in the Covent Garden scituata in the parische of Saint Martins in the Fields... His Majesty was graciouslie pleased that the same should bee consecrated and sett apart for the honour and divine worship of Almighty God... And Whereas the said Earle; att the instance and request of some of the inhabitants of Covent Garden aforesaid... hath caused the pewes to bee built, and part of the Chappell to bee wainscotted; For the performance wherof the summe of Sixe Hundred twentie three pounds was disbursed; And afterwards for the greater decencie of the said Chappell divers alterations were made in the said Chappell, the charge whereof, together with the charge of Conservation amounted to Two Hundred Fiftie and six pounds or thereabouts... And Whereas it was likewise ordered by the Lord Archbishop of Canterbury [Laud] his Grace, (upon a Reference made unto his Grace and myself [Juxon] from his Majestie, that the said summes should bee accordingly raised. And Whereas the said Earle hath desired that you the said Anthony Wither and Edward Carter may by our authoritie bee appointed to dispose of the said seates or pewes according to the dissention of the said Inhabitants, many of the said pewes are yet undisposed of, and the said summes of money thereby not fullie paid or satisfied... We confirme ratifie and allowe the disposition of the said seates allreadie made by you... And Wee doe further give you the full leave, licence, and authoritie to dispose of the rest of the said pewes and seates which are not yet settled nor disposed of... And We will and require you that you returne to us or our Chancellor for the tyme being a Certificate of the names of those which you have or shall place the said pewes, and of the monies which you have or shall collect or gather by virtue of the premises att or before the feast of Easter next ensuing the date of these presents, that wee have caused the seale of our Chancellor which is used in this behalf to be fixed to these presents...”); signature at foot (“Arth: Duck”); vellum seal-tag but lacking seal; signed below text by two deputy registrars; contemporary or early docket (“...A Licence from the Bishop of London whereby he at the desire of Francis Earle of Bedford Granted Liberty to Anthony Whither & Edw.d Carter to dispose Of the Seats and Pews in Covent Garden Chappel...”), on one sheet of vellum, some dust-staining and slight rubbing, heavier dust-staining where folded for filing and exposed on the reverse, 350 x 610mm., 23 July 1639

£1,000 - 1,500
 €1,400 - 2,000

'A FAIRE STRUCTURE (TO BEE A CHAPPELL) IN THE COVENT GARDEN' – ASSIGNING PEWS IN INIGO JONES'S NEWLY-CONSECRATED CHURCH OF ST PAUL'S COVENT GARDEN. The church – at the time of our document still designated a chapel – had been built in 1631-33; but because of a dispute with the Vicar of the mother-parish of St Martin in the Fields was not consecrated until 27 September 1638. Built at the expense of the fourth Earl of Bedford as the centrepiece of his great Covent Garden piazza development to the designs of Inigo Jones, St Paul's was surrounded by controversy from the outset; in the words of the *Survey of London*: 'Designed by the Court architect, paid for by a Puritanically inclined grandee aloof from the royal circle, subject to the authority of churchmen militant against the vigorous unconformity of Londoners, the Covent Garden church was very apt to be influenced in its genesis by strong contrary forces. And as the first completely new Anglican church to be built in London since the mid sixteenth century, strikingly novel in its architecture, and conspicuously part of a 'newsworthy' enterprise, it was the more liable to comment and criticism'.

The present document, with its reference of the "divers alterations" being made afterwards "for the greater decencie of the said Chappell" alludes to adjustments that were demanded of the Laudian ecclesiastical authorities. Indeed, it brings together some of the principal figures of the early history of St Paul's. These include the Earl of Bedford himself who "did att his owne costs and charges erect and build a faire structure (to bee a Chappell) in the Covent Garden"; William Juxon, Bishop of London, who consecrated the chapel in 1638; Juxon's Chancellor, Dr Arthur Duck, who was not just Juxon's Chancellor but was especially close to William Laud, the Archbishop of Canterbury; Laud himself (who is named as giving his consent to the licence); William Bray, Vicar of St Martin's, who conducted a contracted dispute with the Earl over his chapel (who is named as, at last, giving his consent); King Charles (who our licence declares was "graciously pleased" that the chapel "should bee consecrated and sett apart for the honour and divine worship of Almighty God"); and, not least, the two parishioners, in whose favour the licence has been issued.

The first of these, Anthony Wither, is best known for the role he was to play during the interregnum when he purchased the equestrian statue of Charles I (that now looks down Whitehall) and erected it at Covent Garden. Of greater significance is the other nominee, Edward Carter. He was a close associate of Inigo Jones, signing off the repair accounts of St Paul's Cathedral between 1633 and 1641 on Jones's behalf, and succeeding him as Surveyor in the Office of Works. He along with Jones was one of those recorded as attending Juxon's consecration of St Paul's Chapel in 1638; and was later to play a part in the business of the King's statue. Our document confirms that there was indeed a direct link between the Earl of Bedford and Carter (his nominee), which hitherto has been inferred only by the presence of someone of the same name in the Woburn accounts. It also supplements the account given by *The Survey of London* of the disposal of the pews, the act that in effect gave the church to its parishioners: 'before the consecration [the Earl of Bedford] and the inhabitants of Covent Garden agreed that he should be reimbursed by them for his expenses on the pews... This was to be effected by the sale to the inhabitants of life interests in the pews. A dispute arose, but the agreement was confirmed and enforced in 1639 by the Bishop of London and the Privy Council'.

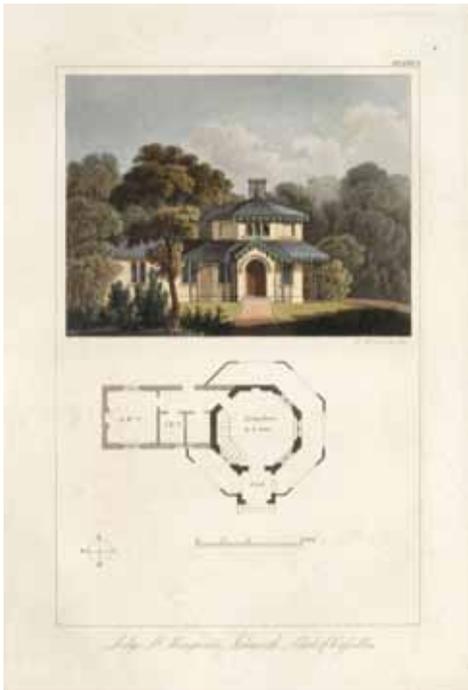
44

LOUIS XVI AND MARIA THERESA

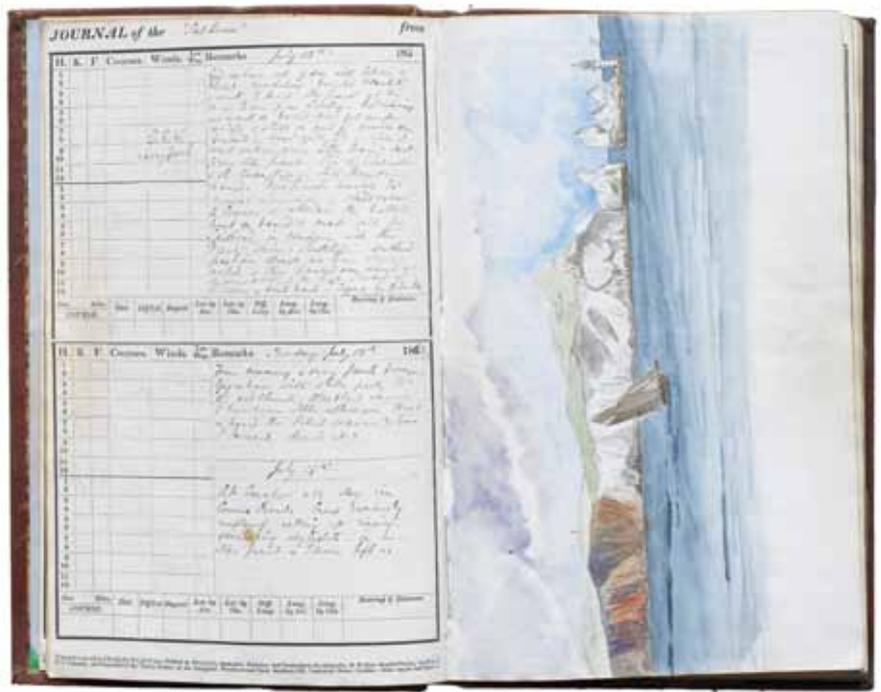
Document signed and subscribed ("Le Roi consent et fera exécuter/ Le 2 avril 1792/ Louis"), being the Decree made by the National Assembly on 31 March 1792 in the 'Fourth Year of Liberty', passing measures to re-establish order in the Department of the Cantal, signed by Claude Dorizy, President, and 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; with a document signed ("Maria Theresa"), in German, appointing Lieutenant-Marshal 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

£600 - 800
€810 - 1,100

'LE ROI CONSENT ET FERA EXÉCUTER' – LOUIS XVI AUTHORISES A DECREE OF THE NATIONAL 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).



45



46

45 •

LUGAR (ROBERT)

Villa Architecture: A Collection of Views, with Plans, of Buildings Executed in England, Scotland, &c., FIRST EDITION, half-title, 42 plates (including 27 hand-coloured aquatints), some spotting (mostly to uncoloured plans), contemporary calf-backed cloth, gilt lettered "Villa Architecture" on upper cover, metal clasps, rubbed, new endpapers [Abbey Life 34], folio (410 x 275mm.), J. Taylor, 1828

£600 - 800

€810 - 1,100

46 •

MARITIME – ROYAL YACHT SQUADRON

Logbooks kept by Colonel William Thomas Markham for his yachts Sultana, Coquette, Pantomime, Harlequin and Vol-au-Vent, sailing from Cowes, running from July 1862 until July 1876, the first volume illustrated with eight full-page watercolours by Markham, others with sketches plus cuttings and other material pasted in, in four volumes, some pages loose or lacking, contemporary calf, folio, 1862-1876

£1,000 - 1,500

€1,400 - 2,000

'Colonel Markham, of the Coldstreams, was a notable builder of yachts, including the *Sultana* yawl, which he converted to a schooner, the *Pantomime* schooner, with a running bowsprit, which won a Queen's Cup, the *Harlequin* cutter, and finally the famous *Vol-au-Vent*. He designed and built Solent Lodge, and married a very charming lady in Miss Daisy Grant, daughter of Sir Francis Grant, the President of the Royal Academy' (Montague Guest and William B. Bolton, *The Royal Yacht Squadron: Memorials of its Members*, 1902, p. 293). An entry made in the log of the *Sultana* for 9 June 1863 records that "Miss Liddell came on board" (this being the month that saw the still unexplained rift between Dodgson and the Liddell family).

47 •

MARTIN (JOHN)

Illustrations of the Bible, half-title, 20 mezzotint plates by and after Martin, light marginal spotting, gutta percha perished, publisher's blue cloth, gilt-tooled pictorial spine and decoration on upper cover, yellow endpapers, g.e., joints split, rubbed, folio (375 x 275mm.), Charles Tilt, 1839

£600 - 800

€810 - 1,100

Provenance

"Louisa W.B. ?Learmouth from Mrs Hardman, Dec. 2nd 1856", pencil inscription on front free endpaper.



48

48 •

MILLIN DE GRANDMAISON (AUBIN LOUIS)

Peintures de vases antiques, vulgairement appelés étrusques, vol. 1 only (of 2), title with engraved vignette within ornamental border (printed in two states, plain and bistre), 72 engraved plates by A. Clener (3 double-page), all but the final plate in two states (plain and hand-coloured), without half-title, dampstaining touching plates 67-72, and light dampstaining to other corners, plain title with vertical crease contemporary green morocco gilt, covers with roll-tool border of flowers within multiple fillets and inner border of shells, flowers, and leaves, spine gilt within raised bands, gilt dentelles, g.e. [Blackmer 1129], folio (575 x 430mm.), Paris, P. Didot l'Ainé, 1808

£2,000 - 3,000

€2,700 - 4,100

“A beautifully produced work” (Blackmer), including fine plates depicting antique vases in several collections including that of Malmaison, and the Musée Napoleon.

MUSIC - HANDEL COMMEMORATION OF 1784

Autograph letter [by Mrs Henry Bates], to "My dear Sister" [her sister-in-law, Grace Furey], describing the Handel Commemoration concert held at Westminster Abbey in 1784, conducted by Joah Bates ("...The Abbey was the finest sight that ever was beheld in any Country the Orchestra of Joah's contriving was the most beautiful thing that ever was seen... The Organ a very fine one built for Canterbury Cathedral was in the centur, & by a contrivance of the Organ builder your Brother was brought near the front of the Orchestra eighteen feet from the Organ he play'd by which means he coul'd see the whole band. & they could see him, & had no time beater which is a terrible eye sore, but was whoolly conducted by the motion of his head or his holding up a hand. & it was the wonder of the world that a band consisting of five hundred performers shoul'd go more perfectly together than ever was heard before... I fancy there were between three & four thousan'd well dressed people all without Hats. The King & Queen & all their children by turns attended every performance... As to the music it was far beyond the powers of words to describe... you will know before this time that the King commended the first performance over again on Thursday last & the Queen commended the Messiah over again on Saturday..."; the letter evidently lacking its second leaf and without signature, 4 pages, dust-stains where originally folded and filed, weak or torn at folds, 4to, Victualling Office, 7 June 1784

£1,000 - 1,500

€1,400 - 2,000

'THE QUEEN COMMENDED THE MESSIAH OVER AGAIN ON SATURDAY' – an important record of the great Handel Commemoration of 1784, organized by Joah Bates: 'it was the commemoration of Handel in 1784 that both symbolized and promoted the continuing cultural authority of Handel's music in Britain. The commemoration, marking the twenty-fifth anniversary year of Handel's death, was almost certainly the first such public celebration of the music of a particular composer, alive or dead. The programme consisted of five performances given between 26 May and 5 June 1784: two mixed programmes (mainly of church music and movements from the oratorios) and two performances of Messiah at Westminster Abbey, and a mixed programme including airs from the operas at the Pantheon in Oxford Street. It was managed by noble directors with royal encouragement, but another significant element was its charitable object of raising money for the Society of Musicians. Because of this charitable aspect, the commemoration was able to call on the services of a vast pool of professional musicians, drawn from the provinces as well as London, and the event became important not only for confirming Handel's canonical status, but also for instituting a new manner of performing his music. More than 500 performers, approximately equally divided between players and singers, were listed as taking part. Handel's choral movements could be performed effectively by this gargantuan assembly, though with rather different effect from anything that the composer had experienced' (Donald Burrows, *ODNB*). This letter was published by Betty Matthews, 'Joah Bates: A Remarkable Amateur', *The Musical Times* 1269 [no. 1714 December] 1985), 749-53: 751.

50 •

MUSIC - HANDEL

HANDEL (GEORGE FREDERICK) *Messiah*. A Sacred Oratorio in Score, With All the Additional Alterations Composed in the Year 1741, [full score, edited by Samuel Arnold], PRESENTATION COPY FROM GEORGE III, inscribed on his behalf ("From /The King./ 1788... to Judith Milbanke"), engraved throughout comprising title and score (pp.3-219, with contents on p.219), contemporary red half roan, spine with 3 green gilt lettered labels ('*Handel's Works*. Vol. 6; *Messiah*. An Oratorio; Arnold's Edition'), rubbed, folio, [1788]

£600 - 800

€810 - 1,100

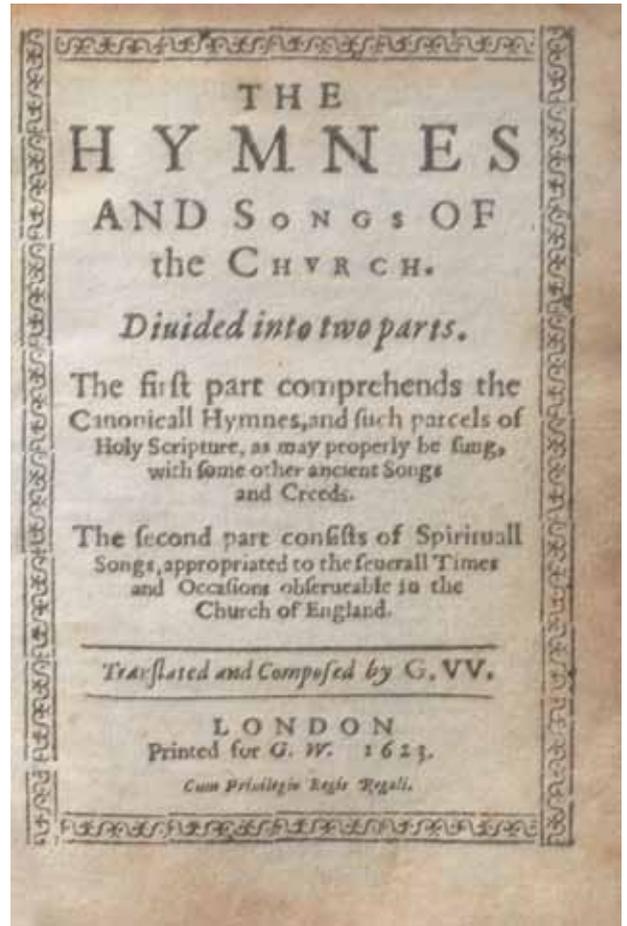
The recipient is Lady Judith Milbanke (1751-1822), wife of Sir Ralph Milbanke, mother of Annabella, and future mother-in-law of Lord Byron. Handel's *Semele*, from this same presentation set, was sold in our Oxford rooms on 26 June 2012, lot 300.

Vintalling Office June 7th 1734

My dear Sister

I am very happy to have the pleasure of informing you that Mr Bates was safely delivered of a fine Boy yesterday morning at six o'clock, she had a remarkable good Labour. I was not called up till five o'clock & she was safe in her bed about nine. Dr Orme was not in the house ten minutes before the Child was born, & both Mr Bates & his little son are as well as ^{we} can possibly expect. I hope this good news will make some amends for my not writing sooner to give you some account of the glorious Commemoration of Handel which had been a celebrity that has exceeded the expectation of every individual & has astonished all the world to attempt to give you any description of it would far exceed the power of my pen. The Abbey was the finest sight that ever was beheld in any Country the Orchestration of Joah's entering was the most beautiful thing that ever was seen. It was built over the door of the Isle at the west end of the Church. it was in the form of a half circle. It reached from the top of the door up to the painted sk window. almost perpendicular. The Organ a very fine

49



51

51 •

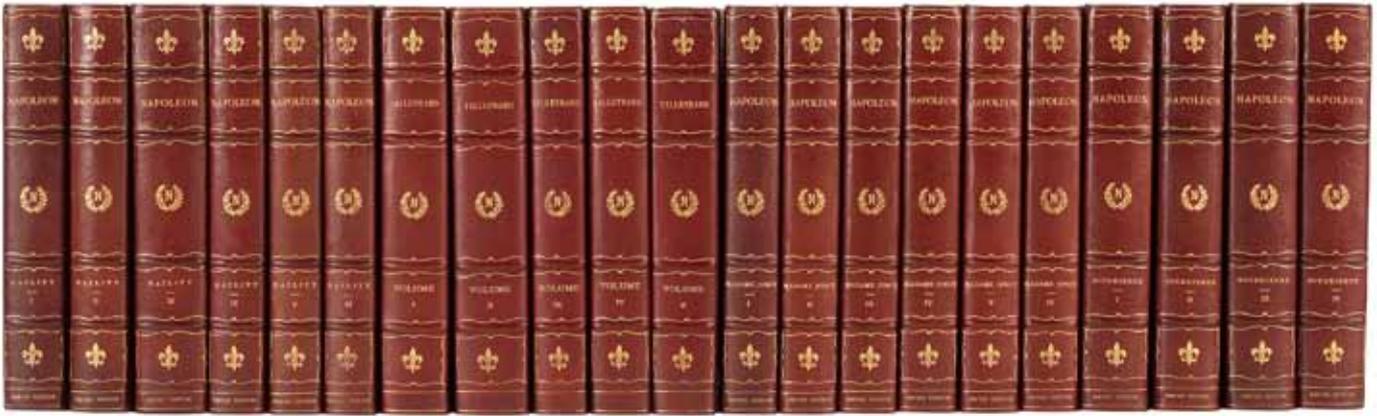
MUSIC - ORLANDO GIBBONS

WITHER (GEORGE) *The Hymnes and Songs of the Church...* The First Part Comprehends the Canonick Hymnes... The Second Part Consists of Spirituall Songs... Translated And Composed By G.W., *title within border of printer's flowers, with 'To the Reader' leaf at end, type-set music, some light soiling and staining, small rust hole in B3, tears to 3 leaves (H1, K8 and M6, no loss), slight adhesion damage to N1-2, nineteenth century black morocco gilt, inner gilt dentelles, g.e., repair to upper joint [STC 25908], 16mo, Printed [by John Bill] for G[eorge] W[ither], 1623*

£800 - 1,200
£1,100 - 1,600

THE FIRST ENGLISH HYMN BOOK, WITH SEVENTEEN TUNES BY ORLANDO GIBBONS - almost the entire body of his sacred music published in his lifetime.

Of the 90 pieces printed in the hymn book, Wither ascribes to Gibbons the 17 with melodies, which are set to ground basses and printed typographically in diamond-shaped notes on five-line staves. The work is dedicated to James I ("these hymnes having divers wayes received life from your Majestie... they are not onely, plainly and briefly expressed in lyrics-verse, but by their short Prefaces properly applied also to the Church's particular occasions in this time"), but its publication created a storm: the Stationers' Company regarding it as a serious infringement of their privileges, and booksellers refusing to sell it in any shape. It appeared in four forms: 16mo, 8vo, quarto and folio, ours being the first.



52

Victory July 5th 1804
 7th

Dear Sir

I was sending the sea
 horse to lie on a way on with
 some you and Camellion to come
 to me but as I find the number so
 short of water and it blows fresh
 I fear that she may not be able
 to windward therefore I sent her to get
 water, therefore you will remain in
 your command which so ^{you} obey fill &
 send the Camellion to be without a
 moment of time and also the amazon
 I am Dear Sir most faithfully yours
 Nelson Brontz
 (and) Sonnelly.

53

52 •

NAPOLEON

The Memoirs of Napoleon; The Life of Napoleon; The Memoirs of Madame Junot, Duchesse d'Abrantès:
 Empire Edition, 16 vol., NUMBER 20 OF 425 COPIES, *half-titles, coloured frontispieces, title-pages
 printed in red and black*, New York, The Colonial Press for The Grolier Society--The Memoirs of the Prince
 de Talleyrand, 5 vol., *half-titles, frontispieces*, New York, The Knickerbocker Press, 1891-1892, *red half
 morocco gilt, with Napoleonic insignia motif within raised bands, t.e.g., 8vo (21)*

£2,000 - 3,000
 €2,700 - 4,100

53

NELSON (HORATIO)

Autograph letter signed ("Nelson & Bronte"), to Captain Donnelly of HM Ship *Narcissus*: "I was sending the Seahorse to relieve Amazon and to desire You and Camelion to come to Me but as I find the Thunder so short of Water and it blows fresh I fear that She may not beat up to Windward therefore I send her to get Water, therefore You will remain in Your Command which you so ably fill & send the Camelion to Me without a moments loss of time and also the Amazon"; subscribing himself "Most faithfully Yours"; integral blank with contemporary docket, 1 page, paper watermarked 'John Hayes', traces of mounting in reverse of blank leaf, dust-stained, 4to, "Victory July 8th 1804/7 PM"

£3,000 - 4,000

€4,100 - 5,400

'IT BLOWS FRESH I FEAR SHE MAY NOT BEAT UP TO WINDWARD' – an order given at sea by Nelson to one of his most trusted captains (amending an order sent earlier that day, see Nicolas, *Dispatches and Letters*, vi, pp. 100-1). Ross Donnelly had seen action at the Siege of Charleston and distinguished himself at the Glorious First of June. For three years from 1801 he commanded the 32-gun frigate *Narcissus*, attached to Nelson's Mediterranean fleet: 'Nelson had a high opinion of him, placing his own relative, W. B. Suckling, and several other young men in whom he was interested under Donnelly's immediate care. He wrote to one father, "Your son cannot be anywhere so well placed as with Donnelly"' (Andrew Lambert, *ODNB*).

54 •

ORME (EDWARD)

An Essay on Transparent Prints, and on Transparencies in General, FIRST EDITION, text in English and French (watermarked "1804"), half-title, 7 hand-coloured engraved plates with some transparency varnish, 8 uncoloured engraved or aquatint plates, one plate with 6 mounted coloured paper shapes (each with one corner varnished), additional engraved pictorial title, 4 half-page engraved vignettes, without the list of subscribers, untrimmed in original boards, publisher's decorative printed label on upper cover, rebacked with paper spine, soiled, hinges cracked, front free endpaper creased, preserved in morocco-backed solander box [Abbey Life 230; Prideaux, pp.284 & 346], folio (385 x 268mm.), for the Author, 1807

£1,500 - 2,000

€2,000 - 2,700

"A book dealing with a special method of using varnishes in order to render transparent the paper employed for coloured prints on glass. This curious fashion of transparencies or glass paintings arose at the end of the seventeenth century, and was much in vogue for windows, screens, and the like. They were produced by laying specially tinted impressions on glass and rubbing away the paper behind, leaving just enough film to enable the colouring to be put on by hand" (Prideaux). The varnished images include two Chinese men with lanterns, the head of a cat, the British Imperial crown, a philosopher in his windowed study, and a fireplace.

Provenance

"A.S. Gratton, Chesterfield", early ownership inscription on front free endpaper; J.A. Beedham, ?early twentieth century inscription on front pastedown. See illustration overleaf.

55 •

PARLIAMENTARY HISTORY

Volume of manuscript papers, 1553-1756, comprising: "the answer to the Ministers of Geneva to their bretheren of the Churches of England concerning some controversies" (Geneva, 24 October 1567); "Installations into the Prebend of Sutton cum Bucks" (1553); "Catalogue of Mr. Vincent's Books in the College of Arms, copied by Thos. Cave" (1756); "Extracts from Dr. Williams' MS. Collections, including: A Relation of the Defeat of the King's Forces at Worcester" (13 September 1651, etc.); and other material, hinged into one volume, some usual dust-staining etc., late nineteenth century half red morocco, red cloth slipcase, Baron Braye bookplate, folio

£600 - 800

€810 - 1,100

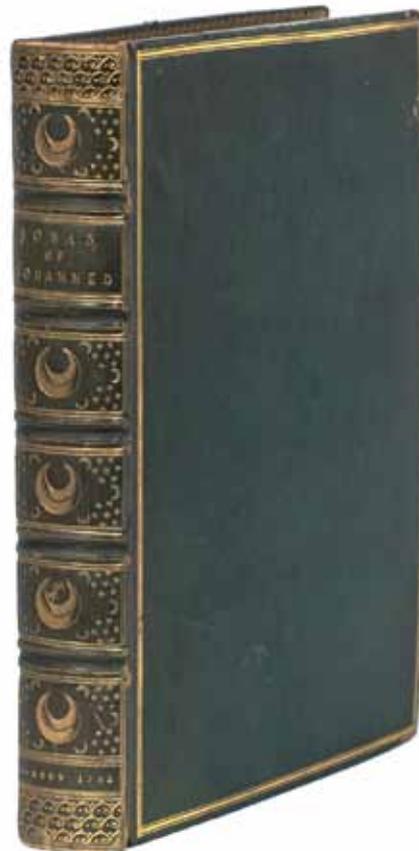
This volume is from the Braye Manuscripts, formed by John Browne, Clerk of the Parliament 1638-91, and expanded by his son-in-law Sir Roger Cave and descendants. They have been described as 'the most important collection of seventeenth century parliamentary records to have passed into private hands' (H.S. Cobbe, *Introduction to the Adam Matthew Publications Handlist*, 2013). Much of the archive was dispersed between 1947 and 1987, although the House of Lords Library managed to acquire the bulk of the manuscripts. The present volume was lot 123 in a Sotheby's sale of 23 June 1952. See illustration overleaf.



54



55



56



57

56 •

QU'RAN, IN ENGLISH

The Koran, Commonly Called the Alcoran of Mohammed, Translated into English Immediately from the Original Arabic... to Which is Prefixed a Preliminary Discourse by George Sale, *title printed in red and black, 4 folding engraved maps, plans and tables (including Arabia with inset view of Mecca; view and ground plan of the "Temple of Mecca")*, early nineteenth century green morocco gilt, covers with 3-line gilt border, spine in six compartments within raised bands, one with title "Koran of Mohammed", others with large central crescent moon with six smaller crescent moons and clusters of 5-pointed stars, pale salmon pink endpapers, g.e., 4to (246 x 190mm.), C. Ackers, for J. Wilcoz, 1734

£1,500 - 2,000

€2,000 - 2,700

Attractively bound first edition of George Sale's translation into English of the Qu'ran, to which he added "a long 'preliminary discourse', a compendium of all that was known about the religion of Islam [at that time]" (ODNB).

Provenance

C.J. Clarke, nineteenth century armorial bookplate; Michael Sumner, bookplate.

REJLANDER (OSCAR GUSTAVE)

'The Two Ways of Life', large albumen print on 2 sheets joined, a few surface abrasions and spots, mounted, framed and glazed above a pencil caption in Rejlander's hand "A Pictorial Composition/from Nature/Dedicated to the Artists of England/by O.G. Rejlander", image 385 x 727mm., [c.1857]

£3,000 - 4,000

€4,100 - 5,400

One of the most controversial photographs of the nineteenth century, *The Two Ways of Life* was an important image in the history of photo montage, and the narrative of "Art photography". Rejlander's aim with *The Two Ways of Life* was to counter the criticism aimed at photography that it was merely a mechanical art not worthy of comparison with painting. He printed the composition from thirty separate negatives of single figures, groups, and different backgrounds, arranging them to form one large tableau. Whilst Queen Victoria approved of the results, purchasing a copy for her husband Albert when it was exhibited at the Manchester Art Treasure Exhibition (1857), the photograph "provoked heated discussions in photographic circles. Some called the picture 'the symbol of a new era in in photography'; some doubted the suitability of combining a number of negatives in one composition; others questioned the propriety of treating such subjects photographically, or complained of the semi-nudity of some of the models" (Gernsheim, *The Rise of Photography 1850-1880*, revised edition 1988, p.38). The Photographic Society of Scotland was so outraged that it initially refused to exhibit the picture, before reluctantly agreeing to hang it behind a curtain. An elaborate allegory of the choice between the life of virtue and that of vice (in this version the central figure of a philosopher looks towards vice, in a later version he looks to virtue), this copy is captioned in the photographer's hand "A Pictorial Composition/from Nature/Dedicated to the Artists of England/by O.G. Rejlander".

Provenance

Purchased in Streatham (London), by the vendor's grandfather, in the 1920s. See illustration on preceding page.

ROOKE (SIR GEORGE)

Series of eight autograph letters signed ("G: Rooke"), plus enclosures and two fragments, to Richard Hill, envoy extraordinary to the Duke of Savoy and fellow member of the council advising Prince George of Denmark as High Admiral, written during the early years of the War of Spanish Succession, the first letter written from the first rate *Royal Sovereign* at Spithead after returning from his cruise in command of the main fleet against enemy shipping in the Channel and Bay of Biscay ("...They are bold people that will give up the honoure of the Flagge soe scandalouslie... soe longe as I have the honoure [to] Weare the Flagge of England it shall never be subjected to any foreigne subordination..."); later letters dating from his mission to escort the Archduke Charles, whom the allies wished to place on the throne of Spain as Charles III, from The Hague to England ("...greate splendoure and magnificence, by ringing of Bells, firing of Cannon, bonfires, fireworkes, and Illuminations ashore & aloate, for three nights..."); subsequent letters written while cruising off the coast of Spain with the Archduke, until the aborted attack on Barcelona ("...the Prince of Hesse D'Armstat, who is aboarde me, opiniated that, that Cittie and Country wou'd deliver themselves up to him... Marines, and Bombarded the Towne, but after our men were two nights ashore the prince saw he cou'd not prevaile in his pretentions, and soe we left..."); the last letter written soon after his retirement from active service and pondering the fate of Gibraltar which he had taken for the allies; together with two damaged fragments, and enclosures dated 25 May comprising an intelligence report, an attested "List of the English & Dutch Ships now in the Fleet" and of the council of war, plus an attested copy of Ambassador Methuen's dispatch from Lisbon to Rooke of 23 May, *some 26 pages, guards, some ink-corrosion and other normal wear but, apart from the two fragments (professionally conserved), overall in good and attractive condition, the enclosures folio, the letters 4to, Royal Sovereign at Spithead, Salisbury, Rotterdam, Peregrine at the Brielle, Hampton Court off Cape St Vincent, Royal Katherine, etc., June 1703 to February 1705*

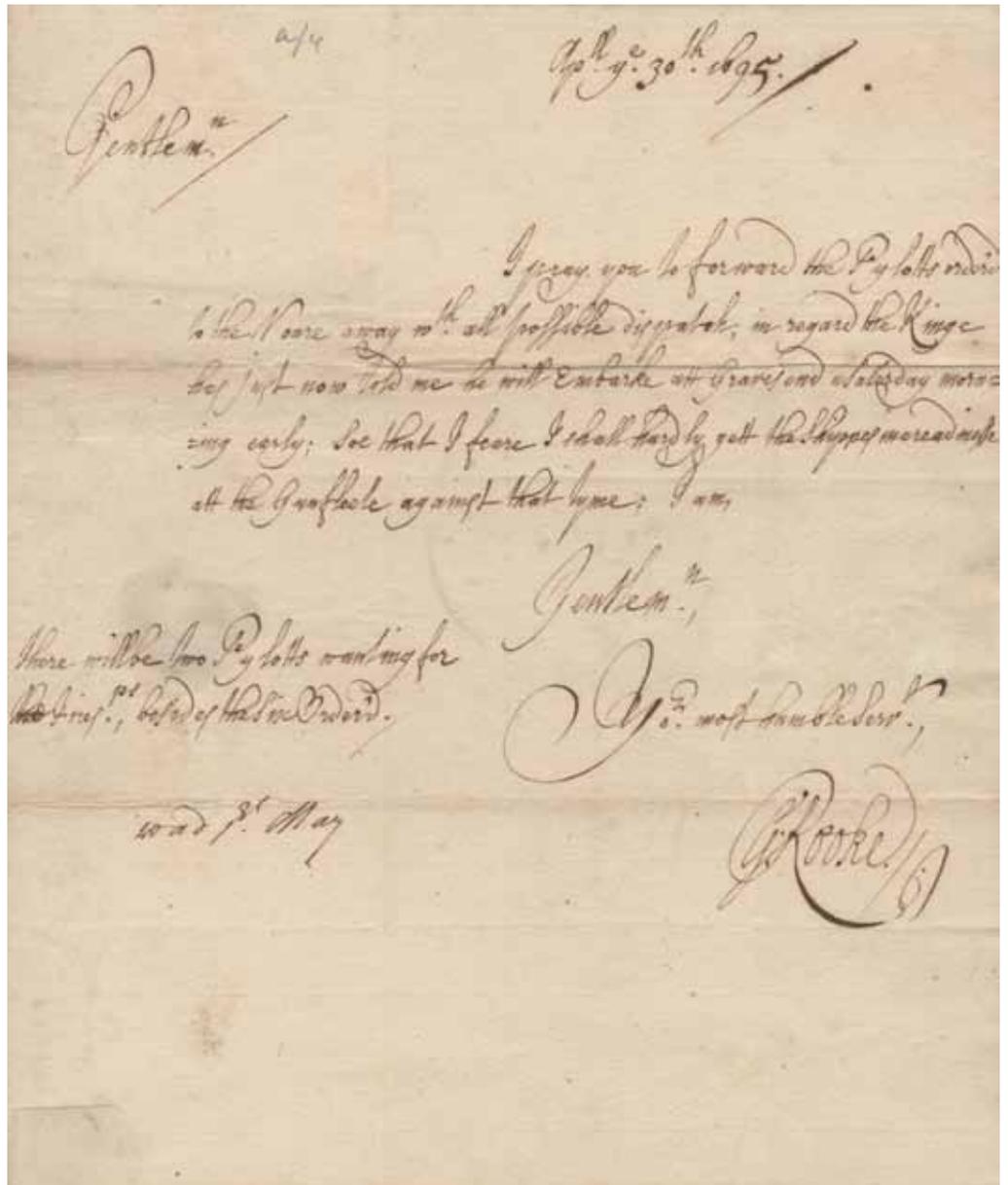
£3,000 - 4,000

€4,100 - 5,400

'THE FLAGGE OF ENGLAND, IT SHALL NEVER BE SUBJECTED TO ANY FOREIGNE SUBORDINATION': Admiral Rooke and the capture of Gibraltar – a fine series of letters by the admiral described as 'the most eminent English seaman in the last years of William III's reign and the first years of Anne's' (John B. Hattendorf, *ODNB*). Campaign letters of this date, whether written on land or at sea, are uncommon. The recipient, Richard Hill, served as a Lord of the Admiralty from 1702 to 1708 and in 1703 had been sent by Queen Anne on a mission to bring the duke of Savoy into the War of the Spanish Succession against Louis XIV; stopping en route to Turin at The Hague in order to finesse this policy with the Dutch.

Included in the lot is an autograph letter by Rooke, to the Commissioners of the Navy at Crutched Friars, written as commander of the squadron entrusted with conveying William III to the Netherlands (30 April 1695); and an autograph letter signed by Sir John Norris, 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..."), from the *Namur* "in the Downs", 19 April 1734; plus a duplicate letter by him.

The series by Rooke was published by A.M. Broadley, 'The Unpublished Correspondence of Admiral Sir George Rooke... 1703-1705', *History*, 1 series, 2 (1913): pp. 57-70.



58

59

ROYALTY AND ADMIRAL KEPPEL - PHOTOGRAPHY AND EPHEMERA

A collection of photograph albums, and other ephemeral material relating to the career of Admiral Keppel, especially in roles as Extra Equerry to Kings Edward VII and George V, including:

(i) Fine album of royal photographs, approximately 100 albumen or gelatin silver prints portraits (of which 77 signed by the sitters), including the future King George V (9, all signed between 1886 and 1894, one showing him holding the future Edward VIII as a baby), numerous of Queen Victoria's second son Alfred, Duke of Saxe-Coburg and Gotha, his wife Grand Duchess Maria Alexandrovna of Russia, and their children (including several charming groupings, mostly signed), one of Queen Victoria at her desk (signed and dated 1895, a few surface abrasions), mounted between one and 3 images per page, those not signed by sitters identified in pencil, contemporary black straight-grained morocco gilt by Birdsall & Son, covers elaborately tooled, the upper cover with monogram "C.K." at centre, g.e., 4to, [c.1886-1904];

(ii) Large album relating to tours of the Royal yacht "H.M.S. Victoria & Albert" between 1908 and 1909, approximately 230 images, including Malta (18, 4 depicting King Edward VII), Corfu, Naples, Venice and Sicily (c.85), Norway (35), and the Bay of Reval and "at sea" (c.75, including 6 of Tsar Nicholas of Russia, some in the company of Edward VII; Admiral John Fisher, the future Kings George V, and Edward VIII), mounted gelatin silver prints, mostly captioned in ink, the majority informal including some identifying the photographer as being Dowager Empress Maria Feodorovna, Princess Victoria, or Queen Alexandra, contemporary red morocco, gilt lettered "C.K." on upper cover, g.e., worn, oblong folio, [1908-1909];



59

(iii) "Country House Visits" album including stays in Ireland, Switzerland, Admiralty House at Sheerness, approximately 128 pages of mounted photographs, watercolour sketches, signatures etc, contemporary morocco, upper cover near detached, oblong folio, [c.1908-1914];

(iv) Three albums of Colin Keppel memorabilia, comprising an album of family photographs (mostly his children), one of newspaper cuttings relating to his career, 120-page album of menus, invitations, programmes, etc. relating mostly to Royal, Naval or grand State occasions (e.g. Herbert Ponting's lecture on Scott's Polar expedition held at Buckingham Palace, 12 May 1914, and Colin's father Henry Keppel's invitation to Queen Victoria's Coronation in 1838), several photographs including portrait of King George V and Mary signed and dated in 1912, and a photograph of Lord Kitchener at Gallipoli, a watercolour of Hvedore near Copenhagen (signed "Olga") by Grand Duchess Olga of Russia, the caption noting it was gifted to Keppel in 1926 by George V, various bindings, folio;

(v) "Votes of Thanks" (for 1899) presented to Keppel for his role in the Campaign in the Nile of 1896-8, from the House of Lords (signed by Kitchener), and House of Commons, each printed on vellum, decorated in gilt, loose as issued in original gilt morocco portfolios, [1899] (8)

£1,000 - 2,000

€1,400 - 2,700

A fine record of the career of Sir Colin Keppel (1862-1947), most particularly in his role as Extra Equerry to King Edward VII, and King George V. Includes many formal Royal portraits signed by the sitters (10 of George V when King, or as Prince of Wales), informal photographs of the extended Royal family (including Tsar Nicholas of Russia) on the Royal yacht H.M.S. *Victoria and Albert*, some of which were actually taken by members of the Royal family.

Provenance

Admiral Sir Colin Keppel; by family descent to the present owner.



60

60

SATIRICAL PRINTS AND BROADSIDES

A collection of eleven satirical prints and broadsides, concerning Lord Bute and his peace moves towards the French, comprising five letterpress broadsides with large engraved illustrations and six etched prints (numbered i to xi, and annotated in ink), accompanied by a contemporary manuscript commentary in French, 33 manuscript pages on French watermarked paper, the prints etc loose or tipped-in on stubs, disbound, 215 x 290mm. and smaller, [1761-1762]

£800 - 1,200

€1,100 - 1,600

SCARCE SERIES OF PRINTS AND BROADSIDES FROM THE CONTEMPORARY COLLECTION OF A FRENCHMAN, including 'The Flying Machine from Edinburgh in One Day, Performed by Moggy Mackenzie'; 'The Peace-Soup Makers or a New Mess at the Bedford Head. A Loyal Song Addressed to the People of England' (unrecorded variant of 'The Pe*c*-Soup-Makers...' by H. Howard); 'The Congress; or a Device to Lower the Land Tax., To the Tune of Doodle, Doodle, Do' (not in ESTC); 'The Queen's Ass. A New Humorous Allegorical Song...To the Tune of Stick a Pin there'; 'The Grumblers of Great Britain...By a Grumbletonian'; 'The Raree Show. A political Contrast to the Print of The Times by W. Hogarth'; 'The Times' by W. Hogarth (first state) and 'A Prophecy. The Coach Overturn'r or the Fall of Mortimer'. The accompanying text shows a close knowledge of the minutiae of English politics of the period and is made all the more interesting for being written from the perspective of a Frenchman.

SOUTH AMERICA - CONNAUGHT RANGERS

Journal kept by Lieutenant Henry McDermot of the 88th Foot, the 'Connaught Rangers', being a detailed daily record of his voyage to South America with the regiment aboard the transport ship *Nereia* from Portsmouth to Montevideo via Palma, Santiago, Porto Praya, the Cape of Good Hope and St Helena, to take part in British military operations on the River Plate, giving detailed accounts of the vagaries of the weather, life aboard ship and places and people visited along the way, in a neat hand and written in a lively and at times amusing style, concluding on 4 June 1807, a week before the fleet reached Montevideo, *47 pages interleaved with blotting paper, ownership inscription, one leaf removed, minor dust-staining etc., some leaves of blotting paper torn with losses, original limp calf, small tear to upper and lower spine, 8vo, 13 September 1806 to 4 June 1807*

£600 - 800

€810 - 1,100

'THE DEVIL'S OWN' REGIMENT EMBARKS ON THE ILL-FATED INVASION OF THE RIVER PLATE. Henry McDermot, scion of an ancient Irish Catholic family from Co. Sligo, was commissioned as a lieutenant in the 88th Foot, having previously seen service in Jamaica and Haiti with Pitt's 'Irish Brigade'. The 88th Foot, raised in 1793 by the Earl of Clanricarde, became known as 'The Devil's Own' on account of their reputation for indiscipline and fearsome fighting and, in 1807 joined with several other battalions including the 95th Rifle Regiment on the expedition intended to conquer Chile from the French. It was a military disaster, with the Rangers suffering heavy losses. The assault on Buenos Aires ended with Colonel Craufurd's surrender after General Whitelocke forced a retreat from the city. Later that year the regiment embarked for the Peninsular and, after recovering from serious injuries at Bussaco in 1810, McDermot was killed at the Battle of Orthez on 27 February 1814.

TURNER (JAMES MALLORD WILLIAM)

Picturesque Views in England and Wales, 2 vol., 96 engraved plates after Turner, contemporary red morocco gilt, g.e., extremities slightly rubbed, 4to, Longman, Orme, 1838--BENTHAM (JAMES) The History and Antiquities of the Conventual & Cathedral Church of Ely, 2 vol. in 1, second edition, with addenda at end, 50 engraved plates on 48 sheets, errata slip, 1812; Supplement to the Second Edition of... History of Antiquities, FIRST EDITION, 16 engraved plates, 1817, uniform modern green half morocco, folio, Norwich, Stevenson, Matchett, and Stevenson (4)

£600 - 800

€810 - 1,100

WESLEY (JOHN)

Autograph letter signed ("J Wesley"), to the Rev. Samuel Furly ("Dear Sammy"), discussing their work on St Peter ("...our brethren were all of the same opinion with you. So we set Charles's criticism aside, and let the note stand as it was...") and the possibility of Christ's millennial reign upon earth ("...I have not read Dr. Newton on the Prophecies. But the bare text of the Revelation from the time I first read it satisfied me as to the general doctrine of the Millennium. But of the particulars I am willingly ignorant since they are not revealed..."); confessing that he has often said more than he ought ("...I scarce ever yet repented of saying too little, but frequently of saying too much. To the Bishop I have said more than I usually do, and I believe as much as the occasion requires. But I spare him. If he replies, I shall probably speak more plainly, it not more largely...") and requesting Furly's aid in correcting misconceptions concerning justification by faith ("...A notion has lately started up in London, originally borrowed from the Moravians, which quite outshoots my notions of perfection as belonging only to Fathers in Christ, namely, that every man is saved from all (inward) sin when he is justified; and that there is no sin, neither anger, pride, nor any other, in his heart, from that moment unless he loses justifying Faith. How will you disprove this position? In particular, by what New Testament authority can you overthrow it? These questions have puzzled many poor, plain people. I should be glad of your answer to them at large..."); adding that "It is a doubt whether I shall be able to leave London this summer, unless now and then, for a week or two. Next week I am to return thither"; and subscribing himself "Dear Sammy,/ Your's Affectionately"; autograph address panel on verso ("To/ The Revd Mr Furly/ At Slaithwaite/ Near Huddersfield/ Yorkshire/ North Post"), red wax seal of his crest with a dove carrying an olive branch [above a serpent], Norwich postmark, manuscript postal cancellation; with transcripts of two other letters to Furly, on paper watermarked 1825, *2 pages, on paper watermarked with the royal arms surrounded by the Garter, small seal-tear, weakness at folds on second leaf, light dust-staining, especially on the address panel where formerly folded and exposed, but overall in (for a Wesley letter) unusually fresh and attractive condition, small 4to, Norwich, 10 March 1763*

£2,000 - 3,000

€2,700 - 4,100

'I SCARCE EVER YET REPENTED OF SAYING TOO LITTLE, BUT FREQUENTLY OF SAYING TOO MUCH'
– John Wesley on controversy surrounding the doctrines of justification by faith and the millennial return of Christ. This fine letter is published in *The Letters of John Wesley*, edited by John Telford, 1931 (also available online, courtesy the Wesley Center).

only to Fathers in Christ, namely, That every man is saved
from all (inward) Sin, when he is justified; & that there is no Sin,
neither Doubt, Pride, nor any other, in his Heart, from that moment
unless he loses justifying Faith. How will you disprove this
Position? In particular, By what New Testament Authority can
you overthrow it? These Questions have just as many plain
Proofs, I should be glad of your Answers to them I say.

It is a doubt, whether I shall be able to leave London this
Summer, unless now & then, for a week or two. Next Week I am to
return thither I am,

Dear Sammy,

Yours affectionately
Wesley

63

64

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 gift 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

£600 - 800

£810 - 1,100

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, and 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. Following a spell in exile, she and the King continued their affair, albeit clandestinely. Following James's overthrow, she associated with the most important group of Jacobite conspirators in London. Lady Katherine Dudley, who is also the beneficiary of this grant, was the only one of her children by the Duke to survive into maturity.



66

LIVERPOOL, MARITIME HISTORY AND THE SLAVE TRADE

The Collection of the late Patrick King (bookseller, born 28 December 1944; died 22 May 2013)

Patrick King was born into a family of Liverpool merchants whose cultural roots derived from Lancashire and Ireland and he consequently had a life-long interest in and affection for books relating to those areas. Growing up in Liverpool he was very much influenced by its rich cultural and maritime heritage, both of which fuelled an interest in the journals and accounts of early voyages and explorations round the world.

65 •

COOKERY

Manuscript culinary recipe book of Ann Tarleton, containing recipes (as listed in the contents page) for "The Making of Jews Chocolate" (this recipe headed "To Make Chocolate Cake. – As they Jews Do in London"), "Preserved Sweetmeats./ Candys & Rock-Candy Sweetmeats./ Desert-Dishes of Various Kinds./ Large & Small Cakes./ French Bread./ Made Wines...", with a full list of 182 recipes contained in the volume; engraved title illustration inscribed "Ann Tarleton No 7. May the 14th 1740", c.160 leaves written in an elegant eighteenth century hand mostly on one side only, although with occasional recipes on facing pages, contents page inset, modern morocco, original morocco gilt 'Anne/ Tarleton' labels on both covers, 4to, c.1740

£1,000 - 1,500

€1,400 - 2,000

Loosely inserted into this unusually attractive recipe book is a four-leaf gathering listing menus of celebratory meals hosted in 1751, beginning with "Mrs Clayton's Entertainment for the Marriage of her Neice Parker to Mr. Tarleton June 25: 1751", with the note: "Supper the first Night upon China". This was the marriage of John Tarleton (1719–1773) of Aigburth, Liverpool, merchant and shipowner in the sugar and slave trades, and Mayor of Liverpool in 1764, to Jane (d. 1797), daughter of Banastre Parker of Cuerden, Lancashire. Their son, Banastre, cavalry commander during the American war, subject of Reynolds's portrait and lover of 'Perdita' Robinson, was to be born in 1754.

The menu of a "Side Table Desert" for 26 June 1751 (including lemon possets, jellies, strawberries and cream, flummery in spices, cherries and West India sweetmeats) is subscribed "Every Course upon Blue & White China and the Desert intermixt with Glass of various Kinds".

66 •

GAGE (MICHAEL ALEXANDER)

Trigonometrical Plan of the Town and Port of Liverpool, Including the Environs of Kirkdale Everton, Low Hill, Edge Hill and Toxteth Park, from Actual Survey, *large engraved hand-coloured plan by Thomas Starling after Gage, folding into publisher's maroon morocco slipcase gilt, 1000 x 1658mm.*, M.A. Gage, 1 March 1836--BENNISON (JONATHAN) A Map of the Town and Port of Liverpool, with their Environs including Seacomb, Woodside, Birkenhead, Tranmere &c., *hand-coloured engraved map by J. Dower and Bennison, folding into publisher's red morocco gilt slipcase, rubbed, 1270 x 1768mm.*, J. Bennison, 1835--AUSTEN (HENRY) Liverpool, with its Parliamentary and Municipal Boundaries... Corrected According to Actual Survey, 1845, *engraved map, folding into later cloth boards, original printed label ("2s.") on upper cover, 400 x 555mm.*, Thomas Kaye, 1845; Liverpool from a Survey Made in 1837, *engraved map by J. & A. Walker after H. Austen, 380 x 500mm.*, *folding into card slipcase, printed label "Taylor's Map of Liverpool" on upper cover*, [Taylor, ?1837 or 1847]--WALKER (J. & A., publisher) A Map of the Country Round Liverpool and Manchester, *folding hand-coloured engraved map, folding into original slipcase, printed label on upper cover, 530 x 710mm.*, 1823--SHERWOOD (W.S.) A Plan of the Town and Township of Liverpool, *folding engraved plan, inset "Plan of Liverpool 1725", folding into later slipcase, 530 x 840mm.*, J. Gore & Son, 1829, *all dissected and laid on linen*, Liverpool (6)

£1,000 - 1,500

€1,400 - 2,000

67 •

LIVERPOOL

A collection of over 300 books and pamphlets relating to Liverpool, the city's inhabitants, its maritime history and the slave trade. Along with the manuscripts, maps and ephemera in the other 7 adjoining lots, these were to form a catalogue on Patrick King's native city, a major project which sadly he was not able to complete.

Many of the books are association copies or attractively bound, reflecting Patrick's reputation for scholarly research and his expert knowledge of fine bindings. They include books on Liverpool, books printed in the city, works written by Liverpudlians, or simply books with a Liverpool provenance or association. As one might expect, there is a strong focus on the history and topography of Liverpool, maritime history, commerce, the slave trade, and the cultural life of the city, with emphasis on William Roscoe.

The list below is but a small sample of the collection, which also includes extensive runs of guide books, by Moss, Gore and others. Unless otherwise stated, the books are all printed in Liverpool, and where the binding is not given, the books and pamphlets are mostly in modern calf-backed boards by Patrick's regular binder. A list of the titles in the collection is available on request.

£15,000 - 20,000

€20,000 - 27,000

SEACOME (JOHN) Memoirs; Concerning.. the... House of Stanley... also a Full Description of the Isle of Man, 2 parts in 1 vol., *2 engraved portraits inserted (one coloured), text browned, contemporary calf, rebacked, 4to*, A. Sadler, [1741]

BINDING - OCTAGON CHAPEL. A Form of Prayer, and a New Collection of Psalms, for the Use of A Congregation of Protestant Dissenters in Liverpool, 2 parts in 1 vol., *contemporary black morocco, sides with ornate gilt centre- and cornerpieces and triple outer borders, gilt panelled spine with raised bands and repeated bird tool, g.e., in solander box, 4to*, [London & Liverpool, Printed for the Society; and sold by Chr. Henderson... and John Sibbald, 1763

ENFIELD (WILLIAM) An Essay Towards the History of Liverpool, FIRST EDITION, *9 engraved plates, 2 large folding maps (one laid on linen, repaired) and folding diagram, some soiling, contemporary half calf, rebacked, folio*, Warrington, no publisher, 1773; idem, *second edition*, FINE COPY, London, J. Johnson, 1774

HUTCHINSON (WILLIAM) A Treatise on Practical Seamanship, FIRST EDITION, *engraved frontispiece and 10 plates, lacking folding diagram, occasional staining, 4to*, Printed and Sold for the Author at all the Principal Seaports, 1777; and editions of 1791 and 1794, *uniformly bound in half calf, spines with gilt ship tools*

Copy of the Instructions for the Commanders of such Merchant Ships or Vessels who shall have Letlers [sic] of Marque or Reprizals, *soiled, modern stitching, uncut, slipcase, from the Scott Library (Christie's, 4 December 1974, lot 280)*, F. Smith, [1778]

NEAL (ADAM) A Catalogue of the Plants in the Garden of John Blackburne, Esq. at Orford, Lancashire... by Adam Neal, Gardener, *Blackburne's own copy, interleaved and annotated, and with his signatures (dated 1788 and 1790) and bookplate*, Warrington, William Eyres, 1779

BINDINGS. Collection of Psalm and Common Prayer books specially bound in red morocco for Liverpool Mayors, Bailiffs, Churchwardens etc., including 'Ch. Goore. Mayor. 1768' (a tall folio 1766 Book of Common Prayer), 'Thos. Birch. Thos. Earle, Gentlemen Bailiffs 1771', 'William Crosbie, Mayor, 1776', 'Henry Hardwar. Monday Pole, Bailiffs, 1780', 'George Case. Mayor 1781', 'Thomas Hutton. Joseph Birch. Gent. Bailiffs 1781', 'John Dixon, St. Pauls Churchwarden 1781', 'Charles Pole, Edmund Rigby. Gent: Bailiffs 1783', 'John Sparling. St. Domingo House, 1790. Lancashire' (a 1768 large 4to Cambridge Bible, 2 vol.), 'Thomas Littledale. Mayor of Liverpool, 1826', all tooled in gilt, some with inset morocco panels bearing the owner's name, various sizes; and 3 others Psalm and Prayer books in black morocco bindings

ANCELL (SAMUEL) A Circumstantial Journal, Or the Long and Tedious Blockade and Siege of Gibraltar, *folding engraved frontispiece, contemporary sheep, rebacked and recornered*, Charles Wosencroft, 1784; idem, *second edition, engraved portrait, folding map and folding plate, contemporary sheep*, J. Schofield, 1785

DISTON (JOHN) The Seaman's Guide... The Courses by the Compass, and Distances from Place to Place round England, Scotland, Ireland, and the Islands Adjacent... and up the Baltick to Cronstadt..., [ESTC N498518, *Huntingdon copy only of this edition*], some dampstaining, *contemporary sheep, oblong 4to*, Printed for the author John Diston; and sold by him in Liverpool, [1785?]

[ROSCOE (WILLIAM)] The Wrongs of Africa, a Poem, 2 parts in 1 vol., *tears and repairs to last few leaves, 4to*, London, R. Faulder, 1787; The Life of Lorenzo de Medici, FIRST EDITION, 2 VOL., INSCRIBED "To the very Reverend Canonico Bandini/ These volumes are most respectfully presented by the Author", *engraved portrait, contemporary diced russia, hinges reinforced, one cover detached, 4to*, J. McCreery, 1795; idem, another copy, *contemporary red morocco gilt, g.e.*; Butterfly's Ball, and the Grasshopper's Feast, *engraved title, 14 hand-coloured wood-engraved plates, publisher's wrappers (worn), in solander box [Moon 725 (2), our copy a variant with last plate watermarked "07" and with a final blank], 16mo*, London, J. Harris, 1 January 1807; A New Arrangement of the Plants of the Monandrian Class Usually Called Scitamineae, FIRST SEPARATE EDITION, INSCRIBED BY THE AUTHOR, *engraved frontispiece, contemporary diced calf gilt [rare, not in Nissen], 4to*, R. Taylor 1807; ROSCOE (WILLIAM) Occasional Tracts Relative to the War Between Great Britain and France, INSCRIBED BY THE AUTHOR TO WILLIAM RATHBONE, *contemporary diced calf gilt by Frye of Halifax, skilfully rebacked, lower cover repaired*, Cadell & Davies, 1810; Catalogue of the Very Select and Valuable Library of William Roscoe... sold by auction, by Mr Winstanley..., *marked up with prices and buyers throughout*, 1816

HARRIS (RAYMUND) Scriptural Researches on the Licitness of the Slave-Trade, H. Hodgson, 1788

HOLLAND (PETER) Select Views of the Lakes in Cumberland, Westmorland, and Lancashire, *engraved title and 21 aquatint plates by C. Rosenberg after Holland, contemporary half calf, rebacked and repaired [scarce, not in Abbey], oblong 4to*, 1792

GRAHAM (CHARLES, *Writing-Master and Teacher of the English Language*) Miscellaneous Pieces in Prose and Verse, *folding engraved frontispiece, 7-page list of subscribers, contemporary calf, spine repaired*, T. Schofield, 1793

DAULBY (DAVID) A Descriptive Catalogue of the Works of Rembrandt, WILLIAM ROSCOE'S COPY ON LARGE PAPER, *annotated in pencil and with his bookplate, engraved portrait, contemporary crimson morocco, rebacked, 4to*, J. McCreery, 1796; idem, another copy, *annotated throughout, presumably by the author (some notes signed 'D.D.')*, wanting frontispiece

RUSHTON (EDWARD) Expostulatory Letter to George Washington, of Mount Vernon, in Virginia, on his Continuing to be a Proprietor of Slaves, *24pp., soiled [scarce, Sabin 74280]*, 1797

SMYTH (WILLIAM) English Lyricks, *contemporary crimson morocco gilt, gilt panelled spine with classical motifs, g.e., tall 8vo*, J. McCreery, 1797; English Lyricks. Part II, *inscribed "from the author", contemporary mottled calf gilt, small 8vo*, London, Cadell & Davies, 1805

McCREERY (JOHN) The Press, A Poem. Published as a Specimen of Typography, *inscribed by the author, wood-engravings, 4to*, London, Cadell & Davies, 1803; idem, another copy, *modern cloth*

The Vision for Coquettes. An Arabian Tale, *modern boards, 4to*, J. McCreery, 1804

ASHE (THOMAS) Memoirs of Mammoth, and Various other Extraordinary and Stupendous Bones... found in the Vicinity of the Ohio, Wabash, Illinois, Mississippi, Missouri, Osage, and Red Rivers, *half-title [Sabin 2179], G.F. Harris, 1806*

HEMANS (FELICIA) Autograph manuscript initialled ("F.H.") of her poem 'Where is the Sea?', 1 page, mounted on an album leaf, loosely inserted in a worn and stained copy of *Poems*, 1808

MOSS (WILLIAM) An Essay on the Management and Feeding of Infants, *contemporary boards, spine worn*, Philadelphia, Benjamin Johnson, 1808

BULLOCK (WILLIAM) A Companion to the Liverpool Museum, Containing a Brief Description of Upwards of Four Thousand of its Natural and Foreign Curiosities, Antiquities, and Productions of the Fine Arts... the Seventh Edition [Catalogue of objects associated with the voyages of Captain Cook and Joseph Banks,



67

including specimens from Hawaii, Botany Bay, New Zealand, and many Pacific islands], *wood-engraved frontispiece, uncut in the original papered boards, wood-engraved label ('Museum') on upper cover, solander box [Ferguson, 480a]*, London, Richard Cruttwell, 1809

[CORRY (JOHN)] *The History of Liverpool, folding map and plan (foxed, repaired), illustrations, additional typed list of plates and 2 portraits bound in, half morocco by Henry Young of Liverpool, gilt panelled spine, 4to*, William Robinson, 1810

[RENNIE (JOHN)] *A Statement of the Grounds Upon Which the Trustees of the Liverpool Docks Propose... Additional Dock Space, long folding hand-coloured plan*, G.F. Harris, 1810

[GLADSTONE (JOHN)] *Remarks and Reflections on the Intended Liverpool Dock Bill.... By Mercator, folding panoramic plan [Goldsmiths 20374.1, only copy located]*, M. Galway for Wright & Cruikshank, 1811

[SMITH, THOMAS] *Hints to Emigrants... to the United States of America, with Copious Extracts from the Journal of Thomas Hulme, untrimmed and stitched as issued in original wrappers*, W. Bethell, 1817

NICHOLSON (SAMUEL AND GEORGE) *Twenty-Six Lithographic Drawings; Views in the Vicinity of Liverpool, 27 lithographed plates, list of subscribers, half morocco gilt, folio*, S. & G. Nicholson, 1821; idem, another copy, *large India paper copy, loose and frayed with original front wrapper*

Rules and Regulations of the Liverpool Marine Society, sewn in original wrappers, solander box, 12mo, J. Gore, 1822

YATES (JOHN ASHTON) *Colonial Slavery. Letters to... William Huskisson... on the Present Condition of the Slaves*, Harris & Co., 1824

SYLVESTER (CHARLES) *Report on Rail-Roads and Locomotive Engines... Liverpool and Manchester Projected Rail-road, contemporary half calf*, Thomas Kaye, 1825

CROPPER (JAMES) *Present State of Ireland: with a Plan for Improving the Condition of the People, modern cloth [Goldsmith's 24395; Kress C.1401]*, George Smith, 1825

Botanical Specimens, Copied from Nature and Designed as Simple Illustrations of the Twenty-Four Classes, into which, according to the Linnaean system of arrangement, all plants are divided. The first fifty pounds arising from the sale of the work will be given to the Ladies Society for promoting the early education and improvement of the Children of Negroes, and of people of Color in the British West Indies [title on upper wrapper], series of 24 hand-coloured lithographed plates, preserved in modern box, the original wrappers pasted onto sides, in solander box [not in Nissen or Pritzel], George Smith, 1828

[RATHBONE (HANNAH)] *The Poetry of Birds, 21 finely hand-coloured plates [Nissen IVB 756], 4to*, George Smith, 1833

68 •

HORWOOD (RICHARD)

Plan of the Town and Township of Liverpool Shewing Every House, *large scale engraved map with large pictorial cartouche including the figure of a sailor and an anchor, inset plan of Liverpool "as it was in the Year 1725", and inset list of subscribers, 6 map sheets (joined), mounted on linen, dust-soiled, at upper margin several tears and small losses, 1110 x 1935mm.*, Liverpool, R. Horwood, 1 July 1803

£800 - 1,200
€1,100 - 1,600

VERY RARE LARGE SCALE MAP OF LIVERPOOL, of which we have traced no copies at auction in the past thirty-five years. In 1803 Richard Horwood was awarded 50 guineas from the Society of Arts in recognition for the importance of his large plan of London, and subsequently secured official patronage for his scheme to map Liverpool. "With the promise of help from the corporation's surveyors and a subscription for ten copies from the treasurer his map of Liverpool made rapid progress" (*ODNB*). It was published in July 1803, with 760 subscribers, but Horwood himself died three months later, and was buried in Toxteth Chapel.

69

MANUSCRIPTS AND EPHEMERA

Collection of manuscripts and ephemera relating to Liverpool formed by the late Patrick King, including a collection of letters by the historian and abolitionist William Roscoe to the Duke of Gloucester (series), Francis Chantrey, the publisher Cadell, members of his family and others; papers and ledgers pertaining to the estate of the late John Sparling (Mayor of Liverpool 1770-71), c.1800; plus manuscripts and ephemera relating to property auctions, railways, theatricals, Liverpool Town Hall, acts of parliament, the Blue Coat Hospital, cotton broking, marine assurance, cabinet making, wine trade, the Royal Institution, comic ditties, Grand Junction Railway, Smith's Navigation Shop at Pool Lane, leases and other land documents relating to the city, a scrapbook, a presentation inscription to Thomas Gainsborough cut from Derrick's *Letters from Liverpool*, a woodcut headed bill of mortality for 1793-4, a Sun Fire Office letter of 1768 confirming to William Pole of Liverpool that he is insuring for £8000 "Beads Harangoes and Cowries used in the Guinea Trade", a wage slip issued on board the slaver *Fox* (1774), a letter by Mary White of Liverpool, concerning proceeds from the sale of slaves in Jamaica (1787); a ledger identified as being of the Tighe Estate, Ireland (c.1758) and other material, *mostly on paper, some damp or dust staining, loose and in boxes or albums*, mostly eighteenth and nineteenth century

£1,000 - 2,000
€1,400 - 2,700

70

MARITIME

Papers of the merchant ship *Providence* (master, John Ritchie) and her captains James Gibson and Samuel Burleigh, including several bundles of invoices (some with decorative engraved headings) submitted by ships chandlers and retained accounts ("...To the Blacksmith for the Gun Carriages &c... To the Ballast Heavers... To the Boy Toms Cloathes Washing... To Ale in Bottles..."); plus papers of Burleigh's executors, including a portage account listing the ship's crew and their wages in 1780-83, *c.150 items, on paper, original wrappers, dust-staining, 4to et infra, c.1778-1794*

£800 - 1,200
€1,100 - 1,600

These papers largely relate to the *Providence's* voyages between Newcastle and London, although she did make one voyage as a troop ship during the American war (an account drawn up by the executor of Samuel Burleigh listing "Wages due to Seamen who left the Ship at New York"). Other papers relating to the *Providence* for 1780-94 are held by the Merseyside Maritime Museum.

71 •

SLAVE TRADE

Ledger comprising trading accounts of William Davenport & Co of Liverpool for voyages of the company's slave ships *Ann*, *Bee*, *Hector*, *Liverpool Hero* and *Swift* on voyages between Liverpool, Old Calabar, Sierra Leone and the West Indies undertaken between 1777 and 1784; the accounts for *Ann* and cutter *Bee* reversed at the end of the volume; the accounts for *Ann* beginning on 13 July 1779; those for the other ships on 31 March 1777 ("...Dr Sales of 186 Slaves sold from on board the Brig; Swift Will: Brighthouse from Africa on acc.t of Messrs Will: Davenport & Co Merchants Liverpool..."); the accounts covering the outward voyage from Liverpool, the slaves acquired in Africa and the voyage to the West Indies ("...Sales of Four hundred & Eighteen Slaves imported in the Ship Liverpool Hero, John Cooper Master from Old Calabar on Acc.t & risque of Messrs Park, Heywood & Co Merchants in Liverpool..."), with nett proceeds noted ("... By the Nett Proceeds of 418 Slaves Imported in the Ship Liverpool Hero John Cooper... Antiqua 5th June 1782... £12378-17-9..."); the accounts including tables of slaves listed by owner with the number of men, women, boys and girls acquired and their respective prices; also listed are goods taken on the outgoing voyages (including beads, with each type being specified), as well as goods carried back to England, including ivory, sugar and palm oil, *c. 150 numbered pages (six leaves torn out), kept in several flourished clerical hands, ruled in red, half calf, marbled boards, spine restored, folio*, Liverpool, 1777-1784

£2,000 - 3,000

€2,700 - 4,100

'SALES OF FOUR HUNDRED & EIGHTEEN SLAVES IMPORTED IN THE SHIP LIVERPOOL HERO, JOHN COOPER MASTER, FROM OLD CALABAR' – slaving accounts of William Davenport & Co of Liverpool. Davenport has been described as 'one of the largest slaving merchants of his generation, and one of the wealthiest Guinea merchants in Liverpool's history' (Nicholas James Radburn, 'William Davenport, the Slave Trade, and Merchant Enterprise in Eighteenth-Century Liverpool', online MA thesis, Victoria University of Wellington). A large part of the Davenport company papers are held at the Raymond Richards Collection at Keele University Library, formerly as part of the Bromley Davenport Muniments, John Rylands Library; another group came to light recently and were acquired in 2006 by Merseyside Maritime Museum. See illustration on preceding page.

72 •

THEATRE POSTER PLAYBILLS

A collection of 43 large eighteenth century playbills for Liverpool theatres, including several performances of plays by Shakespeare, *some shaved at lower margin, one with small loss to inner margin but generally good with some overall soiling, sheets 570 x 385mm., and slightly smaller, bound in early twentieth century half morocco, folio*, Liverpool, [1756]-1774-1776, sold as a collection

£1,000 - 1,500

€1,400 - 2,000

COLLECTION OF SCARCE LATE EIGHTEENTH CENTURY POSTER PLAYBILLS FOR LIVERPOOL THEATRES, INCLUDING PERFORMANCES OF SEVERAL SHAKESPEARE PLAYS. Includes 12 playbills for the Drury Lane Theatre, performed between 4 June and 27 August 1756, mostly "by comedians from the Theatres Royal in London". The earliest performance (4 June) is for "The Constant Couple" by George Farquhar, and "The Virgin Unmask'd" by Bernard Mandeville. Others include Shakespeare's "Much Ado about Nothing" (18 June), and "Katherine and Petruchio. Taken from Shakespear, by David Garrick" (28 June). The earliest nine have the imprint "Liverpool, Printed by E. Smith", and most have a notice that "Ladies are desir'd when they send to keep places, to let their servants bring tickets for the number of places they want", and that no servants "be admitted into the gallery without paying". The other bills are for performances at the Theatre Royal, Liverpool between 2 January 1774, and 6 September 1776, including: "King Henry the Eighth" (2 January 1774, with notice of forthcoming performance of "Romeo and Juliet"); "The Tempest or, the Inchanted Island (as Written by Dryden.)" (21 December 1774); "Julius Caesar. Written by Shakespeare" (23 December 1774); "Clandestine Marriage" (30 December 1774, with notice of forthcoming performance of "Henry the Eighth", also previewed for bills on 31 December 1774, and 6 January 1775); "Romeo and Juliet" (4 January 1775); "King Henry the Eighth" (7 January 1775). The latest bill, on 6 September 1776, is for a performance of William Congreve's "Mourning Bride".

Provenance

Liverpool Athenaeum, bookplate (with typed note recording presentation from Henry Leatherbarrow, 1831); autograph letter signed by R.J. Broadbent (dated 22 November 1907) to Mr. George T. Shaw at the Athenaeum about the collection. See illustration on preceding page.



73

ORIGINAL ILLUSTRATIONS

73 AR

RUPERT BEAR

BESTALL (ALFRED E.) Original cover artwork for the Daily Express Annual 1970, watercolour with pen & black ink, heightened with bodycolour, on artist paste-board, signed by the artist on the image, artwork for upper cover captions ("Rupert" and "The Daily Express Annual") tipped on at mount end only, mounted, framed and glazed, board size 430 x 432mm., image 345 x 510mm., [1970]

£2,000 - 4,000

€2,700 - 5,400

74 AR

SEARLE (RONALD)

Two original pen and ink illustrations for *The Compleat Molesworth*, comprising: 'The Assyrian came down like the wolf on a fold, mogley-howard one', signed with initials in blue biro ("RS"), 150 x 126mm.; 'At least st. custard's turns out a finished product', signed in blue biro ("Ronald Searle") and with publisher's annotation in red ink below, 146 x 120mm., both laid down on board, [c.1948]

£600 - 800

€810 - 1,100

"Beware of adults, whether parents or beaks. They hav only one wish i.e. to make noble upright boys like them chiz. And look at them! Wot a lot, eh?"; These rather insalubrious types, the wolfish beak gleefully awaiting his victim and the world-weary schoolmaster, appear in the self-styled "curse of st. custards" and "gorilla of 3B" Nigel Molesworth's "Guide to Grown-Ups" in Willans and Searle's *The Compleat Molesworth* (1948) and *Back in the Jug Agane* (1949).

Provenance

Purchased by the present owner in Cambridge c.1970. See illustration overleaf.



74

75 AR

SHEPARD (E.H.)

An original ink sketch of Winnie-the-Pooh and Piglet, the first carrying a large bottle, the latter following behind with a stack of plates, signed and dated "E.H. Shepard/Jan 14, [19]68", on a P. & O. Orient Lines menu, next to the signatures of fellow passengers, *the image approximately 200 x 250mm., menu card 255 x 178mm., 14 January 1968*

£8,000 - 12,000
€11,000 - 16,000

Shepard drew this amusing sketch of Winnie-the-Pooh and Piglet carrying a bottle of wine and a stack of plates on the back of the menu card for the 'Landfall Dinner' marking the arrival of the S.S. *Arcadia* at Sydney in January 1968. Shepard was travelling from London to visit his wife Norah Carroll's family in Tasmania and gave it to the steward serving at his table.

76 AR

TEMPEST (MARGARET)

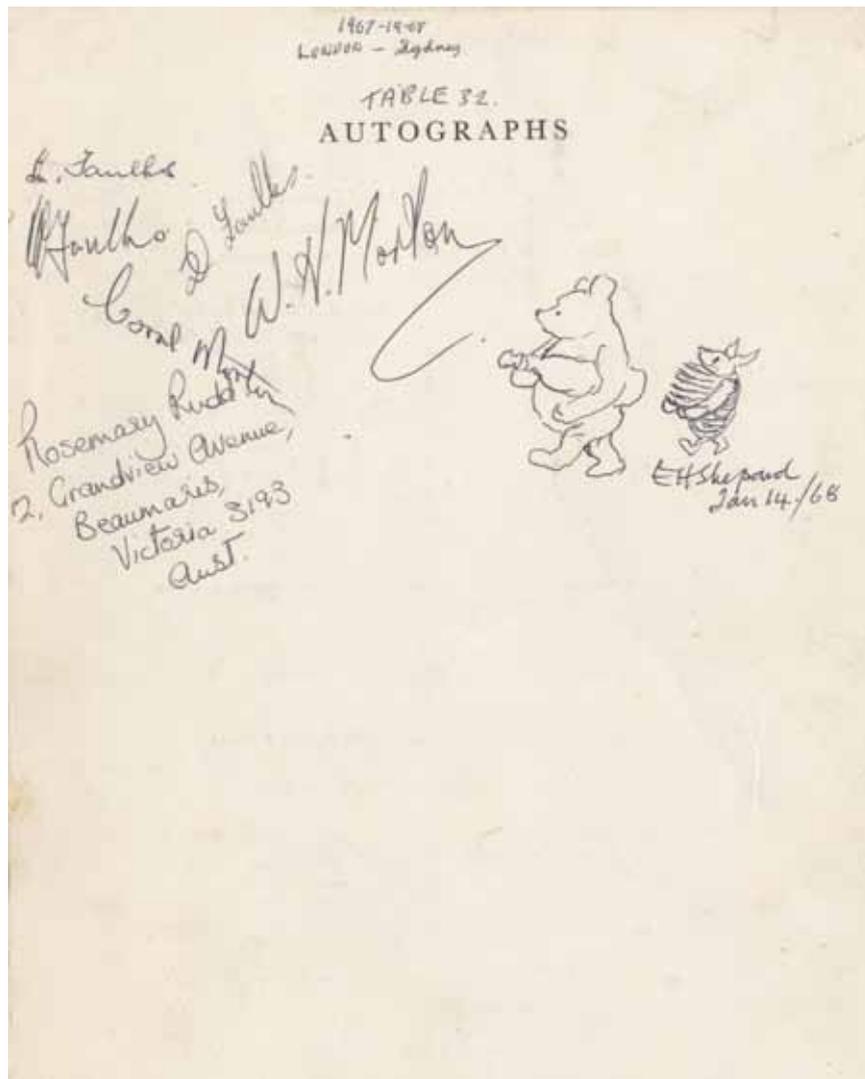
Fine original watercolour illustration, used in Alison Uttley's 'Little Grey Rabbit's Washing-day', *ink and watercolour within hand-drawn border, on card, window-mounted, framed and glazed, image 80 x 110mm., [1938]*

£1,500 - 2,000
€2,000 - 2,700

"Down came the little animals with small garments, cobweb scarves, sheep's-wool blankets, tiny handkerchiefs, leafy towel..." - used as the illustration on page 42 in *Little Grey Rabbit's Washing-day*.

Provenance

Margaret Tempest. Included with the lot is a facsimile of a typed letter sent in 1979 to Tempest ("Lady Mears, c/o Kersey, Tempest and Latter, Ipswich"), from Susan Dickinson, of Collins, publishers of the *Little Grey Rabbit* series: "Dear Margaret, This is to confirm that I have handed to you seven original illustrations.... [including] one from Little Grey Rabbit's Washing Day".



75



76



77



78



77



78



77



78

77 AR

TEMPEST (MARGARET)

Three fine original watercolour illustrations, designed for Alison Uttley's 'The Squirrel, the Hare and the Little Grey Rabbit', *ink and watercolour within hand-drawn border, on card, annotated on the verso "S.H. & L.G.R.", window-mounted, framed and glazed in one frame, images 104 x 63mm. (Hare), others circular 80mm. diameter, [1929]*

£4,000 - 6,000
€5,400 - 8,100

Original illustrations drawn for the first of the *Little Grey Rabbit* series. Two (Grey Rabbit and Squirrel with Hare; Grey Rabbit leaning against the oven) were used in the book, whilst another of Squirrel drinking from a cup was not used.

Provenance

Margaret Tempest. Included with the lot is a facsimile of a typed letter sent in 1979 to Tempest ("Lady Mears, c/o Kersey, Tempest and Latter, Ipswich"), from Susan Dickinson, of Collins, publishers of the *Little Grey Rabbit* series: "Dear Margaret, This is to confirm that I have handed to you seven original illustrations... [including] "three from The Squirrel, the Hare and the Little Grey Rabbit".

78 AR

TEMPEST (MARGARET)

Three fine original watercolour illustrations, used in Alison Uttley's 'Little Grey Rabbit's Christmas', *ink and watercolour within hand-drawn border, on card, ink and pencil annotations on the versos including a pencil sketch of owl in flight with squirrel on his back, window-mounted, framed and glazed in one frame, images 125 x 85mm. (Hare), others 95 x 95mm., [1939]*

£4,000 - 6,000
€5,400 - 8,100

"Hare stood in the garden of the little house at the end of the wood, watching the snowflakes which came softly tumbling down... His paws were outstretched, his head uplifted..."; "Please Sir!" cried little Fuzzy-peg... "Sh-sh! Mrs. Hedgehog shook her head at her son... Hare looked alarmed"; "At last it [the sledge] struck a mole-hill, and over they all toppled, little furry bodies tumbling head over heels", used as illustrations (p.6, p.14, p.27) in *Little Grey Rabbit's Christmas*.

Provenance

Margaret Tempest. Included with the lot is a typed letter sent in 1979 to Tempest ("Lady Mears, c/o Kersey, Tempest and Latter, Ipswich"), from Susan Dickinson, of Collins, publishers of the *Little Grey Rabbit* series: "Dear Margaret, This is to confirm that I have handed to you seven original illustrations... [including] "three from Little Grey Rabbit's Christmas".

MODERN LITERATURE, ART AND ILLUSTRATED

79 •

ARABIAN NIGHTS

The Book of the Thousand Nights and a Night together with Supplemental Nights, 16 vol., LIMITED TO 1,000 SETS, *translated and with an introduction by Richard F. Burton, title-pages printed black and red, plates by Stanley L. Wood, burgundy morocco gilt, covers with wide gilt borders, ornate dentelles, t.e.g, slight loss to head band of volume one, 8vo*, Denver, Carson-Harper, for the Burton Society for Private Subscribers, 1899

£1,500 - 2,500

€2,000 - 3,400

80

ART AND MUSIC – GREAT BARDFIELD GROUP AND BENJAMIN BRITTEN

Correspondence of the typographer and designer John Lewis, comprising over 40 autograph letters signed to Lewis and his wife Griselda, plus notes, by Edward Bawden, written between 1948 and 1979, discussing mutual friends and projects in hand (including the School Prints series and a cookery book), the selection of illustrations for the monograph on Bawden by Douglas Percy Bliss (to whom one letter is addressed), one letter describing books and authors Bawden would have liked to illustrate (“...The sort of book I find interesting & sometimes emotionally upsetting because a nasty moral problem is posed in a story such as *The Day of the Triffids* by John Wyndham, science fiction in fact, with sex not being much more than a side issue but the human predicament & its chance of survival under unforeseen future conditions the main theme. Wyndham books are not out of copyright but perhaps some of H.G. Wells have been released from the restriction. War between Worlds & especially *The Time Machine* would be perfect for illustration in colour. What do you think?...”), and another illustrated letter suggesting properties for him to buy in or near Great Bardfield; nearly 20 letters by Douglas Bliss, largely about the Bawden monograph, 1978-79 where dated; 11 letters by Edward Ardizzone, many concerning his illustrations for Harvey wine catalogues, plus five pages of “Quotations used” and a printed circular for the AGBI, 1962-74; a letter by Cedric Morris (about the Bevens and Randolph Churchill); an autograph note by Ben Nicholson; 4 autograph letters by John Piper (“...I enclose *the* solitary, dim, drawing – the only one ever! – for *Billy Budd*. It was all designed in the form of elaborate models. These I also have, which could be photographed – some bad-ish photos of these already exist: I have most of the costume drawings, also, but they are rather big to send until I know you want them...”), 1962-82; 5 letters and cards by Benjamin Britten (three autograph, one typed, one in the hand of Pears), discussing a proposed book on *Billy Budd* (“...I talked to Eric Crozier & thought *he* was writing to you. I’ve talked, anyway, to E.M. Forster about it -- & he’s frankly not keen, especially if there is no direct demand from a publisher for such a book... Perhaps you’ll be able to persuade them (E.M.F. & E.C.) to do such a book for you later – but I should leave it for a while!...”), congratulating Lewis on his costumes and settings for *Let’s Make an Opera* (“...‘Let’s Make’ seemed to pick up well – but it got off to a crashing start largely because of the lack of advertisement. But I saw it quite a few times, & thought it looked quite lovely. I do thank & congratulate you...”), and discussing possible articles (“...I think it a nice idea for someone to write in it [the *Ark*] about the Aldeburgh Festival, and also about either Grimes or Budd – the question is who? Preferably someone young to match the age of the other contributors...”); with two letters by Pears written after Britten’s death (“...If only there were someone to take his place in any way – unique marvellous loveable man...”), c.150 pages, folio and 8vo, 1948-1979

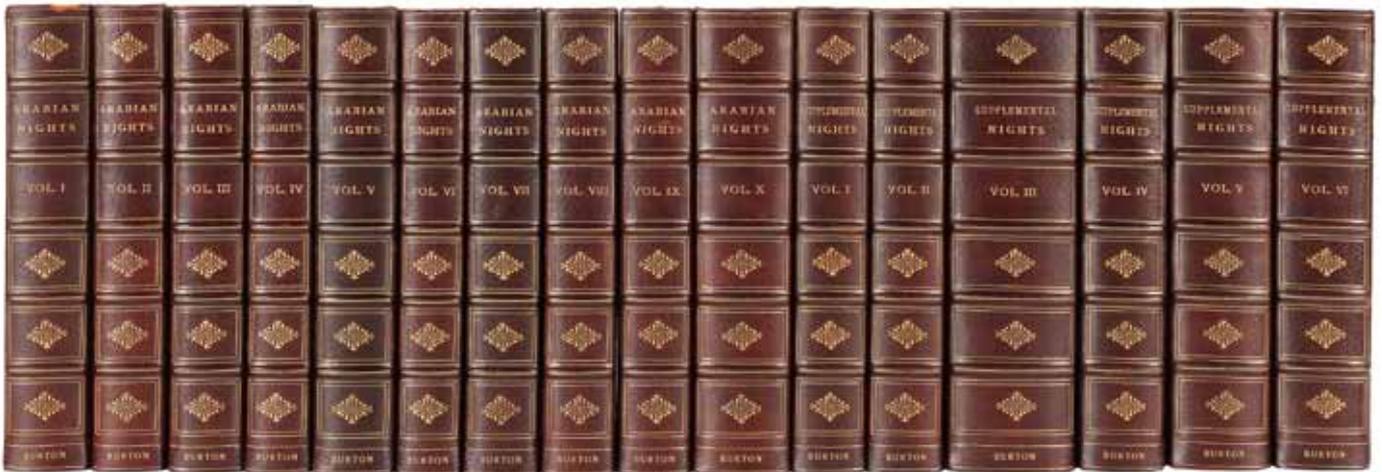
£1,000 - 1,500

€1,400 - 2,000

John Lewis, typographer, designer, boat builder and author of some 32 books, began his career as a freelance illustrator and, after the war, worked as art director at Ipswich printers W.S. Cowell Ltd., later producing the influential School Prints Series (he famously travelled to France to collect artwork from Picasso). From 1951-63 he taught at the Royal College of Art where he founded the Lion & Unicorn Press. He became Festival Typographic Designer for the Aldeburgh Festival, working closely with Benjamin Britten and Peter Pears, and as set designer for *Let’s Make an Opera*. His work made him many friends and acquaintances including some of the leading artists of the day, Eduardo Paolozzi, Henry Moore, Graham Sutherland, John Nash, John Piper and the ‘Great Bardfield Artists’ amongst them, including Edward Bawden whose monograph he was working on at the time of his death. In 1963 he was awarded the Pepys Medal for his book *Printed Ephemera*. ‘Both as a creative designer and a commissioner of work by other artists he left a definite mark on the graphic scene in his time which will not grow stale...’ (Obituary, *Independent*, 28 December 1996).

Provenance

Collection of John and Griselda Lewis.



79

Brick House . Gt Bardfield . Braintree . Essex

Sunday

Dear John & Griselda,

You might be interested to have information about house property in or near Gt. B.

1. Town House, Gt. Bardfield. The owner does not want to sell. The present tenant is on a short lease, but in a year or so the owner would like to have a tenant willing to accept a long lease. Charlotte, who made inquiries yesterday, was most disappointed since she had heard a rumour that the house might be ^{for} sale & she felt sure it would suit you.

2. Arundels, Gt. Saling. I have seen over this house this afternoon. It is in the medieval style & is said to be Elizabethan.

Letter box

FRONT door

GROUND FLOOR

The agent (a friend of mine) tells me that he doesn't think it is worth more than £2000, & that personally he would try to get it for less because in his opinion he believes a £1000 would have to be spent in repairs.

SECOND FLOOR

80

81 •

ART - NASH, RAVILIOUS AND BAWDEN

GREENWOOD (JEREMY) The Wood-Engravings of John Nash, NUMBER 2 OF 61 "SPECIAL" COPIES SPECIALLY BOUND, WITH 9 WOODCUTS BY NASH PRINTED FROM THE ORIGINAL BLOCKS, *in a facsimile of the artist's Christmas folder originally given to his brother Paul in 1919, the prints captioned in pencil, numerous illustrations, tipped-in colour plates, the facsimile loose as issued in wrappers, together with prospectus, publisher's morocco-backed patterned boards, all contained within original solander box*, Liverpool, Wood Lea Press, 1987; The Wood-Engravings of Paul Nash, LIMITED TO 490 COPIES, *illustrations throughout, publisher's cloth-backed decorative boards, slipcase*, Woodbridge, Wood Lea Press, 1997--READ (HERBERT, *introduction*) Paul Nash [Contemporary British Painters], PRESENTATION COPY, INSCRIBED BY PAUL NASH "*for Bernard & Barbara from Paul, with good wishes for 1939*", 10 *tipped-in plates (including 2 on covers), publisher's wrappers*, Soho Gallery, 1937--RAVILIOUS (ERIC) For Shop Use Only. Curwen & Dent Stock Blocks & Devices, ONE OF 20 HORS DE COMMERCE COPIES WITH 22 ORIGINAL WOOD-ENGRAVED ILLUSTRATIONS BY RAVILIOUS (*signed in pencil "H/C /20"*), *from an overall edition of 29 copies with 2 extra plates, the plates loose in portfolio wrappers as issued, text publisher's cloth, together in original box*, Devizes, Garton & Co., 1993--John Nash [British Artists of To-day], PRESENTATION COPY, INSCRIBED BY NASH "*To Mr. & Mrs 'K' from JN, 1925*", 17 *plates, publisher's boards, worn with loss of spine*, Fleuron, 1925, *8vo and small folio*; and a large quantity of working material relating to *John Nash. The Painter as Illustrator* (1972) by John Lewis, including numerous illustration proofs and corrected text proofs with manuscript amendments and additions (quantity)

£1,000 - 1,500

€1,400 - 2,000

Provenance

Collection of John and Griselda Lewis.

82 •

ART - PAUL NASH AND OTHERS

The New Keepsake for the Year [-Le nouveau Kepsake pour l'année] 1921, edited by X.M. Boulestin, with plates selected by J.E. Laboureur, ONE OF 20 COPIES ON 'VÉLIN AZURÉ', NUMBER 68 FROM AN EDITION LIMITED TO 651 COPIES, 8 *wood-engraved, etched or engraved plates by Paul Nash ('The Sea Wall'), Robert Bonfils, Rupert Lee, Marie Laurencin, J.E. Laboureur, A. Dunoyer de Segonzac, D. Galanis and Edgar Tytgat (the last 5 original), culs-de-lampe by J.E. Laboureur, without errata slip, publisher's black buckram, lettered in red, slightly rubbed, small 4to*, Paris, Camille Bloch, and London, Chelsea Book Club for X.M. Boulestin, 1921

£600 - 800

€810 - 1,100

ONE OF ONLY 20 NUMBERED COPIES ON PRINTED ON BLUE PAPER. A fine Anglo-French illustrated anthology of short stories, plays and poems, including Katherine Mansfield's 'The Black Cap', 'Adolf' by D.H. Lawrence, one of Huxley's 'Imaginary Conversations', along with contributions by Max Jacob, Edmund Blunden, Harold Monro and Richard Aldington.

83 •

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

£800 - 1,200

€1,100 - 1,600

Provenance

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

84

BATES (H.E.)

The autograph manuscript, signed ("H.E. Bates"), of his novel *Love for Lydia*, comprising some 700 numbered pages, written in blue fountain-pen and extensively revised throughout, plus some 80 largely unnumbered pages containing passages subsequently rewritten or dropped altogether, all written on loose sheets housed in a quarter red morocco box made for Bates, the spine labelled 'Love for Lydia/ H.E. Bates/ original manuscript'; with a note from the typists employed by Bates (Ethel Christian Ltd) pinned to the topmost sheet, *c.780 pages in all, on loose sheets, paper watermarked 'Royal Charter Extra Strong', one sequence misnumbered but complete, some minor creasing etc., but overall in fine original condition, spine of box sunned, 4to, [late 1951 to early 1952]*

£2,000 - 3,000

€2,700 - 4,100

I remember pleading the spinnist with the doctor
 to ~~butcher~~ a ~~vision~~ of ~~not~~ joy, until he
 yelled at me: "The trouble is, you're
 young so damned shy. ~~Don't let~~
~~me~~ ~~see~~ that ~~weak~~ job to ~~begin~~.
 Jimmy!"

E.H.

the following evening

It was in about (before) 1922
 up to the ^{large-}gate of a ^{large-}Aspen house, when the
 large-keeper ^{Barthman} came out from the small
 stone ^{large-}gate-house & led me in. ^{There}
 was no large ^{gate} ^{house} ^{to} ^{be} ^{seen} ^{from} ^{the} ^{street}
 trees of ^{the} ^{house} ^{and} ^a ^{wind} ⁻ ^{blown} ^{flap} ^{of} ^{it}
 detached ^{the} ^{house} ^{and} ^{planted} ^{down} ^{the} ^{road} ^{just}
 still quiet ^{and} ^{up} ^{for} ^{the} ^{clip} ^{of} ^{high} ^{and} ^{not}
 hands ^{swinging} ^{down} ^{and} ^{finger} ^{to} ^{point}

There was no ^{ambush} ⁱⁿ
 & no ^{surprise} ^{at} ^{all} ^{there} ^{was} ^{no} ^{time} ^{for} ^{any} ^{one}
^{to} ^{be} ^{seen} ^{there} ^{and} ^{the} ^{Aspen} ^{of} ^{the} ^{house} ^{was} ^{the}
 had ^{decided} ^{of} ^{self} ⁻ ^{made} ^{and} ^{self} ⁻ ^{projected} ^{and} ^{made}
 self ⁻ ^{thought} ^{to} ^{be} ^{seen} ^{there} ^{and} ^{the} ^{house}
 had ^{gone} ^{for} ^a ^{visit} ^{of} ^a ^{single} ^{day}

84

THE AUTOGRAPH MANUSCRIPT OF *LOVE FOR LYDIA*, WIDELY REGARDED AS H.E. BATES'S FINEST NOVEL; described by Clare L. Taylor in the *Oxford Dictionary of National Biography* as 'perhaps his most accomplished' novel; and by Dean R. Baldwin, in *H.E. Bates: A Literary Life*: 'his best work is *Love for Lydia* (1952), a novel of the jazz age set in a small midlands town... [It] is far more than a romantic tale, more even than a commentary on the hedonistic mores of the 1920s. It is an artistic working out of problems Bates had struggled with in the four war novels, but this time there is a satisfactory resolution of the ideas and tensions raised by the story itself. This it accomplishes through characters who are fully alive in a setting that complements and enriches the action by providing both a context in which it can take place and a symbolic commentary on it. *Love for Lydia* is Bates's most satisfying and aesthetically complete novel; thematically it illuminates not only the 1920s but also the whole first half of the twentieth century' (pp. 10 and 187).

Bates himself has left us a description of how he came to write the book, and what it meant to him: 'The novel I had in mind was to reflect, in part at least, my own youth, its ecstasies and uncertainties, its impatient disposition to judge people... its love and love's attendant agonies, its inevitable disillusionments and pain and its final awakening. The theme and spirit of *Love for Lydia* may perhaps be best expressed in a couple of lines taken from the book itself: "it had not occurred to me that the pain of love might be part of its flowering... With inconceivable stupidity I had not given love to her simply out of fear of being hurt by its acceptance; I had not grasped that I might have made her suffer". I set this tortured piece of self-examination against my native Nene Valley, where I had skated in winter in meadows of frozen water, had wandered in spring and summer with my grandfather, seeing the April unfolding of blackthorn and hawthorn and king-cup and cowslip, watching kingfishers swoop across the river and pike sunning themselves in smooth waters, and had so often wandered alone, trying to escape the drabness of my native boot-and-shoe town, wrestling with ideas for my earliest stories, unable to share with another soul the problems they continually created... Not that the completed book was achieved without much heart-searching. A novel may be autobiographical, either wholly or in part, but this does not at all mean that its execution is merely a question of dipping into memory and fishing out a fact here, an episode there; the birth pangs of imaginative creation have still to be endured, the path of art is still endlessly difficult' (*The World in Ripeness*, 1972, pp. 117-8).

But, as Bates goes on to remind us, without the putting of pen to paper, without the creation of the manuscript itself, all such literary aspirations mean very little: 'Even at the risk of my seeming to be repetitious on the subject of art's difficulties I feel this may nevertheless be a good moment to point out one of the chief sources, indeed perhaps *chief* source, of all these difficulties. It is all too often forgotten, I feel, that all art is ultimately a physical act. Art does not consist of merely dreaming dreams, of hearing the music of the spheres or, as Ibsen was fond of repeating, "wearing vine leaves in one's hair". As with love itself the ultimate moment of art's expression is, and must be, physical. This is not merely "a consummation devoutly to be wished" but one which must at all costs be accomplished. Until the writer puts his pen to paper, the artist his brush or pencil to canvas or paper, the sculptor his chisel to stone or wood, until the composer gives his musicians the opportunity of making music physically possible, there is nothing' (p. 118). Our manuscript, quite literally, represents the physical reality of which Bates speaks.

Bates began work in the autumn of 1951, writing to David Garnett that September that he was about to begin a new novel about the Midlands (Baldwin, p. 184). It was published by Michael Joseph in October the following year. Whatever preliminary notes or outlines might have once existed, it seems clear that this is the first and last manuscript of the book. This is attested to by the eighty-or-so pages of rewritten or rejected material that Bates has inserted at the end of the box in which the main manuscript has been housed. Some of these additional pages have been paginated, showing that they were last-minute rejections, but most are not. They include an earlier version of the book's opening, and what can be identified as substantial passages that did not make it to the final version; as for example several pages which originally ran on from the conclusion of Part Two, Chapter II, where the Narrator tells Lydia not to let Alex kiss her again. The manuscript remains in possession of the family.

85

BEARDSLEY (AUBREY)

Autograph study of Paganini performing upon his violin, inscribed by Beardsley "PAGANINI" (with three letters in musical notation), showing Paganini full length, in performance, his violin held to the right, wearing evening dress; inscribed on the reverse of the frame: "This drawing made for W.M. [?] Quirke by Aubrey Beardsley at the Grammar School Brighton when A.B. was 14 years./ Given to me by Mr Quirke in July 1914 & framed & mounted at my direction./ A.W. King"; *pen-and-ink, on oatmeal paper laid onto card, two splits where originally folded and some fraying at edges and dust-staining, framed, 280 x 190mm., [1886-88]*

£2,000 - 3,000

€2,700 - 4,100

A DRAWING BY THE FOURTEEN-YEAR-OLD AUBREY BEARDSLEY OF THE DEMONIC NICOLO PAGANINI. This fine study, made for a master or fellow pupil at Brighton Grammar School, was afterwards given to Beardsley's Brighton housemaster, friend and mentor, A.W. King. It was first reproduced in half-tone in *The Uncollected Works of Aubrey Beardsley* (1925), No. 50, Pl. 11. Brian Reade, who reproduces the half-tone version rather than original drawing, dates it to 1888: 'At the time when this sketch was made, Beardsley had evolved a style of grotesque drawing quite distinct from his comic style, and somewhat sinister, as in this conception of Paganini' (*Beardsley*, 1967, Pl. and No. 11). Reade's dating is tentatively followed by Matthew Sturgis: 'Although it is difficult to establish an exact chronology of Beardsley's surviving BGS drawings, he appears to have made some advance in technique and ambition during 1888; portraits of Paganini and Sarah Bernhardt and an illustration for Congreve's *Double Dealer* display a more confident handling of line, a richer sense of detail and the awakening of his interest in the grotesque' (*Aubrey Beardsley: A Biography*, 1998, pp. 48-9). The testimony of A.W. King, Beardsley's Brighton housemaster, who did more than anyone to foster the schoolboy's artistic talent, in stating that he was fourteen-years-old, would suggest that the drawing was in fact executed in 1886 or 1887, his fourteenth birthday falling on 21 August 1886.

Beardsley had a lifelong interest in music and, like his sister Mabel, was a capable pianist; indeed, early in his career, he was thought of as being something of a musical, rather than artistic, prodigy: a well-attested anecdote has him entertaining his fellows on his first day at school by performing pieces of his own composition, and he was later allowed to play upon King's harmonium. He was, however, to give up performing in favour of drawing (Sturgis, pp. 30-35). Nevertheless, music continued to be a theme of his art, most famously, in his mature work, that of Wagner.

86 •

BLAKE (WILLIAM)

The Works of William Blake... Edited with Lithographs of the Illustrated "Prophetic Books" and a Memoir and Interpretation by Edwin John Ellis... and William Butler Yeats, 3 vol., *frontispieces, numerous illustrations and lithographed facsimiles, mostly in volume 3 (a few frayed at edges), publisher's green cloth, spines and upper covers elaborately decorated in pictorial gilt after designs by Blake, t.e.g., others uncut, slightly rubbed, tall 8vo*, Bernard Quaritch, 1893

£800 - 1,200

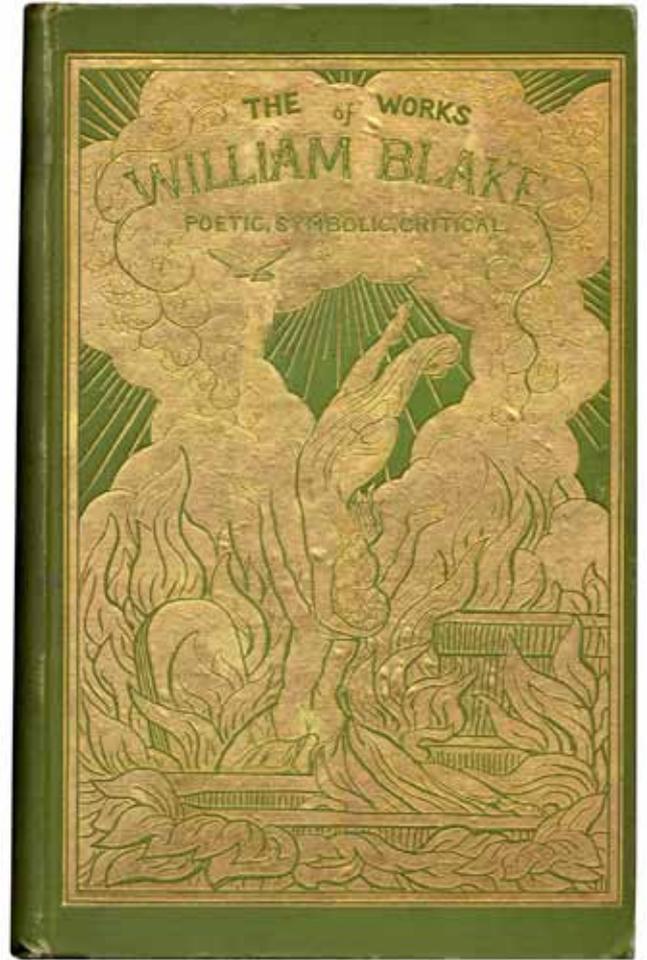
€1,100 - 1,600

Provenance

Anthony & Felicity Rumbold, bookplates.



85



86

87 •

BOND (MICHAEL)

A Bear Called Paddington... with illustrations by Peggy Fortnum, FIRST EDITION, *ownership inscription on front free endpaper, publisher's cloth, spine lettered in silver, dust-jacket (price clipped, very slightly chipped at head of spine and corners), 8vo, Collins, 1958*

£700 - 900
€950 - 1,200

88

BROOKE (RUPERT)

Studio photograph of Rupert Brooke by Sherril Schell, with studio signature on the mount ("Sherril Schell"), showing Brooke head and shoulders in profile facing to the right; on the original mount with Schell's studio stamp on the reverse of the photograph and the mount, with original card-and-paper folder, the upper cover blind-stamped with a medallion of a Regency couple plighting their troth, *gelatin silver print, photograph slightly sunned with some off-setting onto the fly sheet, a few light fox-marks and some dust-staining, size of image 223 x 190mm., overall 354 x 277mm., [1913]*

£800 - 1,200
€1,100 - 1,600

THE DEFINING IMAGE OF RUPERT BROOKE, later to be used as frontispiece to the posthumously-published *1914 and Other Poems* (1915) and as the model for the memorial plaque in Rugby Chapel. Sherril Schell (1877-1964) took a group of nearly a dozen photographs of Brooke in April 1913, on a foggy day, without artificial light, in the living room of his flat in St George's Square, Pimlico. This particular pose, the most famous of the sequence, showing Brooke's head and shoulders bare and his hair tousled, had been suggested by Brooke himself; see Schell's account, 'The Story of a Photograph', in *The Bookman*, no. 63, August 1926, p. 688. Schell lived in London during the second and third decade of the century, afterwards moving back to America, where he spent the rest of his life; the present print bearing his studio stamp 'Photograph by/ Sherril Schell/ 116, Victoria Street, S.W./ Telephone 7144 - Victoria'. See illustration overleaf.



88



89

89 •

CHUBB (RALPH N.)

The Heavenly Cupid or the True Paradise of Loves... Designed, Illustrated, Composed & Printed in Script by the Author, FIRST AND ONLY EDITION, NUMBER 9 OF 45 COPIES, *lithographed throughout, frontispiece (signed and dated "R.N. Chubb. 1933" beneath image), vignette on title, plates and numerous illustrations throughout, publisher's half morocco over green corduroy, worn [Reid A10], folio (385 x 290mm.), Fair Oak, near Kingsclere, by the Author, [1933]*

£2,000 - 3,000

€2,700 - 4,100

"One day in this corporeal age there appear'd to me a lovely youth. He seem'd of fifteen years: he was naked. In face and form he was loveliest of all flesh I had ever beheld". The most lavishly illustrated, and one of the most forthright, of Ralph Chubb's idiosyncratic self-published works on the attractions of male youth.

90 •

CHURCHILL (WINSTON S.)

The Works, 'Centenary Limited Edition', 31 vol. (of 34, without volumes 11, 21 and 22); Collected Essays, 4 vol., *numerous plates and maps, publisher's vellum, gilt, g.e., slipcases (some slight abrasions), 8vo, Hamlyn, [1973-76] (35)*

£800 - 1,200

€1,100 - 1,600

91



91

CHURCHILL DESPATCH BOX

Despatch box, stamped 'The Rt. Hon. Winston S. Churchill.' below the crowned cypher of King George VI ('G VI R'), both in gilt, with brass carrying-handles set into the lid and at the lower edge; with Bramah lock and the original key attached to a label bearing the name and address of Churchill's son, Randolph ('Randolph S. Churchill/ Stour, East Bergholt, Suffolk, England'), label inscribed in ink "Key of R's despatch box" and subsequently in felt-tip "Dispatch case in yellow room" and "Push key in against spring turn clockwise"; the box made of pine covered in black ram's leather with brass fittings, inner rim of lid stamped 'John Peck & Son/ 7 Nelson Sq. Southwark, S.E.' and 'Manufacturers/ to H. M. Staty. Office.', extensively scuffed from use, but otherwise in good, sound original condition, 455 x 300 x 150mm., [1936-1952]

£8,000 - 12,000

€11,000 - 16,000

WINSTON CHURCHILL'S DESPATCH BOX, AFTERWARDS BELONGING TO HIS ONLY SON, RANDOLPH, by whom it was given to the last love of his life, the painter, ceramicist and society hostess Natalie Bevan (see her obituary in the *Independent*, 29 August 2007; for further details of the circle of writers, politicians and artists gathered round her and her second husband, Bobby Bevan, at their house in Essex, see the catalogue of the exhibition held by the National Galleries of Scotland, *From Sickert to Gertler: Modern British Art from Boxted House*, 2008). The case remains in the possession of her family.

A similar despatch box, albeit bearing just Churchill's initials rather than his full name, was given by Churchill to the historian William Deakin, who had helped in the writing of *The Second World War* (see John Wilson Manuscripts Ltd., www.manuscripts.co.uk). Although bearing the royal cypher and issued by HM Stationery Office, our box, like the Deakin example, appears to have been used by Churchill in a quasi-private capacity; no doubt for carrying papers between London and Chartwell, and (to judge from its label) subsequently by Randolph, possibly when writing his father's biography. Boxes issued in connection with ministerial office are by tradition covered in red leather and stamped with the name of the office: one of these, issued to Churchill as Secretary of State for the Colonies in 1921-22, was included in the sale of his daughter Mary's effects (*Daughter of History: Mary Soames and the Legacy of Churchill*, Sotheby's, London, 17 December 2014, lot 68).

The present box is datable to the reign of George VI, which ran from 1936 until 1952, encompassing part of Churchill's wilderness years, the whole of the Second World War, the post-war Labour Government and Churchill's return to power a few months before the King's death on 6 February 1952; during which time he also wrote *The Second World War* (1948-1953).



92

92

CHURCHILL (WINSTON S.)

Portrait photograph, signed ("Winston S. Churchill") on the mount and by the photographer in white ink ("Vivienne/London") on the print, showing Churchill, seated in a bergère, half-length, in black formal jacket and bow tie, *signature on the mount slightly faded but the photograph itself remaining fresh, framed and glazed, unexamined out of frame, image 185 x 148mm., overall 246 x 195mm., 1951*; with typed note on Chartwell headed paper ("With Mr. Churchill's/compliments, thanks/and good wishes") affixed to reverse of frame

£1,000 - 1,500

€1,400 - 2,000

One of Churchill's favourite photographs of himself, taken by his daughter Sarah's mother-in-law, Florence Vivienne Mellish ('Vivienne'). Known as 'the Grand Old Lady of the Camera', Vivienne famously insisted that her sitters, which included seven prime ministers, come to her studio rather than she to them. The only exception to the rule was Churchill, who spared her ten minutes, during which she produced nine studies, this one being used for the election campaign of 1950.

93 •

CONRAD (JOSEPH)

Collected Works, 'Memorial Edition', 23 vol., NUMBER 35 OF 99 COPIES SIGNED BY THE AUTHOR, *from an edition limited to 499 copies, photogravure frontispieces, contemporary blue crushed half morocco, spines gilt with boat devices, a few volumes skillfully rehinged, two or three neatly repaired at heads of spines, one cover detached, 8vo*, Garden City, NY, Doubleday, 1925-1926

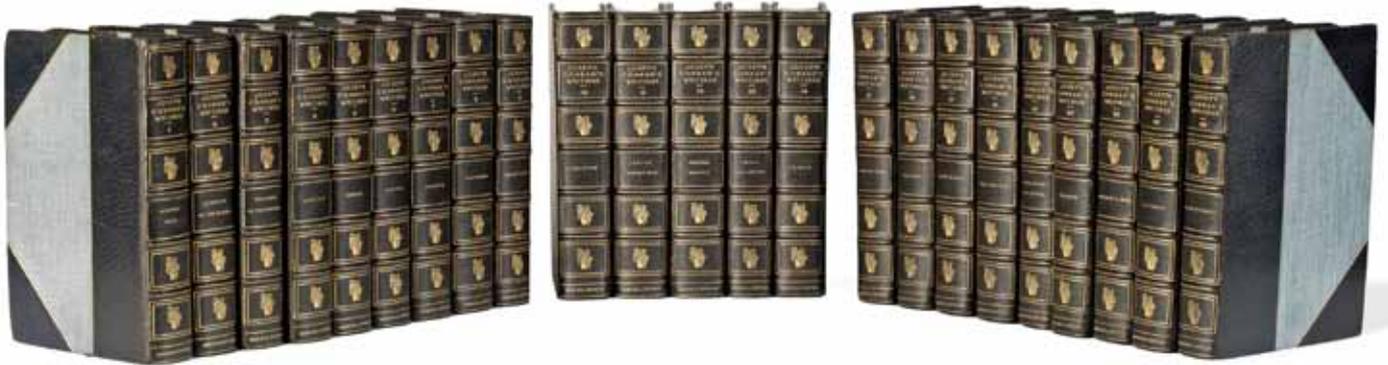
£1,000 - 1,500

€1,400 - 2,000

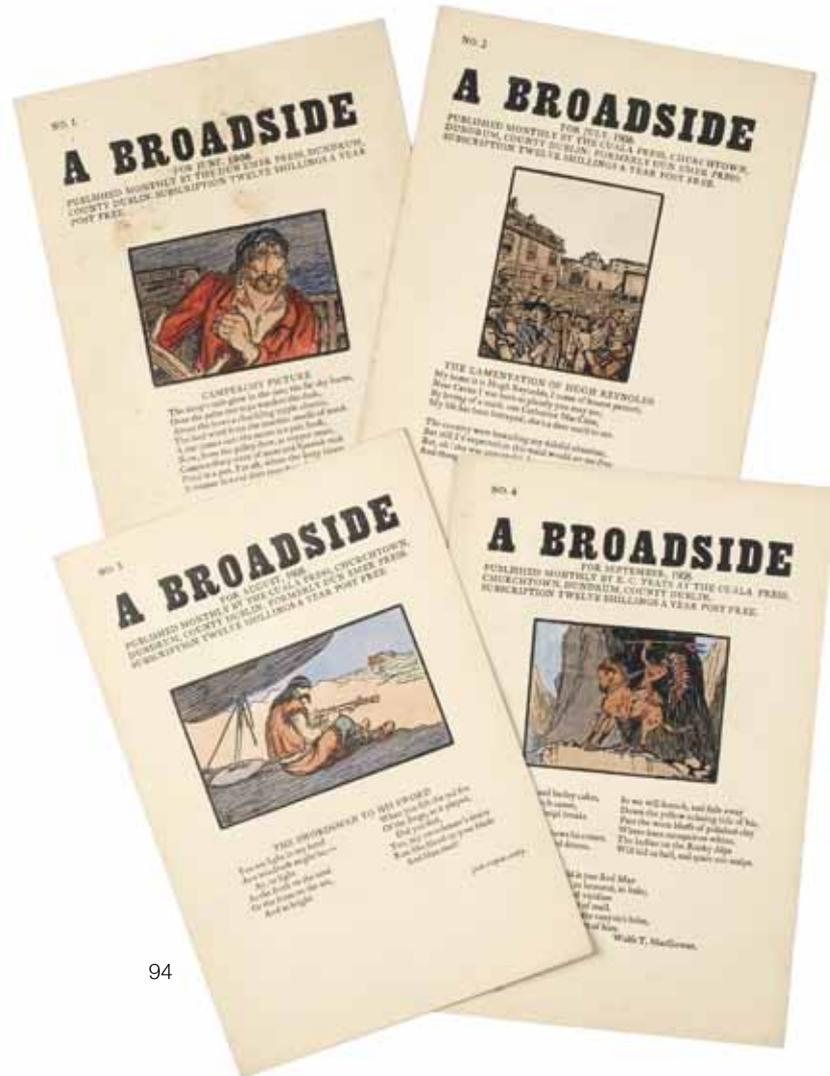
Originally the set was to have been limited to 377 copies, all signed. However, Conrad died before the set was completed, and had signed only ninety-nine of the limitation pages. These were incorporated into special sets of this Memorial Edition, which ran to 499 copies.

Provenance

Albert Henry Wiggin, New York banker; his son, Lynde Selden, bookplates.



93



94

94 •

CUALA PRESS - JACK B. YEATS

A Broadside, Series 1-7, comprising nos. 1-84 [Complete Set], LIMITED TO 300 COPIES, 252 woodcut illustrations (168 hand-coloured) by Jack B. Yeats, light soiling to first leaf of first issue, within 2 publisher's blue cloth portfolios, colour-printed pictorial label on upper covers, worn, one tie lacking, small folio, Dundrum, Co. Dublin, Dun Emer [-Cuala Press], June 1908-May 1915

£4,000 - 6,000
 €5,400 - 8,100

DURRELL (LAWRENCE)

Personal Landscape, vol. 1-2 in 8 original issues, *stapled as issued in original printed wrappers, slight soiling, one issue with crease and short tear to upper cover, preserved in cloth slipcase, 4to*, Cairo, [Privately Printed], January 1942-1945

£600 - 800

€810 - 1,100

EXTREMELY RARE COMPLETE SET of the periodical founded and edited by Durrell and the eponymous 'Personal Landscape group' of English writers who came together during the war in Egypt. Durrell contributed a number of poems and essays himself, as did the other editors, Terence Tiller, Bernard Spencer and Robin Fedden.

"Robin Fedden, Bernard Spencer and Lawrence Durrell, have decided to produce PERSONAL LANDSCAPE, a memorandum-book, consisting of 16 pages of verse and notes. It will appear every two or three months, and will be sold privately. If you are interested you can obtain a copy by writing to Bernard Spencer 27 Sharia Malikha Farida Cairo. Each copy costs 5 piastres; if you would care to subscribe to two or three issues at a time it would help us" (colophon to issue no. 1).

ELIOT (T.S.)

Old Possum's Book of Practical Cats, *thirteenth impression*, AUTHOR'S PRESENTATION COPY, INSCRIBED "*For Gerald Kelly with the warm regards & admiration of the author of these verses and the illustrator, T.S. Eliot (O.P.)*" on front free endpaper, *authorial emendations to 2 pages (see below), publisher's yellow pictorial cloth, pictorial dust-jacket SIGNED BY THE AUTHOR ("O.P. fecit"), not price clipped, dust-soiled and slightly rubbed at extremities, 4to*, Faber and Faber, [1960]

£800 - 1,200

€1,100 - 1,600

INSCRIBED BY ELIOT AS BOTH AUTHOR AND ILLUSTRATOR ("Old Possum") to the fashionable portrait painter Sir Gerald Kelly (1879–1972). Kelly and Eliot struck up a close friendship back in the early 1920s, and in 1960 Kelly was commissioned to paint a portrait of Eliot, which is now on permanent display at the Smithsonian Institute. Eliot has amended two poems: *Of The Awefull Battle...* (line 6 reading 'They will now and again join in to the fray' corrected to 'Or now and again they join in to the fray') and *Shimbleshanks: The Railway Cat* (line 56 reading 'In the watches of the night he is always fresh and bright' amended to 'Through hours of the night he is always fresh and bright').

FLEMING (IAN)

Typed letter signed ("Ian Fleming"), to Dr G.R.C.D. Gibson, of Wisbech, sending, for his confidential information, the bulletin recently placed on the notice board of the headquarters of the Secret Service near Regent's Park, namely that: "After a period of anxiety the condition of No. 007 shows definitive improvement. It has been confirmed that 007 was suffering from severe Fugu poisoning (a particularly virulent member of the curare group obtained from the sex glands of the Japanese Globe fish). This diagnosis, for which the Research Department of the School of Tropical Medicine was responsible, has determined a course of treatment which is proving successful", the bulletin issued by Sir James Molony of the Department of Neurology, St Mary's Hospital; Fleming adding that, in view of the above, it can be taken that James Bond will in due course be reporting fit for duty; adding: "As to James Bond's motor car, he is in fact in the process of being re-equipped, and the body-builders are now at work on the chassis. For security reasons I'm sure you will appreciate that neither the make of the car nor its speed can at this date be revealed", Kemsley House, 1 page, *printed heading, professionally removed from board, with slight thinning, 4to*, London, 26 September 1957

£3,000 - 4,000

€4,100 - 5,400

'007 WAS SUFFERING FROM SEVERE FUGU POISONING' – FLEMING RESURRECTS JAMES BOND AFTER HIS FATAL POISONING BY ROSA KLEBB IN *FROM RUSSIA WITH LOVE*. Published in the spring of 1957, *From Russia with Love* ends with Bond's being stabbed by the poisoned knife famously secreted in Rosa Klebb's boot and with his subsequent collapse into unconsciousness. As when Moriarty and Holmes plunged off the Reichenbach Falls, this gave Fleming the opportunity to kill off his hero: '*Au revoir, Rosa,*' said Bond. The yellow eyes blazed briefly. "Farewell, Mister Bond." The boot, with its tiny steel tongue, flashed out. Bond felt a sharp pain in his right calf. It was only the sort of pain you would get from a kick. He flinched and stepped back... Mathis laughed. "My poor James," he said. "Count on SMERSH to have the last word."... Numbness was creeping up Bond's body. He felt very cold. He lifted his hands to brush the comma of hair over his right eyebrow. There was no feeling in his fingers. They felt as big as cucumbers. His hand fell heavily to his side. Breathing became difficult... Bond felt his knees begin to buckle... Bond pivoted slowly on his heel and crushed headlong to the wine-red floor'.

KEMSLEY HOUSE, LONDON, W.C.1.

26th September, 1957.

Dear Doctor Gibson,

How very kind of you to have written.

For your confidential information, the following bulletin was recently placed on the canteen notice board of the headquarters of the Secret Service near Regent's Park:

"After a period of anxiety the condition of No. 007 shows definite improvement.

It has been confirmed that 007 was suffering from severe Fugu poisoning (a particularly virulent member of the curare group obtained from the sex glands of Japanese Globe fish). This diagnosis, for which the Research Department of the School of Tropical Medicine was responsible, has determined a course of treatment which is proving successful.

No further bulletins will be issued.

(Signed) Sir James Molony,
Department of Neurology,
St. Mary's Hospital,
London, W.2. "

In view of the above, I think we can take it that James Bond will in due course be reporting fit for duty.

As to James Bond's motor car, he is in fact in the process of being re-equipped, and the body-builders are now at work on the chassis. For security reasons I'm sure you will appreciate that neither the make of car nor its speed can at this date be revealed.

Yours sincerely,

Lau Huming

Dr. G.S.C.D. Gibson, TELEPHONE: TERMINUS 1234.
Chapel Road,
Winbech, Cambs.

It was only with publication of *Dr. No* on 31 March 1958 that the public learned of Bond's miraculous survival. In the book, it falls to Sir James Molony of St Mary's Hospital to inform a very grumpy M. of the good news: 'Got the message yesterday... Taken us three months, it was a bright chap at the School of Tropical Medicine who came up with it. The drug was fugu poison. The Japanese use it for committing suicide. It comes from the sex organs of the Japanese globe-fish. Trust the Russians to use something no one's ever heard of. They might as well have used curare. It has much the same effect - paralysis of the central nervous system. Fugu's scientific name is Tetrodotoxin. It's terrible stuff and very quick. One shot of it like your man got and in a matter of seconds the motor and respiratory muscles are paralysed. At first the chap sees double and then can't keep his eyes open. Next he can't swallow. His head falls and he can't raise it. Dies of respiratory paralysis'. Although Sir James gets the symptoms more-or-less right (it takes longer than described, and the victim remains conscious throughout), the specified cure - treating Bond as if for curare poisoning - would not have been of much use. For, even to this day, there is no known antidote to fugu poisoning.

KEMSLEY HOUSE, LONDON, W.C.1.

23rd June, 1959.

Ian Dr. Gibson,

Thank you very much for your splendid letter of June 17th and for your kind invitation for James Bond to join the A.M.O.C.

Since neither Bond nor his biographer are owners of an Aston Martin, I can do no more than pass your invitation on to the head of Admin. at the Secret Service from whose transport pool the DB III was drawn.

Incidentally, I don't agree that the car should be described as the "Mark III". That reads a bit too stuffily!

I also disagree with your penultimate paragraph, couched though it is in such graphic language. Pussy only needed the right man to come along and perform the laying on of hands in order to cure her psycho-pathological malady.

I have in mind a story with motor racing as its background, but it isn't quite along the lines you helpfully suggest. I will try and get around to it in due course and shall not be surprised if I then receive a sheaf of acid complaints from experts such as yourself.

Again with many thanks for cheering up my morning at the office.

Yours sincerely
Ian Fleming

Dr. G.R.C.D. Gibson,
1, The Green,
Astay, Leicester.

Reference: FERNIX 1224

98

98

FLEMING (IAN)

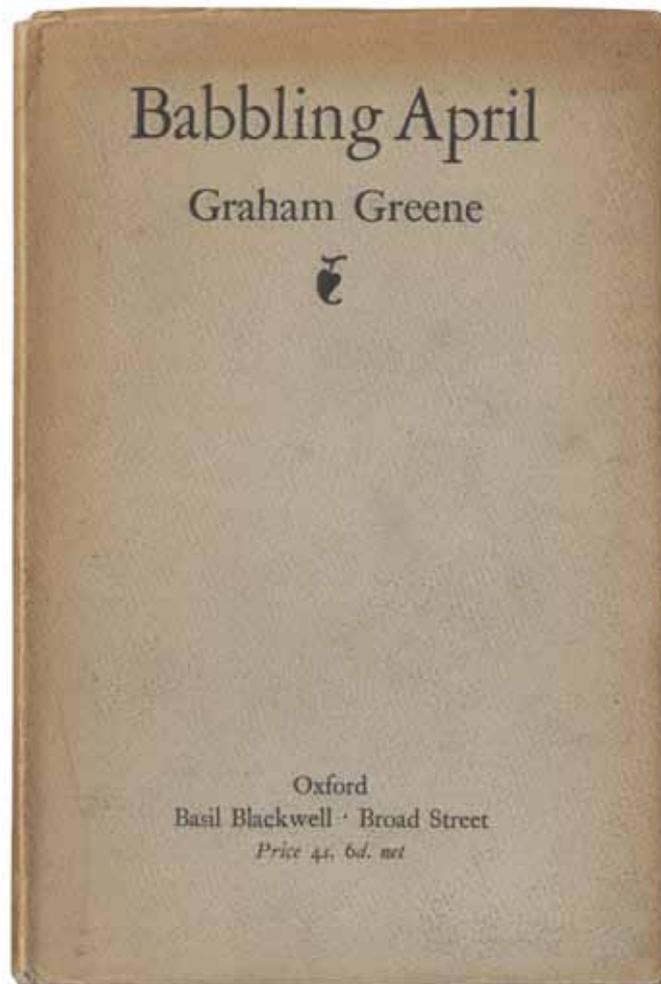
Typed letter signed ("Ian Fleming"), to Doctor G.R.C.D. Gibson, of Leicester, thanking him for his "splendid letter" and invitation for James Bond to join the Aston Martin Owners Club: "Since neither Bond nor his biographer are owners of an Aston Martin, I can do no more than pass your invitation on to the head of Admin. at the Secret Service from whose transport pool the DB III was drawn"; and disagreeing with his penultimate paragraph "couched though it is in such graphic language" ("...Pussy only needed the right man to come along and perform the laying on of hands in order to cure her psycho-pathological malady..."); and telling him that he has in mind a story with motor racing as its background, although not quite along the lines he suggests ("...I will try and get around to it in due course and shall not be surprised if I then receive a sheaf of acid complaints from experts such as yourself..."); he ends by thanking him again "for cheering up my morning at the office"; with autograph salutation and subscription, 1 page, printed heading, professionally removed from board, 4to, Kemsley House, London, 23 June 1959

£3,000 - 4,000

€4,100 - 5,400

'PUSSY ONLY NEEDED THE RIGHT MAN TO COME ALONG' – FLEMING ON JAMES BOND'S ASTON MARTIN AND PUSSY GALORE, AS FEATURED IN *GOLDFINGER*. The novel had come out on 23 March 1959. In the book, Bond drives what Fleming describes as an Aston Martin DB III, but which the purist Dr Gibson thinks should be called the "Mark III". The unrepentant Fleming however thinks this "reads a bit too stuffily". When the film came out in 1964, the DB III was to be updated to a DB5.

Fleming did indeed sketch a story with motor racing as its background. This was a treatment for an unfiled episode of a television series, *Murder on Wheels* and is set in the Nürburgring, with Bond fighting a Russian plot to kill Stirling Moss. The Fleming estate has recently granted Anthony Horowitz access to the script. He has used it as the basis for his Bond novel, *Trigger Mortis*, published on 8 September this year. By coincidence, or otherwise, the book is set two weeks after the events described in *Goldfinger* and features Pussy Galore.



100

99 •

FLEMING (IAN)

Casino Royale, *library label pasted on front free endpaper, extremities of spine rubbed*, [1953]; Live and Let Die, *ownership inscription (1955) on front free endpaper, and contemporary "University Book Store" label inside upper cover*, [1954]; Moonraker, *dust-jacket (soiled, rubbed at extremities)*, [1955]; Diamonds Are Forever, *dust-jacket (small loss touching "D" of "Diamonds" to upper cover, and a few short tears)*, [1956]; From Russia with Love, [1957]; Dr. No, *dust-jacket (frayed with small loss at extrimities)*, [1958]; Goldfinger, *first American edition, dust-jacket (a few tears repaired)*, New York, Macmillan, 1959; For Your Eyes Only, *neat ownership stamp on front free endpaper, dust-jacket (price clipped)*, [1960]; Thunderball, *neat ownership inscription inside upper cover, dust-jacket*, 1961; The Spy Who Loved Me, *dust-jacket*, [1962]; On Her Majesty's Secret Service, *a few old tape marks on endpapers, dust-jacket*, [1963]; You Only Live Twice, *dust-jacket*, [1964]; The Man With the Golden Gun, *dust-jacket (remnant of old tape touching on flaps)*, [1965]; Octopussy, *dust-jacket*, [1966], *all but 'Goldfinger' FIRST EDITIONS, publisher's cloth, 8vo, Jonathan Cape (14)*

£2,500 - 3,500

€3,400 - 4,700

100 •

GREENE (GRAHAM)

Babbling April, *FIRST EDITION, publisher's grey boards lettered in blue, fine in dust-jacket (slight soiling, browning to edges and spine, extremities slightly worn) [Wobbe A1], 8vo, Oxford, Basil Blackwell, 1925*

£2,000 - 3,000

€2,700 - 4,100

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. This collection of poems was written and published by the 21-year old Greene during his undergraduate years at Balliol College, where he claimed to have spent most of his time drunk and debt-ridden.



101

101

JOHN (AUGUSTUS)

Autograph letter signed ("John"), [to his fellow artist William Orpen], describing his stay at Le Puy-en-Velay, France, with his Slade contemporary, Michel Salaman ("...We each have our particular place of worship/ Michel naturally at S. Michel & I equally naturally at Notre Dame du Puy – which is surmounted by an iron Virgin (!) (you can get inside her by paying the attendant pimp 2 sous)..."), where they have been joined by Alice and Will Rothenstein, 2 pages, paper watermarked 'Indiana Mill Extra Strong', written in pencil, perforated edge, some old marks (or paint-splashes), some wear to upper fold, 4to (345 x 245mm.), [Le Puy-en-Velay, late summer 1900]

£800 - 1,200

€1,100 - 1,600

ILLUSTRATED WITH A LARGE FULL-LENGTH SELF-CARICATURE, shewing him slouching in bohemian attire, with a dapper bowler-hatted Salaman walking beside him and Mont St-Michel beyond. John had joined Salaman at Le Puy in early August 1900 with, as our letter states, the intention of staying three months.



102

102

JOHN (AUGUSTUS)

Autograph letter signed ("John"), to his fellow artist William Orpen ("Dear Orpen"), announcing that, now spring is sprung, he is going a'gypsying in Wales, and hope that, by the time he gets back, that he and Knewstub will have recovered their spirits and that their art school will once again be flourishing ("...It is most pleasant here now in the springtime, the flowers & buds are putting forth and the birds are all in song/ I am thinking of going to N. Wales for a few weeks. I am sure I should find it most enjoyable. Besides an open air life is most desirable on all grounds. By keeping in mind a picture of me a'Gypsying you cannot fail to retain your good spirits and energy..."), 4 pages, first and last dust-stained, some weakness at folds, 8vo, Matching Green, Essex, no date [Spring 1904 or possibly 1905]

£2,000 - 3,000

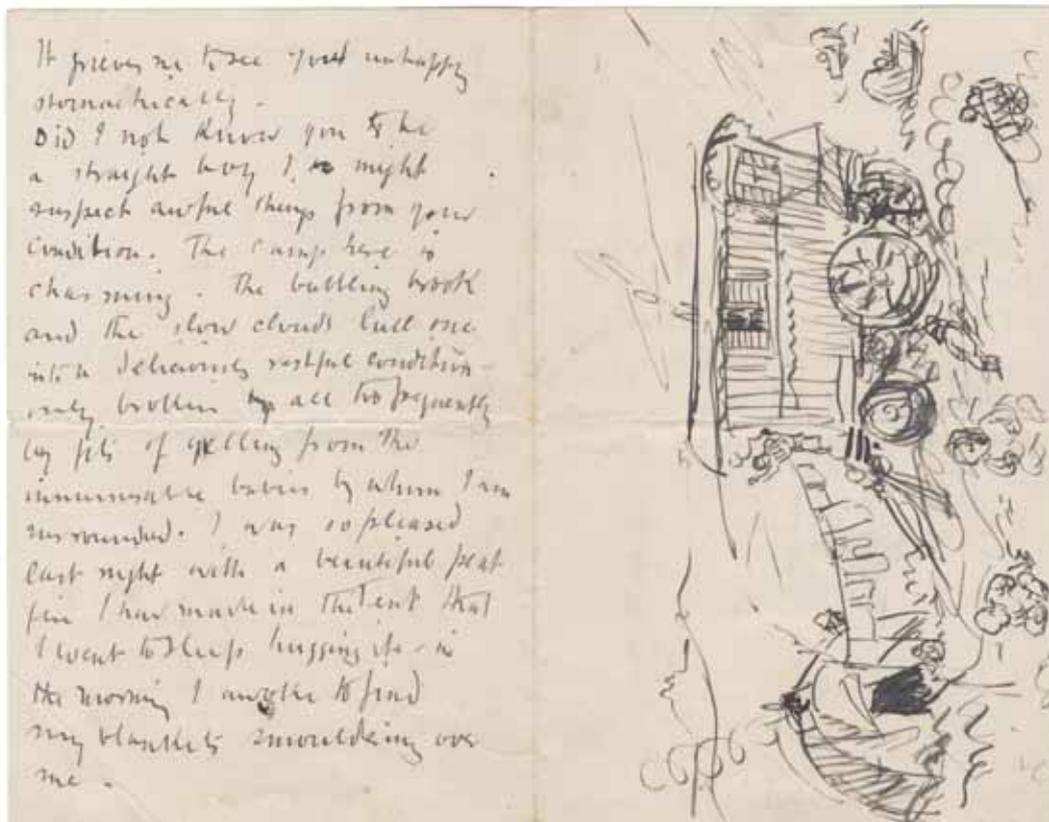
€2,700 - 4,100

ILLUSTRATED WITH A DOUBLE-PAGE VIEW OF JOHN AND HIS COMPANIONS AS GYPSIES IN THE MOUNTAINS OF NORTH WALES, John lying on the grass with a pipe in his mouth and a bottle in his hand, with a male companion and two Romany women, a kettle hanging by a stick over the fire and their horse grazing by their tent, with mountains in the background. Gypsies had held a fascination for John since his days as a child in Wales: 'Edwin [his father] had cautioned his children never to go out on market days in case they were captured by the Gypsies. Augustus, who longed to be kidnapped and led away to an open-air life, was to make the Gypsies one of his artistic subjects and later improved his mother's maiden name of Smith to Petulengro, which, meaning "blacksmith", might be taken as its Romani equivalent. "We are the sort of people", he remarked to another Tenby-born artist, Nina Hamnett, "our fathers warned us against!" (Michael Holroyd, *ODNB*). This letter was exhibited at the Tate Britain exhibition, *Gwen John and Augustus John*, 2004-5, Room 3 'Augustus John : Gypsy Fantasies'.

The last page contains another pen-and-ink drawing, showing the artist full length, waving his hat and declaiming the lines by Dafydd ap Gwilym in praise of Snowdon: "Bore o'r cymwl aur/ Eryri oedd dy gaer/ Bren o wylt a gwar/ Gwawr ysbrydau!!"



103



104

103

JOHN (AUGUSTUS)

Autograph letter, unsigned, to his fellow artist William Orpen ("Dear Bill"), sending on a letter from Mrs Gardiner ("...Will you take alternate weeks as I cannot see her every week: & say how much you think we ought to ask would 10/6 a visit be too much?..."), and announcing that "We are off for a picnic to-day"; also saying that he saw Charles McEvoy the day before ("...His voice is at times as bad as Ambrose's..."), 4 pages, some slight dust-staining to the first and last, 8vo, [early 1905]

£1,500 - 2,000

€2,000 - 2,700

ILLUSTRATED WITH A SELF-PORTRAIT OF JOHN WITH DORELIA, IDA, AND THEIR THREE SONS, about to set off on a picnic, drawn in pen-and-ink and ink wash; and the figures captioned by John "Dorelia", "The Hon. Mrs Dowdall" (Mary Dowdall, 'the Rani'), "Caspar", "Susan" [i.e. Ida] holding "Robin", "Me" and "Tony" [i.e. David]. Robin, who is shewn as a baby in Ida's arms, was born on 23 October 1904. (For Ida's use of the name Susan, see Michael Holroyd, *August John: the New Biography*, 1996, p. 185.) Overleaf, on the last page, is a caricature in profile of Charles McEvoy, uttering the words "Very pleasant".

104

JOHN (AUGUSTUS)

Autograph letter signed with a self-portrait, to his fellow artist William Orpen ("Dear Orp"), describing the joys of life in his gypsy caravan ("...The camp here is charming. The babbling brook and the slow clouds lull one with a deliciously restful condition – only broken all too frequently by fits of yelling from the innumerable babies by whom I am surrounded. I was so pleased last night with a beautiful peat fire I have made in the tent that I went to sleep hugging it – in the morning I awoke to find my blankets smouldering over me..."); he also discusses college business and teases Orpen over his behaviour ("...Protect your honour & virtue at all events..."), as well as asking him to send tobacco (St Bruno Flake), 4 pages, first page slightly dust-stained, a few very light marks, 8vo, "The Camp/ nr. Postbridge. Dartmoor/ S. Devon", no date [May or June 1905]

£1,000 - 1,500

€1,400 - 2,000

ILLUSTRATED WITH A FULL-PAGE VIEW OF JOHN'S GYPSY CARAVAN, SURROUNDED BY BABIES, drawn in pen-and-ink; as is the self-portrait with which he signs off. John had bought the caravan off Michel Salaman (see above) that spring for £30, and it was put to immediate use as a shelter for Dorelia when her first child by John was born at Postbridge on Dartmoor, in late April or early May 1905. Dorelia had been alone at Pyramus's birth, but was soon joined by, first, John's wife Ida and the following day by John himself, accompanied by his three children by Ida (see Holroyd, *Augustus John*, pp. 182-3). At least seven babies are visible in his drawing of their encampment; while a figure – seemingly Dorelia -- waves cheerily from the steps of the caravan and John himself peers over the washing line.



105

105

JOHN (AUGUSTUS)

Autograph letter signed ("Augustus John"), also signed by Ambrose McEvoy, to their fellow artist William Orpen ("Dear Mr Orpen"), a mock-formal request from the Chelsea Art School: "Your immediate return to London and attendance at the school is earnestly requested by the undersigned", 2 pages, light dust-staining, small crease, 8vo, "The Chelsea Art School", no date [1903-1907]

£600 - 800

€810 - 1,100

ILLUSTRATED WITH A SELF-CARICATURE, and one of McEvoy, both men gesticulating and begging "Come back from Erin". The Chelsea Art School had been set up jointly by John and Orpen in the autumn of 1903, and struggled on before finally being sold in the summer of 1907.

106

JOHN (AUGUSTUS)

Autograph self-caricature [sent to his fellow artist William Orpen], shewing him in a tweed suit, feather in his hat, atop a tumbling mountain with a mountain goat perched on a crag below him, while the sun comes up behind the distant peaks, captioned "Dawn In North Wales", 1 page, in pencil on drawing-paper, narrow folio (330 x 1190mm.), undated

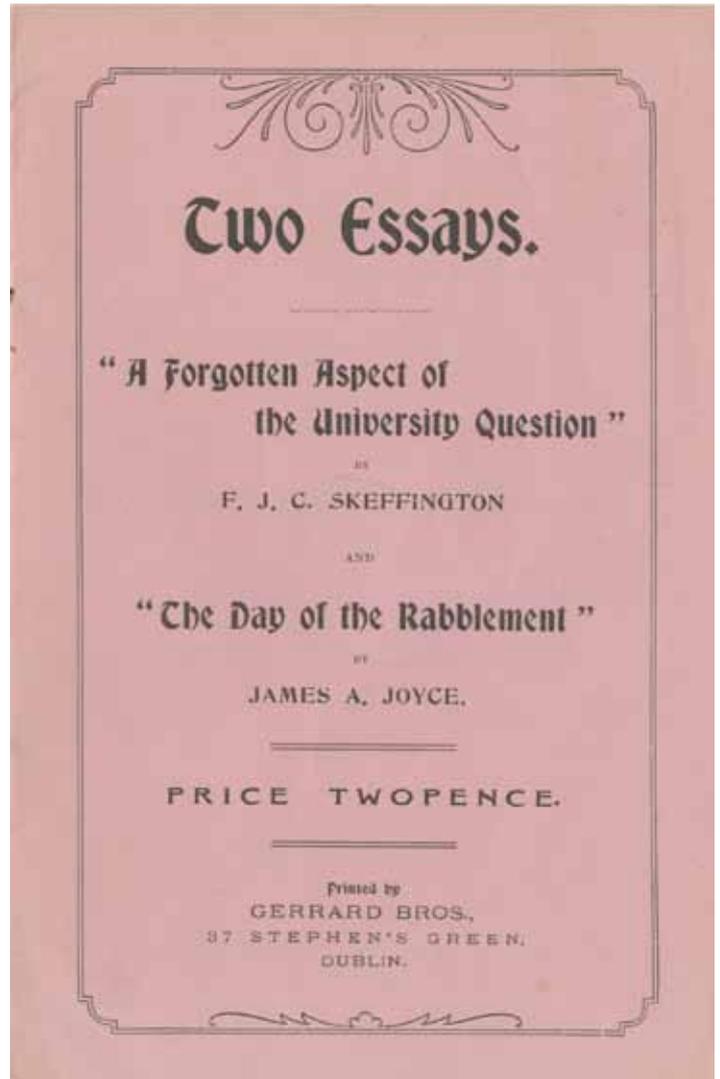
£800 - 1,200

€1,100 - 1,600

'DAWN IN NORTH WALES' – a fine self-caricature of John perched on top of a mountain.



106



107

107 •

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]

£1,500 - 2,000

€2,000 - 2,700

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.

GAS FROM A BURNER.

Ladies and gents, you are here assembled
To hear why earth and heaven combined
Because of the black and white arts
Of an Irish writer in foreign parts.
He sent me a book ten years ago
I read it a hundred times or so,
Backwards and forwards, down and up,
Through both the ends of a telegraph.
I printed it all in the very last word
But by the mercy of the Lord
The darkness of my mind was cast
And I saw the writer's face at last
But I was a day too late,
I had far better in my hand
This lovely book that always came
His writers and artists so handsome
And in a spirit of Irish fun
I stamped her own buttons, one by one.
"Twas Irish honey, was not it,
Pungent quinine into Parrot's eye?
The Irish ladies that came from Japan
The lady lazes of the Bishop of Rome
For everyone knows the Pope can't talk
Without the consent of Billy Walsh.
I belated my fine and only love
Where China and Thesus are hand and glove!
O lovely land where the diamonds grow!
Alas, alas, to lose my love!
To show you the evidence I don't care a button
I printed the poems of Horatius Mann
And a play he wrote (you've read it, I'm sure)
Where they talk of "chocolate", "cheese" and "cheese"
And a play on the Ward and Lily Road
And some woman's legs that I can't recall
Written by Maury, a genuine good
That drew on his property a ten per cent.
I printed several books in French,
I printed the little book of the time
Though talking your partner on for the scene
"Twas all given you a beautiful on your own.
I printed Eshers from Paris and South
By Gregory of the Dublin South.
I printed poets, and, silly and serious,
I printed Patrick Wain - do you know him?
I printed the great Irish "Wine" Stage
Who came down on an eagle's wing
In the playhouse still that he finished as long
From Maunsel's manager's travelling - bag.
But I draw the line at their lovely faces,
That you may have dressed in London yellow,
Speaking Italian by the hour
To O'Leary Curtis and John Wise Power
And writing of Dublin, they said then:
In a manner as blackstone prison could bear
Shine and shine! Do you think I'll print
The name of the "Widow's Blouse",
Mickey Parade and the "Newspaper" from
Down's a robbery and William's a job?
I'm damned if I do - I'm damned to the hell!
Talk about your "Name of France"
In a wonder to me, upon my soul,
He sings to me, "O'Leary's" "Hills"
No, ladies, my pen shall here no shame to
So grave a line as "O'Leary's" "Hills".
I pity the poet - that's why I took
A not - loaded "Newspaper" to keep my book.
Four lines "Hills" (I say down in it)
Was named that my name "Hills" in it.
My intention is that to "Hills" silk,
My heart is as soft as butterilk.
Ode you tell me I made a salute
Of one hundred pounds on the estimate
I give him for his Irish "Hills".
I love my country - by savings I do!
I wish you could see what town I keep
When I think of the "Hills" and silk.
That's why I printed the end with
My "Hills" "Hills" railway guide.
In the parish of my printing business
The poet and desiring "Hills"
Flays every night at night - as a catch - one
With her right - loaded "Hills" "Hills"
And the "Hills" leaves the job of the job
From the "Hills" "Hills" "Hills" "Hills".
What was it all? "Hills" and silk.
I'll turn that book, as only one does
I'll sing a poem as I wash it here
And the "Hills" I'll keep in a tin - "Hills" and silk.
I'll possess it with "Hills" and "Hills"
Knowing upon my "Hills" and "Hills"
The very next day I will "Hills"
My "Hills" "Hills" to the air
And writing books my printing "Hills"
My "Hills" on, I will "Hills"
My "Hills" "Hills" from "Hills"
What's in the right hand in the "Hills"
And also "Hills" with "Hills" "Hills"
Money down upon my "Hills".

James Joyce.

Flushing, September 1912.

108 •

JOYCE (JAMES)

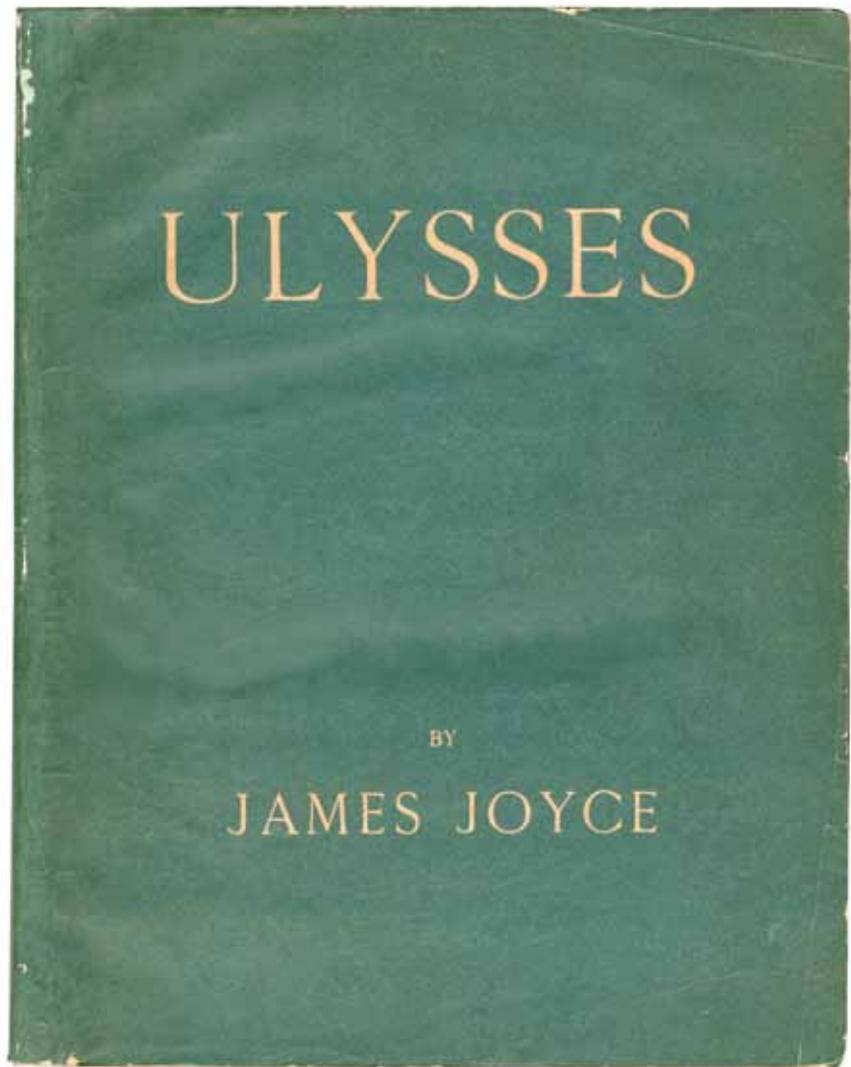
Gas from a Burner, BROADSIDE POEM, 98 lines printed on one side only, on white wove paper, with printed signature ('James Joyce') at foot, 3 horizontal fold marks, the first fold with short slit at edge not affecting text [Slocum & Cahoon A7], 588 x 230mm., Flushing [Holland, printed in Trieste], September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

£6,000 - 8,000
£8,100 - 11,000

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.



109

109 •

JOYCE (JAMES)

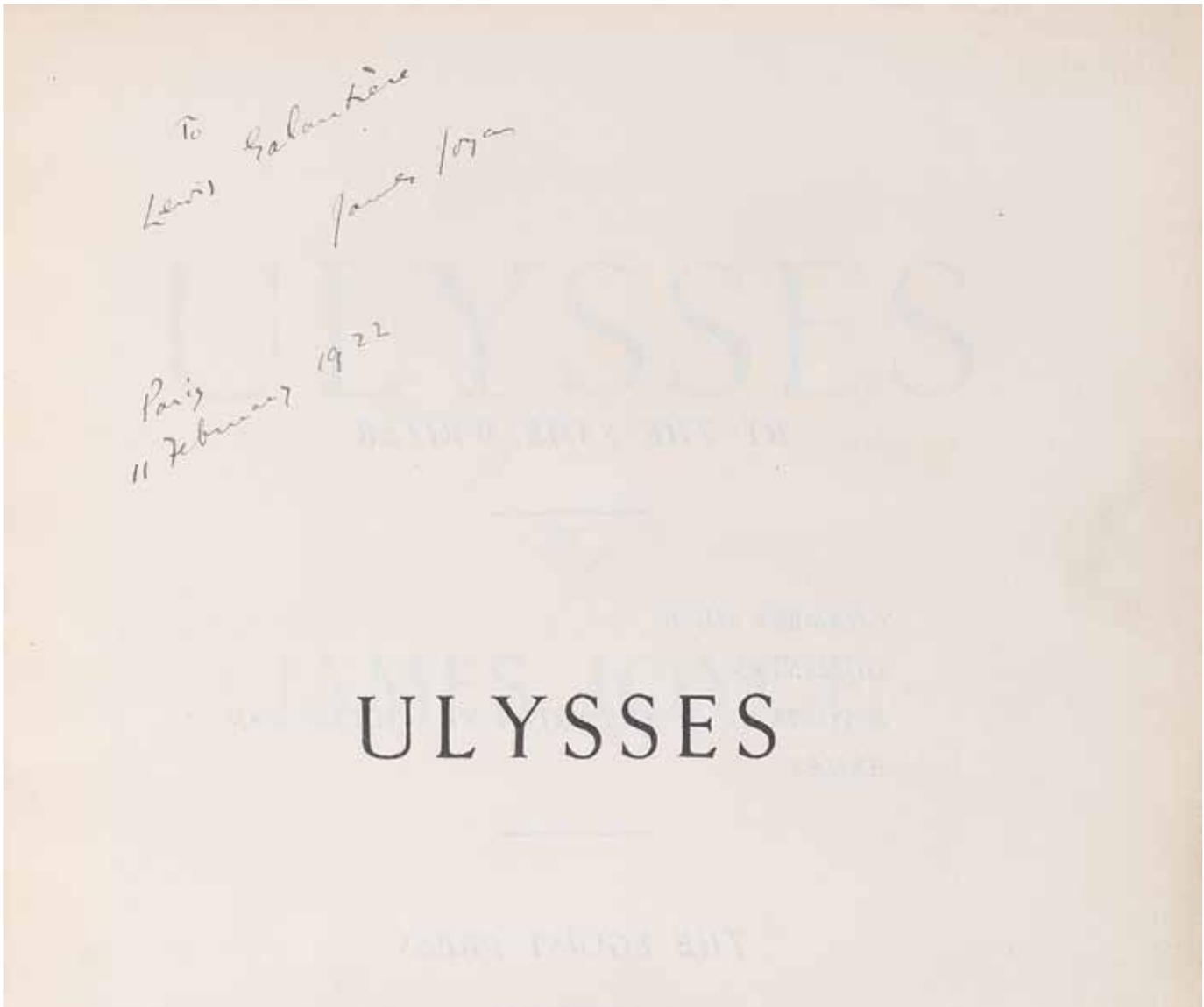
Ulysses, FIRST EDITION, NUMBER 282 OF 750 COPIES ON 'HAND-MADE PAPER', FROM AN EDITION LIMITED TO 1,000 COPIES, AUTHOR'S PRESENTATION COPY TO LEWIS GALANTIERE, *inscribed on the half-title "To Lewis Galantiere / James Joyce / Paris / 11 February 1922", with Galantiere's marginal markings, underscoring, 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, without their folding flaps and 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*

£40,000 - 60,000

€54,000 - 81,000

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.



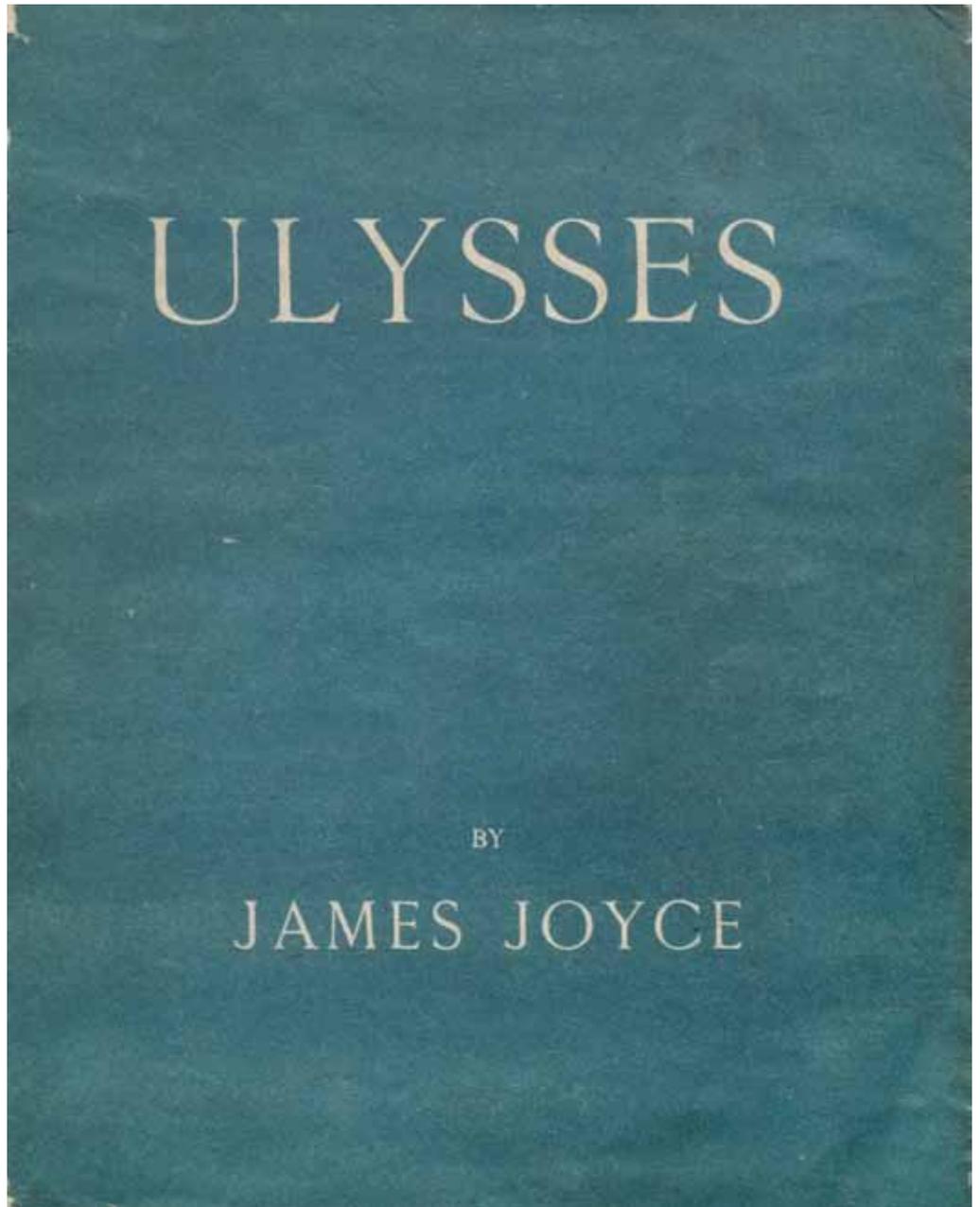
109

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).

"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.



110

110 •

JOYCE (JAMES)

Ulysses, FIRST EDITION, NUMBER 255 OF 750 COPIES ON HANDMADE PAPER, *from an overall edition of 1000, publisher's blue wrappers with folding flaps, minor edge-creasing and fraying, small abrasion to back cover, spine creased and restored with section approximately 45 x 60mm. replaced, preserved in cloth chemise and morocco-backed slipcase [Slocum & Cahoon A17], 4to, Paris, Shakespeare and Company, 1922*

£10,000 - 15,000

€14,000 - 20,000

Provenance

Adeline and Ben Schulberg, bookplate. Ben ("B.P.") Schulberg (1892-1957) was a prominent Hollywood film producer, and head of Paramount Studios.

Paris, le 2 février 1927.

Ulysses de James Joyce apparaît actuellement aux États-Unis dans une revue éditée par Samuel Roth, sans l'autorisation de l'auteur, sans aucun paiement à l'auteur et avec un texte incomplet. Cette appropriation et mutilation de l'œuvre de James Joyce sont possibles du fait que l'édition d'*Ulysses* éditée en France est défendue aux États-Unis, donc n'y est pas protégée par le copyright. Il n'est pas question ici de discuter l'arrêt des autorités américaines au sujet d'*Ulysses*; des décisions semblables ont déjà été adoptées vis-à-vis d'autres œuvres littéraires. Nous faisons seulement appel au public et aux Éditeurs de Revues et de Journaux auxquels Samuel Roth donne sa publicité; nous leur demandons de ne pas encourager celui-ci à profiter de la situation qui résulte de l'interdiction de l'œuvre de Joyce là-bas pour la lui voler et la mutiler.

Les soussignés protestent contre l'acte de Samuel Roth.

LARCELLES ABERCROMBIE.	IVAN GOLL.	J. MIDDLETON MURRY.
RICHARD ALDINGTON.	RAMON GOMEZ DE LA SERNA.	SEAN O'CASEY.
SHERWOOD ANDERSON.	CORA GORDON.	LIAM O'FLAHERTY.
RENÉ ARCOS.	JAN GORDON.	JOSÉ ORTEGA Y GASSET.
M. ARCYBACHEFF.	GEORG GOYERT.	SEUMAR O'SULLIVAN.
EBBA ATTERBOM.	ALICE S. GREEN.	ELLIOT H. PAUL.
AZORIN, <i>Président de l'Académie</i>	JULIAN GREEN.	JEAN PAULHAN.
<i>Espagnole.</i>	AUGUSTA GREGORY.	ARTHUR PINERO.
C. DU BAISSAUBAY.	DANIEL HALÉVY.	LUIGI PIRANDELLO.
LÉON BAZALGETTE.	KNUT HAMSUN.	JEAN PRÉVOST.
JACINTO BENAVENTE.	JANE HARRISON.	MARCEL PRÉVOST, <i>de l'Académie</i>
SILVIO BENCO.	H. LIVINGSTON HARTLEY.	<i>Française.</i>
JULIEN BENDA.	ERNEST HEMINGWAY.	C. F. RAMUZ.

111 (detail)

111 •

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 crease 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

£1,000 - 2,000

€1,400 - 2,700

THE EXCEEDINGLY RARE 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, 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.

112 •

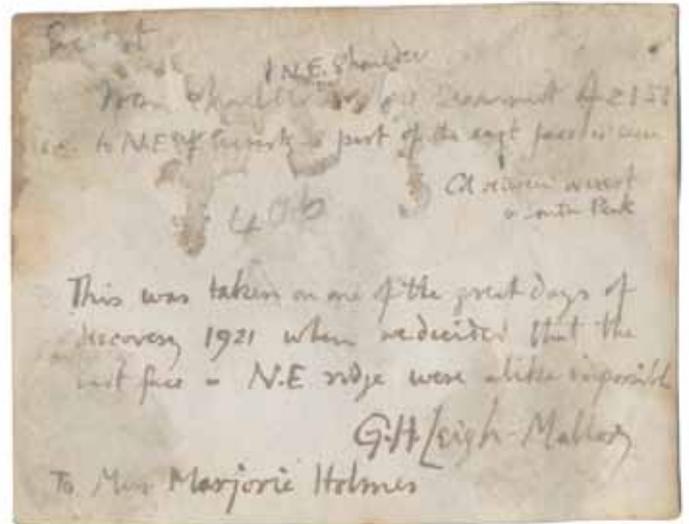
LOVECRAFT (H.P.)

The Shunned House... with a Preface by Frank Belknap Long, Jr., FIRST EDITION, [ONE OF APPROXIMATELY 300 COPIES], eight unbound gatherings (the first seven gatherings with 8 pages each, the final gathering with 4), printed on paper watermarked 'Canterbury Laid', with the cancel copyright notice inside the upper cover, some toning, plain printed wrappers, preserved in chemise and slipcase lettered in gilt on upper cover, 8vo, Athol, Mass., Published by W. Paul Cook, The Recluse Press, 1928

£1,000 - 1,500

€1,400 - 2,000

FIRST EDITION OF THE AUTHOR'S FIRST BOOK. This copy is one of approximately 50 unbound copies distributed by Arkham House in about 1959. The cancel copyright notice, pasted over the the original copyright notice on the verso of the title-page, lists copyrights for 1936, 1937, 1939, and 1947, and is the first state of the notice with the book and magazine titles set in bold face (later copies being in italic). "Cook had wanted to publish SH in the first issue of *The Recluse*, but, perhaps because of space limitations, did not do so, and thus decided to print the story as a small book ... Cook printed approximately 300 copies in mid-1928 but bound none. In 1934 [R. H.] Barlow [Lovecraft's literary executor] received about 225 copies of the unbound sheets. It is rumored that he bound only eight copies... Barlow apparently distributed only about 50, having found some unusable ... Arkham House, when obtaining the remainder of the unbound sheets, bound or distributed 150 as follows: 50 unbound copies bear a printed label pasted over the original copyright notice [as this copy]; 100 are bound in black cloth bearing the printed copyright notice ... The former were distributed ca. 1959; the later ca. 1961" (S.T. Joshi, I-A-5).



113

113

MALLORY (GEORGE LEIGH)

Photograph of the East Face of Everest, signed ("G.H. Leigh-Mallory") and inscribed by Mallory on the reverse (with insertions): "Everest From shoulder/ N.E. Shoulder/ [?] below summit of [?] 2157 i.e. to N.E. of Everest – part of the east face/ Col between Everest & South Peak/ is seen"; below this he has afterwards written: "This was taken on one of the great days of discovery 1921 when we decided that the East face – N.E. ridge were alike impossible/ G.H. Leigh-Mallory/ To Miss Marjorie Holmes"; *gelatin silver print, probably from a 127 film negative (as used by the Vest Pocket Kodak), formerly pasted down and professionally lifted, inscription on reverse smudged, 75 x 100mm., eastern approach to Everest, [photograph evidently taken by Mallory on 3 August 1921]*

£4,000 - 6,000

€5,400 - 8,100

‘ONE OF THE GREAT DAYS OF DISCOVERY’: PHOTOGRAPH OF THE EASTERN OR KANGSHUNG FACE OF EVEREST, SIGNED AND ANNOTATED BY GEORGE MALLORY, who, with his climbing companion, Guy Bullock, was the first westerner to set eyes on the great eastern face and its glacier, viewed from the Tibetan side which had hitherto been off-limit to foreigners. This is, therefore, one of the very earliest photographs of this aspect of Everest in existence.

The Dalai Lama had granted a permit to the British to explore and climb Everest early in 1921, and the first Everest Expedition mounted that year was intended more in the spirit of an exploratory mission than an attempt on the mountain itself. By mid July 1921, Mallory and Bullock had already come to the conclusion that the North Col offered the best route to the top, but no Westerner had as yet seen, let alone surveyed, the eastern face: ‘After four days’ rest and recuperation, George and Bullock set off with a team of porters to begin their quest for a glacier that would provide an alternative route to the North Col... When they set off on 2 August Everest was hidden by cloud. The next morning dawn broke to reveal the entire eastern cirque of Everest and its great neighbour Makalu rising from the basin of what they now knew to be Kangshung Glacier. George was awestruck. “Even before the first glimmer of dawn, the white mountains were somehow touched to life by a faint blue light – a light that changed, as the day grew, to a rich, yellow on Everest and then a bright grey blue before it blazed all golden when the sun hit it, while Makalu, even more beautiful, gave us the redder shades, the flush of pink and purple shadows.” At that moment, George admitted, he was for once “beaten for words”. As for Everest’s giant east or Kangshung face itself, a vast ice slope pitted with crevasses and threatened by avalanches, it offered no possible route: “Other men, less wise, might attempt this way if they would, but emphatically, it was not for us” (Peter and Leni Gillman, *The Wildest Dream*, 2000, p. 188). (This face was not to be climbed until 1983.) Later that month, they spotted the glacier that was to give them access to the North Col and, as Mallory wrote to his wife on 22 August, ‘we have found our way to the great mountain’ (David Robertson, *George Mallory*, 1969, p.169).

MALLORY (GEORGE LEIGH)

Series of ten autograph letters signed, to Marjorie Holmes, a nineteen-year-old teacher, written in 1923-24, during the year between his last lecture tour of the United States and his final assault on Everest, with the last letter written from the boat taking him out to Tibet, singing the praises of his future climbing companion, Sandy Irvine, who "is completely modest and has a voice which reminds me strangely of Rupert Brooke's" and discussing whether or not they will be using oxygen; the first letter written on the final leg of his lecture tour of the United States in 1923, while subsequent letters date from the period when he was working for the Cambridge exam board and teaching prior to receiving his final summons to Everest ("...Anyway here I am again: – just finished my two hours tutorial class (with which I'm highly pleased at the moment) & sitting by the fire in the little living room of the country inn, cosily & happily. I must tell you my big news first: – I'm to go once more to old Everest. It all happened most surprisingly & suddenly; – a firm letter from the Everest committee to the [Cambridge Examination] Syndicate; that surprised body of sportsmen investing their decision with an air of judicial wisdom say they can't resist such a demand from a national committee & in short say I may go if I like – & do I? – to which the answer wasn't quite so obvious as you might think & a big tug had to be tugged over, even though my wife made not the smallest difficulty. My chief feeling is: – we've got to win the top next time or never. We must get there & we shall. Here pause while I imagine my self getting to the top... What a funny mixture life is – of Fate pushing or pulling one along... & great gamblers' throws not knowing what will turn up; & great schemes & intentions shining only to be blotted out & shining out again & somewhere dimly glowing all the time, & savage graspings at mere pleasure or excitement; and great generous spasms of giving, surrender to the beautiful, romance – mixed with how many strange reticent withholdings..."); with one envelope, 47 pages, occasional paper-clip stain, some light spotting and dust-staining, but overall in good and attractive condition, 4to and 8vo, New York, England and en route to India, 2 March 1923 to 8 March 1924

£20,000 - 30,000

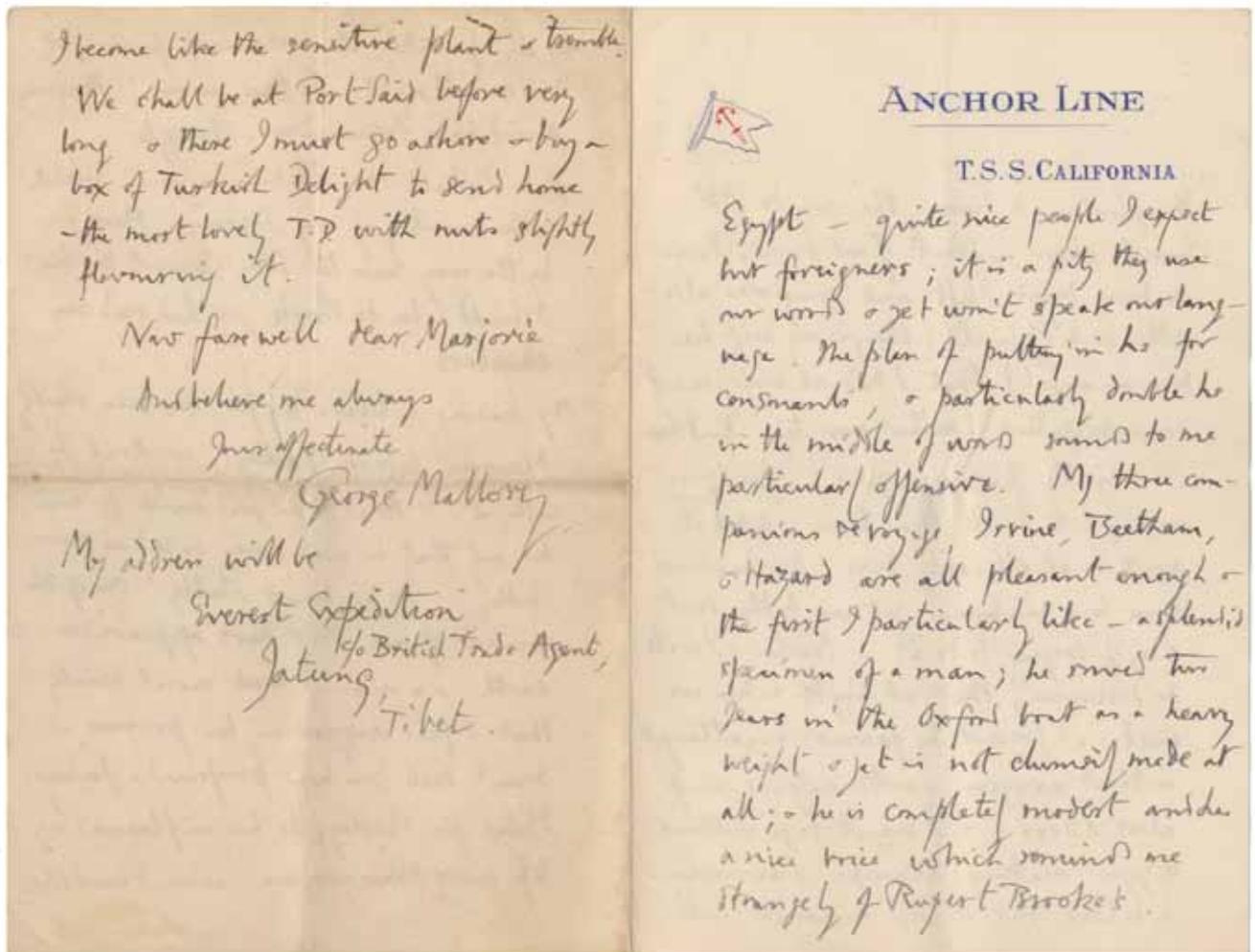
€27,000 - 41,000

'I'M TO GO ONCE MORE TO OLD EVEREST... WE'VE GOT TO WIN THE TOP NEXT TIME OR NEVER'
– MALLORY OPENS HIS HEART TO A YOUNG FEMALE ADMIRER, writing in his last letter, on the boat taking him out to India, and Tibet: "My three companions de voyage, Irvine, Beetham, & Hazard are all pleasant enough & the first I particularly like – a splendid specimen of a man; he rowed two years in the Oxford boat as a heavy weight & yet is completely modest and has a voice which reminds me strangely of Rupert Brooke's. It's glorious to have the way to Mt Everest clear in front of me now. I was so busy before we left and going was altogether so difficult (though my wife has been an angel) that I had no enjoyment in anticipation, rather anxiety. But here I'm on the fair way again. You know we've got to do it this time; & yet it won't be at all easily done. Nor have we come to a conclusion yet as to the best way of trying to do it. Norton & I will be discussing that at length when we meet; at present he favours an attempt without oxygen & with only one camp above 23000; & I *want* to go without oxygen making 2 camps & am inclined to believe that it will be easier with oxygen, provided the instrument for using it works all right. So there we are! Anyway it will be a tremendous struggle. And I shall see Sikkim again. Sikkim is the country of my dreams".

This remarkable series was sparked by a fan letter written to him by Eleanor Marjorie Holmes. Born in 1903, she was a girl of nineteen at the time and still living with her family in Yorkshire, teaching at a local school (although seventeen years younger than Mallory, she was nearly the same age as his climbing partner, Sandy Irvine). It is clear that she and Mallory never met. But it is equally clear that their correspondence meant a great deal to both of them. As Mallory tells her in the first letter: "Oh, I like your letter well enough. I'm touched by it. Dear girl, you give me the idea of a joy in you that wells up & bubbles over merely at hearing from *me*. And you mean it, for I see you're true – quite true all the way through I think. How can you say such things & mean them? It's irrational altogether; – but right & lovely, divinely irrational. So be as irrational as you will for me. Am I a little irrational too to be bubbling over so much in liquid ink?" It is, he thinks, "really a piece of luck that we should begin to know each other through letters"; but then asks: "By the way, are you beautiful? I hope not. If you are quite ugly I will guarantee that when we meet we have the time of our lives; if you are plain, of a moderate plainness, I will promise you not to be too damnably polite or stiff; but if you are beautiful Heaven help me; I shall shut up like a sea anemone".

Several months further into their correspondence, he tells her: "Your letter, kept in my pocket during the busy day was read at length in bed last night. Why should a letter from you have strange effect on me? – strange effect? well, only this, that after reading it I wanted to kiss you. He wanted to kiss a girl he'd never seen – curiously & curiously – & yet not more curious – than the rest of amazing humanity". In a similar vein, during the course of the letter written beside the pub fireside, in which he tells her that he has been selected for the Everest expedition, he muses: "Guess what might happen if another spark glowed there in the chair opposite. Would two sparks make a fire? Suppose the other spark were you Marjorie? What is it all about this fire always waiting to blaze up? Shall we see it blaze or shall we hold the snuffer on it?... Cold philosophy, oh! so cold, cold as charity, and, colder than that, cold as fear. Fear the fire? Not I. Only to see it don't burn someone else! – & perhaps determine a little of what sort of a cinder one wants to be. Blaze up, faint spark, you; blow up the billows & then spread ink on paper, before many days".

Despite their widely divergent circumstances she is, for him, a kindred spirit: "You want to devote the whole of your effervescent self to something, to be all strung up to one purpose as the leg-muscles are when one runs... how can I advise you – I who've suffered all my life from the need of giving myself to things as well as people – & enjoyed myself hugely most of the time it must be added... one thing don't do – crave for excitement. You are capable of ecstasy, but it must come when it will, encouraged perhaps but not caused.



114

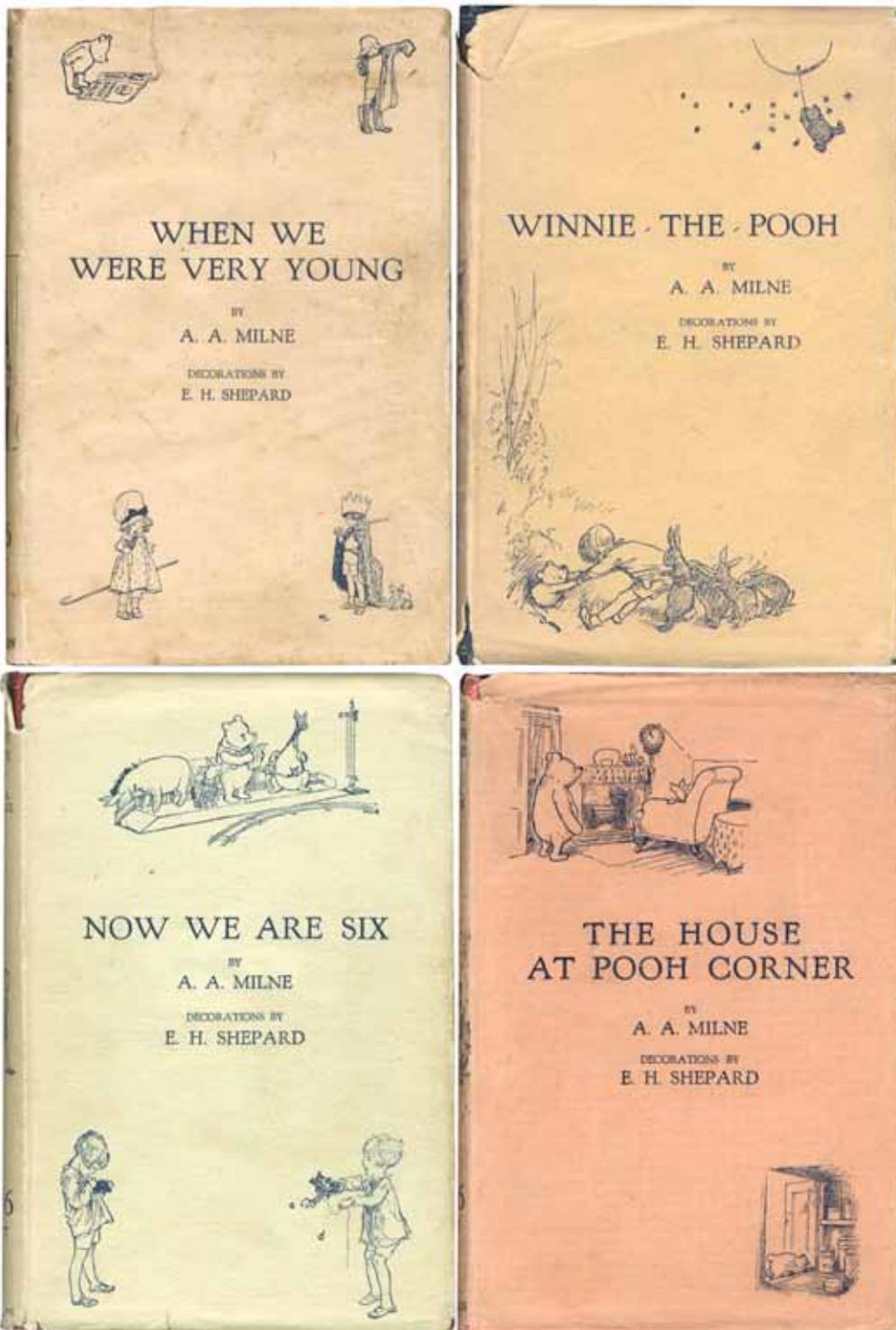
Meanwhile be quietly attentive, concentrated in one direction or another of your aspirations & at the same time serene. You have a little the spirit of an artist - don't forsake that; do what is to be done... do it with the keen edge of a cutting tool with your own heart's skill well, neatly, dexterously, finely & withal gently".

Her side of the correspondence does not survive, but his constant anxiety that she mark her letters as "Personal" on the envelope when addressed to his office, and "George Mallory Esq" when at home (to avoid any ambiguity, lest Mrs George Mallory should open it), make it clear that her letters were just as outspoken; and that, as a public figure and married man, it was he rather than she who had most to lose: "I don't imagine", he protests at one point, "you would like to think of clerks in the office making jokes over your letter to me & certainly I shouldn't".

Although, superficially at least, standing in sharp contrast to the recently discovered letters to Lytton Strachey, Mallory's letters to Marjorie Holmes are unmistakably in the same voice, bringing him - and her, too -- vividly alive; as he tells her: "It is curious how much you make me want to converse with you merely by writing. You have some literary power - the power of putting forth yourself, the responsive, feeling, emotional self in words & that I suppose is the power of literature... A great deal of letter-writing as you say is a pure waste of time... But the letter which proceeds from the real desire to tell things or still more which is inspired by some curiosity or excitement in the spiritual presence of the imagined recipient can be the best talk in words, the best of all".

Most poignant of all is his final meditation of their correspondence, written during that final voyage out to India: "Can you love a shadow - a mere hand that spins lame halting words & belongs in some way to a mere name in the newspapers? But words are thoughts, and thoughts are men and women. Can thoughts love each other? Clearly they must".

Copies are held by the library of the Royal Geographical Society; although the only scholarly reference to them we have traced to date is by Abbie Garrington, who traces intriguing parallels between D.H. Lawrence's modes of expression and, as she describes them, these 'passionate letters', *Haptic Modernism: Touch and the Tactile in Modernist Writing* (2013), p. 168. A note by the present owner, Marjorie Holmes' son, on his mother is included in the lot.

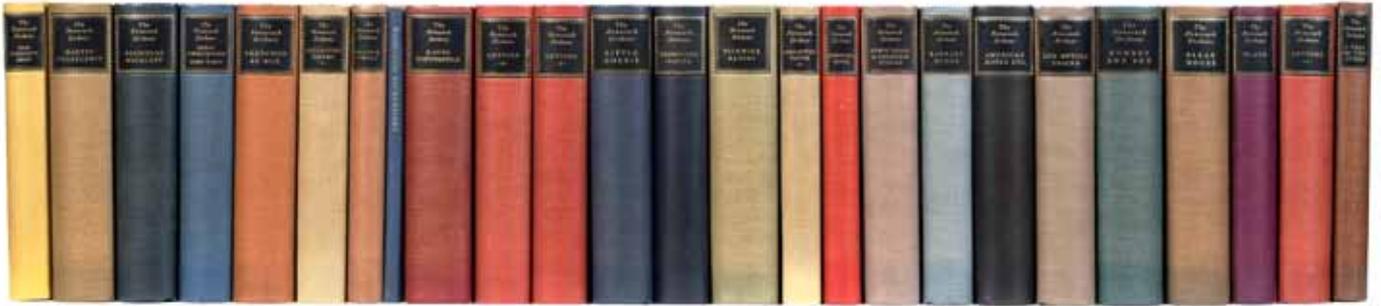


115

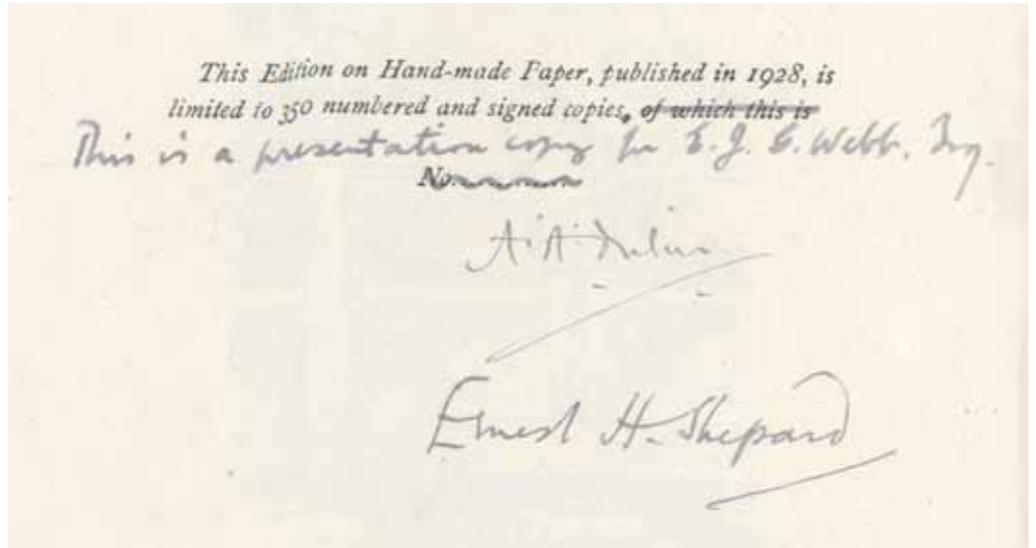
115 •
MILNE (A.A.)

When We Were Very Young, FIRST ISSUE with p.ix unnumbered, 1924; Winnie-The-Pooh, 1926; Now We Are Six, 1927; The House at Pooh Corner, 1928, FIRST EDITIONS, illustrations by E.H. Shepard, publisher's pictorial cloth gilt, dust-jackets (3 spines slightly chipped), 8vo, Methuen & Co. (4)

£2,000 - 3,000
 €2,700 - 4,100



117



116

116 •

MILNE (A.A.)

The House at Pooh Corner... With Decorations by Ernest H. Shepard, LIMITED TO 350 COPIES SIGNED BY THE AUTHOR AND ILLUSTRATOR, THIS A PRESENTATION COPY, *inscribed on behalf of the publisher "This is a presentation copy for E.J.G. Webb, Esq." [copy number crossed through], and with a loosely inserted letter in the same hand sending the book to Webb ("We think you will like to have this for your library", dated 13 October 1928, on Methuen notepaper), illustrations throughout, untrimmed in publisher's cloth-backed boards, printed title label, slightly soiled, 4to, Methuen & Co., 1928*

£1,000 - 1,500

€1,400 - 2,000

One of a small number of presentation copies of the signed limited edition, sent by Methuen to a collector.

117 •

NONESUCH PRESS

DICKENS (CHARLES) The Works, 25 vol., (including the boxed woodcut plate, and "Dickensiana"), LIMITED TO 877 COPIES, *illustrations, publisher's coloured buckram, t.e.g. spines slightly faded, 8vo, Nonesuch Press, 1937-1938*

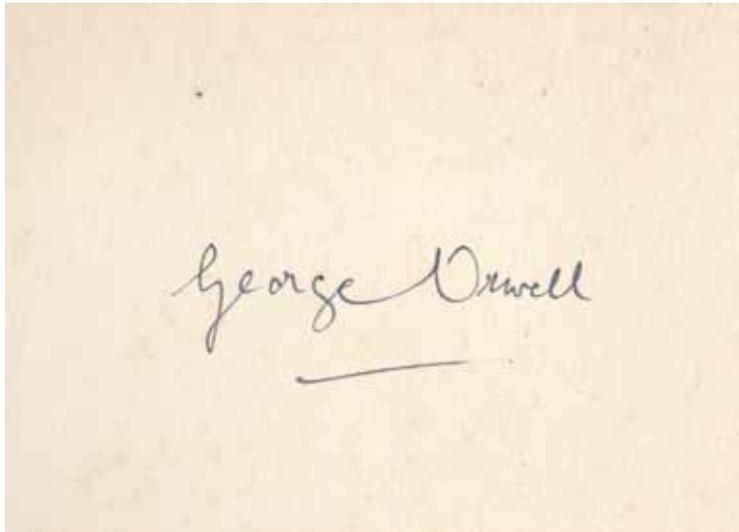
£2,000 - 3,000

€2,700 - 4,100

THE COMPLETE SET OF NONESUCH DICKENS, with the original wood-engraved plate of "Sleeping it Off" after Luke Fildes for *The Mystery of Edwin Drood*.

Provenance

Sir Andrew McFadyean (1887–1974, British diplomat, economist and treasury official), bookplate.



118

118 •

ORWELL (GEORGE)

Coming Up for Air, FIRST EDITION, *second impression*, SIGNED BY THE AUTHOR ("George Orwell") on front free endpaper, publisher's blue cloth, spine faded, rubbed [Fenwick A7a], 8vo, Victor Gollancz, 1939

£5,000 - 7,000

€6,800 - 9,500

COMING UP FOR AIR SIGNED BY ORWELL on the front free endpaper. The first edition was published on 12 June in a run of 2000 copies, with a further 1000 issued later in June "with slight, unintentional differences of slipped type" (Fenwick). The publisher Gollancz had hesitated to publish the book, but Orwell was adamant he would make no alterations to his manuscript, writing to his friend Jack Common on 9 April 1939 that if Gollancz "tries to bugger me abt I think I shall leave him...". In the event the Gollancz accepted the work and, as indicated by the almost immediate need for a reprint, it sold well.

119 •

PHOTOGRAPHY - PORTUGAL

Portugal 1934, *chromolithographic frontispiece, 24 leaves of tinted reproductions of photomontages, 4 of these folding, one gathering loose, publisher's orange printed wrappers, dampstaining to rear wrapper just affecting outer edges of some leaves, folio (443 x 318mm.)*, Edição do Secretariado da Propaganda Nacional, 1934

£1,000 - 1,500

€1,400 - 2,000

A striking photomontage production in a similar vein to Rodchenko's constructivist work in the USSR. Issued as an official propaganda book for the 'Estado Novo', the right-wing regime inaugurated by António de Oliveira Salazar in 1933, it includes photographs by the most famous Portuguese photographers of the time including Alvão, A. Rasteiro, João Martins and others.

120 *

PLATH (SYLVIA)

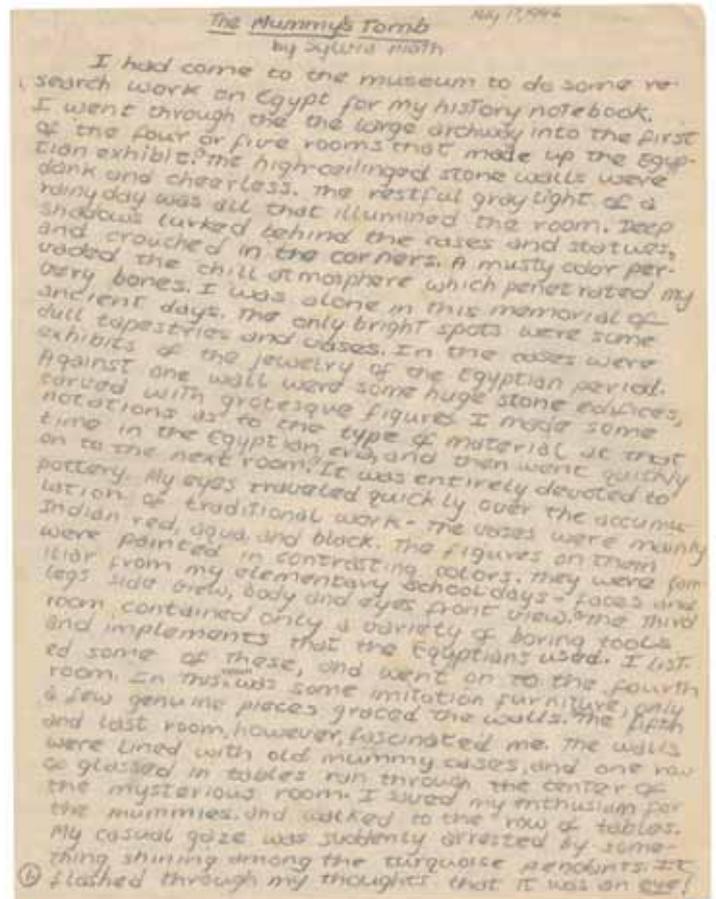
Autograph manuscript of her early story 'The Mummy's Tomb', headed by her: "*The Mummy's Tomb/ by Sylvia Plath/ May 17, 1946*", opening: "I had come to the museum to do some research work on Egypt for my history notebook...", recounting the gothic tale of a girl's nocturnal visit to a display of mummies and her encounter with their sinister keeper ("...'Ha!' he leered, 'you got away yesterday, but you won't now. I'll muffle your screams of anguish and let you die from loss of blood and in terrible pain. You must meet the Egyptian gods. I will slowly cut out your eyes and harden them for the show case display!...'"), 4 pages, on two separate sheets, very faint spotting and light pencil-smudging, 4to, 17 May 1946

£1,500 - 2,000

€2,000 - 2,700

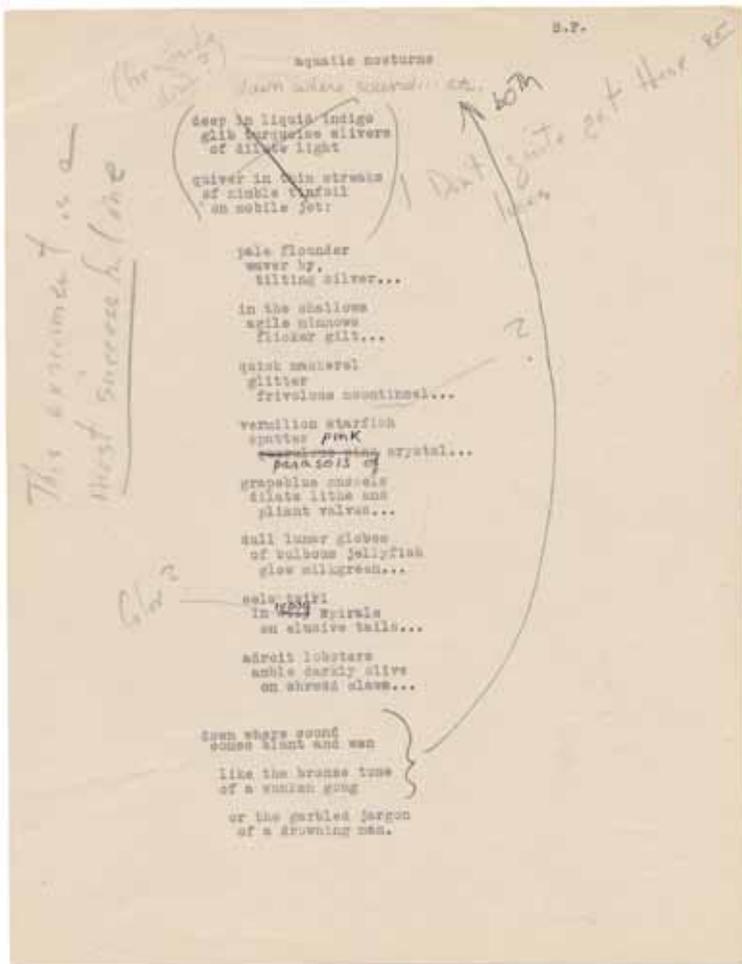


119



120

'YOU MUST MEET THE EGYPTIAN GODS. I WILL SLOWLY CUT OUT YOUR EYES' -- NIGHTMARES OF THE THIRTEEN-YEAR-OLD SYLVIA PLATH. This striking short story, written by Sylvia Plath when she was at the Alice L. Phillips Junior High School, Wellesley, Mass., derives from her estate (Sotheby's, New York, 6 April 1982). Another manuscript of the story is held by the Lilly Library, Plath MSS. II, Box 8, f.15. The latter is discussed by Andrew Wilson in his study of the early work: 'As Sylvia started the eighth grade she appeared, to the outside world at least, as a normal, young teenage girl... Her teachers, even in junior high, recognised that she had enormous potential... In February she started keeping a dream book, noting down her night-time visions of escape... More often than not she suffered from grotesque nightmares: the bad dreams continued all year – visions of dead bodies, of murder, of unspeakable atrocities. In May, with her new friend Margot, she started to write a three-page murder mystery called "The Mummy's Tomb" about a young girl who is fascinated by ancient Egypt and who one day goes to a museum to do a spot of research. There, she notices the stench of decomposing flesh coming from one of the mummy cases and sees a suspicious-looking janitor. On her return the next day, she witnesses the white-haired janitor preparing to remove the eyes from one of his female victims. The killer spots her and comes towards her, declaiming the unspeakable tortures that he will inflict upon her, but the girl strikes him with her umbrella, ties him up, frees the woman he was about to kill and, at the end, learns she will receive a reward for the rescue. Gothic stories such as "The Mummy's Tomb" gave the young Plath an outlet through which she could express some of the toxic feelings that, at times, astonished and frightened her' (*Mad Girl's Love Song: Sylvia Plath and Life Before Ted*, 2013). Kathleen Connors has pointed to the important part that the image of the eye, so central to the story, was to play in her work as a whole: 'The traditional tools of art, particularly pens and ink, were frequent subjects of her writing and art, were frequent subjects of her writing and art, as were her own hands. The act of seeing and the eye itself, the catalyst for much of her inspiration, would also become a common image in many texts. A 1946 three-page story titled "The Mummy's Tomb," for example, revolved around the image of the villain's evil eye glowing in the dark. The story is told from the perspective of a girl locked into a museum at night who manages to escape the clutches of a murderous stalker and bring him to justice' ('Visual Art in the Life of Sylvia Plath: Mining Riches in the Lilly and Smith Archives', in *The Unravelling Archive: Essays on Sylvia Plath*, edited by Anita Helle, 2007, p.69).



121

121 *

PLATH (SYLVIA)

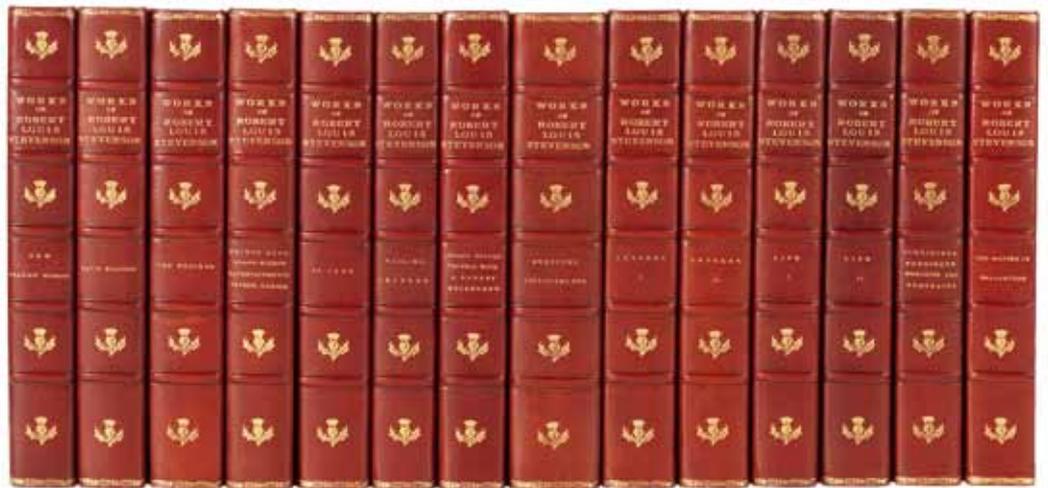
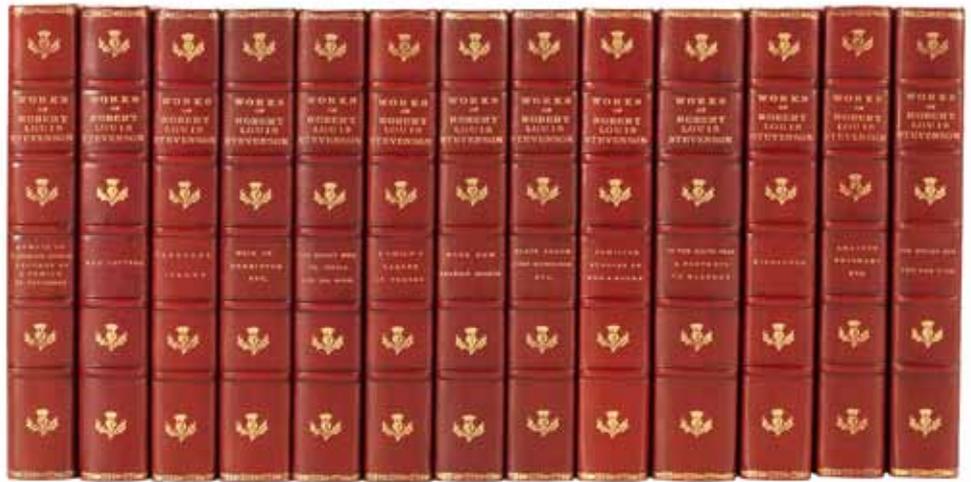
Annotated typescripts of five poems written when at Smith College, comprising 'Aquatic Nocturne', opening: "down where sound/ comes blunt and wan/ like the bronze tone/ of a sunken gong/ or the garbled jargon/ of a drowning man...", two lines revised in ink with an alternative opening indicated in pencil, also marked up by her teacher ("This experiment is a *most successful one*/ I don't quite get these lines"), typed initials at head, marked in pencil "85"; 'Terminal', opening: "Bolting home from credulous blue domes...", one line revised in ink, typed name and Smith College address at head, marked in pencil "16/2"; 'Van Winkle's Village', opening: "Today, although the slanting light reminds...", first four lines reworked in ink and marked "Rewritten", typed name and Smith College address at head, marked in pencil "80/2"; 'The Dark River (P. N.)', opening: "You are near and unattainable...", dated in ink "1948", marked in pencil "67a"; 'The Invalid', opening: "Half-past four on an April morning...", carbon undercopy, title in ink and dated "1950", marked in pencil "52b", 5 pages, in folders marked with sequence numbers, 4to, Smith College, 1948-1950 where dated

£1,500 - 2,000

€2,000 - 2,700

'THIS EXPERIMENT IS A MOST SUCCESSFUL ONE' – early poems by Sylvia Plath. Later variants of two of these poems, 'Aquatic Nocturne' and 'Terminal', were to be included by Ted Hughes in 'A Selection of Fifty Early Poems' in *The Collected Poems* (1981), as examples of her finest early work. All appear in his checklist of her juvenilia, and are represented by variant manuscripts or typescripts in the Plath Archive at the Lilly Library; the present typescripts deriving from her estate (Sotheby's, New York, 6 April 1982).

Hughes wrote of her early work: 'At their best, they are as distinctive and as finished as anything she wrote later on. They can be intensely artificial, but they are always lit by her unique excitement. And that sense of a deep mathematical inevitability in the sound and texture of her lines was well developed early on. And one can see here, too, how exclusively her writing depended on a supercharged system of inner symbols and images, an enclosed cosmic circus... As poems, they are always inspired high jinks, but frequently quite a bit more. And even at their weakest they help chart the full acceleration towards her final take-off' (p. 16).



124

122 •

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

£600 - 800

€810 - 1,100

123 •

ROWLING (J.K.)

Harry Potter and the Philosopher's Stone, FIRST EDITION, FIRST ISSUE, verso of title with the number sequence from 10 to 1, and author cited as 'Joanne Rowling', p.53 with the duplication of "1 wand" on the equipment list, trace of label on title-page, library security label to inside back cover, publisher's pictorial boards, joints cracked, extremities rubbed, 8vo, Bloomsbury, 1997

£2,000 - 3,000

€2,700 - 4,100

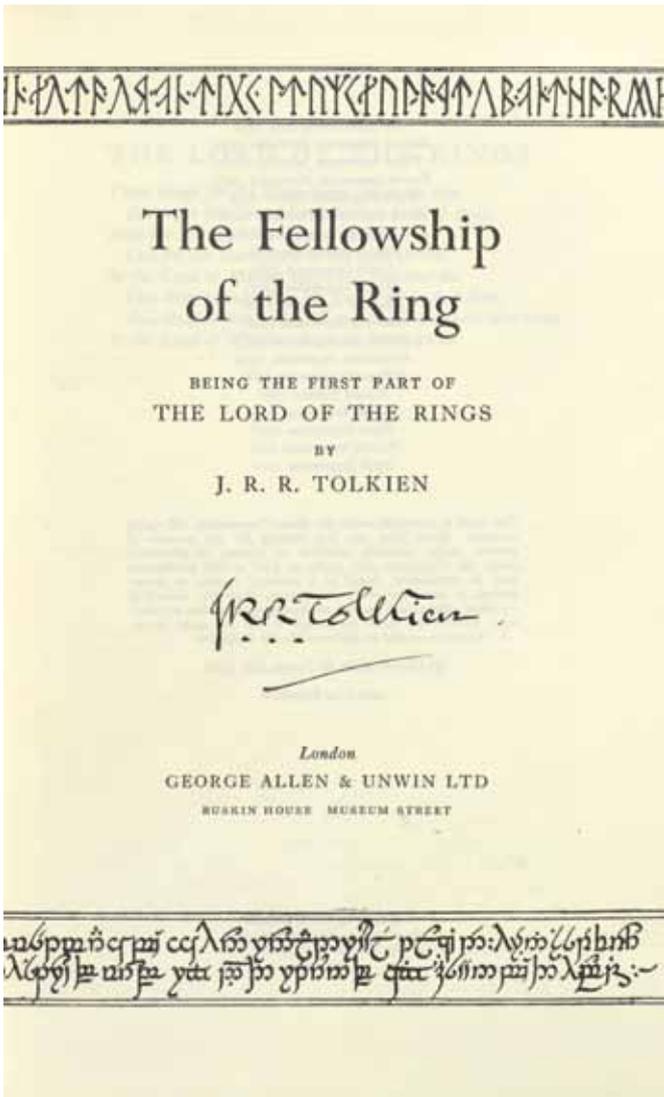
124 •

STEVENSON (ROBERT LOUIS)

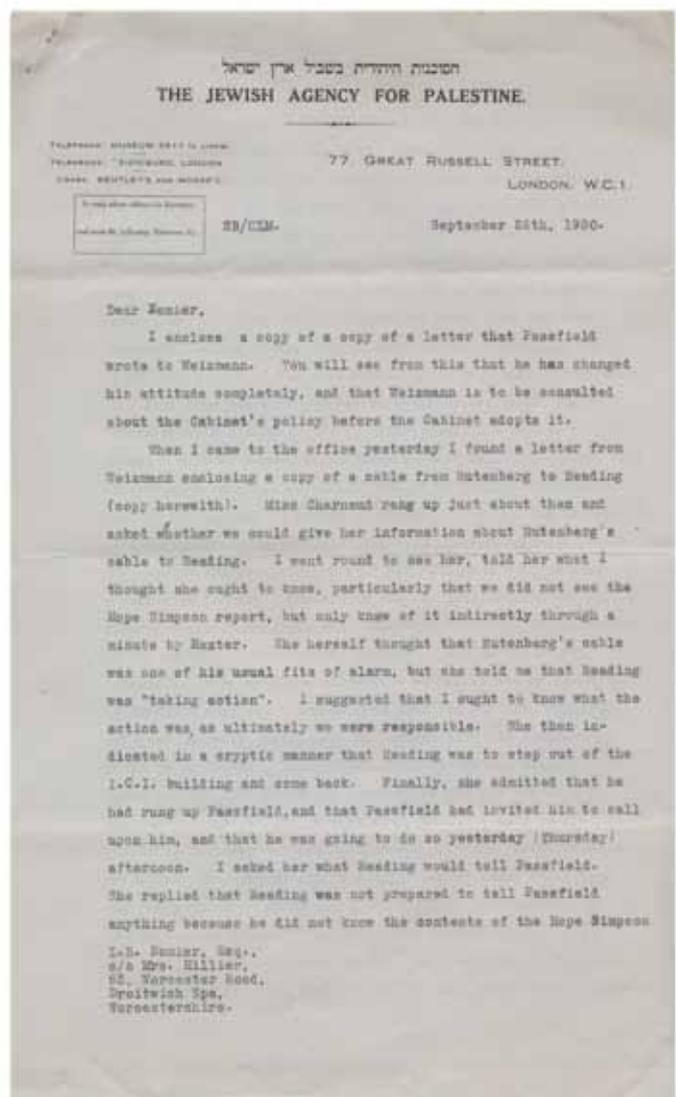
The Works, 27 vol. [complete], frontispieces, title-pages printed in red and black, red half morocco gilt, spines with thistle motifs within raised bands, t.e.g., 8vo, New York, Charles Scribner, 1911

£1,500 - 2,500

€2,000 - 3,400



127



128

125

THOMAS (DYLAN)

Roneoed broadcast script of *Under Milk Wood*, marked in pencil "File Copy", prepared for the first broadcast performance on the BBC Third Programme, transmitted on Monday 25 January 1954 at 7.25-8.55 p.m., produced by Douglas Cliverdon, with Richard Burton as the First Voice, the paper watermarked 'British/ Broadcasting/ Corporation'; missing the last three leaves (ending at p. 69 at cue 811: '2nd Voice: Mr. Waldo, in his corner of the Sailors' Arms, sings:'), *stapled unbound, first leaf loose, final leaf back-to-front and frayed, outer leaves dust-stained, folio*, January 1954

£600 - 800
 €810 - 1,100

126

TOLKIEN (J.R.R.)

The Fellowship of the Ring; The Two Towers; The Return of the King [The Lord of the Rings], 3 vol., FIRST EDITIONS, SIGNED BY THE AUTHOR on front free endpaper of "The Return of the Ring", 3 folding maps printed in red and black, different early ownership inscriptions on front free endpapers, publisher's cloth, dust-jackets (not price-clipped), all laminated, "Fellowship" slightly short, 8vo, George Allen & Unwin, 1954-1955

£1,500 - 2,000
 €2,000 - 2,700

127 •

TOLKIEN (J.R.R.)

The Fellowship of the Ring; The Two Towers; The Return of the King [The Lord of the Rings], 3 vol., SIGNED BY THE AUTHOR ON THE TITLE-PAGE IN EACH VOLUME, *second edition, fifth impression of first 2 titles, fourth impression of "The Return", 3 folding maps printed in red and black, publisher's cloth, dust-jackets (price-clipped), 8vo, George Allen & Unwin, [1970]*

£3,000 - 4,000

€4,100 - 5,400

Provenance

Tolkien signed these volumes for a fellow holiday maker, whilst staying at the Miramar Hotel in Bournemouth in 1970; Bonhams New Bond Street, 23 March 2010, lot 140.

128

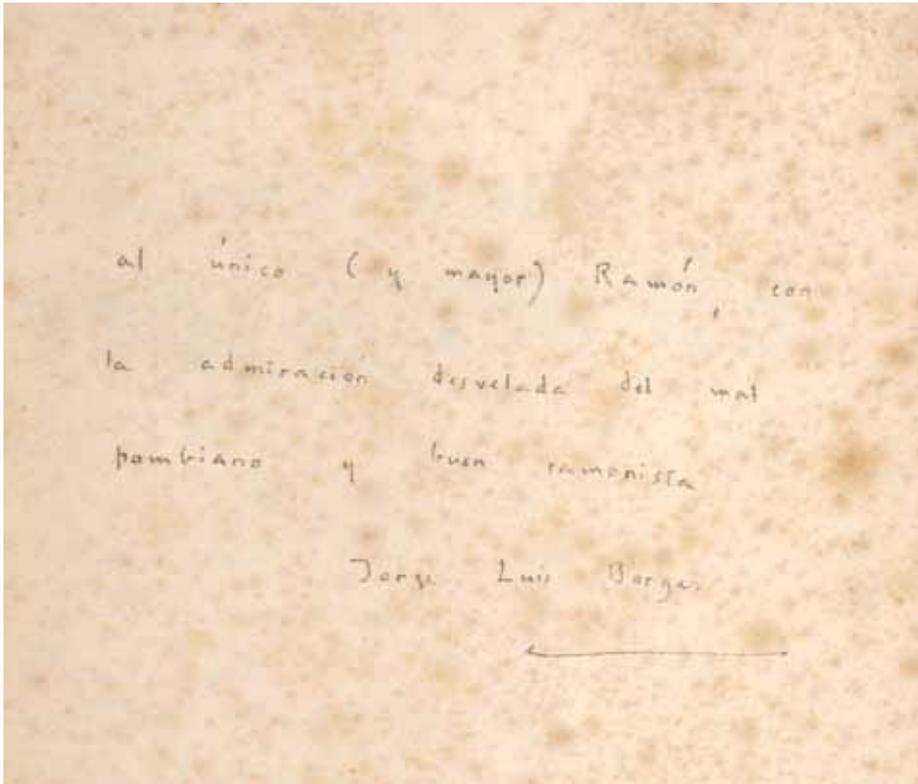
WEIZMANN AND THE JEWISH STATE

Collection of manuscripts and ephemera, including a typed letter signed by Chaim Weizmann ("Ch Weizmann"), to the historian Lewis Namier, political secretary of the Zionist Executive Committee, giving a long account of his meeting with Dr Shiels, British Undersecretary for the Colonies, following the British Government's suspension of immigration following their claim that the interests of Jews and Arabs cannot be harmonised: "I believed that the Jews are genuinely indignant, that they view the stoppage of immigration as a serious infringement of the Mandate, – and that I share these views, and that my indignation knows no bounds, and that the Government had brought it on themselves. I then went on to say that I didn't see what the Government had done to re-assure the Jews... I pointed out to him that this conversation reminded me painfully of similar talks which I used to have in the olden days with Russian officials, that after Pogroms, they usually reproached the Jews for having brought it about through their particular behaviour[s]. This brought the conversation into other channels: he stopped bluffing and became rather serious and somewhat saddened... Whereas the Administration of Palestine and some members of the Colonial Office preached the doctrine that the thing is impossible, we, who have worked in Palestine for 50 years, are firm that it *is* possible, that just with a little goodwill the Arabs and Jews could get together, that we together could build up the country and that we are ready to go a long way towards elaborating a constructive programm [sic] of work, which would serve the interests of both peoples... I concluded by saying that the Jewish people will go on working for Palestine with or without the British", *4 pages, stapled and with filing-holes, 4to, Geneva, 3 and 4 June 1930*

£2,000 - 3,000

€2,700 - 4,100

'WITH JUST A LITTLE GOODWILL THE ARABS AND JEWS COULD GET TOGETHER' – PAPERS OF LEWIS NAMIER, CHAIM WEIZMANN AND THE JEWISH AGENCY FOR PALESTINE. These form part of the papers of the distinguished historian Sir Lewis Namier, kept while serving under Chaim Weizmann as political secretary of the Jewish Agency for Palestine between 1929 and 1931. They derive from the estate of the chindit leader and Zionist General Orde Wingate (offered for sale at Sotheby's, London, 11 July 1996). Also included in the present portion of these papers is another document of singular importance, namely Namier's fifty-page carbon, annotated in blue crayon by Weizmann, of his *Historical summary of discussion leading up to the Prime Minister's letter of February 13th, 1931 to Mr. Weizmann/ by L.B. Namier/ London/ 27.4.31* (Ramsay MacDonald's letter, which reversed the Passfield White Paper on settlement and immigration, being widely seen as a turning-point in the history of Zionism, by which the small Jewish settlement of some 170,000 that existed in 1931 was transformed into one of 370,000 by the time of the Arab uprising of 1936). Another notable document is the long memorandum, with manuscript revisions (seemingly by Namier), headed "Interview between the Prime Minister, Dr. Weizmann, and Mr. Namier, Wednesday, December 24th. 1930. at 9.30 a.m." (held in the aftermath of the Passfield White Paper of November 1930 and attendant Jewish protests). Also included in Namier's file is an autograph letter to him by Weizmann of 8 June 1931, written while he was under attack from within the Zionist movement ("...Throughout these fateful 12 years – and this was amply illustrated in the last 2 years – the 'executive' pocketed the results which were achieved entirely by myself and the very small group of people who worked with me and who – curiously enough – never had any standing with the executive..."); a typed letter to him by Selig Brodetsky, sending copies of correspondence between Weizmann and Passfield, etc., and reporting on British attitudes (26 September 1930); a carbon of Weizmann's scheduled meetings; a typed letter signed by Gerald Balfour, thanking Weizmann for condolences on the death of his brother ("... My brother retained till the end of his life his active interest in all that concerns the destiny of the Jewish people, and in the welfare of the National Home with which his name is so closely associated..."), and related material. The collection also comprising material from other sources, including an autograph letter by Weizmann in Hebrew; a receipt in Hebrew for a Holy Land donation by Sir Moses Montefiore, 1873; and signed photographs, etc., by more recent political figures.



129

SPANISH AND LATIN-AMERICAN LITERATURE

129 •

BORGES (JORGE LUIS)

Inquisiciones, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO RAMÓN GÓMEZ DE LA SERNA, inscribed on front free endpaper "al único (y mayor) Ramón, con la admiración desvelada del mal pombiano y buen ramonista/ Jorge Luis Borges", some foxing, modern suede style boards, publisher's blue printed wrappers bound in, slipcase, 8vo, Buenos Aires, Editorial Proa, imprenta El Inca, 1925

£800 - 1,200

€1,100 - 1,600

PRESENTATION COPY OF BORGES'S SCARCE FIRST PROSE WORK, TOUCHINGLY INSCRIBED TO RAMÓN GÓMEZ DE LA SERNA, the influential Spanish modernist writer who became the hero of the Argentine avant-garde, and who had given Borges his big break that year.

"In Madrid, Borges and his sister Norah sat on the red divans of the Café Pombo [hence the inscription] on Carretas Street where the pipe-smoking, sturdy Ramón Gómez de la Serna directed his *tertulias* every Saturday night. He had translated Marinetti's futurist manifesto into Spanish in 1909, and monopolized, from his corner cafe table, the arguments and discussions about the new art (he made all visitors sign a book). A stuttering Borges would not have got a word in edgeways, but dynamic Ramón's *greguerías* mixed wit, humour and shock, reducing the long tradition of Spanish literature to surprising extended metaphors... Nevertheless, Ramón's review of Borges's first book of poems in Ortega y Gasset's prestigious *Revista de Occidente* in 1925 started the ball of Borge's European fame rolling" (Jason Wilson, *Jorge Luis Borges*, 2006).

una invasión de Marte. ¿Qué importa la novedad, o novedad, de la ciencia ficción? En este libro de aparición fantasmagórica Bradbury ha puesto sus largos domingos vacíos, su tedio americano, su soledad, como los puso Sinclair Lewis en Main Street.

Aunque La Tercera expedición es la historia más alarmante de este volumen. Su horror (sueño) es metafísico; la incertidumbre sobre la identidad de los huéspedes del capitán John Black insinúa incómodamente que tampoco sabemos quiénes somos ni cómo es, para Dios, nuestra cara. Quiero al menos destacar el episodio titulado El marciano, que encierra una patética variación del mito de Protes.

Hacia 1989 leí, con fascinada angustia, en el crepúsculo de una era grande que ya no existe, Los primeros hombres en la luna, de Wells. Por virtud de estas Crónicas, de concepción y de ejecución muy diversas, me ha sido dado revivir, en los últimos días del otoño de 1954, aquellas delirantes Terraces.

Sergio Luis Borges 1

1 Scientifiction es un monstruo verbal en que se amalgaman el adjetivo científico y el nombre sustantivo fiction. Inconscientemente, el idioma español suele recurrir a formaciones análogas; Marcelo del Mazo habló de las orquestas de gringones (gringos + cingones) y Paul Groussac de las japoneidades que abstruyeron el museo de los Goussart.

BORGES (JORGE LUIS)

Autograph manuscript, signed (“Jorge Luis Borges”), of his Prologue to Ray Bradbury’s *Martian Chronicles*, headed “PRÓLOGO” and opening: “En el segundo siglo de nuestra era, Luciano de Samosata compuso una *Historia verídica*, que encierra, entre otras maravillas, una descripción de los selenitas, que (según el verídico historiador) hilan y cardan los metales y el vidrio, se quitan y se ponen los Ojos, beben zumo de aire o aire exprimido a principios del siglo XVI, Ludovico Ariosto imaginó que un paladín de[scubr]e en la luna todo lo que se pierde en la Tierra, las lágrimas y suspiros de los amantes, el tiempo malgastado en el juego, los proyectos inútiles y los no saciados anhelos; en el XVII, Kepler redactó un *Somnium astronomicum*, que finge ser la transcripción de un [l]ibro leído en un sueño, cuyas páginas prolijamente revelan la conformación y los hábitos de las serpientes de la luna, que durante los ardores del día se guarecen en profundas cavernas y salen al atardecer. Entre el primero y el segundo de estos viajes imaginarios hay mil trescientos años y entre el segundo, y el tercero, unos den; los dos primeros son, sin embargo, invenciones irresponsables y libres y el tercero está como entorpecido por un afán de verosimilitud. La razón es clara...” [“In the second century of our era, Lucian of Samosata composed a *True History* that includes, among other marvels, a description of the Selenites, who (according to the truthful historian) card and spin metals and glass, remove and replace their eyes, and drink air-juice or squeezed air; at the beginning of the sixteenth century, Ludovico Ariosto imagined a hero who discovers on the moon all that has been lost on earth, the tears and sighs of loves, the time wasted on games, the fruitless attempts and the unfulfilled desires; in the seventeenth century, Kepler wrote a *Somnium Astronomicum* that purports to be a transcription of a book read in a dream, whose pages reveal at great length the appearance and habits of the lunar snakes, which take shelter in deep caves during the heat of the day and venture out at nightfall. Between the first and second of these imaginary voyages there is one thousand three hundred years, and between the second and the third a hundred; the first two are, nevertheless, free and capricious inventions, and the third is dulled by an urge for verisimilitude. The reason is clear...”; translation by Eliot Weinberger]; and, through the evocation of John Wilkins and his universal language, Archytas the Pythagorean and his wooden dove, Macbeth and Raskolnikov, and other Borgesian tropes, pondering the nature of North American science fiction and Bradbury’s *Martian Chronicles* in particular (“...Ray Bradbury ha preferido (sin proponérselo, tal vez, y por secreta inspiración de su genio) un tono elegíaco... Otros autores estampan una fecha venidera y no les creemos, porque sabemos que se trata de una convención literaria; Bradbury escribe 2004 y sentimos la gravitación, la fatiga, la vasta y vaga acumulación del pasado – el *dark backward and abysm of Time* del verso de Shakespeare. Ya el Renacimiento observó, por boca de Giordano Bruno y de Bacon, que los verdaderos antiguos somos nosotros y no los hombres del Génesis o de Homero... ¿Qué ha hecho este hombre de Illinois me pregunto, al cerrar las páginas de su libro, para que episodios de la conquista de otro planeta me pueblen de terror y de soledad?...”) [“...Ray Bradbury has chosen to (without, perhaps, attempting to do so, and through the secret inspiration of his genius) an elegiac tone...Other authors stamp a future date, and we don’t believe them, for we know that is merely a literary convention; Bradbury writes “2004,” and we feel the gravitation, the fatigue, the vast and shifting accumulation of the past – Shakespeare’s “dark backward and abysm of Time.” As the Renaissance observed, through the words of Giordano Bruno and Bacon, we are the true ancients, not the people of Genesis or Homer. What has this man from Illinois created – I ask myself, closing the pages of his book – that his episodes of the conquest of another planet fill me with such terror and solitude?...’], 3 leaves written on one side only, on squared paper perforated at the left-hand edge and with two ring-binder holes in the left margin, paper-clip stains, first leaf with some old smudging and light dust-staining, 4to, 1955

£20,000 - 25,000

€27,000 - 34,000

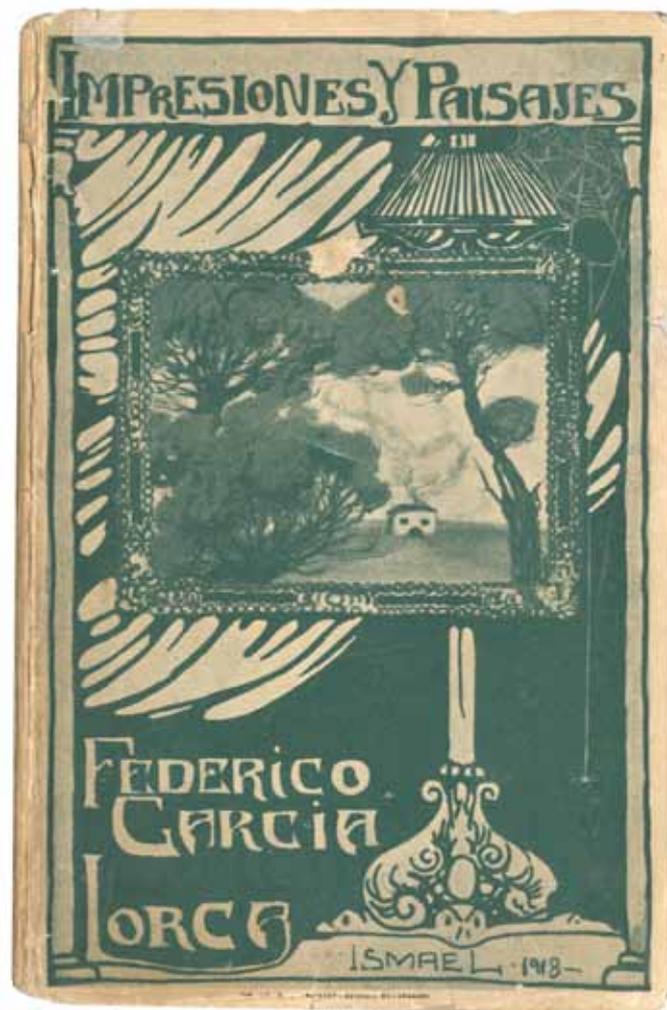
‘WE ARE THE TRUE ANCIENTS, NOT THE PEOPLE OF GENESIS OR HOMER. WHAT HAS THIS MAN FROM ILLINOIS CREATED... THAT HIS EPISODES OF THE CONQUEST OF ANOTHER PLANET FILL ME WITH SUCH TERROR AND SOLITUDE?’ – Jorge Luis Borges’s celebrated Prologue to Ray Bradbury’s *Martian Chronicles*.

This manuscript was first published as the prologue to the Spanish translation of the *Martian Chronicles*, *Crónicas marcianas*. Prólogo de J. L. B., Buenos Aires, Ediciones Minotauro (1955); and first collected in *Prólogos con un prólogo de prólogos* (1975). Weinberger’s English translation is printed in the selected edition of Borges’s non-fiction, *The Total Library: Non-Fiction 1922-1986*, Eliot Weinberger, editor (2000), pp. 418-9.

The manuscript belongs to the family of the late Francisco (‘Paco’) Porrúa, the publisher who gave the world Julio Cortázar’s *Rayuela* and Gabriel García Márquez’s *One Hundred Years of Solitude*. He was also founder of Ediciones Minotauro, pioneering publishers of science fiction; being responsible for practically all aspects of the press, including finance, sales, and even graphics and layout. In the case of foreign authors such as Tolkien, Ballard and Bradbury, he also acted as his own translator, although under a pseudonym. His translation of Bradbury’s *Martian Chronicles*, with Borges’s accompanying prologue, was the press’s first publication; for which Porrúa used his mother’s maiden name, Francisco Abelenda. See illustration on preceding page.



131



132

131 •

GARCIA MÁRQUEZ (GABRIEL)

Cien años de soledad, FIRST EDITION, *small label pasted above imprint on title-page ('E.D.H.A.S.A... Barcelona, Reg. Empresas Importadores de Publicaciones Extranjeras...')*, light browning and occasional foxing throughout, publisher's illustrated wrappers, lower cover slightly soiled and rubbed, spine with vertical reading cracks as usual, 8vo, Buenos Aires, Editorial Sudamericana, 1967

£1,000 - 1,500

€1,400 - 2,000

FIRST EDITION OF MARQUEZ'S MASTERPIECE OF MAGIC REALISM. This was the book that gained the Colombian writer his reputation and ultimately led to his Nobel Prize in 1982. Much of the credit for the immediate success of the book was due to his daring editor Francisco 'Paco' Porrúa, who insisted on an unusually large print run, which nonetheless sold out quickly. Porrúa also edited Borges and Julio Cortázar and later founded Minotaur, which popularised Bradbury, Ballard, Tolkien, and others in the Spanish-speaking world, often in Porrúa's own translations (see also lot 129).

The present copy bears the importation label of Sudamericana's sister company in Barcelona, Edhasa, who published the author's works in the city to which Marquez moved in 1967 and felt a great affinity. The principal character in the novel is a native of Barcelona, who also happens to own a bookshop which "mas que una libreria parecia un basurero de libros usados" ('rather than a bookshop, looked like a rubbish dump for second-hand books').

132 •

LORCA (FEDERICO GARCÍA)

Impresiones y paisajes, FIRST EDITION, half-title, untrimmed in publisher's wrappers, the upper cover printed in green with a design by Ismael [González de la Serna], repairs at edges of wrappers and in margins of first 4 leaves, spine creased and chipped at head with slight loss, recased, 8vo, Granada, P.V. Traveset, [1918]

£3,000 - 5,000

€4,100 - 6,800

LORCA'S EXTREMELY RARE FIRST BOOK. According to Carlos Morla Linch (*En España con Federico García Lorca*, 1957), so few copies were sold that the disillusioned writer gathered together those he could find and set them on fire. Institutional copies are very scarce (the Biblioteca Nacional has a copy, but none appear on WorldCat), and three copies are listed on Rare Book Hub.

Impresiones y paisajes, published in April 1918 at the expense of Lorca's father, is a collection of lyrical prose pieces written by the 20-year old aspiring writer during a series of four trips he made through Castile, León and Galicia in 1916 and 1917. He was accompanied by some fellow students and a professor from the university, Martín Domínguez Berrueta, who encouraged him to publish his account. 1917 proved to be a turning point in Lorca's life: he met Antonio Machado in Baeza, and on his return to Granada (despite dedicating the book to his former music teacher and befriending the composer Manuel de Falla), he abandoned his music studies and turned his hand to writing poetry. See illustration on preceding page.

133

LORCA (FEDERICO GARCÍA)

Autograph letter signed ("Federico"), to Emilia Llanos Medina ("Querida Emilia") telling her how much he misses her and his native Granada ("Yo la veo en medio de ese maravilloso paisaje granadino como la única mujer granadina capa de sentirlo, y me alegro extraordinariamente de tener una amiga que mire los chopos encendidos y las lejanías desmayadas como si yo las mirase... Yo recuerdo a Granada como se deben recordar a las novias muertas y como se recuerda un día de sol cuando niño"); lamenting the onset of winter and the leafless trees ("sólo en algunos queda una hojilla, que se mueve con el triste viento como una mariposa de oro"), Lorca goes on to mention seeing a woman who reminded him of Emilia, and how the woman stopped into an antique shop Emilia would have loved; he finishes by asking Emilia to send him a signed portrait, in payment for which he will send her a poem, 2 pages, written on the first and third pages of a single bifolium, small 4to, [Madrid, 28 November 1920]; with autograph envelope ("Emilia Llanos/ Plaza Nueva/ Granada") and a cabinet portrait of Emilia seated under a Moorish archway in the Alhambra

£2,000 - 3,000

€2,700 - 4,100

THE MELANCHOLY POET IN MADRID: A FINE POETIC LETTER REMINISCING ABOUT GRANADA TO HIS CLOSE FRIEND EMILIA LLANOS: "Yo..., siéndole franco, estoy un poco triste, un poco melancólico; siento en el alma la Amargura de estar solo de amor. Sé que estas melancolías pasarán..., per el rastro ¡queda sempre!" The letter was written one year after Lorca arrived in Madrid, at a time when he was just becoming part of an artistic and literary movement which included his friends Luis Buñuel and Salvador Dalí. His first book of poems was to be published in 1921.

Lorca met Emilia Llanos, who was 10 years older than him, in 1919. They became the closest of friends, at the centre of cultural life in Granada, and it has been suggested they might have married if Lorca's sexual ambivalence had not stood in the way. But their friendship proved to be long lasting and Emilia was of the first to hear the news of Lorca's death in 1936: two days previously, on hearing from the poet's mother of Lorca's arrest, Emilia had set off to see their mutual friend Manuel de Falla, with the intention of asking him to intervene on Lorca's behalf. On the way, she met Antonio Gallego Burín (another mutual friend and publisher of Lorca's first poem in the journal *Renovación* in 1919), who told her that she should not go as Lorca had already been shot. The chance meeting seems likely to have saved Falla's life as he would have almost certainly been arrested himself had he gone to the authorities.

The letter is published in *Federico García Lorca. Epistolario completo*, edited by Andrew Anderson and Christopher Maurer (who dates the letter), Cátedra, 1997, and in *Obras*, VI, edited by Miguel García-Posada, Akal, 1994, p.764.

Provenance

Emilia Llanos; Antonio Gallegos Burín; and thence by descent to the present owner.



Y lo mas gracioso fue que se paró en una tienda de antiguedades.
-des. -- y que antiguedades! -- Jarrones de China, talabares viejos
varios japoneses, candeleros, incensarios, y muchos de otros y la
el propietario de la tienda habia salido a visitarla.
¿Jera V tan cariñosa conmigo que me le mande un retrato firman-
-do para verle a menudo? ¿Lo hara? -- yo se que gane
en una poesia -- ¿trato verdad?
Por hoy no la digo mas. Soy coneto y espere su contesta-
-cion para escribirle mas largamente.
Adios Emilia no os olvide vuestro amigo.

Federico

Recuerdos a Federico.



134

ATLASES AND MAPS

134 •

[BLAEU (JOANNES)]

Le Grand Atlas, ou cosmographie Blaviane, Neufvième volume... L'Italie], *engraved half-title with allegorical border and 60 engraved maps, COLOURED BY A CONTEMPORARY HAND, MOSTLY HEIGHTENED WITH GOLD, 59 of the maps double-page, Elba half-page, without printed title and overslip usually pasted in on half-title, occasional dampstaining and browning in margins, a few tears not affecting images, general map of Italy near detached, slight spotting to 'Capitanata', publisher's vellum over boards, panelled in gilt with central gilt arabesque and large floral cornerpieces, yapp edges, silk ties (frayed), g.e., some staining to covers [Koemann I, Bl 58 or 59; NMM Cat 72, Phillips 479 (1667 edition)], folio (555 x 350mm.), [Amsterdam, 1663 or 1667]*

£5,000 - 7,000

€6,800 - 9,500

A good tall copy of the first French text edition of the Italian volume of Blaeu's great atlas. In this copy the letterpress title slip with the imprint has not been pasted in on the half-title, and the printed title is missing. Although Koeman states that the 1663 and 1667 editions of this volume are identical, he also mentions there being text on the verso of the list of maps in the 1663 edition, whereas ours is blank; this may point to this being the 1667 edition.



135

135 •

BRAUN (GEORG) AND FRANZ HOGENBERG

Londinum Feracissimi Angliae Regni Metropolis, hand-coloured engraved map, title cartouche with border of roses and swags, Tudor Royal and City arms, Latin text on verso, some browning and a little light staining, closed tear in lower margin, top edges reinforced on verso [Darlington & Howgego, no. 2; Glanville pl. 3; Koeman 2433], platemark 332 x 485mm., with margins 405 x 525mm., [Cologne, after 1574]

£1,000 - 1,500
€1,400 - 2,000

‘THE BEST KNOWN AND MOST IMPORTANT OF THE SURVIVING EARLY MAP-VIEWS OF LONDON’ (Darlington & Howgego p.10). Published in Braun and Hogenberg’s *Civitates orbis terrarum*, the first atlas of town plans and views, the view derives from a 15-sheet city plan of 1550, of which only three plates and no printed copies have survived, making this the first extant plan of London. The present example is from the second state of the plate, issued two years after the first, with the spelling ‘West Muster’ and the addition of the Royal Exchange. The fact that it must have been drawn some 15 years earlier is confirmed by the inclusion of the spire of St Paul’s, which was destroyed by lightning in 1561 and not replaced.

Provenance

Old ink inscription in Ottoman Turkish (“İngeltra'nin takhtgah olan shahr Londra yakhud London nam-i azim shehridir” - “The capital city of England, Londra, or London is the name of this great city”) in lower margin.



136

136 •

BROWNE (CHRISTOPHER)

A New Mapp of the Kingdom of England, shewing Its Antient and Present Government being Divided as in the Saxon-Heptarchy, large engraved wall map on 10 sheets joined, backed on canvas and dissected, this example with the additional title in Latin pasted outside the upper border, light browning, 2 or 3 unobtrusive wormtrails [Shirley Browne 2 state 7], 1660 x 1660mm., R. Sayer and T. Bowles, 1735 [but c.1760]

£3,000 - 5,000

€4,100 - 6,800

A DETAILED LARGE-SCALE MAP OF ENGLAND, drawn by the mapmaker and engraver John Harris, for the London publisher Christopher Browne in 1700. Browne's output was limited, but the present map proved popular and was frequently reprinted in the first half of the eighteenth century. This 1760 printing is the final edition.

Provenance

The Chevalier de Fleurieu (1738–1810, explorer, hydrographer and politician), inkstamp on reverse; French Dépôt de la Marine, small circular inkstamp on recto at lower left corner; Sotheby's, 14 December 2000, lot 352.

137 •

CELESTIAL MAPS

[CELLARIUS (ANDREAS)] Haemisphaerium scenographicum australe coeli stellati et terrae; Theoria veneris et mercurii; Haemisphaerium stellatum boreale; Haemisphaerium stellatum australe aequali sphaerarum proportione; Theoriatrium superiorum planetarum; Scenographia systematis mundani Ptolemaici; Coeli stallati Christiani haemisphaerium prius; Hypothesis Ptolemaica; Scenographia compagis mundanae brahae, double-page hand-coloured engraved maps, chips and short tears at edges, a few split at centrefold, a handful of longer repaired tears, platemarks approximately 420 x 510mm., [Amsterdam, Schenk & Valk, c.1700]; and 7 others including 6 Blaeu title-pages (16)

£800 - 1,200

€1,100 - 1,600



137



138

138 •
COLLINS (GREENVILLE)

Great-Britain's Coasting Pilot: Being a New and Exact Survey of the Sea-coast of England and Scotland... With Directions for Coming into the Channel between England and France, title printed in red and black, 47 engraved maps and charts (?of 48, comprising 41 double-page, 3 folding including large of the Thames estuary, and 2 single-page), one engraved map in the text, lacks additional engraved title, Dartmouth map with loss to edges, Harwich split at fold, a few short tears (mostly at folds), dampstaining (some heavy), early calf, covered in later loose cloth cover [cf. Shirley M. Coll-1a, 1693 first], folio (524 x 330mm.), Mount and Page, 1781

£800 - 1,200
 €1,100 - 1,600



140

139 •

CRUCHLEY (GEORGE FREDERICK)

Cruchley's New Plan of London and its Environs... New Edition, Improved to January 1st 1833, *large engraved map within decorative border, part hand-coloured, dissected into 63 sections and laid on linen, lower margin just trimmed not touching imprint, one short tear repaired, one thin hole (near Haverstock Hill)* [Howgego 320 (3)], 1226 x 1390mm., G.F. Cruchley, [1833]

£2,000 - 4,000

€2,700 - 5,400

140 •

CURIOSITY MAP - WORLD WAR I

"Hark! Hark! The Dogs Do Bark!" With Note by Walter Emanuel... Designed and Printed by Johnson, Riddle & Co., *chromolithographed map, laid on linen, map sheet 552 x 763mm.*, G.W. Bacon & Co., 1914

£800 - 1,200

€1,100 - 1,600

Celebrated serio-comic curiosity map published at the outbreak of the Great War, in which the the main protagonists are depicted as dogs: the British bulldog, French poodle, German dachshund, etc. Russia is depicted as a steam-roller (see provenance), with Czar Nicholas at the wheel.

Provenance

Aveling & Porter Ltd., Rochester, manufacturers of steam rollers and agricultural engines, circular stamp in sea area of map.

141 •

MAGINI (GIOVANNI)

Italia di Gio: Ant. Magini data in luce da Fabio suo figliuolo al Serenissimo Ferdina[n]do Gonzaga Duca di Mantoua edi 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], folio (404 x 265mm.)*, Bologna, impensis ipsius auctoris, 1620, [colophon: Clemente Ferroni, 1632], sold as an atlas not subject to return

£1,500 - 2,000

€2,000 - 2,700

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.



139



141



142

142 •
MICHELOT (HENRI) AND LAURENT BREMOND

Recueil de plusieurs plans des ports et rades de la mer Mediterranée, *second edition, engraved throughout with title and 37 charts, early price inscription on title and "Marseille, 6eme Juin 1752" on front free endpaper, original wrappers, rubbed, solander box [Shirley, BL, M.MICH-2a; Palau 168.325], oblong 4to (300 by 220mm.), [Marseille, c.1730]*

£1,000 - 2,000
 €1,400 - 2,700

Includes Gibraltar, Mallorca, Barcelona, Collioure, Sète, Hyères, and Antibes.

143 •
PINKERTON (JOHN)

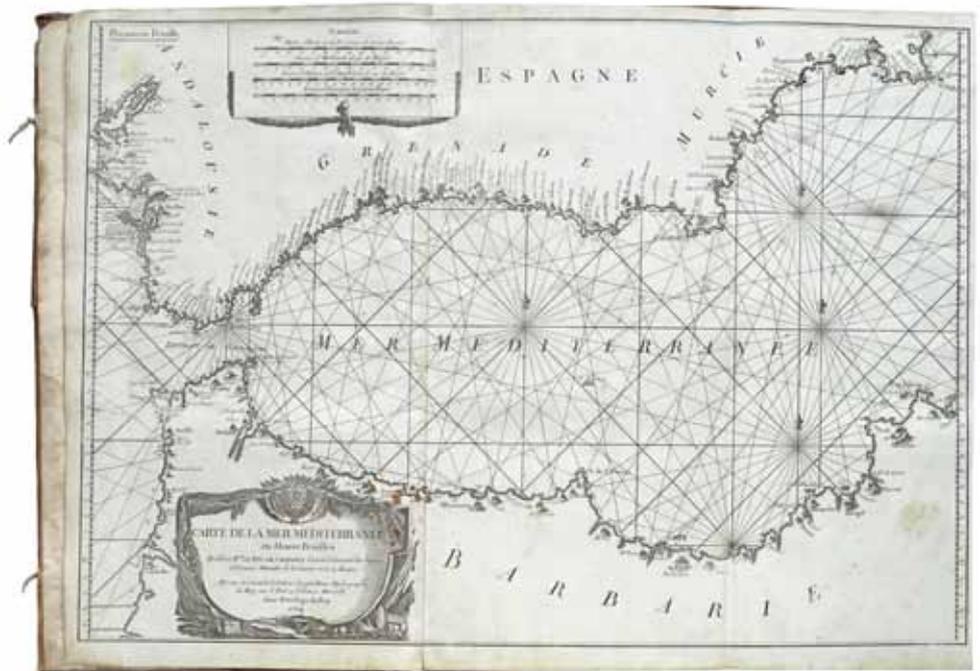
A Modern Atlas, from the Latest and Best Authorities, Exhibiting the Various Divisions of the World, with its Chief Empires, Kingdoms, and States in Sixty Maps. Carefully Reduced from the Largest and most Authentic Sources, **FIRST EDITION, 61 double-page hand-coloured engraved maps, all on stubs, title strengthened at extremities, marginal dampstain to some maps (just touching image of a few), later cloth, rubbed [Phillips, Atlases 724], folio (570 x 422mm.), T. Cadell and W. Davies [and others], 1815**

£2,000 - 4,000
 €2,700 - 5,400

First edition of an atlas for which the publishers excuse the "the superiority of expense, by the superiority of execution [of the maps... and that] it may still be considered as the most magnificent and complete Atlas that has ever been published, in any age or country" (Introduction). Maps include World (4, Western and Eastern Hemispheres; same on Mercator's Projection), Australasia, North America (5), West Indies, China, Japan, Arabia, and Persia.



143



144

144 •

ROUX (JOSEPH)

Carte de la mer Mediterranée en douze feuilles, 12 folding engraved charts, a couple of short edge tears without loss, final sheet lightly browned at one edge, contemporary limp calf, rubbed and stained [Blackmer 1455; NMM 3: 267; Phillips 195; Shirley, BL, M.Roux 2-a; Tooley 550], folio (650 x 400mm.), Marseille, J. Roux, 1764 [but 1772]

£2,500 - 3,500

€3,400 - 4,700

Provenance

William Wilde (pilot on HMS *Albatross*), ownership inscriptions on verso of first sheet and lower cover dated 1804.



145

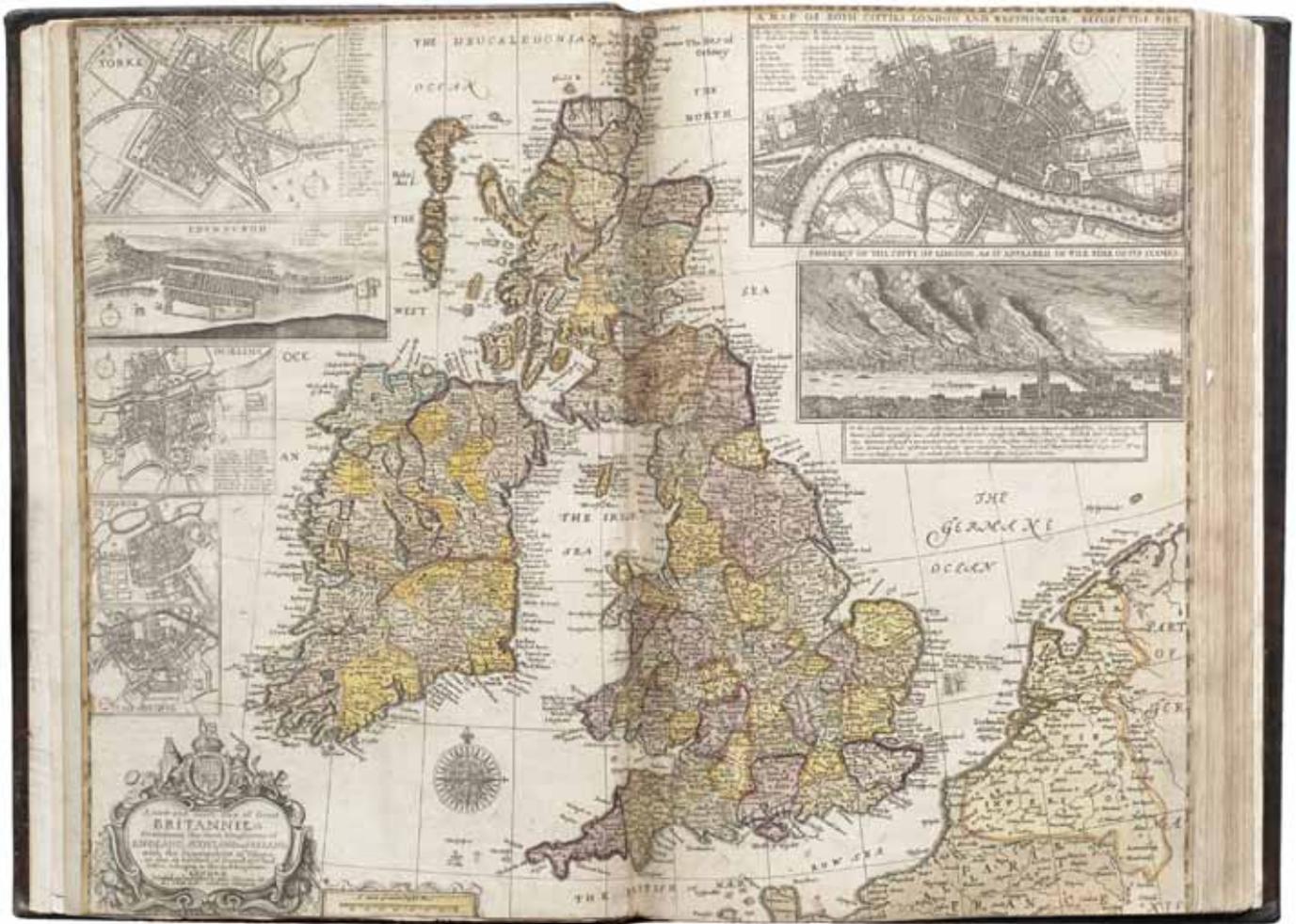
145 •

SELLER (JOHN)

The Coasting Pilot: Describing the Sea Coasts, Channels, Soundings... Beacons, and Sea-marks, Upon the Coasts of England, Holland, Flanders & France, With Directions to Bring a Shipp into any Harbour on the Said Coasts, *second version of title with extended list of sellers, but with 54-page text of first version (Wing calling for 52 pages in second), engraved pictorial title-page (including a depiction of "England's Famous Discoverers", Francis Drake and Thomas Cavendish either side of the title cartouche, above a panoramic view of London and an allegory of the Thames and Medway, a few small worm holes), 54 pages of text (a few small marginal repairs), 17 maps and charts on 11 double-page or folding engraved mapsheets (a few strengthened at folds or margins, a few small stains), several woodcut horizon profiles in text, modern half calf over marbled sides, the maps loose in matching marbled portfolio, ties [Wing S2469; cf. Shirley, Atlases, M.SELL-2a for a 1672 edition with 21 charts on 13 mapsheets], folio (437 x 265mm.), John Seller, to be sold at his shop at the Hermitage Staires in Wapping: and by William Fisher... John Thornton... John Colson... and by James Atkinson, [1672 or later]*

£5,000 - 7,000

€6,800 - 9,500



146

146 •

SPEED (JOHN)

England Fully Described in a Compleat Set of Mapps of Ye County's of England and Wales, with their Islands, engraved title within architectural border, 58 double-page engraved maps hand-coloured in outline with yellow wash borders (12 with some restoration to one vertical border), 6 ADDITIONAL MAPS bound in, full calf, gilt centrepieces on sides, spine gilt with raised bands [Chubb XXXI; Hodson 138], folio (410 x 265mm.), Henry Overton, 1743

£15,000 - 20,000

€20,000 - 27,000

RARE COMPLETE COPY OF HENRY OVERTON'S EDITION OF SPEED'S ATLAS, WITH THE ADDITION OF SIX MAPS. Hodson only records two complete copies of the atlas.

The additional maps include Henry Overton's scarce "A New and Exact Map of Great Britannie" (with inset plans of 6 British cities, and a prospect of London during the Great Fire, attributed to Wenceslaus Hollar), and "A New Map of the Roads of South Britain"; John Speed's "The Invasions of England and Ireland" and "The Kingdome of Great Britaine and Ireland"; David Loggan's plans of Oxford and Cambridge, all of which bear Overton's imprint.



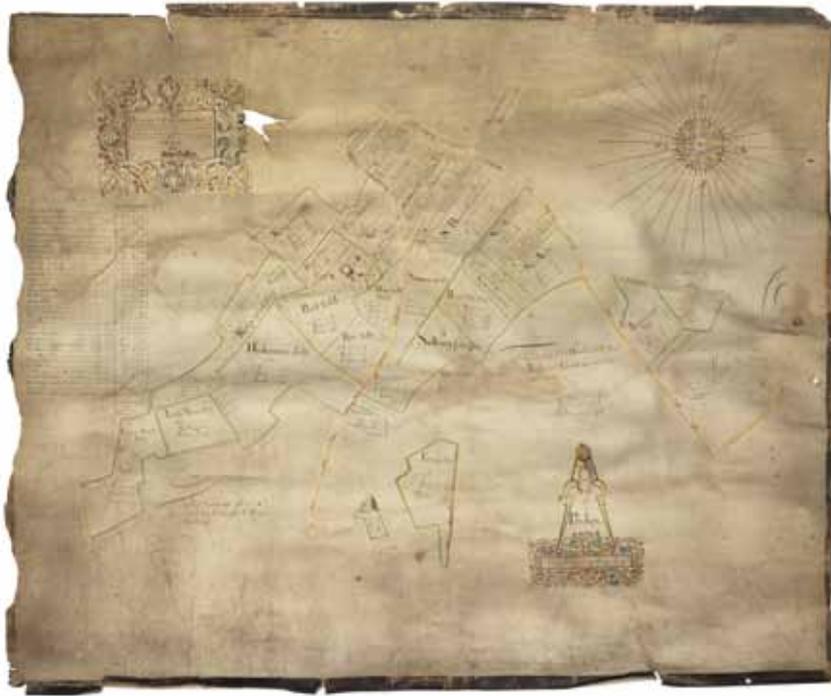
147

147 •

SPEED (JOHN)

Britain as it was divided in the Tyme of the Engliche Saxons Especially their Heptarchy, *double-page engraved map, 14 attractive vignettes in the margins showing scenes from Saxon history, compass rose, English text on verso*, STRONG IMPRESSION, GOOD MARGINS, 385 x 512mm., John Sudbury and George Humble, [1627, or later]

£800 - 1,000
 €1,100 - 1,400



148



149

148

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

£1,000 - 1,500

€1,400 - 2,000

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).

CONTINENTAL BOOKS AND MANUSCRIPTS

149 •

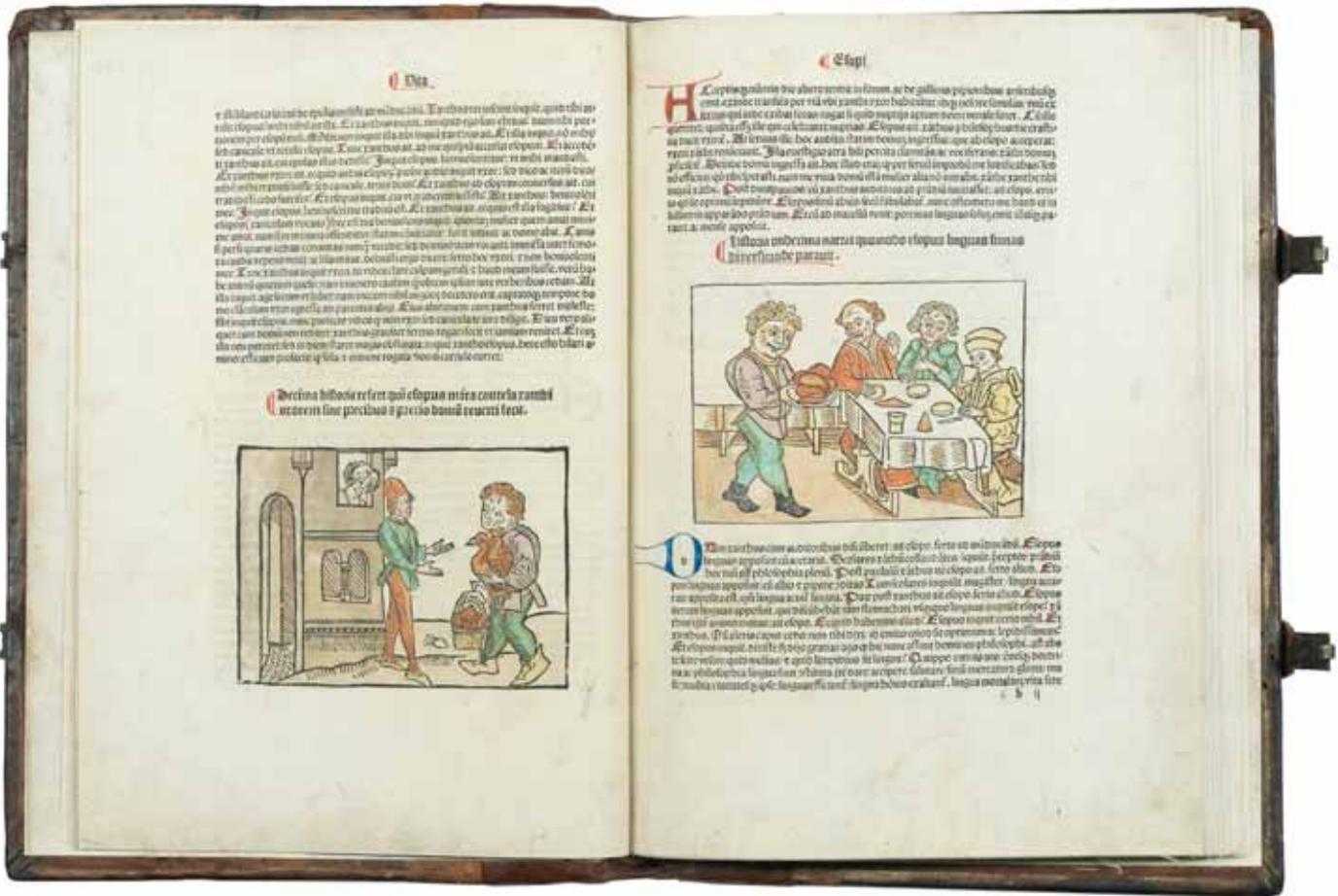
AA (PIETER VAN DER)

Principum et illustrium quorundam virorum. Qui in Europa alibique terrarum, quâ fama, quâ eruditione celebres fuerunt, verae imagines, engraved title, dedication and 91 portraits (of 97, 2 folding, one torn without loss), engraved head- and tail-piece vignettes, contemporary speckled calf, corners worn, joints cracked, folio (362 x 235mm.), Leyden, Pieter van der Aa, [c.1710-1720]

£600 - 800

€810 - 1,100

Scarce series of historical portraits, the subjects including Agricola, Vespucci, Columbus, Erasmus, Henry VIII, Holbein, Luther, Magellan, Thomas More, Pisarro, Montezuma, Mogul leaders (3), Kings, Emperors etc.



150

150 •
AESOP

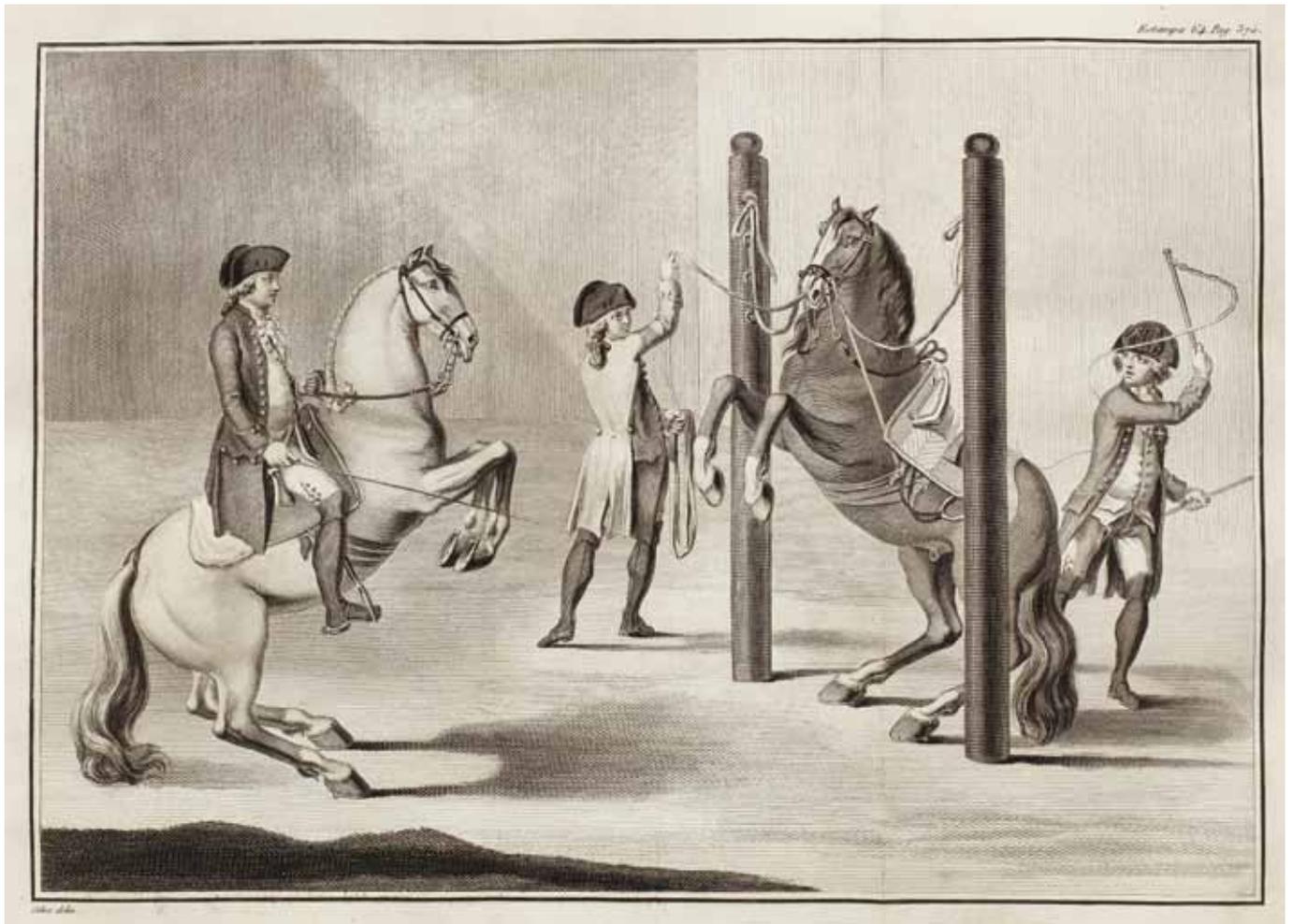
Fabule et Vita esopi: cum fabulis Aviani: Alfonsii: Pogii florentini: et aliorum: cum optimo commento: bene diligentero correcte et emendate, 99 leaves (of 104, lacking a2, a5, b3, b4 and f3), 46 lines with headline, Gothic letter, 184 large woodcut illustrations (title and 11 coloured by hand in several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

£50,000 - 70,000
 €68,000 - 95,000

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

Provenance

"Liber S. Nicolai... 1700", inscription on leaf a3; Bibliotheque Impériale Impr., circular red stamp on title (just touching image) and leaf a3, dating from c.1865-1870; Prof. Victor Goldschmidt, Heidelberg, ink stamp on final leaf.



151

151 •
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

£2,000 - 4,000

€2,700 - 5,400

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.

Summarium primi voluminis par-
tis hystorialis domini s̄ntonini archi-
episcopi Florentini.

**Primum titulus de prima
et secunda mundi etate.**

Avinili p̄m̄i. de p̄m̄ia partem. Ad 7. Eua
in statu innocētie. et de lapsu eor. sup illud bo-
mo cum in bono esset. Inquit homo cum in bo-
noe. folio. j.
De excellentia primos partem quo ad gratiam gratum
faciētem. folio. j.
De bono seu excellentia eius quo ad iusticiam genera-
lem. folio. j.
De excellentia eius quanti ad noticiā eius in cognoscēdo
team angelos et ceteras creaturas. folio. j.
De excellentia eor. quanti ad immortalitatem et ceteros h̄c
non posse non. folio. j.
De excellentia eor. quanti ad impassibilitatem. et qualiter
passiones erant in ea. folio. j.
De modo generatio eor. in tali statu. folio. ij.
De amicitia loq. p̄dissim. q̄ fuit collocatus. folio. ij.
De excellentia eor. q̄ ad v̄m̄m sup creaturas. folio. ij.
De modo merendi in illo statu. folio. ij.
De p̄dissim. genitor. in tali statu innocētie. folio. ij.
De statu eor. in peccando q̄d nocetur. non intellexit
et multipliciter exponitur. folio. ij.
De miseria multiplici quas incurrit et peccato ibi conspa-
ratis est imentia. folio. ij.
De paradiso terrestri q̄d significet ecclesiam. Et de flumē
paradis. quā ad paritū et ligno vite et ligno sciētie bo-
ni et mali quid significet. folio. ij.
Quo corrupta dicitur humani gener. id est primis partem
v̄m̄i occasione peccati. tum traditū in posteros. Et quo i
diversis sp̄s et diversis facta partem. folio. ij.
Quo p̄dissim. Ade in paradiso significat passionem chri-
sti. folio. ij.
De diversitate computatio anno. p̄m̄e et secūde etia-
na inter hebreos et septuaginta annos interpretet. et vi-
de hoc p̄dissim. folio. ij.
Quo post quos milia centū nonaginta nonem annos a crea-
tione m̄di. fm̄. lxxij. interpretet. ea die sc̄y sexta feria. et
mense sc̄y mar̄ti et hora sc̄y sexta q̄ p̄m̄os homo pec-
cavit. ch̄stus crucifigū est factū faciēdo. p̄p̄o pecca-
to. Et de ch̄yam et abel p̄m̄is filia. et occasione abel a
ch̄yam. folio. ij.
De descendentiā et ser̄b et ch̄yam et diversis exercitijs
eorum. folio. v.

Secundam capitulū. de secunda etate mundi que
incepit a noe. Quo de p̄cepto noe ut fabricaret
archam. et de forma et mensura eius. et introducendi in
eam. ac de diluvio totam terram occupante. Incepit se-
cunda etas. folio. v.
Et eo q̄ dominus dicit. Non permanebit spiritus meus
in homine. q̄ caro est. Et quia est differentia inter so-
licitatem electorum et reprobos. quia mali v̄m̄i
carnem id est fm̄ p̄p̄iam voluntatem non subdidit
deo. Electi vero fm̄ spiritum id est fm̄ rationem subdi-
tam legi dei. folio. v.
Quo archa facta a Noe signat ecclesiam quo ad materiam
et formam et mensuram et contenta in bis. ac enā ch̄-
stus caput eius. folio. vj.

De monstruosis generibus hominum. et quibus hystorie
gentium narrant. folio. vj.
De inebriatione Noe et vino et d̄ versione facta p̄tra eā
a Ch̄bam propter quod fuit maledicta. et quid signifi-
cet spiritualmente. folio. vj.
Etiam capitulū. de descendentijs a filijs Noe
sc̄y Sem Ch̄bam et Japhet. et q̄ voluntas turran
edificare ad celum pertingeret. deo confudit linguas
eorum. v̄m̄m v̄m̄m in septuaginta duas varias.
Incepit. ex descendentijs. folio. vj.
Quo Sem dicitur obtinisse asiam. filij Ch̄bam affricā
et filij Japhet europam. fol. vj. in fi.
De alia vnde dicta sit. et de p̄m̄iā eius et nominibus
et v̄m̄m eorum habuerunt. folio. vj.
De secunda parte mundi sc̄y europā. et p̄m̄iā eius
et nominibus et versatione eorum. vbi et de ytalīa et ci-
nārbus eius. folio. vj.
De tertia parte mundi sc̄y africa. et p̄m̄iā eius et
nominibus. folio. vj.
De insulis maris. et nominibus eorum. folio. vj.
De genealogia descendentiū et Sem filio noe vsq. ad
terciam m̄ditatem sc̄y Abrahā. folio. vj.
Quo sub Ragan ortum est regnum sc̄y egypti. et regni egypti
sc̄y. Et sub Jacob octo sunt duo regna. sc̄y. et
sc̄y. folio. vj.
Quo Rino rex ninive ortum habuit ydolatria. et p̄m̄is
yodan dicitur est belus. qui fuit pater Noe. et postea
diverse nationes diverse nota insulocorum fuit ydo-
lia. folio. vj.

Secundus titulus est de

tercia mundi etate. que incipit ab Abrahā. p̄-
m̄m capitulū incipit. Quis in Abrahā. folio. vij. in fine.
De commendatione ababe. qui dicitur pater fidelū. et quō
fidelis et in quo debent eam imitare et figuratur in sacri-
ficio ipsius Ababe in vacca capsa et arietē m̄m anno
rum turtare et columba. et quo Sem. folio. vij. et ij.
De egressu ababe de terra sua et domini p̄cepto et ac-
cessu ad terram ch̄bam. et recessu eor. in egyptū. et
famem et regressu eor. in ch̄bam. et separatione sua a
Loth. folio. ij.
De revertenti ababe a cedre quatuor regum. occurrunt mel-
chisedech cum pane et vino offerre. et de sacrificio quod
fecit abrahā deo sc̄y vacca capsa et arietē turtare et
columba. folio. ij.
Quo abrahā filium habuit et agar sc̄y ymabelē a q̄
saraceni descendit. Et quomodo et et alij patribus
antiquis licet habere plures uxores. folio. ij.
Quo ababe fuit datum p̄ceptum de oratione manuum
et genere suo descendentiū. et q̄ recepit tres angelos
in hospitiū ad comedendam. qui et nunciarunt filiū nā
sc̄y. et yodaniam subvertendam. et de subvertio-
ne yodanē cum alio quatuor civitatibus per ignem et
susp̄burum. et de ruinatione loth. qui postea et filiabus
suis habuit. folio. ij.
De natiuitate ysaac. et lusa ymabelis cum ysaac. propter
quod electus est de domo cū matre sua agar. folio. ij.
Quo abrahā ad mandatum domini voluit immolare fili-

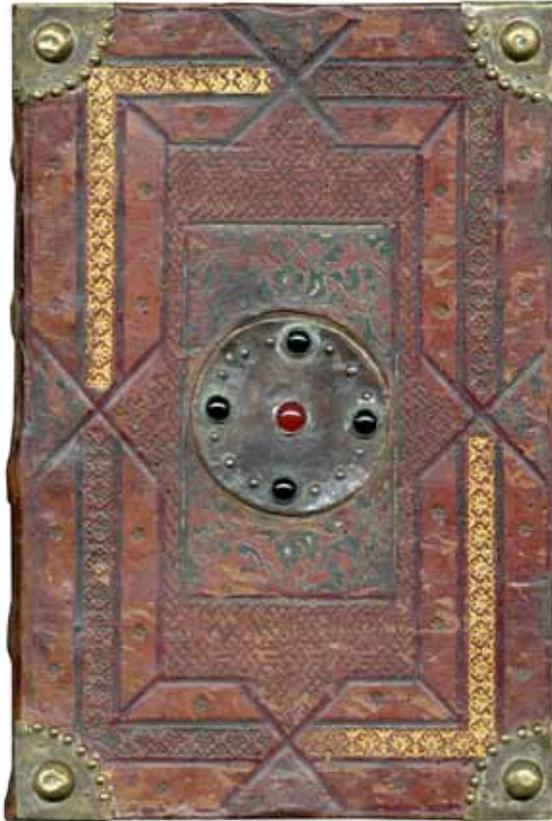
152 •
ANTONINUS FLORENTINUS

Summa historialis, sive Chronicon, 3 vol., 234 (of 236), 258 (of 260), 274 (of 276) leaves, all without initial and final blanks, 68 to 69 lines, Gothic letter, 2 columns, capital spaces, some old marginal ink annotations (mostly to volume 1), sprinkling of single wormholes to opening leaves of each volume (reducing soon to 2 or 3 single holes), dampstain to lower blank margins (resulting in slight loss to 12 leaves in the third volume), browning to approximately 40 leaves but generally clean, late seventeenth or early eighteenth century vellum, title in ink on spines [ISTC ia00778000; BMC II, 426; Goff A778; GW 2072; HC 1159*], folio (393 x 278mm.), Nuremberg, Anton Koberger, 31 July 1484

£4,000 - 6,000
€5,400 - 8,100

First edition of Antoninus's compendium of history. Saint Antoninus, or Anthony of Florence (1389-1459) was Archbishop of Florence from 1446 until his death. Drawing on examples of exemplary lives Antoninus mentions several of his contemporaries, including Poggio Bracciolini and Leonardo Bruni.

Provenance
Eivind Hassler, bookplate.



153



153

153 •
BIBLE, IN LATIN

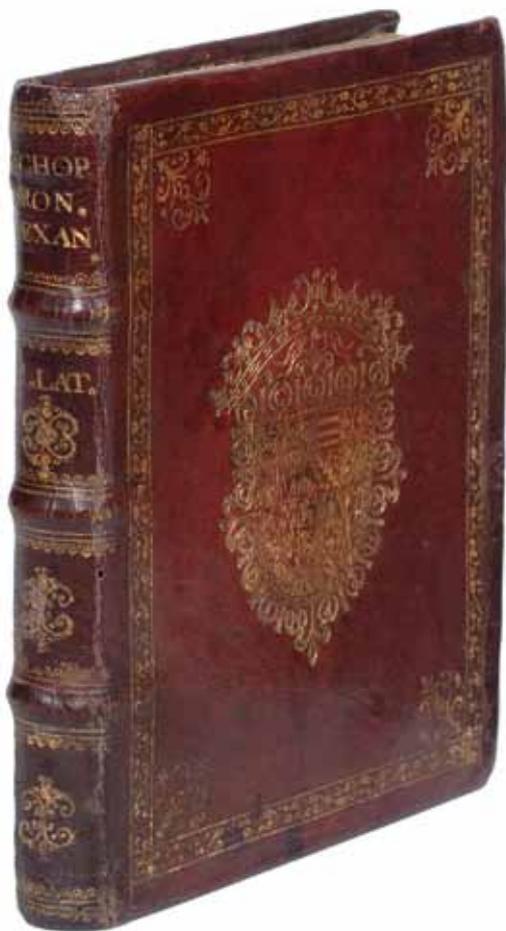
Biblia latina (cum glossa ordinaria Walafridi Strabonis aliorumque et interlineari Anselmi Laudunensis et cum postillis Nicolai de Lyra expositionibusque Guillelmi Britonis in omnes prologos S. Hieronymi), Parts 1, 2 & 4 (of 5) in 3 volumes, 248 (of 250), 234, 346 leaves (Part 1 lacking c1 and blank? FF6), 83 lines of commentary surrounding double column text, title printed in red and black with woodcut of St. Peter holding 2 large keys and a book, with the motto "Tu es Petrus" printed in red, 40 woodcut illustrations, 16-line and smaller decorative initials in red, blue and violet, Lombard initials supplied in red and blue throughout, rubricated, 3 leaves with later illuminated borders and initials, some damp and brown staining, heavier in parts of first volume but mostly in margins, occasional repairs and worming affecting text, first volume with title and following leaf remargined, remains of old inscription ("E Bibliotheca") and 2 ink stamps smudged or obliterated, trace of further stamp at end of volume, fol. 217-230 (eeiii-vi) with single long tear (no loss), last leaf of second volume repaired affecting headline, third volume with repairs to last 2 leaves affecting text, bound in old gilt and blindstamped calf over wooden boards (not uniform), heavily restored in varying faux medieval styles and embellished with circular metal centrepieces containing imitation jewels, brass, copper or leather bosses, rebacked preserving parts of original spines, [ISTC ib00608000; BMC V, 458; Hain-Copinger 3174; GW 4283; Goff B-608], folio (360 x 240mm.), Venice, Paganinus de Paganinis, 18 April 1495

£5,000 - 7,000
 €6,800 - 9,500

Eccentrically bound and oddly attractive set of three of the five parts of Paganinus's Latin Bible of 1495, with fine woodcuts copied from the Scotus edition of 1489 (the first illustrated Latin Bible printed in Italy), and some attractive later illumination. With the commentary of Strabo and the *Postilla Walafridus* of Nicolaus de Lyra, the present copy is the rarer issue with red and black title-page.

Contents and collation: Part 1: 14 unnumbered leaves (Foreword, Prologue, Gloss), fol. 2-235 (Genesis to Deuteronomy), a-FF8 (without c1 and FF6); Part 2: fol. 237-470 (Prologue, Joshua to Esther) GG8-kkk8; Part 4: fol. 667-1012 (Isaiah to Ezekiel) Z-TTT10; all have pagination errors.

Illumination: (Part 1) 16-line Initial 'H' in blue and white with red penwork decoration and marginal extension; some smaller initials with penwork in red, blue and violet; A3v with small miniature of a Franciscan monk in place of initial "F", probably nineteenth century; (Part 2) opening leaf GG1 with hand-painted ornamental border incorporating grotesques, putti, a medallion portrait of a boy, Turkish and Greek figures, vases, flower and fruit etc. , with one or two stains and some repairs to edges affecting border; (Part 4) second leaf Z2 with hand-painted ornamental border incorporating flowers, urns, a winged head and a medallion of Pan with a goat, a hand-painted initial 'V' within the text.



154

154 •

BINDING - SPANISH

LYCOPHRON CHALCIDENSIS. *Cassandra iambico carmine ac stylo vetere translata per Josephum Scaligerum, [Heidelberg], In officina Sanctandreaana, 1590--Homerocentra, [extracted from: Poetae Christiani veteres], 74 leaves (of 76, without final blank and penultimate leaf of Latin text [eeee3]), [Ahmanson-Murphy 58; Adams P1685; Renouard 24:1], [Venice, Aldus Manutius, 1501-1502]--MEURS (JOHANNES VAN) Aeschylus, Sophocles, Euripides. Sive de tragoediis eorum lib. III, Leiden, Godferoy Basson, 1619, 3 works in 1 vol., all with text in Latin and Greek, some staining, mainly affecting first and last few leaves, seventeenth century Spanish red morocco, bound for Felipe Ramirez de Guzman, Duke of Medina de las Torres (c.1600-1668) and his second wife, Anna Carafa, Duchess of Sabbioneta, Mondragone and Trajetto, Princess of Stigliano, the sides with roll tool borders and cornerpieces enclosing their central gilt arms, the lower cover with the legend 'Revoluta foecundant', spine gilt in compartments with raised bands, gilt edges, 4to*

£3,000 - 4,000

€4,100 - 5,400

A fine Spanish seventeenth century noble binding, containing a trio of works which demonstrate the owner's interest in Greek texts. For a similar binding with the same arms and using the same tools, see Sotheby's, 8 July 2008, lot 18. Other books are also recorded as having been bound in this fashion for Ramirez de Guzman, who was viceroy of Naples from 1637 to 1644. The motto 'Revoluta foecundata' only seems to have been used by Guzman after his return to Spain in 1645.

The *Homerocentra* has been extracted from the first edition of a collection of early Christian poetry (described by Renouard as "infiniment rare et precieuse", with few complete copies remaining). It comprises the *Editio princeps* of the Homeric Centos of the fifth century East Roman Empress Eudocia. This section was printed using, for the first time, a system developed by Aldus for interleaving the Greek and Latin sheets to give parallel texts.

PROHEMIO DI DONATO ACCIAIOLI NELLA
F STORIA FIORENTINA TRADOCTA PER
Lui In Vulgare All' excellentissimi Signori Priori Di Liberta Et
Gonfaloniere Di Giustitia Del Popolo Fiorentino

OLTE SONO LE CAGIONI EXCELLEN-
tissimi signori che m'hano idocto atradurre dilati
no iuulgare la historia di firenze elegantissima mēte
composta da Leonardo aretino. La prima & pri
cipale sie: per ubbidire alla uostra excelsa signo-
ria: & quanto porta la faculta del mio ingegno:
satisfare auoſtri giuſti & honesti desiderii. La se-
conda sie perche io reputo che ogni bene: quanto
piu e commune & piu ſidilata tra le genti: tanto
ſia & piu perfecto & maggiore. Et none dubbio che la noſtra della hi-
ſtoria e utilissima & maximamente achi regge & gouerna. Pero che
riguardando le cose passate poſſono meglio giudicare le preſenti & le
future: & ne biogni della citta piu ſauamente conſigliare la loro re-
publica. Vedeti ancora lo exemplo delle cose proſpere & aduerſe ac-
cudite in uarii tempi: che ci ſono di grande amaeltramento nella uita hu-
mana. Queſto bene adunque che ha facto el ſingulariſſimo hiſtorico
Leonardo aretino per ſcriuere la hiſtoria della noſtra citta: accioche
ſia commune non ſolamente achi e perito nella lingua latina: ma an-
cora a coloro che ſolo hano notitia del ſermone uulgare e ſtato neceſſa-
rio traſlatate queſta opera: La quale mirēdo certifiſimo che Leonardo
ſe fuſſi alquanto piu uſſuto per fare maggiore fructo alla citta lui p-
prio lharebbe traſſerito. Hammi moſto ancora la ſingulare affectioe
della patria: che mi fa uolentieri tradurre queſta hiſtoria accioche leg-
gendo ecittadini le degne cose facte da paſſati habbino cagione di fare
opere ſimile a quelle & quanto e loro poſſibile benficare queſta repu-
blica: come hanno facto enoſtri antichi padri. Et ueramente e ſi puo
dire che ſe gli e in italia o in altre parti del mondo citta alcuna che me-
riti ſingularmēte eſſere amata da ſuoi cittadini che ſia la noſtra citta
La quale etanto degna quanto ognuno conſeſſa: Et per la ſua nobilita
& per la ſua bellezza & perche iogni faculta & ſpetie di uirtu ſempre ha
prodocto huomini excellentiſſimi: Et per molte altre notabili condi-
tion: Le quali la ſcieto idietro: perche narrarle ne il tempo: ne il luogo
lori chiede: & tornando alla noſtra intentione di prima. Io donato ac-
ciaioli uoſtro fedeliſſimo cittadino deſiderrei i queſta mia traductione
excellentiſſimi signori eſſere di tale eloquentia che poteſſi auoſtri co-
mandamenti ſufficientemēte ſatisfare & conuno elegante & copio-
a. z.

155

155 •

BRUNUS ARETINUS (LEONARDUS)

Historiae Florentini populi [in Italian, translated by Donatus Acciaiolus], FIRST EDITION, 217 leaves (of 218, without opening blank), 41 lines, Roman letter, capital spaces with guide letters, small repair to 2 leaves (a2 and n1) touching a few letters, several marginal ink annotations, modern half vellum [ISTC ib01247000; BM V 215; Goff B1247; GW 5612; HC 1562*], folio (310 x 210mm.), Venice, Jacobus Rubeus, 12 February 1476

£5,000 - 7,000

€6,800 - 9,500

FIRST EDITION of a history of Florence by Leonardo Bruni (c.1370-1444), the first to be based on documentary evidence. Written originally in Latin, modelled on the style of Livy and Sallust, it's first appearance in print was this translation into Italian by Donato Acciaiuoli. Commissioned by the Signoria, it became better known than the original Latin version which was not published until 1610.



156

156 •

CERVANTES SAAVEDRA (MIGUEL DE)

El ingenioso hidalgo Don Quixote de la Mancha... nueva edicion corregida por la Real Academia España, 4 vol., EMPEROR MAXIMILIAN OF MEXICO'S COPY, 4 additional engraved titles, portrait of the author and 31 plates after Carnicero, Barranco, Brunette, Del Castillo, Ferro and Gil, engraved by Ballester, Barcelon, Fabregat, Gil, Mol, Muntaner, Salvador y Carmona and Selam, double-page engraved map, engraved ornamental initials and head- and tail-pieces, occasional light soiling and staining, contemporary mottled sheep, sides with gilt roll tool borders, gilt panelled spines with red morocco labels and floral tools, g.e., skilfully restored with later endpapers [Palau 52024; Cohen/de Ricci 218-219], 4to (296 x 220mm.), Madrid, Don Joaquín Ibarra Impresor de Cámara de S.M. y de la Real Academia, 1780

£15,000 - 20,000

€20,000 - 27,000

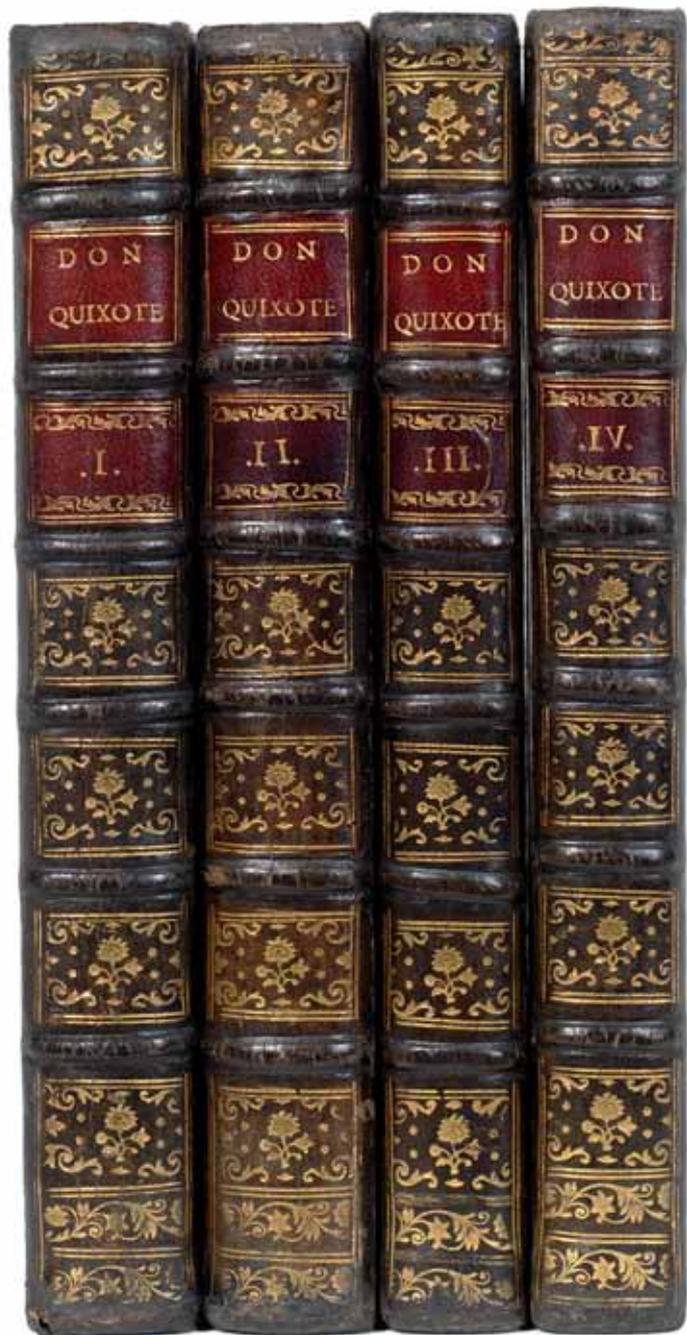
EMPEROR MAXIMILIAN'S COPY OF ONE OF THE GREAT MONUMENTS OF SPANISH TYPOGRAPHY. "Magnífica edición y superior en belleza artística a todas las que hasta entonces se habían hecho en España y en el extranjero" (Palau); a book which, according to Richard Ford, "no grand library should be without".

The idea for an edition illustrated by the best Spanish artists of the day, members of the Academia de San Fernando, was conceived in 1773 by Vincente de los Ríos (1732-1779), soldier and Cervantista, and Francisco Antonio de Angulo, secretary of the Academia Real. Some 1600 copies of the work were printed, on special paper from the Guarro mill in Catalunya and with specially designed type cast from matrices made by Jerónimo Gil.

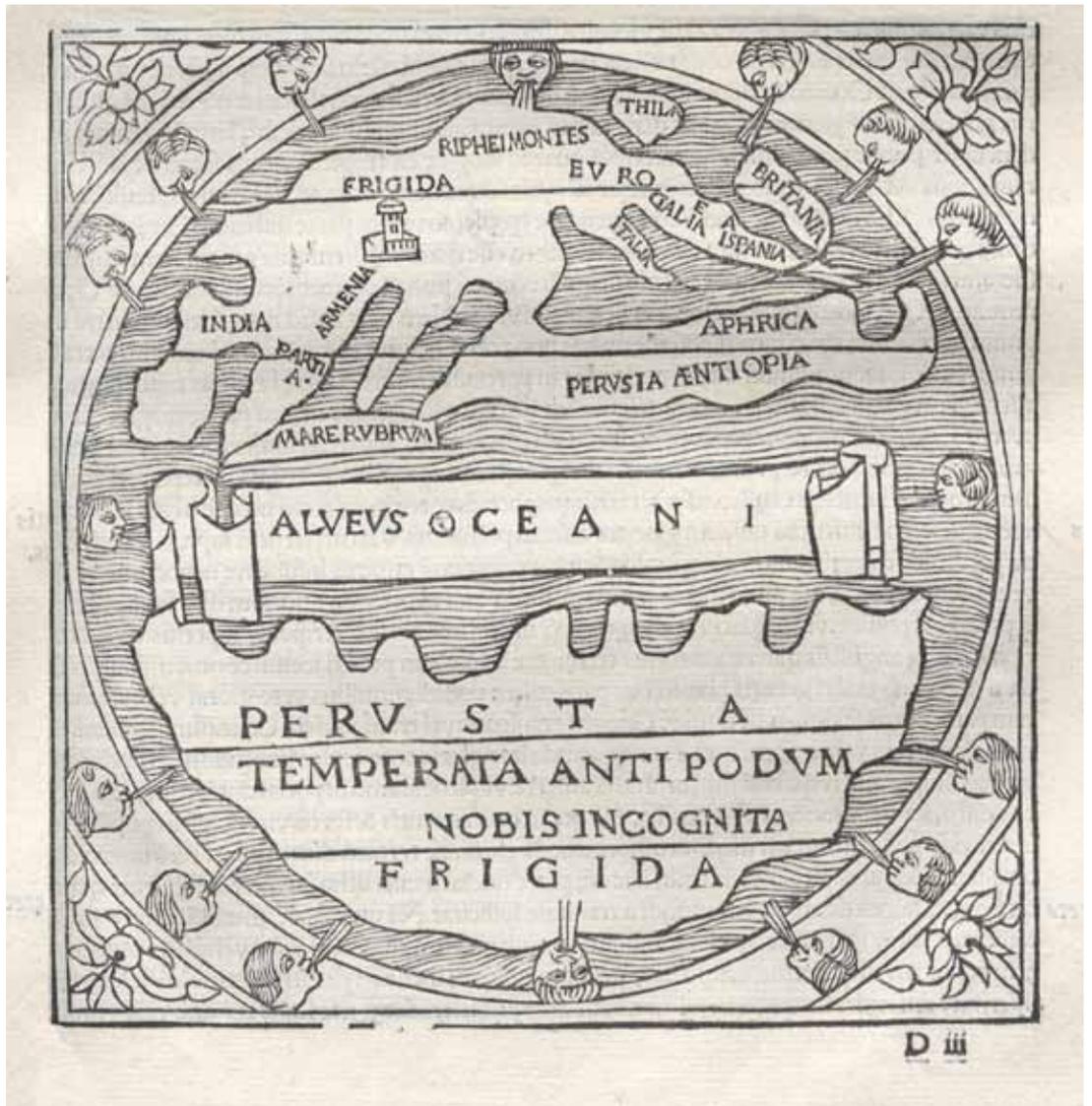
Maximilian I was the younger brother of the Austrian Emperor Franz Joseph. Sent out to rule Mexico in 1864, he was captured and executed by rebels three years later. He had acquired the present volume in 1865 when he bought part of the library of the bookseller Andrade, hoping that this would form the nucleus of a national Imperial Library. However, he hadn't paid Andrade for the collection at the time of his death, and it was hastily packed up by the owner during the last days of the Empire and transported on mule-back to Vera Cruz, from where it was shipped to Europe and sold by public auction in Leipzig in 1869, fetching over \$16,500. Many of the rare printed books and pamphlets on Mexico were acquired by the American historian Hubert Howe Bancroft and now form part of the Bancroft Library in the University of California.

Provenance

José María Andrade (1807-1883, Mexican bookseller); Emperor Maximilian of Mexico; Laurent Veydt (1800-1877, Belgian Minister of Finance), bookplates; Jules Malou (1810-1886, Belgian Prime Minister and Minister of Finance), letter recording the presentation of the volume to him (Brussels, 1876).



156



159

159 •

MACROBIUS (AMBROSIUS AURELIUS THEODOSIUS)

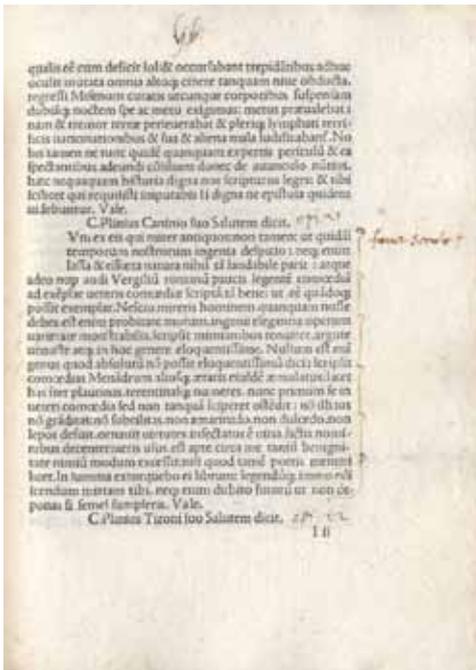
[In *Somnium Scipionis*] Macrobius Aurelius integer nitidus suoque decori ab Ioanne Rivio superioribus annis & nunc cura Ascensianorum multo diligentius restitutus... Addito libello argutissimo Censorini de die natali, elaborate woodcut title border with woodcut printer's device, WOODCUT WORLD MAP on leaf XXII., one large woodcut in the text and 15 smaller woodcuts, without final blank, H5 torn in lower margin without loss [Adams M 74; Sabin 43657]; GELLIUS (AULIUS) *Noctium Atticarum libri undeviginti*, title in red and black with elaborate woodcut border and printer's device, [Adams G347], 2 works in 1 vol., numerous woodcut initials, very small single wormhole in lower margins throughout, repairs to upper margins of first 2 leaves and corners of last 3 gatherings (final 3 leaves with side-notes, foliation and one word of text affected), early ink marginalia and underscoring of text, contemporary blindstamped calf, restored and rebacked with loss of section of spine and upper cover, folio (325 x 205mm.), Paris, Jodocus Badius October 1519

£1,500 - 2,500

€2,000 - 3,400

Macrobius's commentary on Cicero, "the most satisfactory and widely read Latin compendium on Neoplatonism that existed during the Middle Ages," with "lengthy excursions on Pythagorean number lore, cosmography, world geography and the harmony of the spheres" (*DSB*).

This copy has a good clean impression of his circular world map - differing from Ptolemy's concept in that the world is divided into a northern inhabited continent separated by an ocean from a southern continent. This particular version of the map is not recorded in Shirley (*The Mapping of the World*, 13). The second, slightly larger woodcut in the work shows three astronomers surveying with measuring instruments.



160



161

160 •
PLINIUS SECUNDUS (GAIUS CAECILIUS)

Epistolae, 91 leaves (of 92, without initial blank), 33 lines, roman letter, some light dampstaining, softening and general soiling, repairs to outer corners of first few leaves and edges of final leaf, 15 torn in margin without loss, extensive early and slightly later ink marginalia, old vellum over later boards, gilt crowned monogram 'L.M.' on upper cover [ISTC ip00808000; BMC VI 896; Goff P808; HC 13113*] 4to (199 x 146mm.), Treviso, Johannes Rubeus, 1483

£2,000 - 3,000
 €2,700 - 4,100

The fifth edition of Pliny's famous letters, the *Epistolae* provide a unique testimony of everyday first century Roman life, including his description of the eruption of Mount Vesuvius in August 79, during which his uncle Pliny the Elder died, and his request to the Emperor for instructions regarding official policy concerning Christians.

Provenance

Jacopo Tolomei Gucci, of the famous Florentine family of silk merchants, presentation inscription on flyleaf: "Questo Libro è del Convento di S. Michele, e S. Lucia a Mont'Orlando sopra la Lastra a Signa donatoli da me Jacopo Tolomei Gucci questo di 13 Gennaro 1770".

161 •
REISSNER (ADAM)

Jerusalem, vetustissima illa et celeberrima totius mundi civitas, woodcut device on title-page, folding woodcut view of Jerusalem and 44 woodcuts by Virgil Solis, browning and occasional dampstaining throughout, 2 small repairs in margin of folding map, N6 and Kk1 strengthened at inner margin, modern vellum-backed marbled boards, gilt panelled spine [Adams R340], folio, Frankfurt, [colophon: per Georgium Corvinum, Sigismundum Feirabent, & haeredes Vuigandi Gallij], 1563

£1,500 - 2,000
 €2,000 - 2,700

First Latin edition of Reissner's history and description of the city of Jerusalem before its destruction in the year 70/71, published in the same year as the original German edition which was translated by one of his students, Johann Heyden.



163



163

162 •

VALERIUS MAXIMUS (GAIUS)

De factis ac dictis memorabilib[us] exemplor[um] libri novem, *title printed in red and black, initial spaces with guide letters, 4 filled in red ink, without final blank, a sprinkling of single wormholes to opening section (approximately 20 to title, reducing to 3 by D4, small repair at blank fore-margin of title), extensive annotations in a neat early hand throughout (with indecipherable name and date of 19 May 1515 beneath colophon), modern half calf, gilt morocco spine label, slightly rubbed [not in Adams], folio (301 x 210mm.), [Leipzig, Melchior Lotter, 1514]*

£600 - 800
 €810 - 1,100

163 •

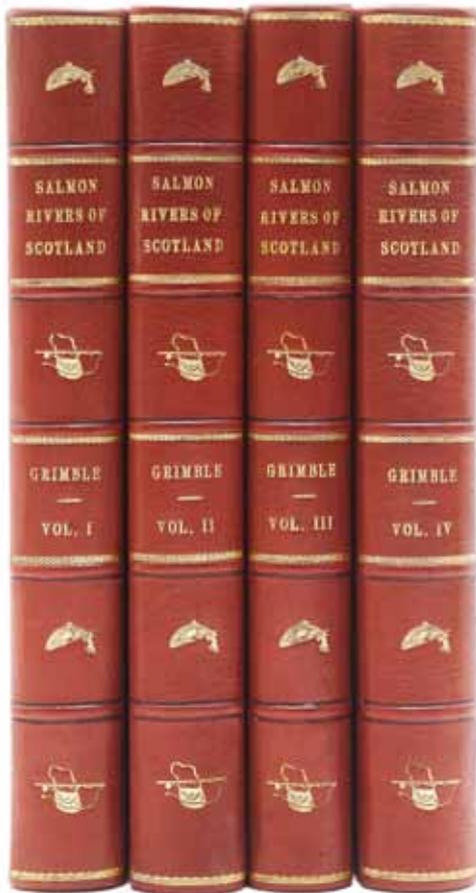
VENETUS (PAULUS)

Exposito in libros posteriorum Aristotelis, FIRST EDITION, 179 leaves (of 180, without final blank), 2 columns, 50 lines, gothic type, embellished with 2 modern illuminated initials and central floral borders on recto of each leaf, some repaired worm holes in margins, occasional dampstaining in margins (heavier at end), extensive sixteenth/seventeenth century marginalia in red and brown ink (some trimmed, some faded through washing), twentieth century blind-tooled pigskin over heavy wooden boards, wide brass clasp and 8 corner fittings with bosses, spine slightly rubbed [ISTC ip00212000; BMC V 253; Goff P212; HC 12511*; Proctor 4427], folio (272 x 188mm.), Venice, Reynaldus de Novimagio and Theodorus de Reynsburch, 1477

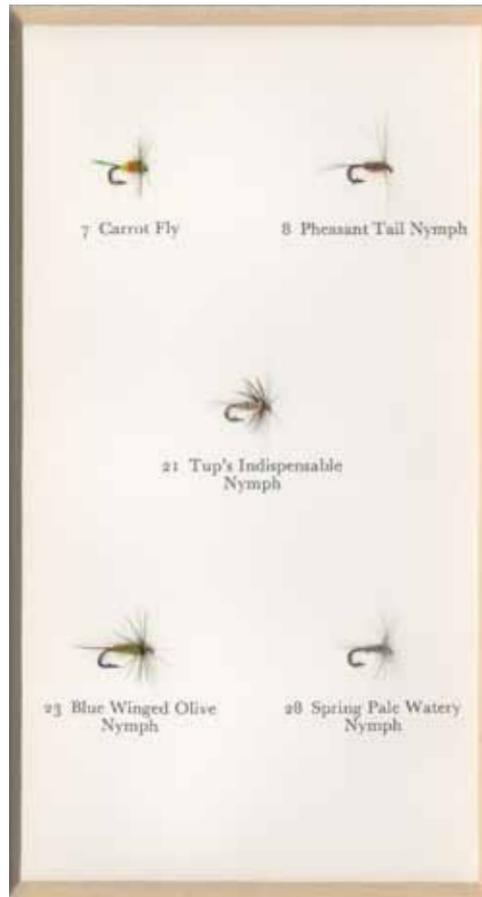
£3,000 - 4,000
 €4,100 - 5,400

First edition of this important commentary on Aristotle's "Posterior Analytics" by the leading logician of the Middle Ages, Paul of Venice (1368-1428), an Augustinian hermit and the period's foremost authority on Aristotle.

A curious and attractive volume. The illumination comprises a large initial 'N' on first leaf of text (a2), enclosing a charming gouache of an Aristotelian scribe in a red toga at a wooden desk, and with floral border extensions of acanthus leaves, tulips and daisies in red, blue, green and white; central floral border to the double column text throughout; and a 6-line initial 'Q' on a gold background on q1 at the start of the second part.



164



165

NATURAL HISTORY

164 •

ANGLING

GRIMBLE (AUGUSTUS) *The Salmon Rivers of Scotland*, 4 vol., FIRST EDITION, AUTHOR'S PRESENTATION COPY inscribed to "Messrs. Walker, Fraser & Steele with king regards from the author, May 1900" on the front free endpaper in volume one, numerous illustrations (mostly photographic), maps, modern red half morocco, gilt salmon and fishing tackle devices on spine within raised bands, t.e.g., 4to, Kegan Paul, 1899-1900

£1,000 - 1,500

€1,400 - 2,000

Provenance

Walker, Fraser & Steele, Glasgow surveyors, presentation inscription from the author; Alan John Jarvis, bookplate.

165 •

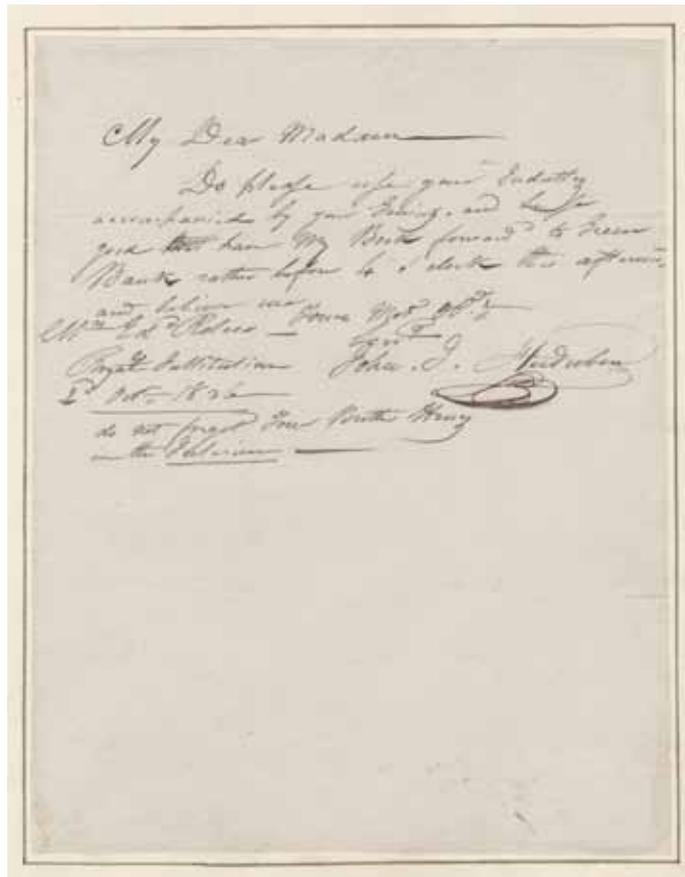
ANGLING

SKUES (G.E.M.) *The Way of a Man with a Trout*. [Edited] by T. Donald Overfield, 2 vol., NUMBER 65 OF 150 DE LUXE COPIES, signed in each volume by the editor and by the flydresser Jim Nice, text volume with plates and loosely inserted errata slip signed by the editor, original green niger goatskin gilt by Aquarius, t.e.g., 'Flies' volume with 20 actual Skues-pattern nymphs in 4 sunken mounts, bound concertina-style in matching morocco-backed cloth, gilt panelled spines, preserved in original slipcase, 8vo, Ernest Benn, 1977

£1,500 - 2,000

€2,000 - 2,700

A fine copy of the de luxe edition, with 20 actual Skues-pattern nymphs dressed by Jim Nice, and the text containing many previously unpublished articles by Skues. The edition was limited to 150 copies, but it is believed that less than 100 were completed by the time of Overfield's death.



166

166

AUDUBON (JOHN JAMES)

Autograph letter signed ("John. J. Audubon"), to Mrs Edward Roscoe at the Royal Institution, asking her to "use your Industry accompanied by your Genius" to arrange to have "My Book" forwarded to Green Bank "rather before 4 o'clock this afternoon"; in a postscript he asks her not to "forget Your Brother Henry in the interval", 1 page, mounted on an album leaf, 4to, 2 October 1826

£1,000 - 1,500

€1,400 - 2,000

AUDUBON IN LIVERPOOL, ARRANGING FOR PUBLICATION OF *THE BIRDS OF AMERICA*. Having failed to make headway with plans for the book in his native America, Audubon had sailed for Liverpool in April 1826, carrying with him 250 of his watercolours and some letters of introduction; well aware that 'he was a fool to be gambling his family's future prosperity on so risky and grandiose a venture' (Daniel Patterson, Introduction, *John James Audubon's Journal of 1826: The Voyage to The Birds of America*, 2011, p. xix). He arrived at Liverpool on 21 July, and within a week received a warm reception from the leading families of the city, especially the Rathbones of Green Bank and the Roscoes. Indeed Green Bank (now part of the University of Liverpool) has been described as 'the nest where he incubated his *Birds*' (*op. cit.*, p. xxiv). An exhibition of the drawings was held at the Royal Institution, Liverpool (to where our letter is addressed), on 31 July.

The recipient of our letter, Margaret *née* Lace, was married to Edward Roscoe, son of the historian, businessman and abolitionist William Roscoe. She, too, was something of an artist, publishing in 1829 *Floral Illustrations of the Seasons*. In his journal, written for the benefit of his wife Lucy, Audubon describes his first dinner with the family: 'I am received by the beautiful daughter... Her mother Comes. She is all amiability – and the chat is all Drawings – Her husband Comes, and his graceful look fills me with admiration – Lucy, there is really "un Certain Je ne sais quoi" in the Roscoe family!!!!' (*Journal*, p. 114).

The book Audubon refers to in our letter is his autograph album. He had spent much of the day making a sketch of the Wild Turkey for Mrs Rathbone, who also wanted to have a seal cut for him. That evening, back at Green Bank, he recorded that: 'My principal objects to day were to attend on Mrs R[ichard] R[athbone] and to sketch the Wild Turkey... I sat opposite the 23 hours Picture and sketch[ed] it the size of my Thumb's nail in less than 23 minutes. If the Engraver does his duty, the seal will be beautiful in such a Case the Wild Turkey will revisit America, his Country. I sent my album to Mrs Ed Roscoe' (p. 210).



167



168

167 •

BARLOW (FRANCIS)

A Set of Prints of Hunting, Hawking, & Fishing, engraved pictorial title, 12 engraved plates by Wenceslas Hollar (4 signed in the plate) and Gayford after Barlow, comprising 2 series each numbered 1-6, modern calf antique gilt [cf. Schwerdt I, p.52; cf. Harting 33; Westwood & Satchell p.23], oblong 4to (224 x 330mm.), [n.p., n.d., but after 1671]

£3,000 - 5,000

€4,100 - 6,800

GOOD COPY WITH WIDE MARGINS of Barlow's "very interesting set of engravings showing English methods of hunting, hawking, and fishing in the middle of the 17th century" (Schwerdt). The plates comprise: Stag Hunting; Coursing Fallow Deere; Partridge Hawking; Otter Hunting; River Fishing; Angling; Hare Hunting; Cony Catching; Fox Hunting; Peasant Hawking; Hern Hawking; Salmon Fishing.



169

168 •

BELON DU MANS (PIERRE)

L'histoire de la nature des oyseaux, avec leurs descriptions, & naifs portraits retirez du naturel, 7 parts in 1 vol., woodcut printer's device on general and each parts title, numerous woodcuts of birds (and 2 of skeletons, one human, one of a bird) by Pierre Gourdelle and others, ornamental woodcut initials and head-pieces, lacks title (supplied in facsimile) and final blank, small holes touching letters where early ownership inscription erased from dedication leaf, a few short marginal tears and occasional light dampstaining, early calf, restored [Anker, pp.9-10; Garrison-Morton 283; Nissen IVB 86], folio (333 x 225mm.), Paris, [Benoist Prevost for] Guillaume Cavellat, 1555

£2,000 - 3,000

€2,700 - 4,100

In *L'histoire de la nature des oyseaux* Belon du Mans, "one of the founders of of the renewed studies of birds, ... mentions about two hundred different birds, mainly European, but some foreign. He make many original observations.. [also treating] anatomical and morphological conditions" (Anker), whilst also drawing upon earlier writers such as Aristotle and Pliny. Schwerdt notes that the second part "is interesting to falconers", the fine woodcut illustrations including a depiction of a falconer luring a bird, and several of owls, "including the eagle owl, much used in hawking".

169

BOTANICAL WATERCOLOUR

"546. *Paeonia officinalis*", watercolour and pencil on laid paper, pasted onto decorative mount, 440 x 270mm., [English, eighteenth century]

£3,000 - 5,000

€4,100 - 6,800

A detailed study, redolent of John Miller (1715-c.1790) who was patronised by Lord Bute, and many of whose watercolours were executed for his collection.

Provenance

"From Lord Bute's collection" (pencil annotation at foot and typical mount); probably his sale, Leigh and Sotheby, 1794.



170

170 •

CRAMER (PETER) AND CASPAR STOLL

De uitlandsche Kapellen voorkomende in de drie Waereld-Deelen Asia, Africa en America... Papillons exotiques des trois parties du monde L'Asie, l'Afrique et l'Amerique, 5 vol. (including supplement), 2 hand-coloured engraved allegorical frontispieces (in volumes 3 and 4), 370 hand-coloured engraved plates (of 442, each butterfly in volumes 1-4 neatly identified in ink in an early hand, the index volume complete), lacks some text leaves, volumes 1-4 uniform later calf-backed boards, Supplement later half morocco [Nissen ZBI 985], 4to (300 x 235mm.; supplement 292 x 226mm.), Amsterdam and Utrecht, S.J. Baalde, and Barthelemy Wild, [1775]-1779-1782; Supplement Amsterdam, Nicolaas Th. Gravius, [1787]-1791, sold as a collection of plates not subject to return

£1,500 - 2,000
 €2,000 - 2,700

171 •

CURTIS (WILLIAM)

The Botanical Magazine; or, Flower-garden Displayed, vol. 1-12 bound in 6, 432 engraved plates (numbered 1-432), all but plate 120 hand-coloured, one folding, fore-margin of title to volume 9 shaved, modern half calf [Nissen BBI 2350], 8vo, W. Curtis, 1787-1798, sold as a periodical not subject to return

£1,000 - 1,500
 €1,400 - 2,000

Provenance

Edward Harries; Francis Blithe Harries, armorial bookplates.

172 •

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

£500 - 700
 €680 - 950



174



171



172



173

173 •

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

£1,000 - 1,500

€1,400 - 2,000

174 •

[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--HASSELL (JOHN) Aqua Pictura. Illustrated by a Series of Original Specimens from the Works of Messrs. Payne... Girtin... Cox... Prout... Turner &c. &c., 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 (3)

£700 - 1,000

€950 - 1,400

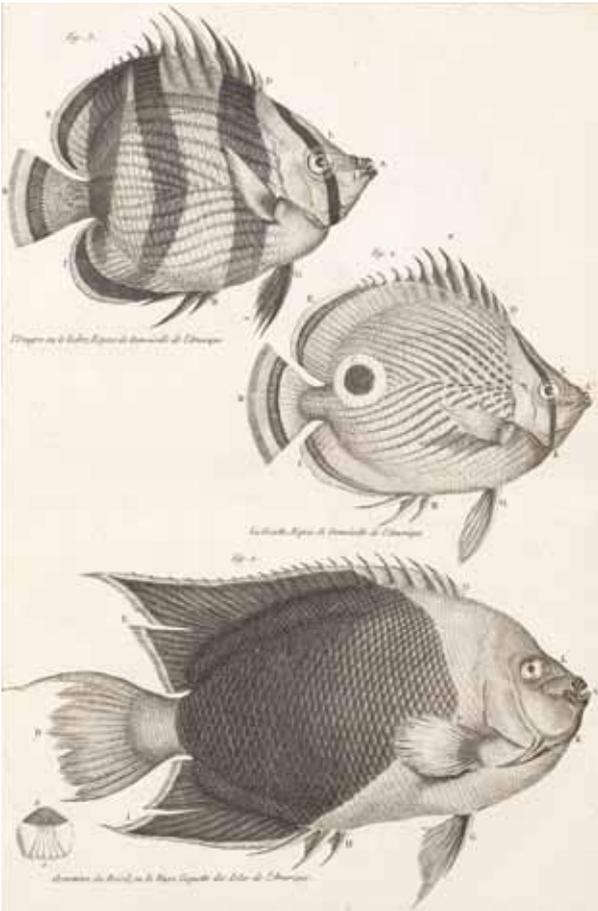
175 •

DRESSER (HENRY EELES)

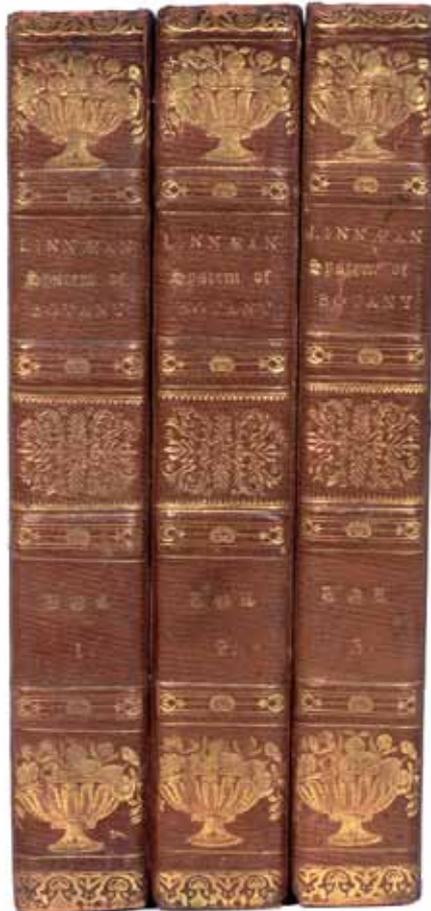
Eggs of the Birds of Europe, Including all the Species Inhabiting the Western Palæarctic Area, 2 vol., 106 colour plates, illustrations in the text, contemporary crushed half morocco gilt, t.e.g., original printed wrappers bound in [Nissen IVB 268], 4to, by the Author, at the Office of The Royal Society for the Protection of Birds, [1905]-1910

£600 - 800

€810 - 1,100



176



177

176 •

DUHAMEL DU MONCEAU (HENRI LOUIS)

Traité général des pesches, et poissons, quelles fournissent, tant pour la subsistance des hommes, que pour plusieurs autres usages qui ont rapport aux arts et au commerce, 4 vol., FIRST EDITION, *half-titles in volumes 1-3, woodcut vignette on titles, 250 engraved plates by Cor, Ransonette, Haussard, Moitte, Gouaz, and others after Fossier and others, light dampstain in lower fore-corner of 15 plates in volume 3, volumes 1-3 contemporary calf, volume 4 near uniform half calf, all with spine gilt within raised bands, 3 with gilt morocco labels (?some later), rubbed with some neat repairs* [Nissen ZBI 1186, calling for 248 plates; Westwood & Satchell, p.82], folio (420 x 275mm.), Paris, Saillant & Nyon [-chez Veuve Desaint], 1769-1782

£2,500 - 3,500

€3,400 - 4,700

“One of the finest works on fishing and the fisheries in any language” (Westwood & Satchell). The work formed part of the *Description des arts et métiers* but was also issued separately as here. The plates depict various species of fish (marine and freshwater), fishing tackle, types of boat, and fishing industry scenes, whaling and seal hunting, smoking and pickling.

177 •

[DUPPA (RICHARD)]

The Classes and Orders of the Linnaean System of Botany, 3 vol., FIRST EDITION, *240 engraved plates, all but 3 hand-coloured, contemporary maroon straight-grained morocco gilt, covers with wide roll tool border, spines in 5 compartments with raised bands, 2 with large vase of flowers and fruit device, g.e., very slightly rubbed* [Nissen BBI 566], 8vo, Longman, Hurst, 1816

£1,000 - 2,000

€1,400 - 2,700

Finely bound first edition of Richard Duppa’s introduction to the Linnaean classification system.

Provenance

John Deacon, nineteenth century armorial bookplate.



178

178 •

EDWARDS (GEORGE)

A Natural History of Uncommon Birds, and of some other rare and Undescribed Animals [-Gleanings of Natural History], 7 vol., *text in English and French, engraved portrait of the artist after Dandrige, 3 additional engraved titles, 362 hand-coloured etched plates, one uncoloured engraved plate of Samojeed in volume 2, bound with the "Memoirs" and "Catalogue", without the frontispiece, occasional light spotting, dampstain to title and dedication of volume 2, contemporary red straight-grained morocco gilt, g.e., rubbed* [Nissen IVB 286-288; *Fine Bird Books, p.72; Anker 124-126; Zimmer, p.201-203*], 4to, for the Author, 1743[-1764]

£8,000 - 12,000

€11,000 - 16,000

Bound with this copy are: "A Catalogue of the Birds, Beasts, Fishes... Contained in Edward's Natural History", 1776; "Some Memoirs of the Life and Works of George Edwards", 4 *engraved plates (3 folding)*, 1776, both published by J. Robson.

Provenance

Elizabeth Jane Paget, nineteenth century inscriptions; Blanche Clutterbuck (1930); and thence by descent to the present owner.

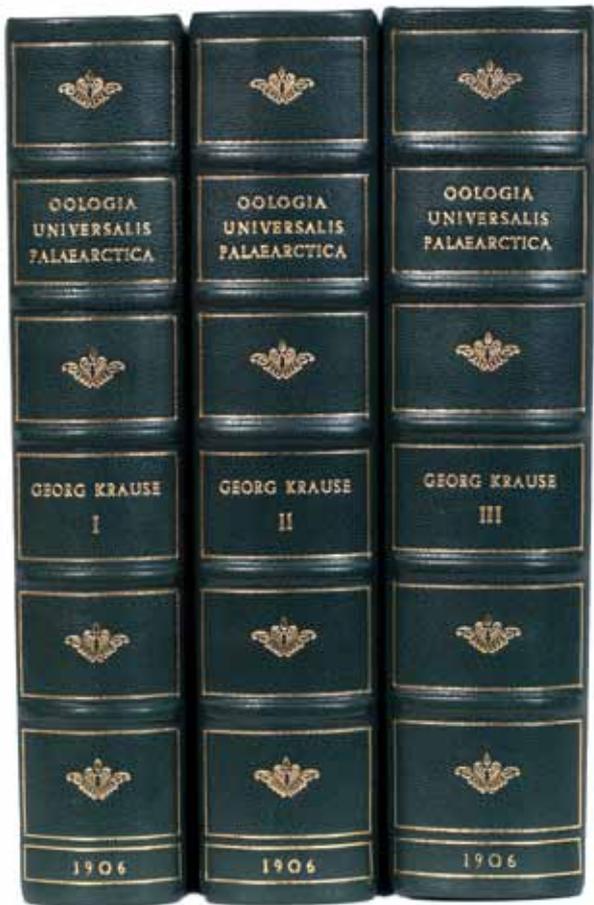
179 •

HILLS (ROBERT)

Etchings of Roebucks, 1815; Etchings of Red Deer, 1812, *together 73 etched plates on 53 sheets; 2 suites bound in 1 vol., modern half calf, folio (468 x 322mm.)*, for the Author

£600 - 800

€810 - 1,100



180



181

180 •

KRAUSE (GEORG)

Oologia universalis palaearctica, 78 parts bound in 3 vol., FIRST EDITION, text in English and German, 158 chromolithographed plates, all printed on thick card, contemporary half morocco, printed front wrappers of original parts bound in at end [Nissen IVB 527; Wood p.422; Zimmer, pp.360-1], 4to, Stuttgart, Fritz Lehmann, 1906-1913

£1,500 - 2,000
 €2,000 - 2,700

An important study of the eggs of Palaearctic birds, illustrated with “a beautiful series of colored plates” (Wood) showing the range in variation of the eggs of each given species.

181 •

LESSON (RENÉ PRIMEVÈRE)

Histoire naturelle des oiseaux-mouches, 86 engraved plates in 2 states (uncoloured and printed in colours, finished by hand), [1829-1830]; *Histoire naturelle des colibris* [Supplément a l'histoire naturelle des oiseaux-mouches], 66 engraved plates in 2 states (uncoloured proofs before letters on india paper mounted, and printed in colours, finished by hand), [1830-1832], FIRST EDITIONS, uniformly bound in contemporary blue boards, new endpapers, neatly rebacked preserving original spines, later gilt red morocco spine labels [Anker 291, 293; Nissen IVB 547, 548; Ronsil, p.90; Zimmer, p.386 & 388], 8vo, Paris, Arthus Bertrand

£3,000 - 4,000
 €4,100 - 5,400

ONE OF 12 COPIES, WITH THE PLATES IN 2 STATES, of the first two of Lesson's studies of the hummingbird, with the plates “beautifully executed” (Anker).

Provenance

“J.B. Baillière, Foreign Bookseller, 219 Regent Street”, bookseller's ticket on front pastedowns; Henry Gee Bernard, bookplate (1839).



182

182 •

LEWIN (WILLIAM)

The Birds of Great Britain, Systematically Arranged, Accurately Engraved, and Painted from Nature, With Descriptions, Including the Natural History of Each Bird, 8 vol., *second edition, titles and text in English and French, hand-coloured engraved frontispiece in volume 1, 335 hand-coloured plates (235 of birds; 58 of eggs), occasional light spotting or toning, contemporary red half morocco over red boards, gilt lettered on spine, rubbed* [Nissen IVB 562; Anker 306; Woods, p.435; Zimmer, p.395], 4to (281 x 220mm.), J. Johnson, 1795-1801

£1,500 - 2,000

€2,000 - 2,700



183 (part)

183 •

NEW NATURALIST

The New Naturalist, Main Series, nos. 1-126; Monographs, nos. 1-22, FIRST EDITIONS, numerous plates and illustrations, many with significant additions (author's signatures, letters, photographs, and other related insertions throwing light on the genesis and history of the series), publisher's cloth or (for the limited issues) leather, pictorial dust-jackets or slipcases as called for, 8vo, William Collins, 1945-2015; together with a collection of original artwork, proof dust-wrappers, etc. (quantity)

£12,000 - 18,000

€16,000 - 24,000

A MAGNIFICENT COMPLETE SET OF *THE NEW NATURALIST* SERIES, IN FINE CONDITION AND WITH NUMEROUS SIGNIFICANT ADDITIONS, including correspondence from/to many of the authors, original artwork, and proofs of dust-jackets.

The manuscript material includes correspondence and notes from the series' authors, often recording the progress of their books; bookplates and notes of well known naturalists, together in 9 box files (6 folio, 3 octavo in green cloth embellished with "NN" monogram). There are upwards of 20 examples proof dust-wrappers and artwork (mostly framed and glazed), including Ellis's art work for the original wrapper of W.G. Hale's *Waders* (most of the Ellis art work was destroyed in a Glasgow warehouse flood), and a unique linocut (230 x 246mm.) by Robert Gillmor for the dust-wrapper of Brian Spooner and Peter Roberts' *Fungi*.

Almost all the cloth copies have special points. For example: Eric Simms' copy of Ernest Neal's *Badger* is accompanied by a bundle of letters from Neal to Simms; Sir Julian Huxley's copy of Stephen Potter and Laurens Sargent's *Pedigree* is extensively annotated, and has a note by Frederick Wolsey [who is thanked in the preface to Juliette Huxley's autobiography for correcting her English] that it was the last book JH read, stating "After Julian died I made the probate valuation of his books for Juliette".

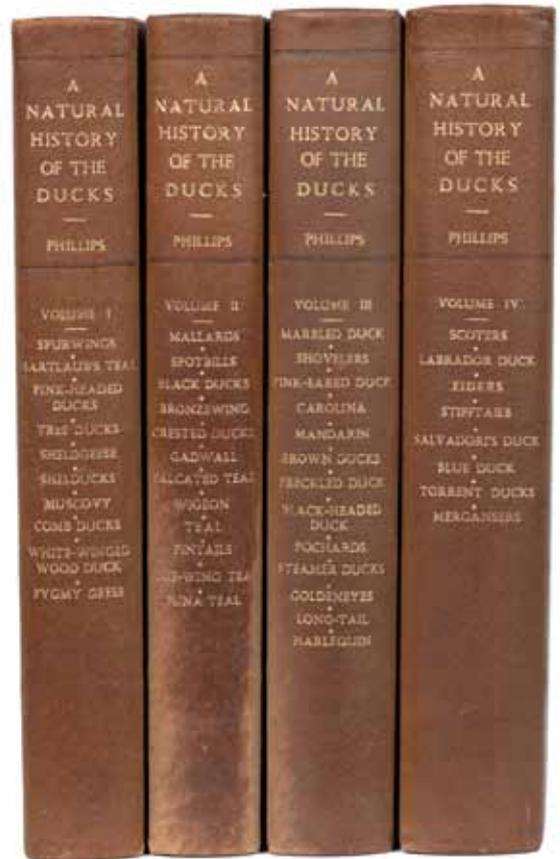
The present set provoked the response "Good grief, what a collection" (email from Peter Marren, 12 November 2008); further details of the collection are given in the collector's own account, just published as *A Passion for Nature* in Tim Bernhard and Timothy Loe, *Collecting the New Naturalists*, 2015, pp.296-97, a copy of which is included in the lot.

Provenance

Property of the Late Dr. David Kings, sold by order of the executor.



185



186

184 •

NEW NATURALIST

The New Naturalist, Main Series, nos. 1-112, a few inscribed by the author, plates and illustrations, publisher's cloth, dust-jackets (a few worn, and one early example in facsimile), numbers 70-83 (the 'golden 14') in very nice state, as are all the later numbers, 8vo, William Collins, 1945-2010

£3,000 - 4,000

€4,100 - 5,400

Provenance

Property of the late Dr. David Kings, sold by order of the executor.

185 •

OWEN (RICHARD)

Memoir on the Gorilla (*Troglodytes Gorilla*, Savage), FIRST EDITION, 13 lithographed plates after J. Wolf, G.H. Ford and F. Robinson (2 finely hand-coloured, one other folding with 2 short tears repaired), publisher's green cloth, rebacked preserving spine lettered in gilt, light soiling [Nissen ZBI 3037], folio (311 x 244mm.), Taylor and Francis, 1865

£800 - 1,200

€1,100 - 1,600

186 •

PHILLIPS (JOHN C.)

A Natural History of the Ducks, 4 vol., FIRST EDITION, 102 plates after Frank W. Benson, Allan Brooks, H. Gronvold and others (74 colour), 118 distribution maps (some double-page), tissue guards, contemporary half morocco by Bayntun Riviere, gilt lettered on spine [Nissen IVB 728; Wood, p.518], 4to, Boston and New York, Houghton Mifflin, 1922-1926

£800 - 1,000

€1,100 - 1,400

Provenance

Sir Peter Scott, stamp on front free endpapers.

187

SPACKMAN (ISAAC)

Four ornithological watercolours, comprising Blue Linnet, Yellow Crown'd Parrakeet, and two pairs of unidentified birds (probably Blue-throated Hummingbird with Woodpecker, and Jay with Kingbird), *watercolour and ink, the first on vellum, the others on paper and laid down, the first 2 captioned at head, some with Spackman's initialed notes on verso, light browning, 250 x 200mm., [1760s] (4)*

£4,000 - 6,000

€5,400 - 8,100

Attractive original studies by Spackman (fl. c.1750-71), with fragmentary notes on verso referencing George Edwards and Mark Catesby. The Parakeet and Linnet are described as being in the collection of F.W. Sharpe, MP for Callington, Cornwall, or his wife Mary, of South Lodge, Enfield Chase, Hertfordshire.

188 •

SWAINSON (WILLIAM)

A Selection of the Birds of Brazil and Mexico, *66 hand-coloured lithographed plates (of 78, 4 window-mounted), title rebacked, modern red half morocco, t.e.g. [Borba de Moraes 844; Fine Bird Books, p.110; Nissen IVB 912], 8vo, Henry G. Bohn, 1841*

£600 - 800

€810 - 1,100

"A rare book, much appreciated for the beauty of its plates" (Borba de Moraes) and one of the scarcest books on South American ornithology.

189 •

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*

£800 - 1,200

€1,100 - 1,600

190 •

TAKA-TSUKASA (NOUSUKE, PRINCE)

The Birds of Nippon, 8 parts bound in 2 vol., FIRST EDITION, PRESENTATION COPY, *inscribed by the author "with the compliments of N. Taka-Tsukasa" on the upper wrapper of Part 2, and with author's compliment slip pasted on half-title and 2 wrappers, title printed in red and black, hand-painted frontispiece design of a Green Pheasant by Koyo Ishizaki, 18 coloured plates after Gronvold, Higashi, and Kobayashi, 30 photographic plates, 3 folding maps printed in colours, 5 illustrations in the text, 2 folding letterpress tables, author's inserted note to binder at p.62, original blue cloth, gilt lettered on spine, all the original parts wrappers (with the errata, etc. pasted on as issued) bound in [Nissen IVB 921, parts 1-7 only; BM(NH) VIII, p.1283, incomplete], 4to, [London and Tokyo], [1932]-1943*

£2,000 - 3,000

€2,700 - 4,100

SCARCE COMPLETE SET OF PRINCE TAKA-TSUKASA'S *BIRDS OF NIPPON*, including the exceptionally rare Part 8, no copy of which is recorded in NUC or BMC(NH). This was published in 1943, a full five years after the appearance of Part 7. The author, President of the Ornithological Society of Japan, blames the delay on "trivial matters requisite to the publication" and an "annual increase of the reports and notes useful and interesting" which he wished to incorporate into this final part, rather than the commencement of the war.



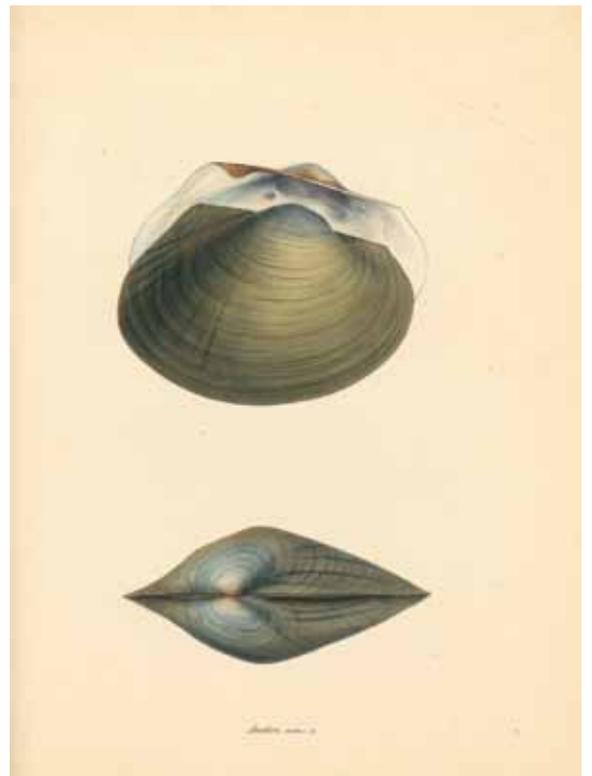
187



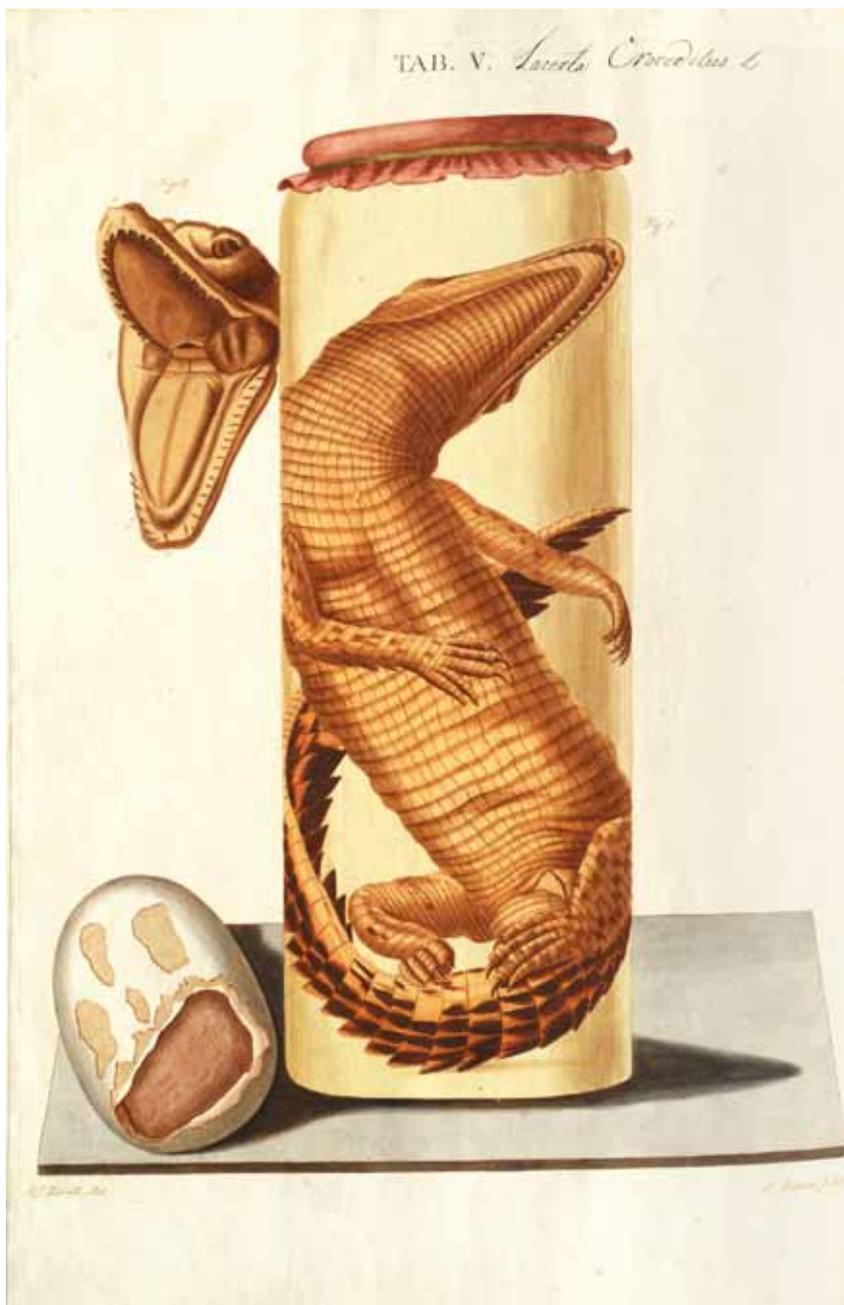
188



190



189



191

191 •

[WAGNER (PETER CHRISTIAN)]

Abbildungen der seltensten und schönsten Stücke des Hochfürstlichen Naturalienkabinetts in Bayreuth], first edition, as issued without title, double-column text in German and Latin, 16 hand-coloured engraved plates on 15 sheets, some printed in sepia, first plate remargined, another trimmed at fore-edge and a third tightly bound touching numeral, first gathering soft and mounted on stub, early manuscript title to verso of first plate, and Latin names supplied on plates, contemporary boards, rubbed, modern solander box [Nissen ZBI 4309], folio (415 x 290mm.), [Leipzig and Nuremberg, Fritsch, 1762-4]

£10,000 - 15,000

€14,000 - 20,000

EXTREMELY RARE work, in which Wagner describes the specimens in the princely Wunderkammer of Bayreuth. It was issued in four parts, without a title page; the title comes from a sole surviving subscription leaf which was issued in 1762. The fine plates depict a crocodile preserved in a jar, apes, a miniature goat, squirrels, toads, a chameleon, and other natural curiosities. No other copy appears on ABPC; one appears in a 1977 bookseller's catalogue on Rare Book Hub.

192 •

WALTER (JOHANN ERNST CHRISTIAN)

Vogel aus Asien, Africa, America und Neuholland, Parts 1-8 (i.e. First Series only) bound in 1 vol., *title* ("I. Heft"), *dedication leaf to Adam Wilhelm Moltke, 64 hand-coloured engraved plates, some spotting, contemporary half sheep, gilt morocco spine labels, slightly rubbed* [Anker 519, 3 parts only; Nissen IVB 971], 8vo, Copenhagen, Fabritius de Tegnagel, 1828[-1831]

£600 - 800

€810 - 1,100

The complete first series of Walter's ornithology issued in parts between 1828 and 1831 with hand-coloured plates "rather finely executed" (Anker) by the author. The second series, of which we can not trace any complete copy at auction, comprised parts 9-18 and appeared between 1838 and 1841.

193 •

WOLLEY (JOHN)

Ootheca Wolleyana: an Illustrated Catalogue of the Collection of Birds' Eggs, 2 vol. bound in 4, FIRST EDITION, *edited by Alfred Newton, photogravure portrait of Wolley, 21 chromolithographed plates of eggs after J.T. Balcombe and H. Gronvold, 16 other lithographed plates (several after Joseph Wolf, 2 coloured), folding map printed in colours, full-page illustration of Ludwig Knoblock, early half morocco gilt, rubbed* [Anker 541; *Fine Bird Books*, p.115; Nissen IVB 1014; Wood, p.633; Zimmer, p.691.], large 8vo (249 x 150mm.), R.H. Porter, [1864]-1902-1907

£800 - 1,200

€1,100 - 1,600

SCIENCE AND MEDICINE

Books from the Library of the late Walter Pagel (1896-1983, medical historian)

194 •

ACCADEMIA DEL CIMENTO

Essays of Natural Experiments Made in the Academie del Cimento, FIRST AND ONLY EDITION IN ENGLISH, *translated by Richard Waller, imprimatur leaf, engraved allegorical frontispiece by Waller, 19 engraved plates of apparatus (plate 15 loose, with manuscript annotation touching image), eighteenth century calf, rubbed* [Wing A161], 4to (230 x 165mm.), Benjamin Alsop, 1684

£500 - 800

€680 - 1,100

Richard Waller's translation of *Saggi di naturali esperienze fatte nell'Accademia del Cimento* (1667) was sponsored by the Royal Society of London. The Accademia, founded in Florence in 1657 (three years before the Royal Society), was established to perform experiments intended to advance the work of Galileo. The work includes descriptions of the first true thermometers and hygrometers, experiments on the velocity of sound, the expansion of water on freezing, and Toricelli's experiment on the barometer and air pressure - which was a major influence on Robert Boyle's *New Experiments Physico-Mechanicall, Touching the Spring of Air*.

Provenance

"James Aitkin his book", eighteenth century inscription on plate 15. See illustration overleaf.

195 •

ALBERTUS MAGNUS

Tabula tractatum parvorum naturalium, *Gothic type, in 2 columns, 4 to 14-line woodcut initials, printer's device on colophon, blank lower margin of A1 replaced, light dampstain in lower fore-corner throughout, several ink annotations in several early hands, modern half vellum, folio (312 x 210mm.), [colophon:] Venice, heirs of Octavianus Scotus, 1517*

£800 - 1,000

€1,100 - 1,400

First collected edition of eighteen treatises (listed on the title-page) by Albertus Magnus, including the first appearance of *De Vegetabilibus et plantis*, "a masterpiece for its independence of treatment, its accuracy and range of detailed description, its freedom from myth, and its innovation in systematic classification" (DSB), and also, incidentally, the first work to mention spinach in Western literature.

196 •

ARNALDUS DE VILLANOVA

Op[er]a nuperrime revisa, *title printed in red and black within decorative woodcut border, woodcut astrological diagrams on f.294v, woodcut initials, several early annotations (most prolific to section on epilepsy), a few small marginal dampstains, contemporary vellum, soiled with some repairs to spine and upper cover [Adams A1981; Durling 309], folio (305 x 205mm.)*, Lyon, Jacob Myt for Scipio de Gabiano, 1532

£800 - 1,200
€1,100 - 1,600

Born in Spain, Arnald was by 1291 teaching at Montpellier, where his “teaching and writings... were of the first importance in establishing the content of scholastic medicine there” (DSB).

Provenance

Georg Kloss, Frankfurt am Main, nineteenth century bookplate; Sir Francis Palgrave (1788-1861, historian, or his son, 1824-1897, of *Golden Treasury* fame), inscription dated 16 October 1840 on title.

197 •

BAER (KARL ERNEST VON)

Über Entwicklungsgeschichte der Thiere. Beobachtung und Reflexion, 2 vol. in 1 (lacking part 2 of volume 2), *7 engraved folding plates (4 hand-coloured, 2 shaved touching pagination numerals), one folding table, spotting, withdrawal stamp of the Zoological Laboratory, Cambridge on title, modern cloth [Garrison and Morton 479; Horblit 9a]*, Konisberg, Borntrager, 1828-1837; Untersuchungen über die Entwicklungsgeschichte der Fische nebst einem Anhang über die Schwimmblase, FIRST EDITION, *one engraved plate, later marbled boards, paper label on upper cover*, Leipzig, F.C.W. Vogel, 1835--PURKYNE (JAN EVANGELISTA) AND GABRIEL VALENTIN. De motu viratorio animalium vertebratorum [extracted from “Academia Caesareo-Leopoldina Naturae Curiosorum”, vol. XVII], *2 engraved plates, modern cloth [cf. Garrison-Morton 602]*, [Breslau/Bonn], 1835--GAUSS (CARL FRIEDRICH) Intensitas vis magneticae terrestis ad mensuram absolutum revocata, FIRST EDITION, *modern boards [Norman 881]*, Göttingen, Dieterichianis, 1833--BRANDES (HEINRICH WILHELM) Untersuchungen über die ungewöhnliche Strahlenbrechung [off-print from “Annalen der Physik”, vol. 48], *4 engraved plates, original upper wrapper only*, Leipzig, Gilbert, 1814--HELMHOLTZ (HERMANN VON) Populäre wissenschaftliche Vorträge, 3 parts in 1 vol., *wood-engraved illustrations (of which 7 printed in 2 colours), contemporary boards*, Braunschweig, Friedrich Vieweg, 1865; Ueber die Wechselwirkung der Naturkräfte und die darauf bezuglichen neusten Ermittlungen der Physik, FIRST EDITION, *contemporary marbled boards*, Königsberg, Gräfe & Unzer, 1854--HENLE (JACOB) Allgemeine Anatomie, FIRST EDITION, *5 engraved plates, wood-engraved illustrations in the text, bookstamp of Chirurgisch Klinik, Greifswald on title and final leaf, contemporary half calf, worn [Garrison-Morton 543; Heirs of Hippocrates 1733]*, Leipzig, Leopold Voss, 1841--SERTÜRNER (FRIEDRICH WILHELM) Kurze Darstellung einiger chemischen und physikalischen Erfahrungen über Elementar-Attraction, FIRST EDITION, *modern half calf*, Göttingen, Vandenhoeck & Ruprecht, 1820, *8vo and 4to*; and others by Franz von Paula Gruithuisen, and Julius R. Mayer (9)

£1,000 - 1,500
€1,400 - 2,000

198 •

BARTHOLIN (THOMAS)

Cista medica Hafniensis variis consiliis, *engraved frontispiece depicting the exterior and interior of the anatomy theatre at Copenhagen [Krivatsy 796]*, 1662; Responsio de experimentis anatomicis Bilsonianis et difficili hepatis resurrectione, *woodcut device on title [Krivatsy 840]*, 1661; Dissertatio anatomica de hepate defuncto novis Bilsonianorum observationibus opposita, *woodcut device on title [Krivatsy 828]*, 1661; De pulmonum substantia & mortu diatribe, *woodcut device on title, 2 engraved plates [Krivatsy 818]*, 1663, 4 works in 1 vol., FIRST EDITIONS, *contemporary vellum, title inked on spine, soiled, 8vo (157 x 95mm.)*, Copenhagen, Peder Haubold

£1,000 - 1,500
€1,400 - 2,000

A collection of four works by Thomas Bartholin (1616-1680), “the most distinguished physician in Denmark” (DSB). He was one of the first to recognise the importance of Malpighi’s work on the lungs, *De pulmonibus* (1661), and consequently reprinted the work in his own *De pulmonum substantia & mortu diatribe*, making it their second appearance in Europe. The *Cista medica* includes a lengthy description of the anatomy theatre at Copenhagen, with a catalogue of the museum.

Provenance

Paul Christian Heilmann, contemporary inscription at foot of engraved title of first work.



200



203

199 •

BEAUMONT (WILLIAM)

Experiments and Observations on the Gastric Juice, and the Physiology of Digestion, FIRST EDITION, 3 wood-engraved illustrations in the text, ownership inscription of John E. Burton (Wisconsin iron baron and book collector), bookplate of Eli Moschowitz (1879-1964) loose, early half morocco [Dibner 130; Garrison-Morton 989; Norman 153], Plattsburgh, printed by F.P. Allen, 1833--CARSON (JAMES) An Inquiry into the Causes of Respiration; of the Motion of the Blood... and Muscular Motion, second (enlarged) edition, AUTHOR'S PRESENTATION COPY, inscribed "To Charles Blundell Esq. with the compliments of the author" on title, 2 engraved plates, some spotting, one leaf detached, original boards, rebacked retaining original printed label, Longman, 1833--LOVELL (ROBERT) Panzooryktologia [in Greek]. Sive panzoologicominerologia. Or, a Compleat History of Animals and Minerals, title within typographical border, leaf to the binder bound at end, light spotting, contemporary calf, rebacked [Krivatsy 7150; Wing L-3246 & 3245], Oxford, J. Godwin, 1661--CORVISART DES MARETS (JEAN NICHOLAS) Essai sur les maladies et les lésions organiques du coeur et des gros vaisseaux, FIRST EDITION, corrections on p.lvi, contemporary calf, worn with small loss to spine [Garrison-Morton 2737; Heirs of Hippocrates 1126], Paris, H. Nicolle, 1806, 8vo (4)

£700 - 900

€950 - 1,200

200 •

BONOMO (GIOVANNI COSIMO)

Osservazioni intorno a' pellicelli del corpo umano, FIRST EDITION, woodcut device on title, one engraved plate depicting 15 figures of scabies mites, modern boards [Garrison-Morton 2529.1, 4012; Norman 265; Wellcome 14309919], 4to (220 x 160mm.), Florence, Piero Martini, 1687

£800 - 1,000

€1,100 - 1,400

Written in the form of a letter to the author's teacher Francesco Redi, *Osservazioni* was the "first clinical and experimental proof of infection by a microparasite", Bonomo having identified the mite as the cause of scabies.

201 •

BORELLI (GIOVANNI ALFONSO)

De motu animalium, 2 vol. in 1, *second edition*, woodcut device on titles, additional engraved allegorical title, 18 folding engraved plates, with errata leaf, some browning, contemporary vellum, titled in ink on spine, light soiling [Krivatsy 1580; Wellcome 993883; cf. Garrison-Morton 762, first edition], small 4to, Leiden, J. de Vivie, Cornelius Boutesteyn, [and others], 1685

£600 - 800

€810 - 1,100

Borelli's *On the Motion of Animals* is one of the foundational works of biomechanics, the author representing the Iatro-Mathematical School "which treated all physiological happenings as rigid consequences of the laws of physics and mechanics" (Garrison-Morton), the principles of which are demonstrated in the attractive plates.

202 •

BOYLE (ROBERT)

Some Considerations touching the Usefulness of Experimental Naturall Philosophy [-Second Tome], 2 vol. in 1, *third edition of volume 1*, FIRST EDITION of volume 2, title to first volume soiled with minor restoration at margins, tear repaired without loss to one leaf, ownership inscription and notes of Brent Gratian-Maxfield [Fulton 52, 53; Wing B4030, B4031], small 4to, Oxford, Henry Hall, for Richard Davis, 1664-1671; Chymista scepticus, *third Latin edition*, additional engraved pictorial title, woodcut device on title, opening 4 leaves slightly frayed and remounted on stubs, American Chemical Society stamp on title, with accession number at blank upper margin of additional title, modern calf [Fulton 38], 12mo, Rotterdam, Arnold Leers, 1668; Of the Reconcilableness of Specifick Medicines to the Corpuscular Philosophy, FIRST EDITION, title-page soiled, Welsh National School of Medicine stamp on title and preface leaf, calf antique [Fulton 166; Wing B4013], 8vo, Sam. Smith, 1685 (3)

£700 - 900

€950 - 1,200

203 •

CABEO (NICCOLO)

Philosophia magnetica in qua magnetis natura penitus explicatur, et omnium quae hoc lapide cernuntur causae propriae afferuntur, FIRST EDITION, FIRST (FERRARA) ISSUE, letterpress title within wide engraved architectural border (with imprint at foot, slightly rubbed - the printed title not required in this issue), 4 engraved illustrations (one a world map repeated, on p.93 and p.220), numerous woodcut illustrations, small tear at blank fore-margin of title but generally good, crisp copy, contemporary mottled calf, spine gilt within raised bands, one gilt morocco lettering label, red sprinkled edges, worn [Ferguson I, p.136; Riccardi I, 205; Wheeler Gift 97], folio (309 x 220mm.), Ferrara, Francesco Succio, 1629

£2,000 - 4,000

€2,700 - 5,400

An important treatise on magnetism, containing the first printed account of electrical repulsion, the discovery of which is traditionally ascribed to Cabeo, professor of Moral Philosophy and Mathematics at Parma. The author discusses William Gilbert's *De Magnete* (1600), but his work is largely based upon an unpublished work *Due trattati sopra la natura, e le qualità della calamita* by the Jesuit Leonardo Garzoni (died 1592).

Provenance

Early price note "3L, 7, 10./Cost 4/6" and shelfmark 'VIII.D.6.' on front free endpaper; Royal Meteorological Society Symons Bequest (1900), bookplate, with note of release dated 1973.

204 •

CAMPANELLA (TOMMASO)

De sensu rerum et magia, libri quatuor, edited by Tobias Adam, engraved title with pictorial border (fore-margin shaved touching image), very thin wormtrail in upper blank margins of opening leaves, modern calf reusing early calf sides, rubbed [Caillet 1, 1984; "Tres rare"; Krivatsy 2088; cf. Ferguson I, 138, 1636 edition], 4to (210 x 160mm.), Egenolph Emmelius, 1620; Medicinalium juxta propria principia, libri septem, title printed in red and black, without opening blank leaf, ink spot on title, small holes affecting text on pp.461-468, light browning, contemporary vellum, gilt arms on upper boards, stained [Krivatsy 2090], Lyon, J. Pillhotte, 1635, FIRST EDITIONS, 4to (2)

£800 - 1,200

€1,100 - 1,600

The *De sensu rerum et magia* is "Très rare. . .Un des plus curieux livres de magie" (Caillet). One of Campanella's most important works, he investigates natural divination, natural magic and occult occurrences, in an exposition of his view that all nature is sentient. Accused of magic, atheism and treason the author was imprisoned from 1599 to 1626 for heresy, during which time this work was published, edited by Tobias Adam. Later editions were expurgated.

Provenance

(First work) Edward Synge (1614-78, Bishop of Cork, Cloyne and Ross), ownership inscription on title; by descent to Edward Synge junior (1691-1762). (Second work) Abbaye de Citeaux, armorial stamp on upper cover, and inscription on title and 2 text leaves.

205 •

CHARLETON (WALTER)

Natural History of Nutrition, Life and Voluntary Motion. Containing All the New Discoveries of Anatomist's, and Most Probable Opinions of Physicians, FIRST EDITION, 6 engraved illustrations in the text, a few wormholes throughout (mostly marginal, some strengthened with tissue), light marginal dampstaining, early ownership signature (?Manwaring) pasted on margin of title, modern half morocco [Krivatsy 2383; Norman 459; Wellcome 14307348; Wing C3684], small 4to (178 x 130mm.), Henry Herringham, 1659; *Exercitationes pathologicae, in quibus penè omnium natura, generatio, & caussae*, FIRST EDITION, issue with only Newcomb name in the imprint, half-title, woodcut device on title, fore-margin of last few leaves slightly softened, modern calf reusing old sides [Wing C3673], 8vo, Thomas Newcomb, 1661 (2)

£700 - 900

€950 - 1,200

Natural History of Nutrition is the first English textbook on physiology based on 'mechanical philosophy'.

206 •

EULER (LEONHARD)

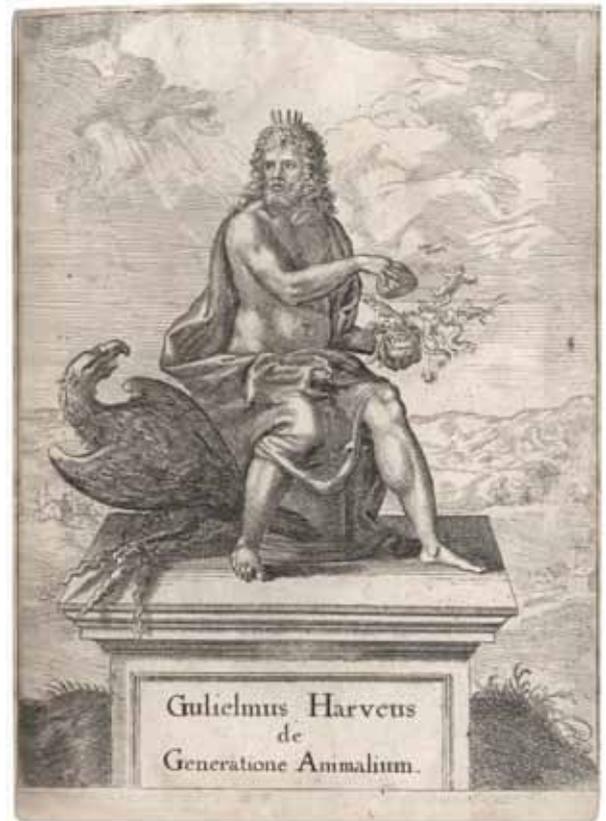
Vernunftige Gedanken von dem Raume dem Orth der Dauer und deer Zeit, first edition in German, Gothic letter, armorial bookplate of Bibliotheca Seckendoriana, contemporary boards, Quedlingburg, Gottfried H.S. Wittwe, 1763--JUNGIUS (JOACHIM) *Opuscula botanico-physica ex recensione et distinctione Martini Fogeli*, first edition of this collection, modern boards [Dibner 23; Norman 1193; Pritzel 4524], Coburg, Georgius Ottonis, 1747--BOERHAAVE (HERMANN) *Abregé de la théorie de chymique*, without half-title, contemporary calf, gilt tooled flower device within raised bands, Paris, Antoine-Claude Briasson, 1741--NOCETI (CARLO) *De iride et aurora boreali*, FIRST EDITION, half-title, 2 folding engraved plates, contemporary sheep, old paper labels on spine, scuffed, Rome, Ex typographia Palladis, 1747--SOEMMERING (SAMUEL THOMAS VON) *Ueber das Organ der Seele*, FIRST EDITION, 3 engraved plates, light soiling, modern quarter calf [Blake, p.424; Norman 1973], Königsberg, Friedrich Nicolovius, 1796--BLUMENBACH (JOHANN FRIEDRICH) and others. *Zwo Abhandlungen uber die Nturationskraft*, lacks the engraved plate, contemporary boards, rebounded, St. Petersburg, Akademie der Wissenschaften, 1789--WOLF (CASPAR FRIEDRICH) *Theoria generationis*, second edition, engraved vignette on title, 2 engraved plates, nineteenth century boards [Blake, p.494; Waller 11038], Halle, C. Hendel, 1774, 8vo and 4to (7)

£1,000 - 2,000

€1,400 - 2,700



207



209

207 •

FLUDD (ROBERT)

Clavis philosophiae et alchymiae Fluddanae, FIRST EDITION, [Ferguson I, p.283], Frankfurt, W. Fitzer, 1633; Summum bonum, quod est verum Magiae, Cabalae, Alchymiae verae, [part 3 only of "Medicina Catholica"], Frankfurt, [W. Fitzer], 1629, 2 works in 1 vol., large engraved device after Theodore de Bry on titles, a few underlinings in ink, light browning and spotting, nineteenth century boards, worn with some loss to spine, folio (295 x 195mm.)

£1,000 - 1,500

€1,400 - 2,000

First edition of *Clavis philosophiae*, in which Fludd defends his ideas on the movement of the blood against Pierre Gassendi's criticisms, drawing on the experimentations carried out by William Harvey.

Provenance

"Ex bibliotheca D: Brix de Wakerbergs... Fürstendorff", and "Anton v. Lancsze Zeibehring", early inscriptions on title of *Summum bonum* (bound first); red ink initials "R.C." with "collationné-complet" stamp inside upper cover.

208 •

GLISSON (FRANCIS)

Tractatus de ventriculo et intestinis, FIRST EDITION, title printed in red and black, engraved frontispiece portrait of the author by William Faithorne, 3 engraved plates, some light dampstaining, contemporary calf, rebounded, upper cover detached [Garrison-Morton 579; Krivatsy 4828; Wellcome 27454842; Wing G859], 4to (199 x 153mm.), Henry Brome, 1677

£600 - 800

€810 - 1,100

"Glisson introduced the idea of irritability as a specific property of all human tissue", a hypothesis which was only demonstrated experimentally by Albrecht von Haller in the eighteenth century.

Provenance

"Liber T. Harbech" (most probably the seventeenth century physician Dr. Thomas Harbech), neat ownership inscription on title; Library of the Charity School Chamber, Nottingham, inscription noting gift on blank verso of title.

209 •

HARVEY (WILLIAM)

Exercitationes de generatione animalium, FIRST EDITION, *additional engraved allegorical title (depicting Jove seated on a pedestal, holding a large egg inscribed 'ex ova omnia'), woodcut ornament on title, without first blank, thin wormtrail in lower blank margin (just touching rule border of additional title), browning, early ownership inscription inked over on title, contemporary calf, extremities of spine repaired [Keynes 34; Garrison-Morton 467; Wing H1091], small 4to (220 x 155mm.), Du Fard, for O. Pulleyn, 1651*

£1,000 - 1,500

€1,400 - 2,000

The first edition of Harvey's classic work on embryology. Garrison-Morton notes that "The chapter on midwifery in this book is the first work on that subject by an Englishman", and that Harvey considered *Exercitationes* to be "the culminating work of his life, and more significant than *De motu cordis*". See illustration on preceding page.

210 •

HARVEY (WILLIAM)

The Anatomical Exercises... Concerning the Motion of the Heart and Blood. With the Preface of Zachariah Wood... to Which is Added, Dr. James de Back, his Discourse of the Heart, *short tear repaired at inner margin of opening 4 leaves, the title strengthened at inner margin on verso, contemporary calf, rebacked and recornered [Keynes 20; Wing H1084], 8vo (168 x 105mm.), Richard Lowndes, and Matthew Gillflower, 1673*

£1,000 - 1,500

€1,400 - 2,000

The second edition in English of Harvey's treatise on blood *De motu cordis*.

Provenance

George Shaw, 1823, ownership inscription on title.

211 •

HELMONT (JEAN BAPTISTE VAN)

Ortus medicinae. Id est, initia physicae inaudita. Progressus medicinae novus, 2 parts in 1, *engraved portrait (possibly inserted from another copy), contemporary vellum*, Amsterdam, Ludovic Elzevir, 1648; *Paradoxal Discourse oder: Ungemeine Meynungen von dem Macrocosmo und Microcosmo, first German edition, title printed in red and black, contemporary vellum, soiled, bookplate of M.K. Neudold, Hamburg, Gottfried Liebernickel, 1691--CELSAPINO (ANDREA) Katopron [in Greek], sive speculum artis medicae Hippocraticum, second edition, woodcut device on title, early signature of Joseph Anthoine on on rear endpaper, toning throughout, contemporary limp vellum [Krivatsy 2343; Wellcome 14103297], Frankfurt, M. Becker, 1605--SANTORIO (SANTORIO) De statica medicina, woodcut device on title, one full-page woodcut illustration of the author in a weighing chair, bookplate of E.N. da C. Andrade, eighteenth century calf gilt, rubbed [Wellcome 14307262], Leiden, David Lopes de Haro, 1642--GRAAF (REINIER DE) Opera omnia, second collected edition, engraved pictorial title, engraved portrait of the author, 25 engraved plates (most folding), illustrations in the text, some worming at inner margin of opening leaves, several tears repaired, contemporary calf, rebacked [Krivatsy 4906; Wellcome 15282586], Leiden, J.A. Hugueta, 1678, 8vo and small 4to (5)*

£1,000 - 2,000

€1,400 - 2,700

212 •

HERBAL, IN ITALIAN

Herbolario volgare, nel quale le virtu de le herbe, Gothic letter, large woodcut vignette representing Saints Cosmas and Damian on title, woodcut of Virgin and Child on verso of 2a6, 151 woodcut illustrations (some full-page, mostly of plants, one of a wine cask in a cellar, one on 05r coloured in green), printer's device on final leaf, 4 leaves (D6, M5, O5 and R1) supplied from another copy and remargined, title-page with 3 very small holes touching letters and 2 short tears, occasional soiling and dampstaining, late nineteenth century half vellum [Hunt 34; Klebs-Becher 16; Nissen BBI 2317], 8vo (155 x 100mm.), [colophon:] Venice, Giovanni Andrea Valvassore, 15 November, 1534

£1,000 - 2,000

€1,400 - 2,700

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

Provenance

Approximately 30 words of contemporary annotation.



212



214

213 •

HERTZ (HEINRICH RUDOLPH)

Untersuchungen ueber die augbreitung der elektrischen Kraft, FIRST EDITION, *diagrams in the text*, "Bibliothek der Furstl. Realschule zu Sondershausen" stamps on title, contemporary roan-backed boards, worn [PMM 377; Norman 1062], Leipzig, Johann Ambrosius Barth, 1892--EINSTEIN (ALBERT) Über die spezielle und die allgemeine Relativitätstheorie (Gemeinverständlich), FIRST EDITION, Braunschweig, Viewig, 1917, bound with 3 others volumes (by Max B. Weinstein, Hans Witte, and Erwin Freundlich), contemporary half morocco--HAHN (OTTO) AND FRITZ STRASSMAN. Die chemische Abscheidung der bei Spaltung des Urans entstehenden Elemente und Atomarten, first separate edition, one illustration, publisher's orange printed wrappers, short tear to upper cover, Berlin, Akademie der Wissenschaften, 1944, 8vo and 4to; and 2 further off-prints by Einstein (5)

£500 - 700

€680 - 950

214 •

HIGHMORE (NATHANIEL)

Corporis humani disquisitio anatomica in qua sanguinis circulationem, FIRST EDITION, *title printed in red and black, additional engraved pictorial title with leaf of letterpress description bound after title, one engraved plate (numbered XII), 19 engraved illustrations (numbered I-XI, and XIII-XVIII, and 2 unnumbered, 2 shaved at margin), the additional title slightly trimmed within platemark and re-inserted, blindstamped calf antique* [Garrison-Morton 382; Krivatsy 5602; Norman 1071; Wellcome 7472768], small folio (273 x 172mm.), The Hague, Samuel Broun, 1651

£1,000 - 1,500

€1,400 - 2,000

Dedicated to William Harvey, the *Corpus humani disquisitio anatomica* was intended "to redesign physiology and anatomy in the direction of Harvey's theory of the circulation of the blood.... Agreeing with Harvey that the heart's sustaining relationship to the body was analogous to the sun in the wider macrocosm, Highmore explicitly defined the origin and function of circulation beyond Harvey's more circumspect treatment" (ODNB).



215

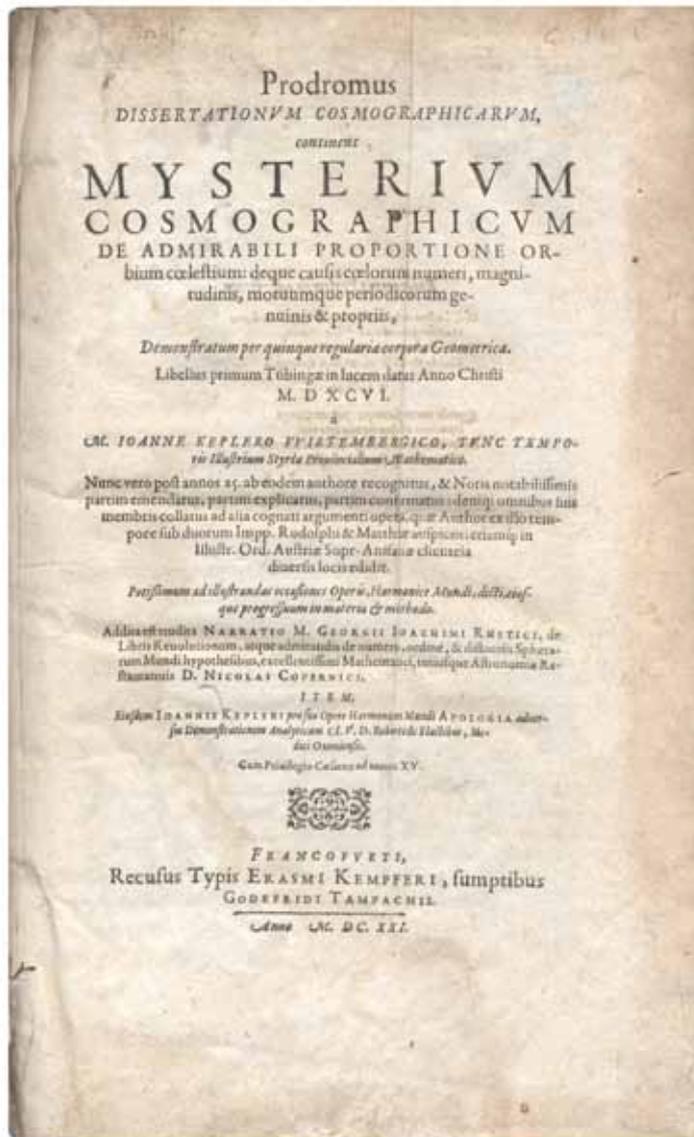
215 •
JUDAICA

POSTEL (GUILLAUME) Abrahami patriarchae liber Jezirah, sive formationis mundi . . . Vertebat ex hebraeis et commentariis illustrabat, *first edition in Latin, 1st in Hebrew, other quotations in Greek and Hebrew, light dampstain in upper margin, very small wormhole in blank lower fore-corner of some leaves, a few early underlinings and marginal marks, contemporary calf, gilt-stamped corner- and centre-pieces on sides, rebounded in calf gilt, paper label pasted on upper cover* [Steinschneider 6779; Wellcome 5227], 16mo (116 x 80mm.), Paris, for the Author, 1552

£3,000 - 5,000
€4,100 - 6,800

THE FIRST PRINTING IN ANY LANGUAGE OF THE *SEFER YEZIRAH* ("BOOK OF CREATION"), one of the most important books of the Jewish Kabbalah, which may be said to have "had a greater influence on the development of the Jewish mind than almost any other book after the completion of the Talmud" (*Jewish Encyclopedia*, 1906). Postel (1510-1581) "was among the most knowledgeable Christian Kabbalists of the Renaissance and his knowledge of Hebrew surpassed that of most of his contemporaries..." (Yvonne Petry, *Gender, Kabbalah, and the Reformation: The Mystical Theology of Guillaume Postel*, 2004, p.71). His translation and commentary of the *Sefer Yezirah* appeared ten years before the first publication of the text in Hebrew, issued in Mantua in 1562.

Provenance
"Nutt (from Franchi) 1882: 10/6", inscription inside upper cover.



216

216 •

KEPLER (JOHANNES)

Prodromus dissertationum cosmographicarum, continens mysterium cosmographicum de admirabili proportione orbium coelestium... demonstratum per quinque regularia corpora geometrica... Addita est erudita narratio M. Georgii Ioachimi Rhetici, de libris revolutionum... Item, eiusdem Ioannis Kepleri pro suo opere harmonices mundi apologia aduersus demonstrationem analyticam... Roberti de Fluctibus, *second (enlarged) edition, 4 folding woodcut plates, one folding engraved plate signed Christophor Leibfried, woodcut initials and headpieces, woodcut diagrams in the text, without blank f6, dampstaining throughout, a few small wormtrails in upper and lower blank margins (but just touching 2 of the plates), contemporary calf, rebaked preserving most of original spine [Caspar 67 and 68; Houzeau & Lancaster 2841], folio (318 x 197mm.), Frankfurt, Erasmus Kempfer, for Godefrid Tampach, 1621*

£8,000 - 12,000
 €11,000 - 16,000

Kepler's *Mysterium cosmographicum* (originally published in 1596), which was “essentially the first unabashedly Copernican treatise since *De Revolutionibus*” (*DSB*) in which Kepler outlines his theory that the orbit of each of the five planets is determined by the circumference of the five platonic solids nested one inside the other. The second edition includes Kepler’s updated thoughts on Copernican theory, and the first appearance of his response to Robert Fludd’s criticisms.

Provenance

Dupplin Castle, seat of the Hay Earls of Kinnoull, Perth and Kinross, with “Dupplin Castle R. 175.10.” inked inside upper cover.

217 •

KNORR VON ROSENROTH (CHRISTIAN, TRANSLATOR AND EDITOR)

Kabbala denudata seu doctrina Hebraeorum transcendentalis et metaphysica atque theologica, 2 vol., FIRST EDITION, *Roman text, with some Hebrew, engraved folding additional title in volume 1 (shaved at lower margin, outer margin ragged with small losses), title to volume 2 printed in red and black with printer's device, together 17 engraved plates (16 folding), a few leaves misbound, occasional light spotting or browning, a few pencil annotations, contemporary vellum, titles inked on spines, soiled, volume 1 rebacked preserving original spine [Caillet 5815, "le plus complet, le plus exact, et le plus serieux"; Steinschneider 6085], small 4to (196 x 152mm., and 208 x 172mm.), Salzburg, Abraham Lichtenhaler, and [volume 2] Frankfurt, J. David Zunner, 1677-1684*

£1,000 - 2,000

€1,400 - 2,700

A compilation of important cabbalistic treatises, edited and translated by Christian von Knorr. Caillet considered it to be the most complete and serious work of the period on the Cabbala.

Provenance

W.G.J. Baxter, ownership inscription in each volume, one noting "collated perfect 25/7 [18]67"; "Bibliothek des A. Fürst", stamp on front free endpapers; "Baphomet. Grand Master", gold embossed bookplate (with note Baphomet may be Aleister Crowley) in volume 2.

218 •

LAMARCK (JEAN BAPTISTE DE)

Philosophie zoologique, ou exposition des considerations relatives a l'histoire naturelle des animaux, 2 vol., FIRST EDITION, *without half-titles, modern half calf, original nineteenth century spines laid down [Garrison-Morton 216; Norman 1267; PMM 262], 8vo, Paris, Dentu, 1809*

£1,000 - 1,500

€1,400 - 2,000

First edition of "a classic in the literature of evolutionary theory" (*PMM*), and the most extensive presentation of Lamarck's theories. Expanding on his *Recherches* (1802) the work is divided into three sections, the third of which "contains the most important additions to the earlier theories, [in which] Lamarck deals in great detail with the problem of a physical explanation for the emergence of the higher mental facilities" (*DSB*).

219 •

LARREY (DOMINIQUE JEAN)

Mémoires de chirurgie militaire, et campagnes, 4 vol., Paris, J. Smith, and F. Buisson, 1812-1817; Recueil de mémoires de chirurgie, Paris, Jean, 1821, FIRST EDITIONS, *together 21 engraved plates (2 folding, one printed in colours), without half-titles, tear repaired to 2 leaves in volume 1, light dampstain in volume 3, some offsetting of ownership stamp onto plates, uniform contemporary half calf, gilt morocco lettering label on spines, slightly rubbed [Garrison-Morton 2160; Norman 1281; Wellcome 24686845], 8vo*

£600 - 800

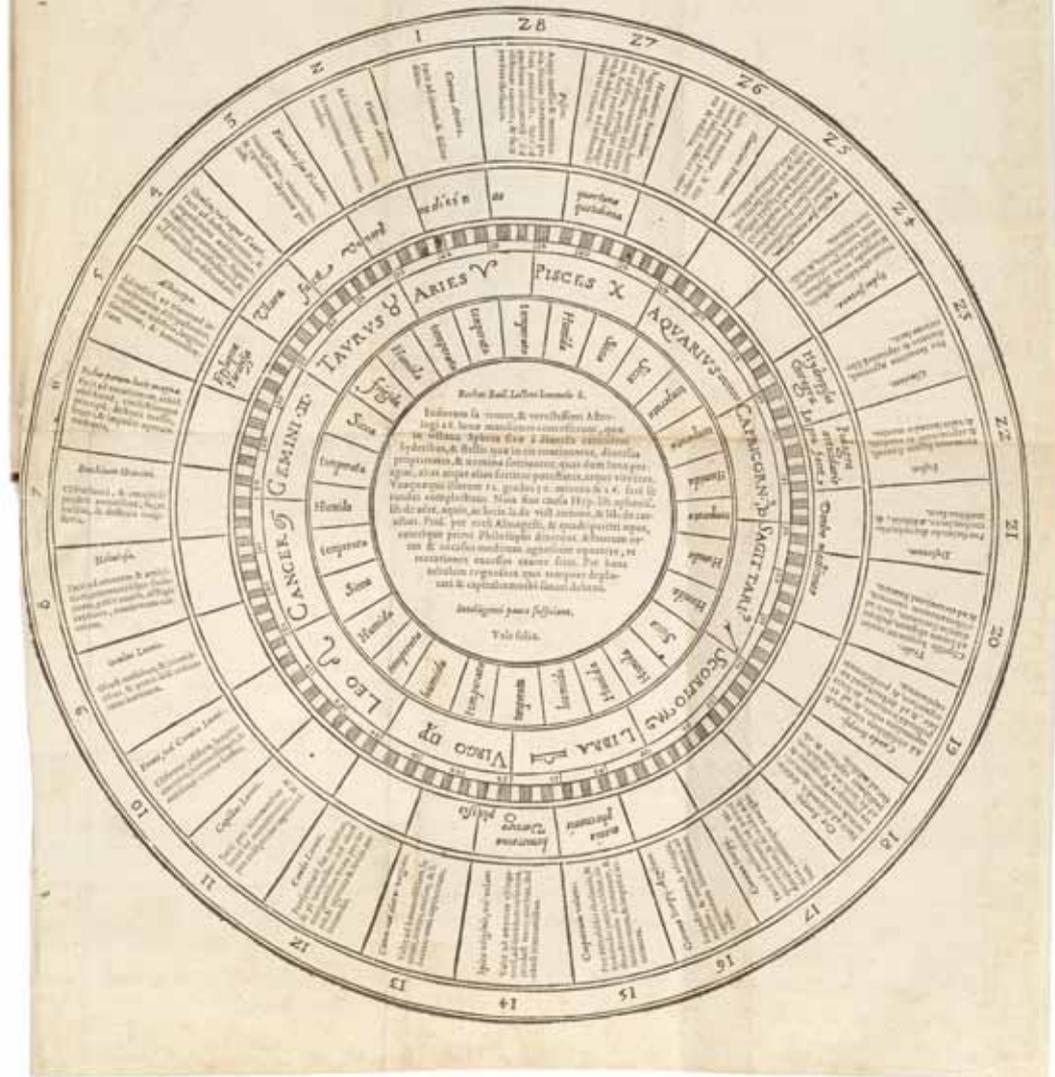
€810 - 1,100

"Larrey was the greatest military surgeon in history... he was present at all Napoleon's great battles [remaining loyal during and after his abdication].., was one of the first to amputate at the hip-joint, the first to describe the therapeutic effect of maggots on wounds, gave the first description 'trench foot'... and devised several new operations" (Garrison-Morton).

Provenance

Steeven's Hospital Medical and Surgical Library, Dublin, stamp (dated 1813) on titles, several text leaves and plate versos.

IN ISTIS VIGINTIOCTO LVNAE MANSIONIBVS MVLTA
 SAPIENTIAE ANTIQVORVM SECRETA LATENT, PEA QVAE IN OMNIA QVAE SVB CIRCVLO
 luna sunt operabantur miranda, singulisq; mansionibus sua signacula, imagines simulacra, & prae-
 sidentes intelligentias attribuerunt. Et in illorum virtutibus variu modu operabantur, & maxime
 in morbu curandis. Quapropter diuinus ille Hyp hisce verbis dixit, Medicus Astronomiam
 ignorans, est tanquam cecus viam baculo examinans, &c.



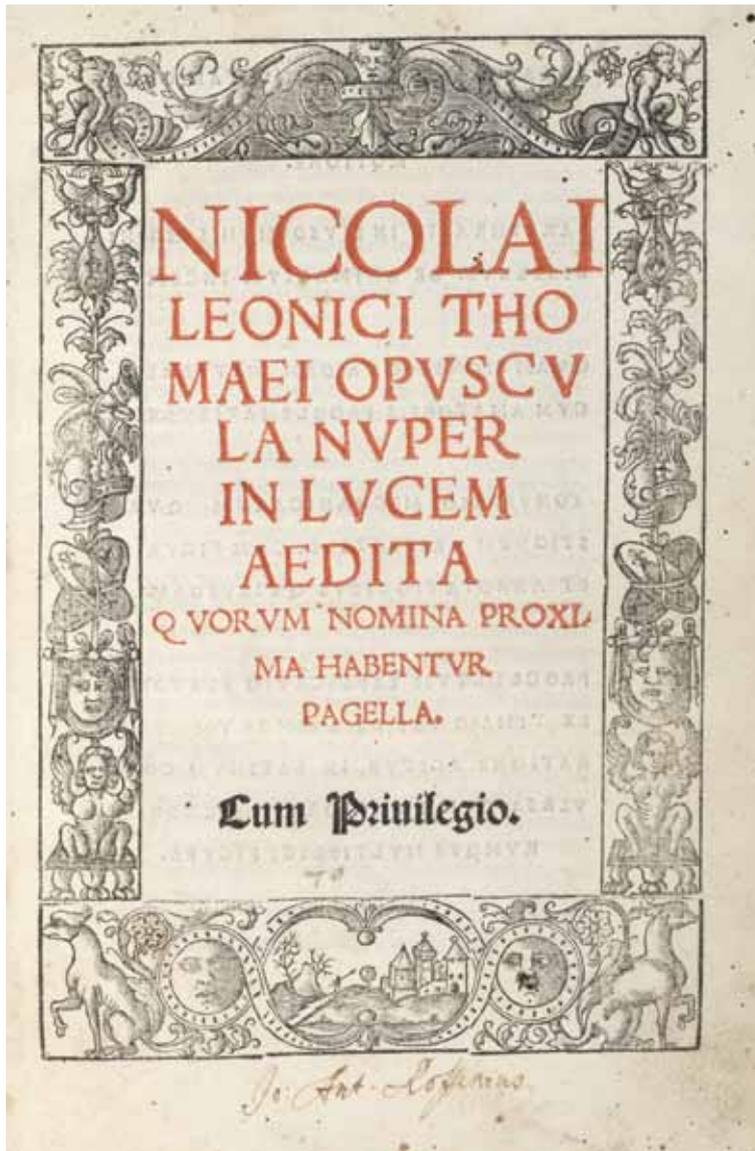
220

220 •
LE BAILLIF (ROCH)

Le demosterion... Aquel sont contenuz trois cens aphormismes latins & francois. Sommaire veritable de la medicine paracelsique, FIRST EDITION, woodcut device on title, one woodcut illustration of palmistry in the text, 2 large letterpress tables, some browning, thin wormtrail touching a few letters of final gatherings, nineteenth century half sheep, rubbed [Durling 2746; Sudhoff, Paracelsus, pp.314-15; Wellcome 14307063], 8vo, Rennes, Pierre le Bret, 1578

£600 - 800
 €810 - 1,100

The first edition of a summary of Paracelsian medicine, with additional medical material including cures for leprosy, dropsy, and gout, and more esoteric information on magic, mysticism, palmistry, and the baths of Brittany.



221

221 •

LEONICO TOMEO (NICCOLÒ)

Opuscula nuper in lucem aedita, title printed in red and black within decorative woodcut border, woodcut diagrams, large initials, occasional printed pointing hands or stylised foliage in the margins, errata leaves at end browned, Venice, Bernardino Vitali, 1525; Dialogi nun primum in lucem editi, Venice, Gregorio de Gregori, blank signature spaces, 1524, 2 works in 1 vol., FIRST EDITIONS, contemporary Venetian blindstamped morocco, traces of ties, green page edges with manuscript lettering "Mechanice Arist" on lower edge, rebaked preserving original spine with later gilt morocco lettering label [Adams L502, L507; Poletti, p. 122; Wellcome 8059417; first mentioned Durling 2794], 4to (210 x 140mm.)

£1,500 - 2,000

€2,000 - 2,700

First editions of two works by Leonico Tomeo (1456-1531), bound together in a contemporary Venetian binding. Includes his commentaries on Aristotle's *De animalium motu*, *De animalium incessu*, and *Mechanica*, the last demonstrating mechanical principles, including an explanation of the action of a dental forceps illustrated with a small woodcut illustration.

Provenance

"Io. Ant. Rossenius", early ownership inscription on first title; Jacob Manzoni, bookplate; Sir Thomas Clifford Allbutt (1836-1925, physician and inventor of the clinical thermometer, and a probable source for the character Lydgate in George Eliot's *Middlemarch*), bookplate; Dawsons of Pall Mall, old catalogue entry pasted-in on front free endpaper.

222 •

LIBAVIUS (ANDREAS)

De universitate, et originibus rerum conditarum contemplatio singularis, FIRST EDITION, *title within wide pictorial border, light browning, single wormhole touching letters of opening few leaves, ownership inscription of Caspar Pfaffe, 1612 on title, bookplate of University of Helmstedt stamp (with cancel stamp) on verso of title, early vellum, rebacked in morocco gilt, 4to (200 x 160mm.)*, Frankfurt, Peter Kopff, 1610--DAVISSON (WILLIAM) Commentariorum in sublimis philosophi & incomparabilis viri Petri Severini Dani Ideam Medicinae Philosophicae, 2 works in 1 [as published], *general title printed in red and black, one folding engraved plate, 2 full-page engraved illustrations, one folding letterpress leaf of text, without the 2 errata leaves (found in some copies), ownership stamp of P. Dehordes on blank margin of title, contemporary calf, worn [Duveen, p.159; Krivatsy 3067, 11186], 4to (196 x 150mm.)*, The Hague, Adrian Vlacq, 1660 (2)

£800 - 1,000

€1,100 - 1,400

223 •

LULL (RAMÓN)

Libelli aliquot chemici: nunc primum, excepto vade mecum, in lucem opera Doctoris Toxitae editi, *edited by Michael Schütz, woodcut diagram on p.192, woodcut initials, corroded early inscription on title resulting in small holes affecting a few letters on verso, light browning, early vellum, without ties [Duveen, p.370; Ferguson II, p.54], 8vo (180 x 133mm.)*, Basle, Peter Perna, 1572

£600 - 800

€810 - 1,100

An important edition of the pseudo-Lullian alchemical corpus containing eight treatises, at least five of which are published here for the first time.

224 •

MALPIGHI (MARCELLO)

De viscerum structura exercitatio anatomica, *second edition, contemporary calf, worn with some loss to extremities of spine [Krivatsy 7332; Wellcome 14305330; Wing M348], 12mo, 1669; Dissertatio epistolica de formatione pulli in ovo, FIRST EDITION, 4 folding engraved folding plates (strengthened on verso), lacks final 2 leaves (one supplied in facsimile, one a blank), imprimatur leaf and title repaired with small losses, the title laid down, modern calf [Garrison-Morton 469; Norman 1429; Wing M350], small 4to, 1673, John Martyn (2)*

£600 - 800

€810 - 1,100

225 •

MASSA (NICCOLO)

Liber de Morbo Gallico, *title in Gothic letter, remainder Roman letter, one 8-line initial, a few single wormholes (mostly marginal), modern vellum [Garrison-Morton 2365; Wellcome 25731952], [colophon:] Venice, Francesco Bindoni and Maseo Pasini, 1507, but 1527; Liber de febre pestilentiali, ac de pestichiis, morbillis, variolis & apostematibus pestilentialibus, some dampstaining, modern boards [Durling 2988], Venice, Francesco Bindoni and Maseo Pasini, 1540, FIRST EDITIONS, small 4to (2)*

£800 - 1,200

€1,100 - 1,600

First editions of two works by Niccolò Massa (1489-1569), professor of anatomy at Venice. *Liber de Morbo Gallico* is one of the earliest works published on syphilis, including a description of the neurological manifestations of the disease. The second work is devoted to infectious diseases, including observations on recent typhus epidemics.

Provenance

(Second work) Baptista Zucculi, sixteenth century ownership inscription on title, with further note on front free endpaper; Professor Pietro Tonelli, stamp on title.

226 •

MELETIUS

De natura structuraque hominis opus, FIRST EDITION, translated by N.P. Corcyraeus, woodcut device on title, large historiated initials, sprinkling of small ink spots on title, single wormhole running through book, contemporary limp vellum, small tears on spine and minor worm loss on upper cover, inked title on lower page edges [Adams M1221; Durling 3057; Wellcome I, 4191], 4to (211 x 155mm.), Venice, [Giovanni Francesco Camocio and partners for Giovanni Griffio], 1552

£600 - 800

€810 - 1,100

The first edition, translated from the Greek, of an eighth century treatise on the constitution of man's body by Meletius. Other translations of Greek medical texts are included, including *Natura signorum interpretatio*, a translation of the Byzantine Greek forgery of Antonius Polemo's *Physiognomica*.

Provenance

Vincent ?Ayram, neat early ownership inscription on title.

227 •

MERCKLEIN (GEORG ABRAHAM)

Tractatio med. curiosa, de ortu & occasu transfusionis sanguinis, additional engraved title, browning (quite heavy), eighteenth-century calf [Krivatsy 7774], Nuremberg, Johann Zieger, 1679--GLAUBER (JOHANN RUDOLF) Tractatus de natura salium, [Krivatsy 4811], 1659; Novum lumen chymicum, [Krivaty 4799], 1659; Tractatus de signatura salium, metallorum et planetarum, with 2 final blanks [Krivatsy 4812], 1659; Explicatio verborum salomonis, [Krivatsy 47833], 1664; and 5 others by Glauber [Krivatsy 4790, 4809, 4744, 4792 and one not in Krivatsy but Caillet 4568], together 9 vol. in 1, first Latin editions, Amsterdam, Janssonius; Prosperitatis Germanie. Pars Prima [-sexta], 6 parts in 1 vol., 4 engraved plates (one folding), lacks 2 leaves (supplied in photographic facsimile) in part 2, and 4 blanks, imprint of part V appendix cropped [Caillet 4587; Duveen 256], Amsterdam, Janssonius, 1656-1661--MAYOW (JOHN) Alle de medicinale en natuurkundige werken, first Dutch edition, title printed in red and black, engraved portrait and 7 plates, paper flaw to leaf D2 with loss of a few letters of side-note, Amsterdam, Timotheus ten Hoorn, 1684--LOWER (RICHARD) Tractatus de corde. Item de motu & colour sanguini, 7 engraved plates (several fore-edges shaved) [Krivatsy 7158; Willems 1412], Amsterdam, Daniel Elzevir, 1669, contemporary vellum, titles inked on spines, soiled, 8vo (5)

£1,000 - 1,500

€1,400 - 2,000

228 •

MÜLLER (JOHANNES PETER)

Zur vergleichenden Physiologie des Gesichtsinnes des Menschen und der Thiere nebst einem Versuch über den menschlichen Blick, 8 folding engraved plates (3 partly hand-coloured), one large folding table, contemporary boards, old manuscript paper spine label, upper hinge cracked [Garrison-Morton 1257 & 1495], Leipzig, Cnobloch, 1826; Ueber die phantastischen Gesichtserscheinungen, bookplate of Edgard Goldschmid (1881-1957, pathologist and medical historian), modern half calf, original plain green upper wrapper bound in [Garrison-Morton 1456; Horblit 76; Norman 1567], Coblenz, Jacob Holscher, 1826, FIRST EDITIONS, light spotting, 8vo; and 2 off-prints of papers by Muller (4)

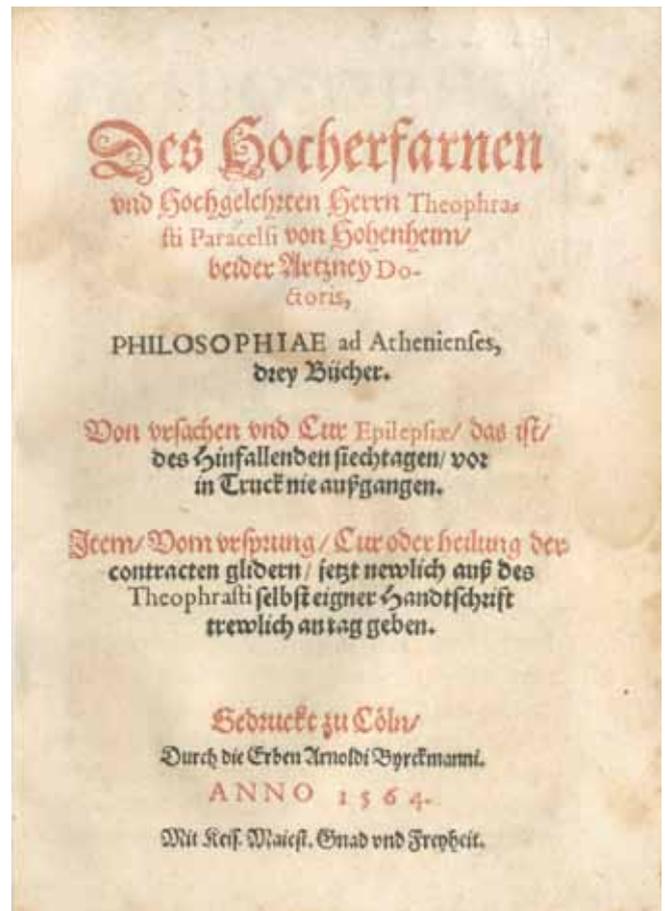
£600 - 800

€810 - 1,100

"Müller introduced a new era of biological research in Germany and pioneered the use of experimental methods in medicine" (DSB), his first major work, *Zur vergleichenden Physiologie*, "attracting the attention of the scientific world", in particular to his "law of specific nerve energies. His *Ueber die phantastischen Gesichtserscheinungen* further investigates nerve energies, demonstrating that "optical perceptions can arise without an adequate external stimulus... the result - depending on the situation - is the reporting of religious or magical visions, or the seeing of ghosts" (DSB).



229



230

229 •

PARACELSVS

Etliche Tractaten zum ander mal in Truck aufgangen, *second edition, full-page woodcut portrait of the author on verso of title, short repair to upper margin of title with minimal loss, old tear repaired to M4 [Ferguson, Paracelsus 59], 1567; Astronomica et astrologia, FIRST EDITION, title within woodcut typographical border, full-page woodcut portrait of the author on A5v, and another portrait (in profile) of the author on 2H4r, one astrological diagram in the text, blank upper margin of opening 2 leaves strengthened, 1567, 2 works in 1 vol., browning, contemporary blindstamped calf over wooden boards, upper cover stamped "Des hochgelerten Theophrasti", brass clasps and catches, worn with some loss to head of spine, 4to (197 x 142mm.), Cologne, heirs of Arnold Birckmann*

£1,000 - 1,500

€1,400 - 2,000

Two works by Paracelsus, described by Garrison-Morton as "one of the most remarkable men in Medicine", bound in a contemporary German binding.

230 •

PARACELSVS

Philosophiae ad Athenienses, drey Bücher, *Gothic letter, title printed in red and black, 4-line initials, woodcut arms at end, cancel slip on title-page correcting the misprint of the word "Phillo[s]ophiae", early annotations and underlinings, some dampstaining, modern quarter morocco [Durling 3467; Ferguson 52; Sudhoff 65; Wellcome 14321556], Cologne, heirs of Arnold Birckmann the elder, 1564; Philosophia mystica, woodcut ornament on title, one woodcut illustration, light sprinkling of ink spots on title, browning, later marbled boards, some loss to spine [Sudhoff 306], Frankfurt, Lucas Jenes, 1618, FIRST EDITIONS, 4to (2)*

£1,000 - 1,500

€1,400 - 2,000

Provenance

(Second work) some early ink annotations; Carl Adolf Boheman (1764-1831, Swedish mystic); Achatius Kahl (1794-1888, translator of Swedenborg), ownership inscriptions.

231 •

PETTUS (JOHN)

Fodinae regales. Or, the History, Laws and Places of the Chief Mines and Mineral Works in England, Wales, and the English Pale in Ireland. As also of the Mint and Mony. With a Clavis Explaining Some Difficult Words Relating to Mining, FIRST EDITION, *engraved portrait frontispiece, 2 engraved plates (one with neat tear, shaved at one margin), 2 engraved illustrations of coats of arms (one with printed slip pasted beneath), thin trail of worming in blank upper corner, nineteenth century blindstamped calf, gilt lettered on spine within raised bands, slightly rubbed [Wing P1908; Duveen, p.468; Goldsmiths 1930; Hoover 634], small folio (288 x 180mm.),* H.L. and R.B. for Thomas Basset, 1670

£600 - 800

€810 - 1,100

First edition of the standard English treatise on mining in the seventeenth century, with much information on metallurgy and coinage, as well as mining.

Provenance

"Sum ex libris Jacobi Chase ex dono ingeniosi [crossed out] authoris", early inscription in upper margin of title.

232 •

PORTA (GIAMBATTISTA DELLA)

Phytognomonica... octo libris contenta. In quibus nova, facillimaque affertur methodus, qua plantarum, animalium, metallorum[m], FIRST EDITION, *title within wide woodcut border (including images of a scorpion, ram, spider, fruits, etc., and Porta's device of lynx), and woodcut portrait of the author on the verso, 32 large woodcut illustrations of plants, 3 small wormholes to title touching border, gathering DD (?supplied from another copy) remargined at foot, eighteenth century calf, rebounded and recorned [Adams P1938; Durling 3734; Hunt 158; Norman 1724; Wellcome 5203], folio (297 x 202mm.),* Naples, Orazio Salviani, 1588

£1,500 - 2,000

€2,000 - 2,700

FIRST EDITION, the earliest issue with the title dated 1588, and with the index which is often missing, of Porta's attractively illustrated herbal. Porta addresses matters of vegetable physiognomy, believing the inner nature of plants could be determined from their outward appearance, and that "Divine providence had formed plants in such a way as to indicate the ailments they would cure (e.g. a walnut looked like the human brain, and so would cure head ailments)" (Hunt).

233 •

PORZIO (SIMONE)

De humana mente disputatio, 1551; De dolore, 1551; De coloribus oculorum, 1550; An homo bonus vel malus volens fiat, 1551; De puella germanica, quae fere biennium vixerat sine cibo, potuque, 1551, 5 works bound in 1 vol., *washed with some light residual staining, good margins, nineteenth century quarter morocco [Adams P1962, 1961, 1959, 1957, and cf. 1963, another edition; Durling 3745, 3744, 3742, 3741, and 3746],* Florence, Lorenzo Torrentino--POSTEL (GUILLAUME) *Quatuor librorum de orbis terrae concordia primus, title within woodcut architectural border, some dampstaining, nineteenth century half morocco [Adams P2031],* Paris, Pierre Gromors, [1543?]-CAIUS (JOHN) *De medendi methodo libri duo, ex Cl. Galeni Pergameni, woodcut device on title and verso of last leaf, lacks final blank, title slightly bleached, modern quarter morocco [Adams C116; Durling 795; Wellcome 14296667],* Basle, Hieronymus Froben, and Nikolaus Episcopius, 1544, FIRST EDITIONS, 8vo (3)

£1,000 - 1,500

€1,400 - 2,000

234 •

RIDLEY (MARK)

A Short Treatise of Magnetical Bodies and Motions, FIRST EDITION, *second issue with X3 cancelled and errata printed on the replacement leaf, engraved pictorial title by R. Elstrak, engraved portrait of the author on a4v, 21 engraved illustrations in the text (numbered I-XX, one unnumbered, one with volvelle of a quadrant attached by thread, now also pasted down), one woodcut illustration, large woodcut printer's device on colophon, with opening and final blanks, dampstaining throughout but paper stable, later stab-sewn within limp vellum wrappers made from a contemporary indenture [STC 21045.5; Sabin 71297; Wheeler Gift 86], small 4to (191 x 145mm.),* Nicholas Okes, 1613

£1,000 - 1,500

€1,400 - 2,000

A landmark in the history of experimental science in England, Ridley's treatise was the most important work on magnetism after William Gilbert's *De magnete*. "Ridley gives directions for carrying out experiments on the loadstone, magnet, and terrella. He includes numerous engravings and descriptions of his improved instruments for determining the declination of the magnetic needle and for making use of the inclinatory needle for finding position at sea" (ODNB). Among the illustrations is a map showing New England, Virginia, and Terra Australis, and another with a volvelle of a quadrant.



237



239

236 •

RUPESCISSA (JOHANNES DE)

De consideratione quintae essentiae rerum omnium, opus sane egregium, edited by Gugliolmo Grataroli, woodcut initials, without final blank, 2 leaves (b7-8) remargined at outer border just touching letters, small hole in b8 filled with loss of a few letters, traces of early annotations on several leaves, nineteenth century polished calf gilt, t.e.g. [Adams R944; Duveen, Alchemica p.521; Wellcome 19984876], 8vo (153 x 90mm.), Basel, [Heinrich Petri and Peter Perna, ?1561]

£800 - 1,200
 €1,100 - 1,600

A scarce work on the systematic application of chemistry to medicine. Previously published in shortened versions, this edition, edited by Gugliolmo Grataroli, is the first version of the complete text. At the end are further alchemical texts by Ramon Lull ("Ars operativa medica"), Arnaldus de Villanova, and Michele Savonarola.

237 •

STENO (NICOLAUS)

Elementorum myologiae specimen, seu musculi descriptio geometrica, FIRST EDITION, woodcut Medici arms on title, 7 plates (3 folding woodcut and 4 engraved), a few early ink annotations and 3 neat ink diagrams, eighteenth-century roan-backed boards [Garrison-Morton 577; Krivatsy 11432; Norman 2012; Osler 4021; Waller 9223], small folio (280 x 167mm.), Florence, [Joseph Cocchini], sub signo Stellae, 1667

£2,000 - 3,000
 €2,700 - 4,100

First edition of "the first outline of a scientific theory of the development of the earth" (Norman), also important for Steno's contributions to the fields of myology and embryology. In collaboration with the mathematician Vincenzo Viviani, Steno (or Stensen) developed a geometrical description of muscular contraction, attempting to demonstrate theoretically that muscles did not increase in volume during contraction. The appendix contains his anatomical descriptions of the head of two sharks, and a study of their teeth (subjects of two of the fine plates), leading him to develop "his theories of how geological structures and fossils might be formed" (Garrison-Morton).

era huiusmodi et sic vocatur. Tertia huiusmodi... Responso ad articulos... Responso ad articulos...

Responso ad articulos... Responso ad articulos... Responso ad articulos...

Opusculum... Opusculum... Opusculum...

Opusculum... Opusculum... Opusculum...

238

238 • THOMAS AQUINAS

[Opuscula], edited by Antonius Pizamanus, 436 leaves, 55 lines and heading, Gothic type, double column, large 11-line illuminated initial 'L' and an illuminated stylised foliage design (amongst a spread of gold dots) in lower margin, capitals supplied in red throughout, some with flourishes extending into lower margin, contemporary blindstamped calf over wooden boards, remains of clasps, holes where central and corner bosses removed, spine with some loss and repairs with old paper label [JSTC it00258000; BMC V 358; BSB-Ink T-236; Goff T258; GW M46029; HC 1541*; IGI 9552], 4to (243 x 175mm.), Venice, Hermannus Liechtenstein, 7 September, 1490

£3,000 - 5,000
€4,100 - 6,800

Provenance
Monastery of St. Elizabeth, near Brixen, inscription on front free endpaper.

239 • TYARD (PONTUS DE)

Mantice, ou, discours de la verité divination par astrologie, FIRST EDITION, title within ornamental woodcut border, woodcut portrait of the author on verso, woodcut initials and headpieces, lower part of title cut away and restored (with neat pen facsimile to 10mm. of border), some light dampstains, mainly marginal, eighteenth century vellum, 2 corners gnawed [Cartier 422], 4to (235 x 155mm.), Lyon, Jean de Tournes, and Guillaume Gazeau, 1558

£800 - 1,200
€1,100 - 1,600

Scarce discourse on the truth or falsity of astrology, in which Pontus de Tyard (1521-1605, Burgundian poet and a member of "La Pléiade") concludes that man is unable to read the stars, and is free from their influence.

240 •

VEGETIUS RENATUS (PUBLIUS)

Artis veterinariae, sive mulomedicinae libri quatuor, FIRST EDITION, *title within pictorial woodcut border, woodcut initials, inner margin of signature G strengthened, repair to inner margin of last 3 leaves with loss of a few letters to final leaf, modern vellum [Adams V341; Durling 4563; Wellcome 28287164], small 4to (198 x 148mm.), [colophon:] Basle, Joannes Faber Emmeusx Juliacenis, 1528*

£600 - 800

€810 - 1,100

First edition of the first published monograph on veterinary medicine. In addition to practical advice Vegatius Renatus (fl. c.450-500 AD) stressed the economic benefits of good veterinary practice.

Provenance

"Collegii S. Michaelis", ?seventeenth century inscription on title, with longer inscription (in another hand) on blank verso of last leaf.

241 •

VIEUSSENS (RAYMOND)

Neurographia universalis. Hoc est, omnium corporis humani nervorum, simul & cerebri, medullaeque spinalis descriptio anatomica, FIRST EDITION, *first issue, half-title, title printed in red and black with engraved vignette, full-page engraved arms of the dedicatee, engraved portrait of the author, 21 engraved plates (of 24, the 3 missing supplied from later editions, 16 folding made up of between 2 and 6 sheets joined), 8 engraved illustrations in the text, contemporary panelled calf, rebaked preserving original spine [Garrison-Morton 1379; Krivatsy 12403; Norman 2153; Wellcome 5346004], folio (341 x 220mm.), Lyon, J. Certe, 1684*

£800 - 1,200

€1,100 - 1,600

Vieussens (1641-1715), professor of Montpellier, was "the first to describe the centrum ovale correctly", and his *Neurographia universalis* "threw new light on the subject of the configuration and structure of the brain, spinal cord, and nerves. With numerous large folding copperplates, it is considered the best illustrated work on the nervous system printed in the 17th century" (Garrison-Morton).

Provenance

Thomas Symonds of Pengethley Manor, Herefordshire, with his bookplate, ownership inscription, note of price paid ("Pr. 30s."), long note inside upper cover referring to other works on neurology, an 8-page manuscript index tipped-in inside upper cover, and several annotations including on margins of plate 23.

242 •

VITRUVIUS POLLIO (MARCUS)

De architectura libri decem... nunc primum in Germania qua potuit diligentia excusi, 3 parts in one vol., *numerous woodcut illustrations (some full-page), short tear to blank area of title, light dampstain at fore-margin of opening quarter of book but generally clean, seventeenth century calf, red page edges, rubbed with old paper label on spine [Adams V906; Berlin Cat. 1806; Cicognara 707; Fowler 401], small 4to (192 x 126mm.), Strasbourg, in Officina Knoblochiana per Georgium Machaeroploeum, 1543*

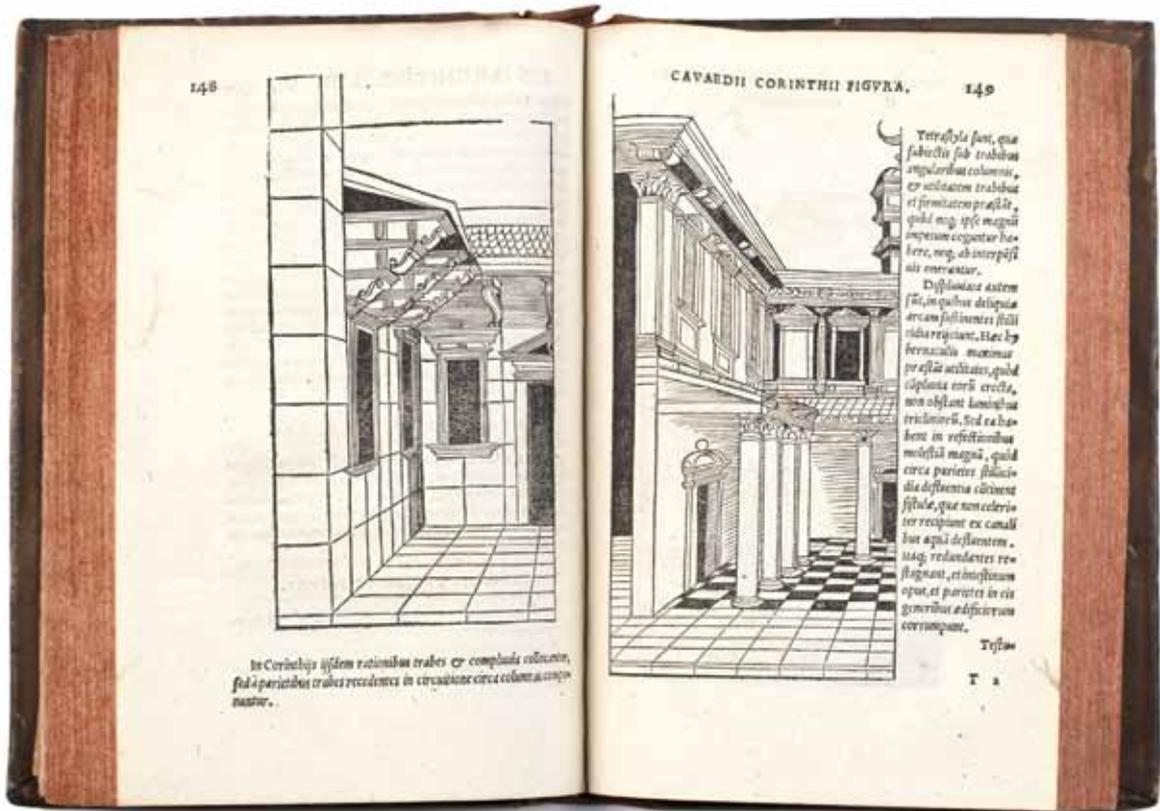
£800 - 1,000

€1,100 - 1,400

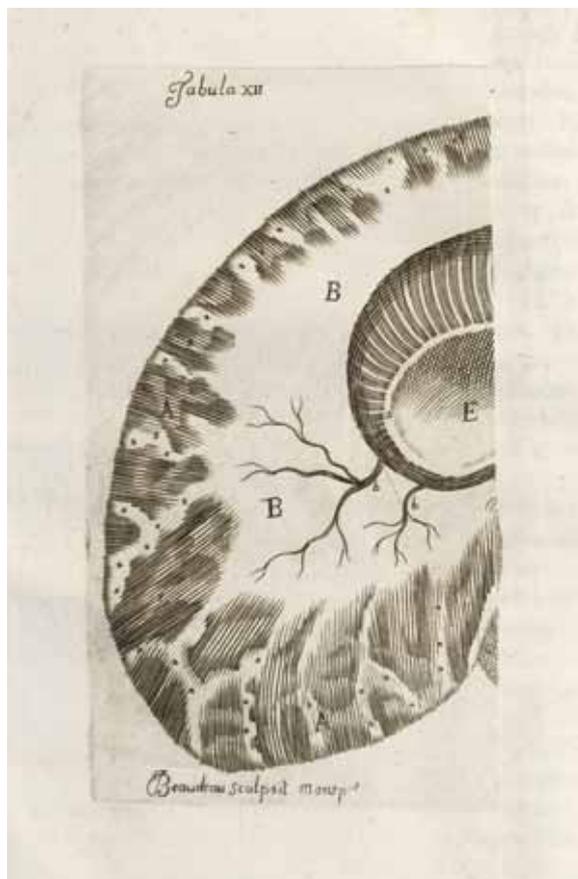
The first edition of Vitruvius printed in Germany, the text edited by Walther Hermann Ryff, and the plates based on those of the Como edition of 1521.

Provenance

William Hythall, ownership inscription dated 1668 on front free endpaper; Hopetoun Library, bookplate.



242



241



244

243 •

WEIGEL (VALENTINE)

Astrologie Theologized: Wherein is Set Forth, What Astrologie, and the Light of Nature Is. What Influence the Starres Naturally Have on Man, and How the Same May Be Diverted and Avoided, *title soiled with early ownership name inked over, page numeral on A3 shaved, modern half calf [Wing W1255]*, George Whittington, 1649--SENDIVOGIUS (MICHAEL) A New Light of Alchymie: Taken Out of the Fountaine of Nature, and Manual Experience... a Treatise on Sulphur... Also a Chymicall Dictionary Explaining Hard Places and Words Met Withall in the Writings of Paracelsus, and Other Obscure Authors, 3 parts in 1 vol., *lacks title-page to third part, cropped with loss of one line of text at foot of leaf 2A4, some browning and dampstaining, several ink annotations and underlinings in early hand, eighteenth century half calf, worn [Duveen, p.544; Ferguson I, 257; Wing S2506], 4to, Richard Cotes, for Thomas Williams, 1650, first editions in English, small 4to (2)*

£800 - 1,200
€1,100 - 1,600

Provenance

(Second work) with bookseller's ticket of W. Booth, Manchester; Cambridge University Library, stamp dated 1872 on title verso, overstamped "Duplicate U.L.C.".

244 •

WILLIS (THOMAS)

Pharmaceutice rationalis. Sive diatriba de medicamentorum operationibus in humano corpore, 2 vol. [Parts 1 and 2], FIRST EDITION, *non-uniform set, large engraved vignette of the Sheldonian Theatre on titles, 14 engraved plates (I-VI; I-VIII, all but 2 folding, one with short tear repaired), some dampstaining, thin trace of worming at inner margins towards end of volume 1, title of volume 2 soiled and frayed at margins, small repairs to final leaf with loss of a couple of letters, ownership inscription of Marcellino Ventuosi (1852) in volume 1, volume 1 contemporary vellum, volume 2 modern quarter morocco [Madan 3032, 3083; Wing W2844A], small 4to, Oxford, Sheldonian Theatre, 1674-1675; De anima brutorum quae hominis vitalis ac sensitiva est, exercitationes duae, second (first octavo) edition, imprimatur leaf before title, 8 folding engraved plates, ownership inscription of Jacquet ("Medicine Hudiosi 1860") with 7 pages of his notes (including verso of imprimatur leaf), nineteenth century vellum [Garrison-Morton 1544; Madan 2954; Wing W2826], 8vo, Richard Davis, 1672 (3)*

£1,000 - 1,500
€1,400 - 2,000

Thomas Willis's last work, *Pharmaceutice rationalis* concerns the anatomy and physiology of the thoracic and abdominal organs, and includes the first clinical and pathological account of emphysema, and description of whooping-cough. The octavo edition of *De anima brutorum*, published almost simultaneously with the first quarto edition, and including the same plates (depicting human and sheep brains, and the anatomy of a lobster, oyster and an earthworm), is considered a classic of neurological anatomy and medical psychology. The chapter 'De stupiditate sive morosi' includes the first description of schizophrenia. See illustration on preceding page.

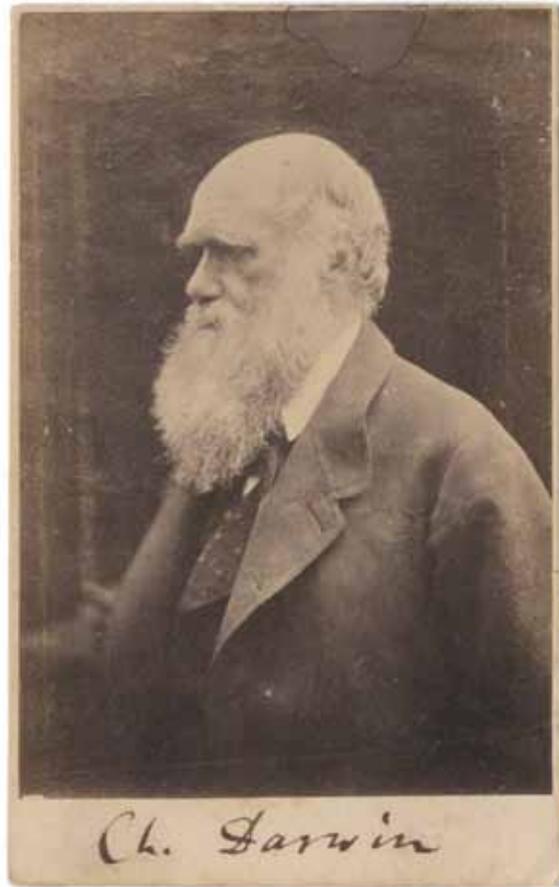
Other Properties

245

DARWIN (CHARLES)

Photograph of Charles Darwin by Julia Margaret Cameron, signed by Darwin ("Ch. Darwin"), *albumen print, mounted on carte-de-visite card, clear unfaded signature on mount in black ink, light dust-staining, small unobtrusive stain in upper background (c.10 x 15mm.), size of image 90 x 60mm., overall 101 x 63mm., [Freshwater, Isle of Wight, August 1868]*

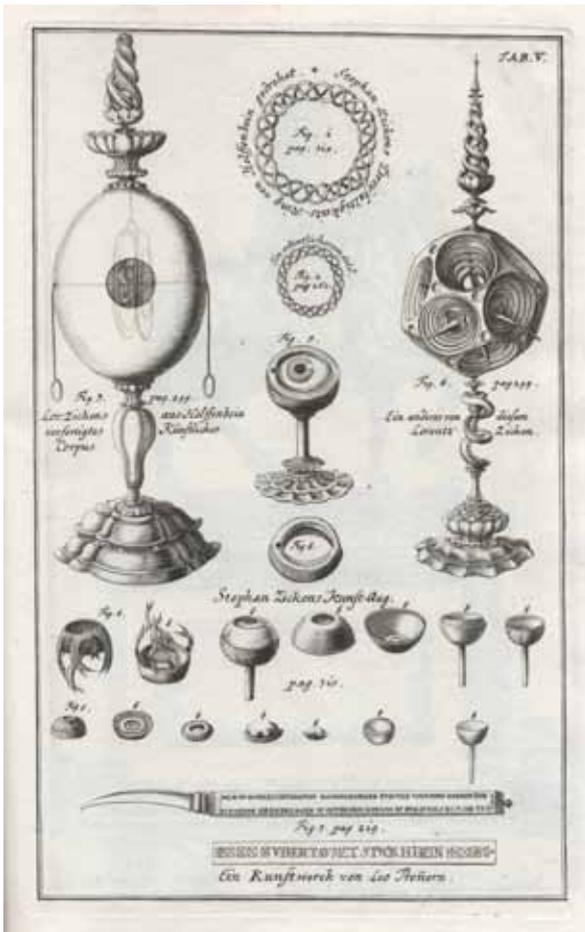
£6,000 - 8,000
€8,100 - 11,000



245

SIGNED PHOTOGRAPH OF DARWIN TAKEN BY JULIA MARGARET CAMERON. Darwin said of this image 'I like this photograph very much better than any other which has been made of me' (see the facsimile inscription to be found on the reverse of other prints, cited by Julian Cox and Colin Ford, *Julia Margaret Cameron, The Complete Photographs*, 2003, no. 645; most positives, as here, being printed in reverse).

Darwin was something of a photography enthusiast: 'This is evident not only in his use of photography for the study of *Expression and Emotions in Man and Animal*, but can be witnessed in his many photographic portraits and in the extensive portrait correspondence that Darwin undertook throughout his lifetime. His close friend and botanist Joseph Dalton Hooker would come to call Darwin's epistolary exchange of photographic images as his "carte correspondence". Hooker was jokingly lamenting his role as an intermediary for Darwin and his correspondents from around the globe in their exchange of carte-de-visites, or small photographic prints made in large numbers and printed on hard card for ease of exchange' ('Darwin's Photographic Portraits', *Darwin Correspondence Project* website). Darwin and his family spent six weeks at Freshwater in July and August 1868, renting a cottage from the Camerons and getting on famously with another of her visitors, Alfred Tennyson. Darwin was in fact one of the few sitters who paid for the privilege of being photographed: 'Darwin left the Isle of Wight having been entirely charmed with Cameron's renowned wit and her photographic camera. That week she made four exposures of Darwin, which lend extraordinary depth of tone and detail to Darwin's increasingly well-known beard and penetrating gaze' (*ibid.*).



247

246 •

DENTISTRY

FOX (JOSEPH) *The Natural History of the Human Teeth*, FIRST EDITION, 13 engraved plates, faint offsetting from plates to text and 4 lightly waterstained at fore-edge, 3 leaves of text lightly spotted, contemporary calf, gilt crests on covers, rebaked, rubbed [GM 3679; Norman 825; Weinberger, *Dentistry I*, pp.340-44; Weinberger, *Orthodontics I*, pp.170-77; Wellcome 13357260], 4to, Thomas Cox, 1803

£800 - 1,200
 €1,100 - 1,600

Provenance

Corpus Christi College, Oxford, gilt crest on covers.

247 •

DOPPELMAYR (JOHANN GABRIEL)

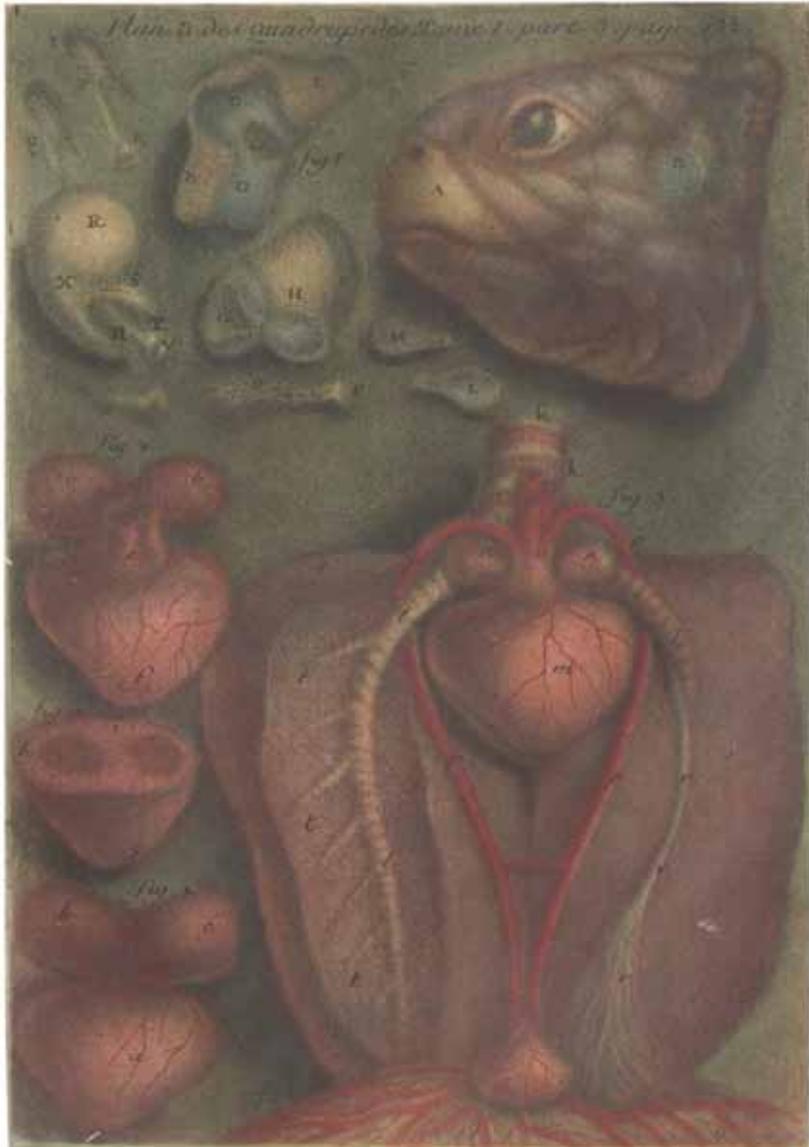
Historische Nachricht von den Nürnbergischen Mathematicis und Künstlern, FIRST EDITION, title in red and black, 15 engraved plates (4 double-page), contemporary quarter sheep, rubbed, upper joint cracking, folio (365 x 225mm.), Nuremberg, P.C. Monaths, 1730

£1,000 - 2,000
 €1,400 - 2,700

The bibliographer Fabricius' copy of this historical and biographical survey of scientists, artists and instrument-makers working in Nuremberg. Illustrations include Behaim's 1492 globe, musical and scientific instruments, and Gothic statuary and fountains.

Provenance

Johann Albert Fabricius (1668-1736, author of *Bibliotheca Latina*, 1697, and its Greek partner work, 1705), ink ownership inscription and shelfmark at foot of title; probably his sale, Hamburg, beginning 17 February 1738; Earls of Macclesfield, bookplate dated 1860, blindstamped arms on first three leaves; Sotheby's, 4 November 2004, lot 653.



248

248 •

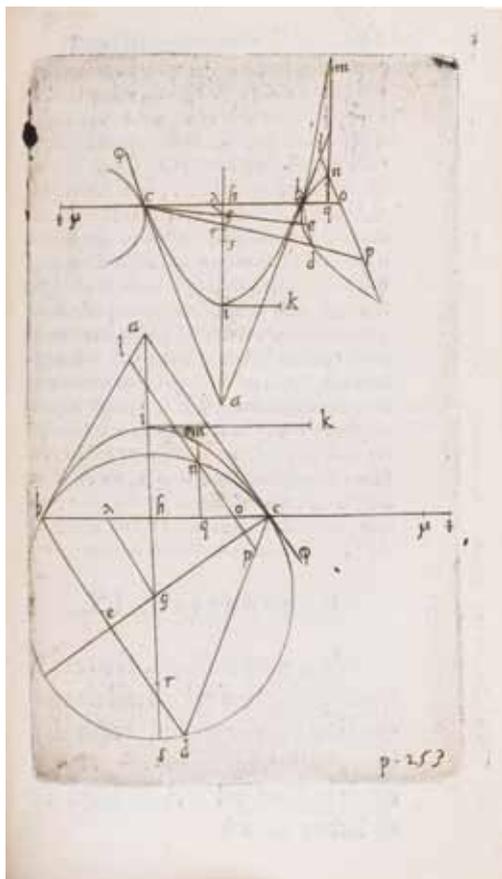
GAUTIER D'AGOTY (JACQUES)

Observations sur l'histoire naturelle, sur la physique et sur la peinture, avec des planches imprimées en couleur, parts 1-12 (of 18) bound in one vol., *separate title to each part (4 printed in red and black), 40 colour-printed engraved plates (2 folding), 4 engraved plans (3 folding), traces of worming and marginal dampstain touching letters on opening few leaves, small paper flaw affecting a few letters on Hii, browning, contemporary calf, lacks most of spine but retaining spine label with dates "1752 a 1754", covers detached, spine cracked resulting in some leaves being detached at beginning and end [Choulant-Frank, p.273; Cohen-de Ricci 427; Franklin, Early Colour Printing pp. 50-51; Nissen ZBI 1487, calling for 65 plates; Wellcome 13300575], 4to, Paris, Delaguette, 1752-1755*

£8,000 - 12,000

€11,000 - 16,000

SCARCE RUN OF THE FIRST 12 PARTS (comprising complete set of the first 4 volumes) of a journal devoted to science and art, and the first periodical to be illustrated with plates printed in colours. The colour-printed mezzotints include some of Gautier's most striking images, including several anatomical studies (three of a hermaphrodite), a foetus in a glass with another beside the glass, a sloth (with and without skin), a double-page plate demonstrating Gautier's colour theory and the spectrum (relating to an article in which the author argues against Isaac Newton's theory of colour), a turtle, birds of prey, and silkworms. Apart from a complete set of 18 parts sold in these rooms on 12 November 2013 (lot 198, £28,000) we have traced only one set with as many as 12 parts (Sotheby's, 29 June, 1983, lot 171); the 3 others listed in auction records comprised Parts 1-3 only.



249

249 •

LALOUBÈRE (ANTOINE DE)

Quadratura circuli et hyperbolae segmentorum, engraved vignette on title, numerous engraved geometrical diagrams (several full-page) in text, K16 with 2 tears repaired, small private library stamp on title, eighteenth century vellum, title lettered on spine, 8vo, Toulouse, Pierre Bosc, 1651

£1,000 - 1,500

€1,400 - 2,000

Antoine de Laloubère (1600-1664), or Lalovera, was professor of mathematics and rhetoric at the Jesuit college in Toulouse.

250 •

NEWTON (ISAAC)

The Mathematical Principles of Natural Philosophy... Translated into English by Andrew Motte. To Which are Added, the Laws of the Moon's Motion, According to Gravity. By John Machin, 2 vol, first edition in English, engraved frontispieces by and after Motte, 47 folding engraved plates, 2 folding letterpress tables, 3 engraved head-pieces, "Laws on the Moon's Gravity" section bound in at front of volume 1, volume 1 with part of front free endpaper torn away (but present), frontispiece creased, and very thin thread of worming in blank lower margin of opening 125 pages (and on very few margins of volume 2), contemporary calf, gilt morocco spine labels, worn, upper covers detached, lower joints weakened [Babson 20; Wallis 23; cf. PMM 161], 8vo (197 x 120mm.), Benjamin Motte, 1729

£10,000 - 15,000

€14,000 - 20,000

FIRST EDITION OF THE *PRINCIPIA* IN ENGLISH. First published in Latin in 1687, followed by a second edition in 1713, this translation was made by Andrew Motte. He was the brother of the printer Benjamin Motte, and the author of *A treatise of the mechanical powers* (1727). "The *Principia* is generally described as the greatest work in the history of science. Copernicus, Galileo and Kepler had certainly shown the way; but where they described the phenomena they observed, Newton explained the underlying laws" (PMM).

Provenance

J. King, early ownership inscription on front free endpaper of volume one; UK private collection.

THE
MATHEMATICAL
PRINCIPLES
OF
Natural Philosophy.

By Sir *ISAAC NEWTON*.

Translated into *English* by *ANDREW MOTTE*.

To which are added,
The Laws of the MOON'S Motion, according
to Gravity.

By *JOHN MACHIN* *Astron. Prof. Gresh.* and
Secr. R. Soc.

IN TWO VOLUMES.

L O N D O N:
Printed for *BENJAMIN MOTTE*, at the *Middle-
Temple-Gate*, in *Fleetstreet*.
MDCCLXXIX.

251 •

THORNBOROUGH (JOHN)

Lithotheorikos [*in Greek*], sive, nihil, aliquid, omnia, antiquorum sapientum vivis coloribus depicta, FIRST EDITION, *large folding woodcut plate showing the concord and discord of the 4 elements in various relations, contemporary limp vellum, yapp edges* [STC 24038; *Madan I*, 116], 4to, Oxford, J. Lichfield and J. Short, 1621

£1,500 - 2,500

€2,000 - 3,400

With this work, Thornborough, Bishop of Worcester, “celebrated his lifelong interest in chemistry and alchemy... Parading his wide knowledge of ancient, medieval, and Renaissance authorities on the subject, it argues a deep, dark strain in his psyche” (ODNB).

Provenance

Earls of Macclesfield, bookplate dated 1860, blindstamped arms on first three leaves, pencilled shelfmarks to foot of title; Sotheby's, 25 October 2006, lot 3032.

252 •

TOLET (FRANCOIS)

A Treatise of Lithotomy: or, of the Extraction of the Stone Out of the Bladder, *first edition in English, translated from the French by A. Lovell, 20 engraved plates, 6pp. publisher's catalogue, publisher's contemporary sheep, worn* [Wing T1775; *Krivatsy 11909; Wellcome 14328285*], 8vo, William Cademan, 1683

£600 - 800

€810 - 1,100

253 •

TURING (ALAN)

The Holy Bible, PRESENTED BY ALAN TURING TO HIS MOTHER ETHEL SARA TURING, *inscribed “E.S Turing, Christmas” in Alan's hand, with additional note “1938, Alan” in his mother's hand on front free endpaper, publisher's roan, g.e. worn, 12mo*, Cambridge University Press, [1938]

£1,000 - 2,000

€1,400 - 2,700

THE BIBLE GIVEN BY ALAN TURING TO HIS MOTHER AS A CHRISTMAS GIFT IN 1938. “He was too reticent about his religious beliefs to reveal just where he stood. He often accompanied me to church at Festivals, as well as attending chapel at King's - things he was too honest to do had he not been, at least, in limited agreement with Christianity” (Sara Turing, *Alan M. Turing*, 1959).

Provenance

Given to the present owner, Revd. Martin Fredriksen, former Curate at St. Nicholas, Guildford, by E.S. Turing on his last visit to her on 6 August 1974, with his bookplate.

254 •

TURING (ALAN)

GRIMBLE (ARTHUR) A Pattern of Islands, INSCRIBED BY TURING to “*Barbara, with best wishes for Christmas, from Alan Turing*” on front free endpaper, *publisher's pictorial cloth, dust-jacket (price clipped, torn with some loss to extremities)*, John Murray, 1953--RUSSELL (BERTRAND) History of Western Philosophy, *inscribed by Sara Turing to “D[oc]tor. Greenbaum in memory of Alan” on front free endpaper, publisher's cloth, dust-jacket (large sections torn away from the head and tail band)*, George Allen & Unwin, 1948, 8vo (2)

£1,000 - 1,500

€1,400 - 2,000

“One thing that Alan specialized in was his choice of presents. Not only were they on a very generous scale but great thought and care went in to finding the right gift to suit the age and taste of the recipient... Some of the things in most constant use in my house were his gifts” (Sara Turing, *Alan M. Turing*, 1959).

Provenance

A Pattern of Islands given by Turing to the current owner as a Christmas present in 1953; *A History of Western Philosophy* taken from Turing's personal collection by his mother, E.S. Turing, shortly after his death and presented to his analyst, Dr. Greenbaum, in memory of her son; thence by descent to the present owner.

255 •

TURNER (MATTHEW)

An Account of the Extraordinary Medicinal Fluid, called Æther, *title-page with woodcut ornament depicting Britannia, stitched as issued, slight dampstaining and soiling, preserved in cloth chemise and slipcase [ESTC T135342; Norman 2116; Wellcome 14628162], 8vo, [Liverpool], John Sadler, 1761*

£1,500 - 2,000

€2,000 - 2,700

A VERY GOOD COPY OF THIS RARE PAMPHLET ON THE PROPERTIES AND HISTORY OF ETHER. Turner was a Liverpool chemist and surgeon who 'manufactured and dispensed sulfuric ether as a remedy for headache, vertigo, epilepsy, gout and rheumatism, palsy and digestive disorders; for most of these ailments, ether was to be taken orally, but for some, such as headache, Turner also recommended that it be "snuff[ed] ... up the Nostrils." With this recommendation of the inhalation of ether for killing pain, Turner has a place in the pre-history of anesthesia' (Norman).

There are two variant issues of the second edition: this and the Norman copy (the only other one listed as having been offered at auction in recent years) belong to what is believed to be the earlier issue, without the place of publication on the title but with the Britannia ornament. There is also an undated issue with a London imprint giving the name of J. Wilkie as the printer, while the first edition seems to be a 2-page broadside published in 1760.

256 •

TYSON (EDWARD)

Orang-outang, sive homo-sylvestris: or, the Anatomy of a Pygmie Compared with a Monkey, an Ape, and a Man, 2 parts in 1, FIRST EDITION, *license leaf before title, advertisement leaf at end, 8 folding engraved plates (small tears at folds without loss), modern blindstamped calf, gilt red morocco spine label [Wing T3598; Garrison-Morton 153; Krivatsy 12025; Nissen ZBI 4194; Norman 2120; PMM 169], 4to (288 x 213mm.), T. Bennet, and D. Brown, 1699*

£2,000 - 3,000

€2,700 - 4,100

"The earliest important study in comparative morphology ... he established a new family of anthropoid apes standing between monkey and man ... Tyson did not foresee the theory of evolution; but his work contributed substantially to its formulation and in that sense he was a forerunner of Blumenbach, Buffon, Huxley and Darwin" (PMM).

Provenance

Joshua Brookes (1761-1833), 2 different bookplates. "Brookes taught anatomy to approximately 7000 students over a forty-year period... [and was] generally esteemed to be among the best teachers of practical anatomy in London, having the benefit of original specimens rather than pictures" (ODNB). He assembled a vast collection of specimens of human and comparative anatomy, which he displayed in the two upper floors of his house in Blenheim Street. The collection, dispersed in sales in 1828 and 1830, was considered as second only to that of John Hunter.

257 •

VOLTA (ALESSANDRO)

Lettere... sull' aria infiammabile nativa delle paludi al padre Carlo Giuseppe Campi, FIRST EDITION, *drop-head title, modern boards, solander box [Duveen 606; Partington III, 814], 8vo, [colophon:] Milan, Giuseppe Marelli, [1776 or 1777]*

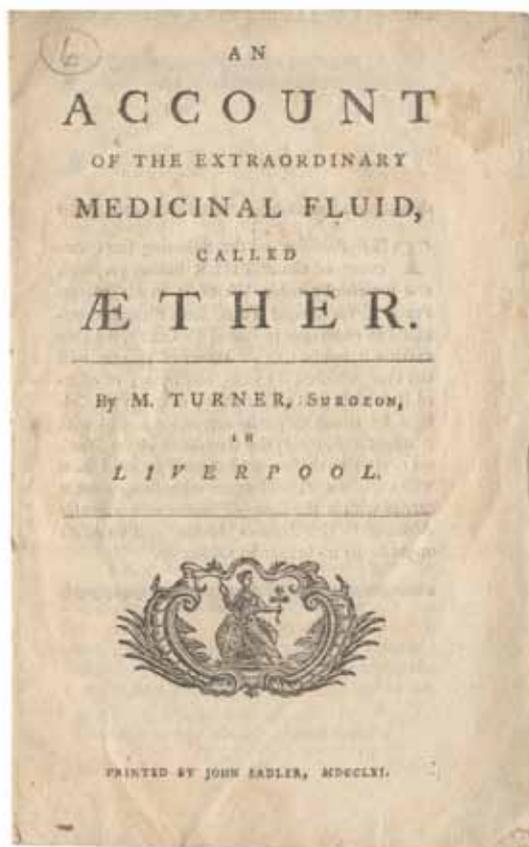
£3,000 - 5,000

€4,100 - 6,800

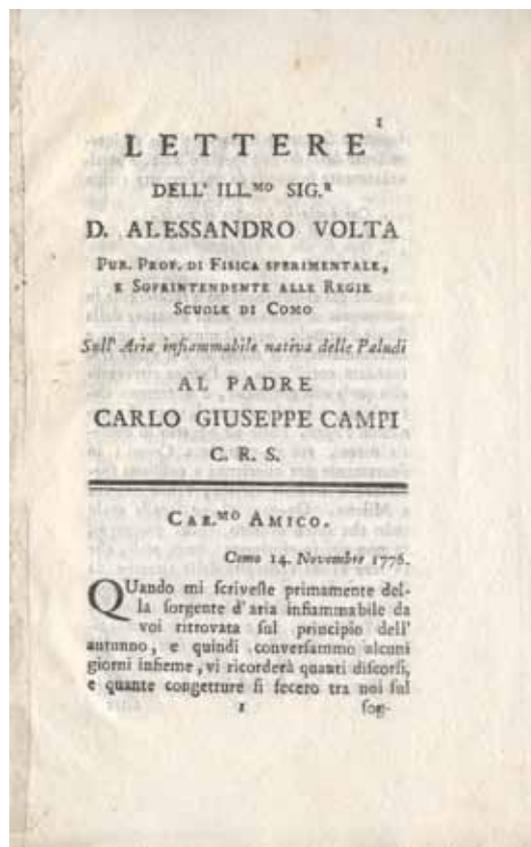
Exceedingly rare 16-page pamphlet on Volta's discovery of methane, preceding the more common 1777 edition of 147 pages. Volta's two letters to Campi are dated 14 and 21 November 1776. Chemists at the time were in confusion over the various inflammable gasses. Volta collected natural gas from reed-beds in Lake Maggiore by stirring the mud with a stick and letting the bubbles pass into an inverted bottle filled with water. Observing how it burned, he distinguished it from the 'inflammable air from metals' - hydrogen. We have traced only two copies of this pamphlet at auction, and a very small handful in institutions.



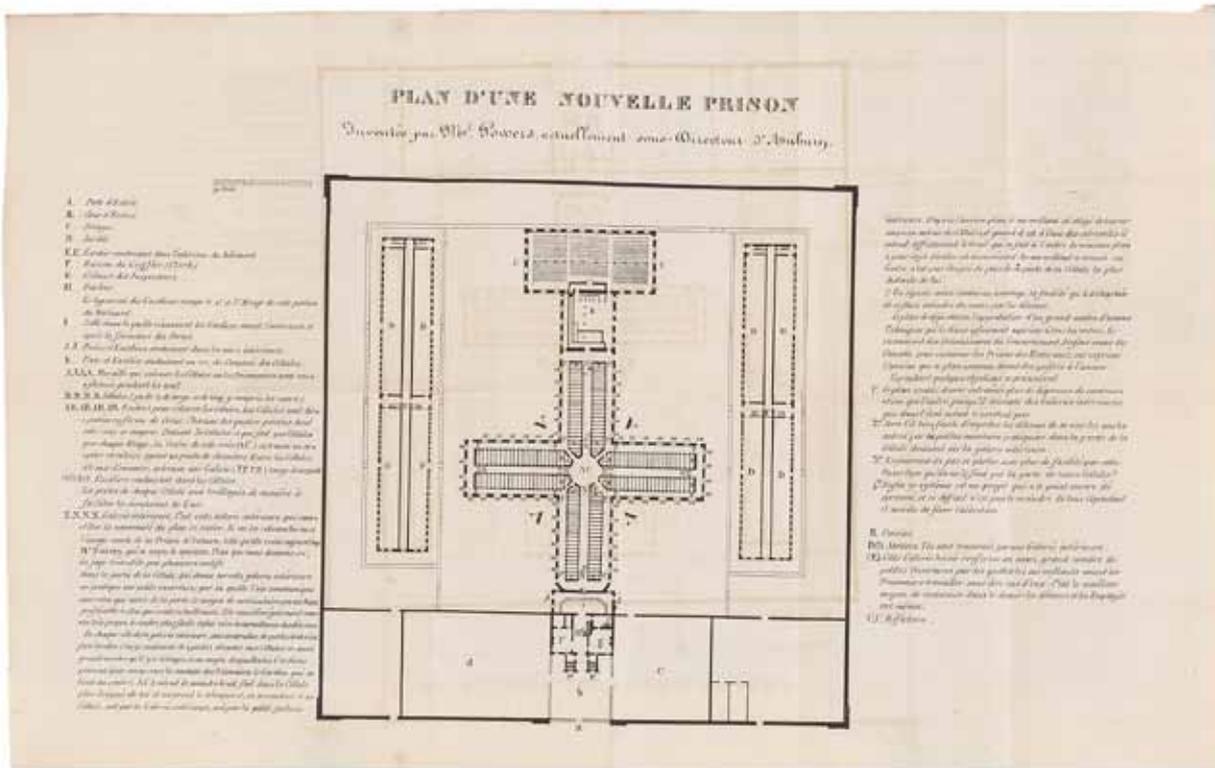
256



255



257



258

ALEXIS DE TOCQUEVILLE

The Library of the late J.P. Mayer (1903-1992)

Jacob Peter Mayer was born at Frankenthal in the Rhineland on 7 May 1903. His first job was as a journalist, writing for the Social Democratic Press. He married Lola Grusemann, also an ardent socialist. It was while distributing SDP leaflets that they were arrested, and later the Gestapo sealed their flat. In 1936 during the Olympiade J.P. Mayer came to England to do research on Hobbes at the British Museum; one of his contacts was Richard Crossman. Lola and the 11 month old Karl Peter followed later.

During the war Peter (as J.P. Mayer was known) was employed to give political advice on Germany to the British government; in 1939 he published his first book on Tocqueville entitled *Prophet of the Mass Age*. He had become very friendly with Comte Jean de Tocqueville and the first volume of the still unfinished *Œuvres complètes, édition définitive... sous la direction de J.P. Mayer* appeared in 1951. Based at Reading University, Professor Mayer became the foremost Tocqueville scholar of his generation. He died at Stoke Poges in 1992, Lola having predeceased him in 1979; the recent death of his second wife has released the present collection for sale, an opportunity which can never recur. The majority of the items in this section are from the Tocqueville library - some bearing presentation inscriptions to Tocqueville, some with his own signature, some with later family bookplates, and others clearly the author's offprints of his papers and articles.

The following references are used in this section:

Brogan - Brogan (Hugh) *Alexis de Tocqueville: a Biography*, Profile, 2006

OC - Tocqueville (Alexis de) *Œuvres complètes, édition définitive*, Paris, Gallimard, 1951

OD - Tocqueville (Alexis de) "Œuvres diverses" (collection of author's offprints bound up and numbered by Tocqueville's nephew Christian, and included in this sale as lot 275)

258

BEAUMONT (GUSTAVE DE) AND ALEXIS DE TOCQUEVILLE

Du système pénitentiaire aux États-Unis, first edition, 5 lithographed plates, minor soiling, contemporary green green morocco by Low, rubbed, short tear at lower joint, 8vo, Paris, Fournier, 1833; and 2 later editions, with revised texts (4)

£500 - 800

€680 - 1,100

Provenance

Bound for John Lathrop Motley (1814-77, historian) by P. Low, corner of Water St., Boston, bookplate and binder's label.



259

259 •

BODIN (JEAN)

Les six livres de la République... ensemble une apologie par René Herpin, 2 parts in 1 vol., titles with woodcut device, a few marginal worm traces, seventeenth century French calf, gilt spine, worn at extremities [Adams B2238 (first part only)], 8vo, Paris, Jacques de Puy, 1583-81

£600 - 800

€810 - 1,100

Provenance

Le Pelletier de Rosanbo family (Alexis' father, Hervé, Comte de Tocqueville, 1772-1856, married Louise Le Pelletier in 1793), armorial bookplate (coæval with the binding); Christian, Comte de Tocqueville (1862-1924, Alexis' great nephew), bookplate.

260 •

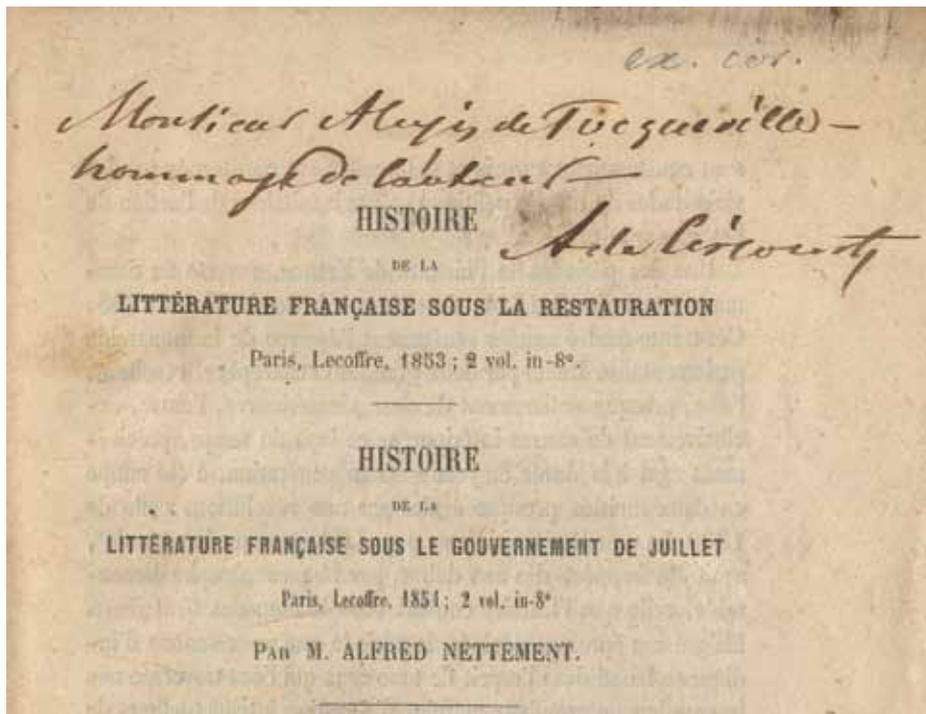
[CIRECOURT (COMTE ADOLPH DE)]

'Charles-Quint... par M. Mignet', 1855; 'Histoire de la littérature française... par M. Alfred Nettement', 1856; 'Aspects de la nature... par M. Alexandre de Humboldt, 1856', 2 copies; 'L'Acropole d'Athènes par E. Beule', 1856; 'Transcaucasia... par le Baron Auguste Haxthausen', 1856, all offprints of reviews, INSCRIBED BY THE REVIEWER CIRECOURT TO TOCQUEVILLE--BOULATIGNIER (JOSEPH) De l'autorité administrative en France, INSCRIBED BY THE AUTHOR "son divine compatriote" to Tocqueville, Saint-Lo, 1839, stitched as issued, some in wrappers, uncut, dust-soiled; and 5 other works (one in 2 volumes), all inscribed or signed, 8vo (13)

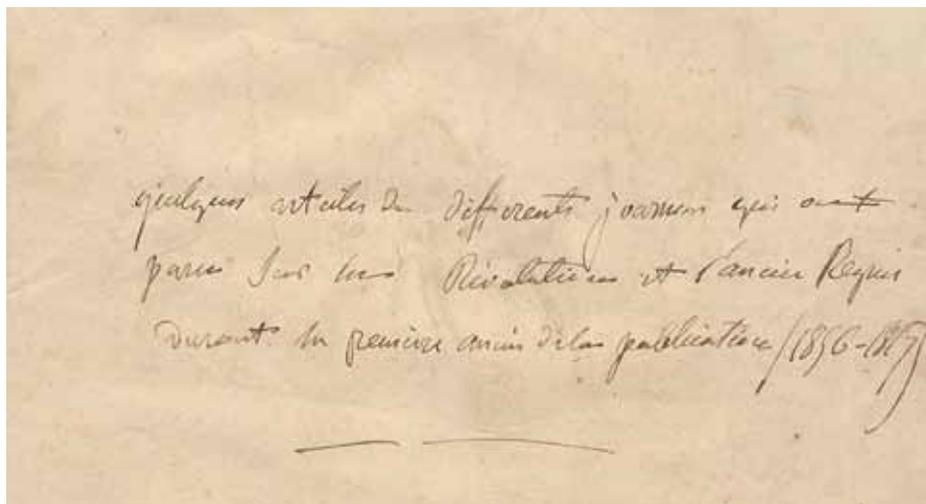
£600 - 800

€810 - 1,100

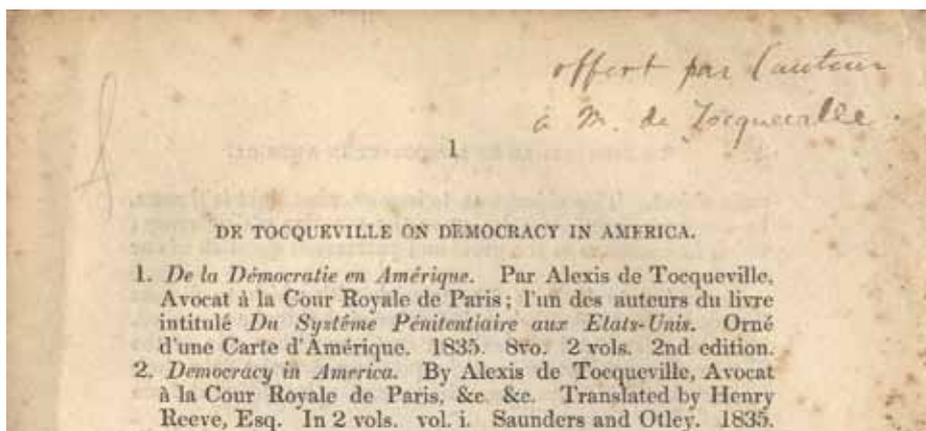
The Cirecourt-Tocqueville correspondence (OC, vol. 18) was extensive and includes a good deal of discussion about the reviews. See illustration overleaf.



260



261



263

261 •

[EVERETT (EDWARD)]

'De Tocqueville's Democracy in America' [*in*: North American Review, no. 92; pp. 178-206], INSCRIBED BY THE REVIEWER TO TOCQUEVILLE *on the upper wrapper, publisher's wrappers, uncut, soiled*, Boston and New York, July, 1836--[MILL (JOHN STUART) Review of Samuel Bailey's] 'Rationale of Representation' [*in*: The London Review, no. 2, vol. 1; pp.341-371]; 'De Tocqueville on Democracy in America' [*ibid.*, no. 2, vol. 2; pp.85-129], 2 vol., *the first in wrappers with Tocqueville's signature, the second half calf, worn*, 1835-36, 8vo; and approximately 50 issues of contemporary newspapers and journals with reviews of Tocqueville's *L'Ancien régime et la révolution*, 1856, sold as a periodical not subject to return (small quantity)

£1,000 - 1,500

€1,400 - 2,000

Edward Everett (1794-1865, politician, Governor of Massachusetts) was editor of the *North American Review* as well as author of the first review published in America of *Democracy*. Of the *Ancien régime*, Mayer comments, "the work was a great achievement and its reception was not less enthusiastic than that accorded twenty years earlier to the book on America.." (*Alexis de Tocqueville*, 1960, p.75). The Beinecke library has a similar, but smaller, collection of reviews of *Democratie*, though they are clipped from the periodicals (see Brogan p.662, fn 5).

262 •

MAYER (JACOB PETER)

An extensive archive of material relating to his work on Alexis de Tocqueville, including proofs, offprints, articles, broadcasts, letters, *many in English, but substantial groups in German and French, and a few in Spanish, several thousand leaves, in five large boxes*, [c.1950-1990] (large quantity)

£500 - 1,000

€680 - 1,400

Includes: Mayer's copy of a memo to the Commission nationale pour l'édition des oeuvres d'Alexis de Tocqueville ("I have objected to the Procès-Verbal of the last two meetings because they were based on deliberate mis-informations, if not untruths... [and] came to legally untenable conclusions", c.1980); Tocqueville research receipts; quantities of galley and other proofs, most corrected by Mayer, some with fierce notes to the printers; prospectuses and advertising; considerable files from various publishers, including Gallimard, Schunemann, Arno Press, Harper, etc.; Mayer articles for encyclopaedias, book reviews and offprints; details of the Reading University Centre for Tocqueville Studies and the Tocqueville Association; transcripts, including both sides of correspondences of which sometimes only the Tocqueville side was published; masses of letters from fellow academics, and so on and so on.

263 •

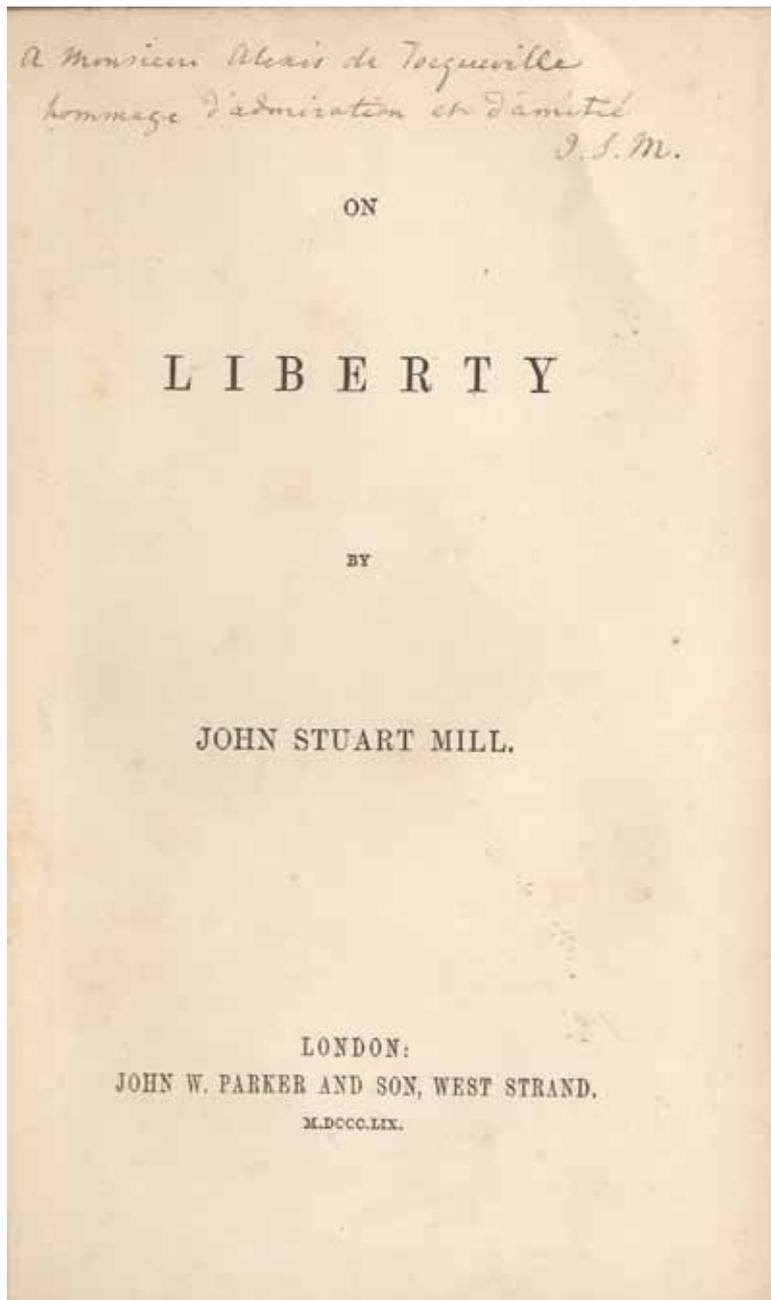
MILL (JOHN STUART)

'De Tocqueville on Democracy in America' [*offprint of review in*: The London Review, vol. 1], October 1835; 'Democracy in America' [*offprint of review in*: The Edinburgh Review, vol. 72, no. 145], Edinburgh, October, 1840, *the second review taking in the 2 final volumes, both reviewer's offprints* INSCRIBED BY THE AUTHOR TO TOCQUEVILLE, *stitched as issued, the second in wrappers, uncut, spotting, 8vo* (2)

£2,000 - 3,000

€2,700 - 4,100

The course of these reviews can be followed in the Mill and Tocqueville correspondence. As Mineka, editor of the Mill letters, remarks *De la Democratie en Amerique* was to profoundly influence Mills' political philosophy (*Collected Works of John Stuart Mill... The Earlier Letters 1812-1848*, vol. 1, p.249).



264

264 •

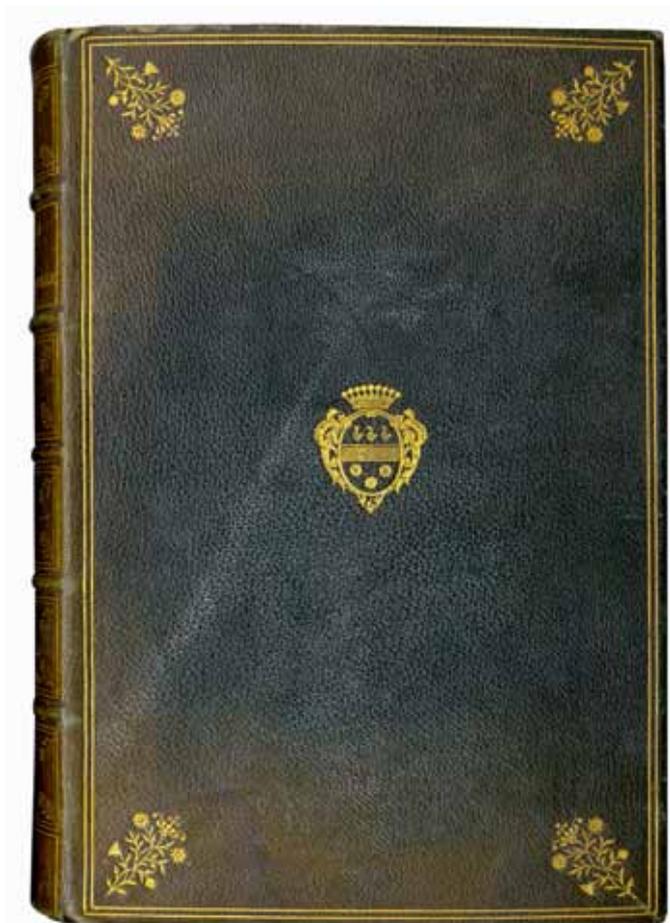
MILL (JOHN STUART)

On Liberty, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO ALEXIS DE TOCQUEVILLE, *inscribed "à Monsieur Alexis de Tocqueville / hommage d'admiration et d'amitié / J.S.M." on title, unopened in publisher's purple cloth, spine faded, few minor stains on upper cover [PMM 345], 8vo, John W. Parker, 1859*

£10,000 - 15,000

€14,000 - 20,000

The book arrived some two months before Tocqueville's death; he "acknowledged it at once. 'Nor do I doubt for a moment that in the field of liberty we will always march forward shoulder to shoulder'... He looked forward to reading the book, but there is no evidence that he ever did so - not surprising, given the state of his health, but deeply regrettable, for if he had he would have seen his own influence stamped deep on almost every page of Mill's masterpiece" (Brogan, p. 627). Mill "was the first to recognize the tendency of a democratically elected majority to tyrannize over a minority" (PMM). We can trace no signed or inscribed copy of *On Liberty* in the auction records.



265

265 •

PEEL (ROBERT)

A Correct Report of the Speeches at Glasgow, *presentation inscription to Tocqueville from Captain Basil Hall directing him to where Peel references him, publisher's printed wrappers*, Murray, 1837--*Vindiciae Americanae*. Letter to The Right Hon. Sir Robert Peel... in Refutation of the Calumnious Attacks on America... by a Citizen of the United States, *inscribed on upper wrapper to Tocqueville "with H.R.'s regards" (probably a gift from Henry Reeve rather than an indication of the author who remains unidentified; Tocqueville seems to acknowledge receipt in a letter of 22 March 1837), pencil annotations and translations by Tocqueville who features largely in the text, sewn, uncut*, J. Ridgway, 1837--*Le droit au travail à l'Assemblée Nationale, recueil complet, ownership inscription of Nassau William Senior on title, contemporary half calf*, Paris, Guillaumin, 1848--KERGORLAY (Comte LOUIS DE) *Étude littéraire sur Alexis de Tocqueville, inscribed by the author to Alexis' widow*, Paris, 1861, bound with 15 similar pieces, *green morocco gilt for Alexis' nephew Comte Christian de Tocqueville (1862-1924) with his arms on sides [not in Olivier] and his bookplate; and 4 others*, 8vo (8)

£500 - 1,000

€680 - 1,400

266 •

ROUEN

Police generale du Bureau des Pauvres Valides, hospital general de la ville de Rouen, [Mazarine copy only on WorldCat, without 4pp. "Reglement pour les distributeurs" present here], Rouen, Maurry, 1667; *Arrest de la cour du parlement de Rouen... malades & convalescens de l'Hopital, 4pp.*, [Rouen, 1758], 2 copies; *Instruction et tableau... de l'Hôpital-Général, 44pp. [no other copy traced]*, Rouen, Dumesnil, 1763--*Remerciement et supplique... a l'occasion de l'Assemblée des notables, 37pp., probably the first edition (others are shorter)*, Brussels, 1787; and 3 others, *sewn, folded, or in wrappers, as issued*, 8vo and 4to (8)

£500 - 700

€680 - 950

All from the Tocqueville library.

267 •

SENIOR (NASSAU WILLIAM)

Four Introductory Lectures on Political Economy, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO TOCQUEVILLE, *inscribed on title "M. de Tocqueville / from the author", upper left corner of title neatly torn away, publisher's black cloth, slight discolouration, 8vo, Longman, Brown, 1852*

£800 - 1,200
€1,100 - 1,600

"I have published 4 little lectures on the definition of Political Economy which I will bring with me in May", wrote Nassau to Tocqueville on 17 April 1852 (OC, vol. 6, letter 61). In fact Nassau sprained his ankle in the interim and was unable to travel; the presentation must therefore have taken place when Tocqueville visited him in London.

268 •

[SENIOR (NASSAU WILLIAM)]

An Act for the Amendment and Better Administration of the Laws Relating to the Poor, FIRST EDITION, INSCRIBED BY NASSAU SENIOR TO TOCQUEVILLE, *publisher's printed cloth, light foxing, small 8vo, Eyre and Spottiswoode, 1834*

£400 - 800
€540 - 1,100

"I have directed two more pamphlets to be sent by the Ambassador's bag... I have also directed a copy of the Poor Law Act and a preface of mine explaining it, to be sent" (Senior to Tocqueville, March 1835; OC, vol. 6, ii, p.74).

269 •

STOFFELS (CHARLES)

Résurrection, AUTHOR'S PRESENTATION COPY, *inscribed to Tocqueville ("mon meilleur ami") on half-title, contemporary green half calf, heavily stained Stoffels offprint loosely inserted, Paris, Paulin, 1840--REGNAULT (THEODORE) Tableaux analytiques de l'esprit des lois de Montesquieu... Blackstone, title, dedication, explanation, and numerous letterpress tables, 4to but folded and bound into late nineteenth century red quarter roan, Paris, chez l'auteur, 1824; and 2 others, 8vo (4)*

£500 - 800
€680 - 1,100

Stoffels and his wife visited the Tocquevilles in July and August 1841 which is very likely when the presentation was made (OC, vol. 10, pp.179-80).

Provenance

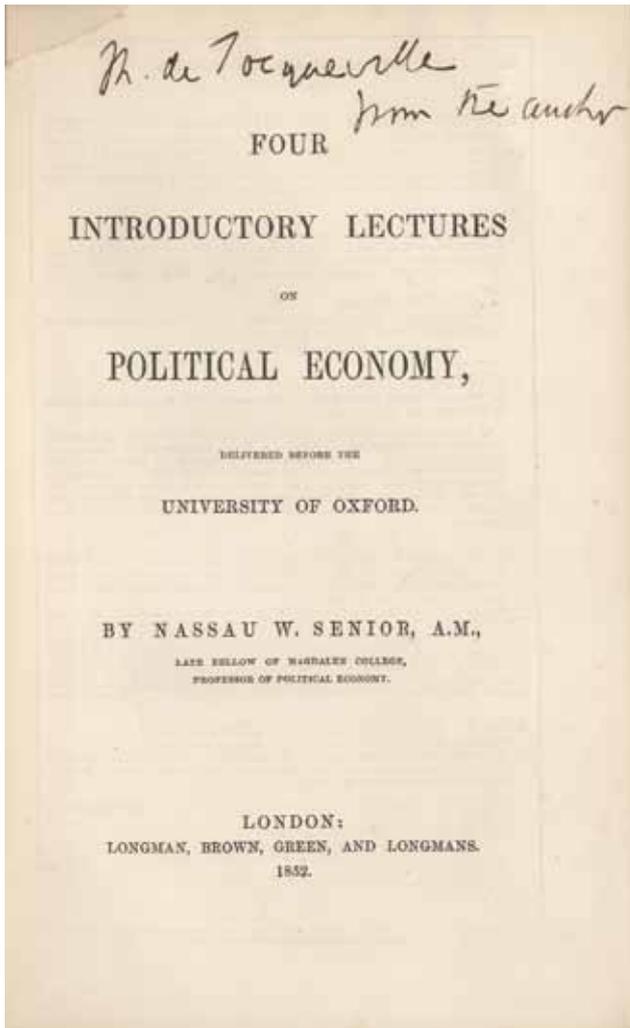
(Last 3 items) Christian, Comte de Tocqueville (1862-1924), bookplates.

270 •

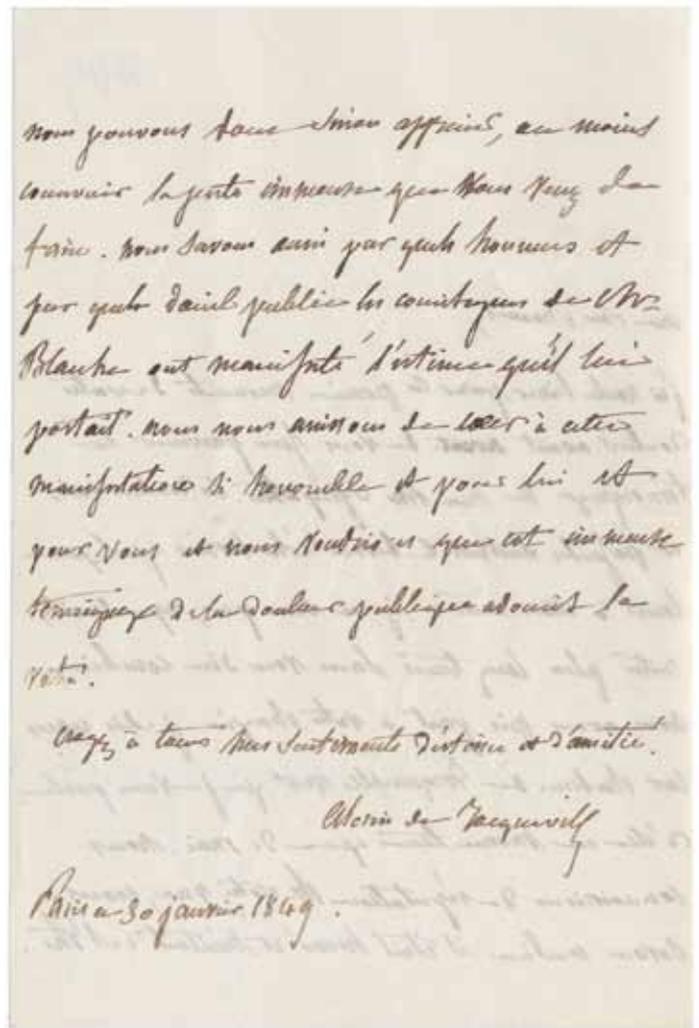
TOCQUEVILLE (HERVE LOUIS DE)

De la charte provinciale, *[only BNF copy recorded]*, Paris, Blaise, 1829; KERGORLAY (*Comte LOUIS*) Responce a un libelle calomnieux, *[only BNF copy recorded]*, drop-head title, Marseille, Bousquet, 1832; [CHAMBRIER (F.A.)] Des droits et des intérêts des états suisses, *[only BNF and BL copies recorded]*, Neuchatel, 1836; and 6 other pamphlets bound in one vol., *bookplate of Comte Christian de Tocqueville, contemporary manuscript list of contents--TOCQUEVILLE (ALEXIS DE) Oeuvres, vol. 1 only (of 9), inscribed by Tocqueville's wife to Harmond (perhaps Pline Harmond, see OC, vol. 10, p.557), tipped-in letter dated 1856 from Louis-Emilien Duregne de Lauraguet (1815-60; see OC, vol. 10, p.512) about a visit to Tocqueville (outer margin frayed), early cloth, worn, Paris, Levy, 1861; and 7 others, including 2 other titles by Hervé (Alexis's father), and another with Christian's bookplate, 8vo (9)*

£500 - 800
€680 - 1,100



267



271

271

TOCQUEVILLE (ALEXIS DE)

Collection of nearly forty autograph letters signed, to a variety of (often unnamed) correspondents, on official and personal matters, including thirteen letters to Mr Blanche, a member of his official staff, on matters relating to the Conseil général of the Manche; some concern his borrowing of books and documents from Paris libraries (including works on Massachusetts and New France, and local history in the Manche department), one recommending publication of a book by a friend on the English in India up to 1834, another enquiring of an Admiral about the fate of a trunk of papers on the ship *Orinoco*, and in a letter of 1856 he responds to an unnamed reader ("...Vous avez raison...de dire que l'aristocratie ne saurait résulter de vains titres et que de nos jours elle ne pourrait se fonder que sur des services rendus soit dans le gouvernement soit dans l'administration provinciale! Il y a bien des années que je suis profondément convaincu de cette vérité...ce qui est mort et bien mort, c'est l'aristocratie fondée sur le sang, le caste..."), 1844-51; together with eight letters by Tocqueville's friend Louis de Loménie to a mutual friend, referring to the imminent publication of 'L'Ancien régime et la révolution' which Loménie (as editor) is to review for the *Revue des deux mondes* (1851-1857); fifteen letters by Tocqueville's widow Marie (nee Mottley) to Loménie, lamenting her loss and describing her late husband as 'si libéral, si impartial, si compréhensive, on n'a pas d'idée du charme que je trouvais à vivre avec cette nature-là. Tant d'indulgence pour les hommes parce qu'il les connaissait bien et pouvait faire la part de leur faiblesse, ce qui n'arrive jamais aux petits esprits' (1859-64); and two letters by Ampère, one to Loménie, coming to a financial arrangement, the other to a lady; with a group of bookseller catalogues describing some of the letters, over 60 pages, some dust-staining etc., and other minor wear, 4to and 8vo, 1834 to 1858 where dated

£4,000 - 6,000

€5,400 - 8,100

497

Centre de
Husien

Centre
120

Cat. alph.
A p. 43

New-york. 20 mai 1831

Jusqu'à présent tout ce que l'on
 a vu d'enthousiasme pour la cause de
 l'humanité, de ce que l'on a vu de
 l'enthousiasme de la nation des
 hommes, de ce que l'on a vu de l'enthousiasme
 de l'humanité qui a été de tout
 temps n'a été par moi-même
 un immense spectacle. Jamais
 je n'ai vu d'êtres réunis
 de la condition d'existence aussi
 humaine. Leurs passions
 de la liberté humaine agit dans
 toute la plénitude de son pouvoir,
 son énergie trouve un
 aliment dans ce qui est utile à
 chacun sans nuire à personne.
 Il y a, on a vu en discussion,
 quelque chose de fébrile dans
 le mouvement imprimé ici à
 l'industrie de l'humanité de
 l'homme; mais jusqu'à présent
 cette fièvre semble en faire
 qu'elle augmente les forces sans

TOCQUEVILLE (ALEXIS DE)

Papers of Alexis de Tocqueville and his collaborator Gustave de Beaumont, principally relating to their journals of visits to the United States, England and Ireland, as well as incoming letters to de Tocqueville, papers relating to his father Hervé Clérel de Tocqueville and other family papers, comprising:

Travel Journals

Gustave de Beaumont's autograph manuscript, as used for the first complete edition of Tocqueville's works after his death, entitled *Oeuvres complètes d'Alexis de Tocqueville publiées par Madame de Tocqueville*, 9 vol., 1864-67, cut and marked by the printer with the corresponding galley numbers, a few pages with text cut and pasted onto another sheet; *Voyage aux Etats-Unis 1831-32*: 174 pages, numbered by the printer 494-667, the complete text as printed in vol. VIII of Beaumont's edition; *Voyage en Angleterre, 1833-35*: 165 pages, numbered by the printer 669-833 (lacking 811-813), as printed in vol. VIII of Beaumont's edition; Part of *Voyage en Irlande, 1835*: 38 pages, numbered by the printer 835-841 and 879-910, corresponding to pp.377-80 and 396-412 respectively of vol. VIII of Beaumont's edition (the published text ends on p.436).

A folder of notes in Beaumont's hand surveying reviews of *Démocratie en Amérique* in both the French and foreign press, 40 pages, 4to, with comments such as 'article remarquable de Louis Blanc' in the *Revue Républicaine*, 10 May 1835; 'great praise' in the *Morning Post*, 10 October 1835; and a reference to the work by Robert Peel in his acceptance speech as Rector of Glasgow University in 1837; with a folder marked 'Notes de Clémentine' [Beaumont's wife].

Correspondence

Autograph draft (undated) of his letter of 27 October 1843 to John Stuart Mill (OC, vol. 6, i, p.344), with revisions and corrections, 4 pages, 8vo, giving his opinion of Mill's *A System of Logic*, 'une œuvre très originale et qui ne peut manquer de faire beaucoup de sensation...j'ai été particulièrement frappé par ce que vous dites de l'application de la logique aux sciences morales'; Autograph letter in the third person to Mme Romilly [London], no date, explaining why he is only sending her three of the four volumes of Lamartine's latest work; Autograph letter signed to Tocqueville by Nassau William Senior, Bad Kissingen, 30 July 1847, 3 pages, 8vo, expressing his pessimism at the English legislators, comparing the last session of Parliament to Robespierre's legislation of 1794 'I fear it is little in favor of democratic government that the greater the influence of the people the worse the measures'; with a letter by Minnie Senior to Beaumont, 1864, about finding a publisher for 'three new volumes of Tocqueville'; Autograph letter signed to Tocqueville by Richard Monckton Milnes, London, 26 September 1846, 4 pages, 4to, seeking his opinion on 'the Spanish marriage', which he describes as 'this storm of blind private ambition', and suggesting that Louis-Philippe has misled Queen Victoria in the matter (...I believe the consolidation of the Orleanist family to be one of the greatest securities for Continental Europe, but this alliance seems to be as disgusting to Spain as it is displeasing to England...the Queen has taken up the affair very strongly, the King having talked it over with her at Eu, and, it seems, made her believe something quite different from what has taken place...'), the 'Affair of the Spanish Marriages' soured Franco-British relations for several years; Seven autograph letters signed to Tocqueville by Louis de Loménie, Paris, 1857-1858, on the somewhat vexed question of finding a translator for Lord Normanby's book on the 1848 revolution in Paris, explaining that he does not feel he can do it himself, because of the criticism of Guizot it contains, and suggesting that Mme Belloc [Louise Swanton Belloc, author and translator, grandmother of Hilaire] 'qui jouit d'une certaine notoriété pour la traduction des ouvrages anglais' might be a suitable candidate for the work; Two folders with wrappers annotated by Tocqueville of papers and correspondence with tradesmen and lawyers relating to the Tocqueville chateau and estate, especially the library ('livres à acheter pour Tocqueville', 'livres qui me manquent', with lists principally of classical Greek and Latin authors and seventeenth-century French philosophers), notes on English measurements, and details of fences and gates for sheep, 1838-49 where dated; Notes in English in the hand of Madame de Tocqueville entitled 'Manuscript [sic] de Mr Senior', relating to Marshal Bugeaud; A note by Reeve to Tocqueville, recommending a book on architecture.

Papers of Hervé Clérel de Tocqueville (1772-1856)

Collection of papers relating to Alexis's father Hervé de Tocqueville's long and distinguished career in public office, both as Prefect of various departments and a member of the Chambre des Pairs, including 4 bound volumes of memoranda, reports, draft Bills, and speeches made by Tocqueville during his terms of office as Prefect successively of the departments of Maine et Loire, Oise, Côte d'Or, Moselle, Somme, and Seine et Oise, 1814-1819, and parliamentary reports from 1827-29, *some 800 pages in all, folio*; a folder of his letters of nomination to the various prefectures in 1823, 1826 and 1828, with correspondence regarding the prefecture of the Somme, which he was evidently most reluctant to accept; together with thirteen letters by Tocqueville to his Cherbourg lawyer Noël Dumarais, on matters relating to the estate at Tocqueville; A scribal manuscript with autograph corrections of his *De la charte provinciale*, published in 1829, *c. 160 pages, folio, the text written on the right-hand side of the page, with corrections on the left-hand side*; and a scribal manuscript relating to his *Coup d'œil sur le règne de Louis XVI*, with some autograph annotations, *14 pages, 4to*; Scribal manuscript entitled 'Des causes de la révolution du 20 mars et du retour de Bonaparte', *105 pages, 4to, with corrections*; and two earlier rent books (late eighteenth-early nineteenth century) from the Tocqueville estate, with notes in Alexis's hand pasted on front cover.

£20,000 - 30,000

€27,000 - 41,000

EDITING THE 'VOYAGE AUX ETATS-UNIS': PAPERS OF ALEXIS DE TOCQUEVILLE AND GUSTAVE DE BEAUMONT.

Alexis de Tocqueville was both a perceptive thinker and writer on politics, and an active participant in French political life, serving at both a national level under the July monarchy and the Republic, and a local (departmental) level following Louis Napoleon's coup d'état of 1851. Destined for a career in the law, his travels in America, in the company of his life-long friend Gustave de Beaumont, were originally undertaken in order to study the penitentiary system there, but in the event the trip spawned the seminal work *De la démocratie en Amérique* (1835), which remains a fundamental text in America. Subsequent visits to England and Ireland brought him into contact with influential thinkers and politicians from across the Channel, including Richard Monckton Milnes and John Stuart Mill, with whom he corresponded on subjects of mutual interest.

Tocqueville's father, Hervé Clérel de Tocqueville, was also a distinguished French public servant under the Bourbon restoration, he and his wife having escaped death during the Terror by one day (Robespierre having been executed the day before they were due to go to the guillotine). Small wonder then that, on one of the volumes of his collected political papers included here, there is found the remark 'terminé le 29 7bre 1820 jour de la naissance de SAR Mgr le Duc de Bordeaux. Que la Providence nous le conserve...'. History would of course, prove his optimism to be misplaced.

Tocqueville's papers are, perhaps appropriately, to be found on both sides of the Atlantic. The manuscript of *De la démocratie en Amérique*, together with related correspondence, is held at the Beinecke Library at Yale. The bulk of his personal papers and those relating to his other writings, and his political career in France are in the Archives départementales de la Manche in Saint-Lô, Normandy.

273 •

TOCQUEVILLE (ALEXIS DE)

De la démocratie en Amérique, 2 vol. (without the 2 supplementary volumes of 1840), FIRST EDITION, *one of 500 copies printed, hand-coloured folding lithographed map, browned, short tear to map without loss, contemporary French quarter calf, rubbed, 8vo*, Paris, Gosselin, 1835

£1,500 - 2,000

€2,000 - 2,700

"Gosselin... a fini par dire qu'il tirerait seulement à 500 exemplaires" (Tocqueville to Beaumont, 14 July 1834; OC, vol. 8, i, pp.140-41).

274 •

TOCQUEVILLE (ALEXIS DE)

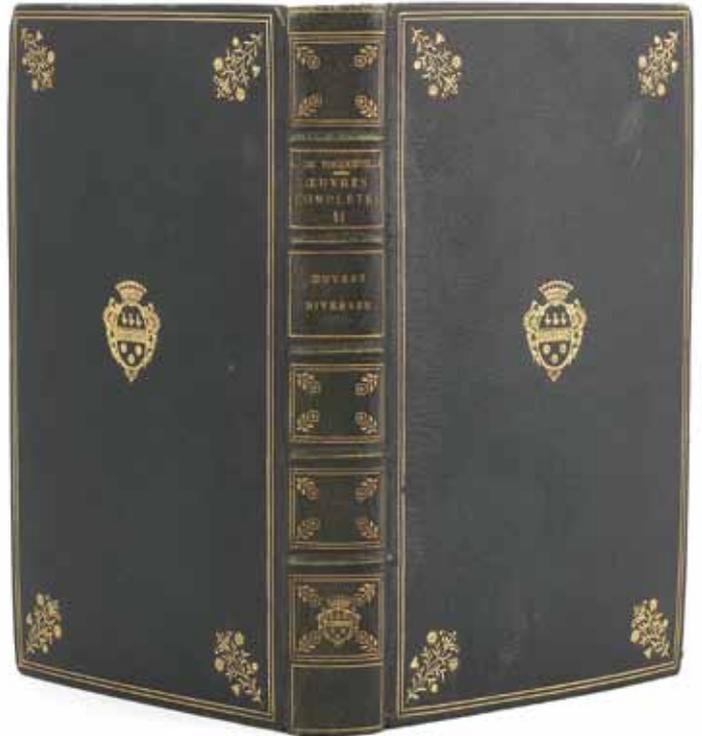
De la démocratie en Amérique, 2 vol. (without the 2 supplementary volumes of 1840), first edition, *one of 500 copies printed, hand-coloured folding lithographed map, browned, blank corner of titles replaced where name torn off, modern half calf*, Paris, Gosselin, 1835; *Democracy in America*, vol. 1 (of 2), *bookplates of the translator, Henry Reeve, and the Cliveden library, publisher's cloth, worn*, 1875, 8vo; and other editions of the same (15)

£1,000 - 1,500

€1,400 - 2,000



273



275

275 •

TOCQUEVILLE (ALEXIS DE)

“Oeuvres complètes 11: Oeuvres diverses” [spine title], 19 offprints and similar in one vol., green morocco gilt, Tocqueville arms on covers, t.e.g., 8vo, [1839-52]

£2,000 - 3,000

€2,700 - 4,100

Additional copies of 9 of the offprints included here appear in other lots in this section, and are referenced as “OD”. Items appearing only in the present volume comprise: *Discours... dans la discussion du crédit de 10 millions demandé pour les affaires d’Orient*, 12pp. [OC, vol. 3, ii, pp.255-65; OD 1], Veuve Agasse, 1839; *Discours [sur la question d’Orient]*, 20pp. [OC, vol. 3, ii, pp.288-301; OD 4], 1840; *Discours... projet d’adresse au roi*, 20pp., ink-stained [OC, vol. 3, ii, pp.338-52; OD 7], 1843; *Discours... du projet de loi sur la régence*, 8pp. [OC, vol. 3, ii, pp.138-41; OD 8], 1842; *Discours... Loi relatif au crédit*, 20pp. [OC, vol. 3, ii, pp.375-388; OD 9], 1842, the last 4 all Panckoucke; *A messieurs les électeurs... de Valognes*, single sheet [OC, vol. 3, ii, pp.79-80; OD 11], Valognes, Carette-Bondessein, 21 July 1846; *Rapport... relatif aux crédits extraordinaires demandés pour l’Algérie*, 104pp. [OC, vol. 3, i, pp.308-79, there omitting the last 4pp.; OD 12], A. Henry, May 1847; *Discours... réponse au discours de la couronne*, 16pp., ink-stained [OC, vol. 3, ii, pp.745-58; OD 16], Panckoucke, 1848; ‘Des Revolutions dans les Societes nouvelles’, pp.322-334 extracted from *Revue des deux Mondes*, footnote by the editor that Tocqueville “a bien voulu nous communiquer ce fragment” [OD 17], [c.1840]; *A messieurs des électeurs du canton de Montebourg*, single sheet, pasted down [OD 19], A. Guyot & Scribe, 1852; all but OD 11 Paris-published.

Mostly author’s offprints, not mentioned in the OC and only two with bibliographical records (OD 11 in the BNF, and OD 12 in the Institut de France). OD 19 seems to be entirely unrecorded, appearing neither in OC or WorldCat. OD 17 is publicity for the second two volumes of *Democratie en Amerique*; it starts with the beginning of Chapter 21 but then changes to a different part of the text we have not identified.

Provenance

Alexis de Tocqueville; by descent to his nephew Comte Christian de Tocqueville (1862-1924), arms on covers and bookplate.

276 •

TOCQUEVILLE (ALEXIS DE)

[5 articles in:] Séances et travaux de l'Académie, 5 vol. (comprising first series vol. 9-10, second series vol. 10, third series vol. 1 and 25), Paris, 1846-58--CASSOU (CHARLES) 'Tocqueville (Alexis de)' [offprint from: Le biographe universel... Galerie politique], 1842, 3 copies--D. (A.) 'Tocqueville (Alexis de)' [in: La renommée biographie générale, year 2, vol. 2.], 1842, 3 copies--COTTU (CHARLES) Plan du parti révolutionnaire, 1829, Paris, *publisher's wrappers, uncut, some wear, 8vo*; and others, including 8 by Jacques Berriat-Saint-Prix, 1837-39 (25)

£600 - 1,200

€810 - 1,600

The five Tocqueville titles are: 'Rapport... sur le cours de droit administratif de M. Macarel', 1846; 'Rapport... sur deux écrits... du monopole des sels... de la preuve judiciaire', 1846; 'Discours prononcé à la séance publique annuelle', 1851; 'Discours prononcé à la séance publique annuelle', 1852; 'Rapport sur un ouvrage de M. Th. Sedgwick, intitulé A Treatise on the Rules', 1858 (published in OC, vol. 16, pp.185-209, 226-47). On the last item Brogan comments, "it was the last piece of writing that AT published. In it he concentrates on explaining the unfamiliar practice of judicial supremacy with all the mastery lucidity of the 1835 *Democratie*. Modern editions would do well to include it as an appendix" (p.613).

277 •

TOCQUEVILLE (ALEXIS DE)

Rapport... relative aux esclaves des colonies, 104pp. [OC, vol. 3, i, pp.41-78; OD 2], January 1840, 3 copies; Rapport... le projet de loi sur les prisons, 128pp. [OC, vol. 4, ii, pp.117-82], July 1843, 5 copies, *minor stains but in unsophisticated condition, sewn as issued, 8vo*, Paris, A. Henry (8)

£2,000 - 3,000

€2,700 - 4,100

The first mentioned item is headed "Réimpression par suite de reprise"; the first edition (BNF only) runs to p.98. OC records publication by the Chambre des Députés as part of their proceedings and "en brochure par les soins de la Société pour l'abolition de l'esclavage". The second item is recorded in WorldCat by an edition "Extrait du Moniteur" and printed by Panckoucke (BNF only, and running to p.98 only) and another headed "Réimpression par suite de reprise" printed by Henry (2 copies: Basel, and Paris at the Université Panthéon). Both of the present issues appear to be author's offprints, and unrecorded.

On the slavery text, Brogan comments, "it exhibits many of his most characteristic virtues: it was based on thorough research... eloquently written but coolly argued, and advocated that all slaves should be promptly and simultaneously emancipated in the French Empire" (p.342). All from the Tocqueville library.

278 •

TOCQUEVILLE (ALEXIS DE)

Discours... en venant prendre séance à la place de M. Le Comte de Cessac, 24pp., 7 leaves of notes by Mayer laid in, [WorldCat records only BNF's 2 copies; OC, vol. 16, pp.252-69 "publié en brochure par l'Institut royal de France"; OD 6], 1842, 3 copies; Funérailles de M. Ballanche: Discours... prononcé aux funérailles de M. Ballanche, 4pp., very frayed [WorldCat records only BNF copy; OC, vol. 16, pp.285-87 does not record this offprint; OD 14], 1847; Discours... prononcé dans la séance publique annuelle du 3 avril 1852, 20pp., sewn [OC, vol. 16, pp.229-242 records this offprint, but Melonio the editor cannot have seen it since he states that it contains the non-Tocqueville material found in the Séances; no copy on WorldCat or in BNF], 1852, Didot; Rapport... sur le livre de M.R. Allier... sur le système pénitentiaire, original printed wrappers, slightly soiled [WorldCat records only the single BNF copy; OC, vol. 4, ii, pp.105-111 "8 pages, tiré a part"], Boulé, 1842, 3 copies; all FIRST EDITIONS, *author's offprints, 8vo and 4to*, Paris (8)

£1,000 - 2,000

€1,400 - 2,700

On the Cessac eulogy, Brogan comments, "a supremely elegant performance... a distillation of his profoundest thought" (pp. 404-05). From the Tocqueville library.

Messieurs et chers Concitoyens,

L'histoire générale qui doit régler les destinées de notre patrie et décider de notre sort à tous sa être libre; après les événements prodigieux qui viennent de s'élever, au milieu des vicissitudes si graves qu'elle nous réserve, en présence des devoirs si difficiles à remplir que votre mandat va imposer aux hommes que vous honorerez de vos votes, il y aurait une grande témérité et une extrême présomption à lui faire voter tout. Ainsi ne viens-je pas solliciter vos suffrages, je viens seulement me mettre aux vôtres de pays. J'ai demandé à être votre Représentant dans des temps paisibles et faciles. Mais honorer me dévint de refuser de l'être dans des temps qui sont déjà pleins d'agitations et qui peuvent devenir pleins de périls. Ainsi donc, Citoyens, je ne vous demande point vos voix, mais je suis prêt à vous consacrer mon temps, ma fortune et ma vie. Voilà ce que j'aurais d'abord à vous dire.

Mon second objet en vous traitant est de vous faire connaître de quelle manière j'envisage la situation actuelle et les devoirs qu'elle impose. Je ne puis vous représenter autrement qu'en ayant votre confiance, et je ne puis l'avoir sans me montrer à vous tel que je suis.

J'ai toujours jugé que les institutions démocratiques et républicaines étaient l'avenir de la France; j'ai fait plus que de concevoir cette pensée; il y a déjà peu de temps que je l'ai exprimée à plusieurs reprises dans un livre que chacun de vous peut consulter; mais, je ne le lui pas, j'espérais que nous pourrions arriver graduellement, doucement, sans secousses, sans crises financières, sans suspension de travail national, en un mot sans révolution, à l'aide de réformes successives et successives, à la République et à la Démocratie. Je voulais surtout éviter la dispute qui vient de tomber. Je ne lui ai jamais rien demandé. Elle ne m'a jamais rien donné. Mais j'étais prêt comme à la charte de 1830, je suis resté jusqu'en haut fidèle à ce serment. La Révolution qui vient de la dévotion s'est opérée sans mégrir moi, mais sans moi.

La Révolution ainsi restaurée, quel bon citoyen, quel homme de bien général songer à la révoquer? celle-ci ne sera plus.

Bien que mes vœux que l'expérience et la sagesse ont démontrés depuis longtemps.

La monarchie ne peut vivre qu'en s'appuyant sur une aristocratie; et si quelque chose est évident dans le siècle, c'est que l'aristocratie toute aristocratique est détruite en France.

Une monarchie ne peut vivre sans habitudes monarchiques, sans les monarchiques. Ces habitudes ne sont-elles? Ce qui vient de se passer en France n'est pas que la République était déjà dans son lit à son bras d'être dans son lit? et la loi dans un principe monarchique quelconque; ou la France n'est? Elle n'est autre chose que la France.

N'aimons-nous pas retrouver la vieille royauté... la royauté de dix siècles en trois ans?

La royauté de la branche aînée en trois jours; La royauté de la branche cadette en trois heures.

Qui pourrait vouloir espérer, à l'aide d'une nouvelle révolution, un principe si peu viable? Qui voudrait relever avec elle sur le terrain de France et y planter peut-être dans le sang un arbre que l'expérience a montré sans racines. Ce qui servirait maintenant de base à nos institutions, sans nous que? Le despotisme militaire. — Vous n'en voulez pas, citoyens, ni moi non plus. Que Dieu en préserve la France! Que reste-t-il donc? si ce n'est la République.

Quant à moi, dès que la République a été proclamée, je l'ai acceptée sans hésitation, je l'ai adoptée sans arrière-pensée. J'ai voulu fermement, non seulement la faire exécuter, mais la maintenir de toutes mes forces. Je le veux encore.

Mais ce n'est pas moi de vous dire que je veux la République, si je n'ajoute comment je la comprends.

Il y a des gens qui entendent par la République une dictature étendue au nom de la Liberté. Je ne suis pas républicain de cette manière. La République pour moi, c'est la Liberté vraie, sincère, viable pour tout le monde, dans les limites de la loi; c'est le gouvernement du pays par le majorité libre du pays.

Il y a des gens qui pensent que la République ne doit pas seulement changer les institutions politiques, mais renverser la société elle-même, abolir les anciennes lois de l'économie sociale et modifier jusqu'au droit de propriété elle-même. J'aimerais que se réalisât la République de cette manière. La République pour moi, c'est par conséquent le respect du droit de chacun, garanti par la volonté de tous; c'est le respect profond pour tous les genres de propriété légitime. Je n'ai point oublié que j'ai eu mes yeux sur cette République, celle des États-Unis, minérale le plus haut degré de la prospérité et de la grandeur en suivant ses principes. C'est ce que en fait qu'on les adopte qui nous pouvons progresser sans secousses et sans grands.

Il y a enfin des gens qui croient que la République doit être guerrière et conquérante, qu'elle est appelée à porter dans toute l'Europe, par la guerre, ses lois et ses lois. Je ne suis pas républicain de cette manière (la gloire et la sécurité de la République française ne paraissent être de révolution l'Europe par ses exemples et non par ses armes; il ne faut pas qu'elle soit en face qu'elle le Monde, mais en face qu'elle l'Europe).

Si vous entendez la République comme les premiers penseurs dont je viens de parler, citoyens, je ne pourrais vous dire autre chose; car je ne suis pas de votre avis.

Mais si vous la comprendez comme je la comprends moi-même, vous pouvez compter que je me dévouerai de toute mon âme à faire triompher une cause qui est la même aussi bien que la vôtre.

Je n'ajoute plus qu'une parole, elle est sûre. Si une patriote qu'un autre vous semble plus capable que moi de vous aider à faire prévaloir ce que j'appelle la bonne République, non-seulement je ne lui ferai pas obstacle, mais vous pouvez être assuré que je déposerai moi-même avec lui dans son sein dans l'acte des suffrages. Le temps est passé, en effet, citoyens, où l'on pouvait se préoccuper d'ambitions personnelles; le temps des petites vanités, des petites rivalités est passé. Au milieu des circonstances qui nous environnent, lorsque le sort nous ramène de la Liberté mais de l'Ordre Social est en danger, il n'est plus de moi pas être capable, mais être capable de passer à moi.

Agitez, Messieurs et chers Concitoyens, l'assurance de mon respect et de mon dévouement.

ALEXIS DE TOCQUEVILLE,
Membre de l'Institut.

Toulon, le 27 mars 1848.

PARIS. — IMPRIMERIE DE GAUTHIER-VILLIERS, LIBRAIRE.

279

279 • TOCQUEVILLE (ALEXIS DE)

Rapport fait au nom de la commission... 3 million francs pour les camps agricoles de l'Algérie, *drop-head title*, 44pp., large paper [WorldCat records only BNF (2 copies) but these include the imprint "impression ordonnées par la Chambre" not found here; OC, vol. 3, i, pp.380-408 records publication in *Moniteur and the seance but not this offprint*; OD 13], Paris, A. Henry, June, 1847; Observations... dans la discussion du budget des dépenses de 1845. Ministère de l'Agriculture, *drop-head title*, 4pp. [not found in WorldCat or OC; OD 10], 14 June 1845; Discours... dans la discussion générale de projet d'adresse, *drop-head title*, 16pp. [not found in WorldCat; OC, vol. 3, ii, pp.197-207 records publication in *Moniteur itself*, pp.107-09 but not this offprint; OD 5], 19 January 1842, [Paris], Panckoucke [extrait du *Moniteur Universel*]; Discours... sur la proposition de M. Gaugier, relative aux députés fonctionnaires publics salariés. 2 copies, 12pp., folded as issued [not in WorldCat; OC, vol. 3, ii, pp.237-45 recording only the publication in the *Moniteur*, but not this offprint; OD 3], [Paris], Veuve Agasse, 1840, sewn or folded, as issued, 8vo and 4to; Messieurs et chers concitoyens, 3 copies of the poster circulaire électorale dans la Manche, folded in four [no copy in WorldCat; OC, vol. 3, iii, pp.39-42, printing the text but not giving a source; OD 18], approximately 300 x 400mm., Valognes, Carette-Bondessein, 19 March, 1848--Liste des quinze candidats... la Département de la Manche, single sheet, a few tears without loss, *Tocqueville the fourth name*, 230 x 180mm., Cherbourg, de Thomine, 1848 (9)

£800 - 1,200
€1,100 - 1,600

All from the Tocqueville library.

280 •

TOCQUEVILLE (ALEXIS DE)

Discours sur les prix de vertu, 26pp., few marginal waterstains, one wormtrail, publisher's drab wrappers, untrimmed [this edition unrecorded; OC, vol. 16, pp.288-303 mentions only editions of 1858 and 1866; OD 15], 4to, 3 copies; Prix de vertu, fondés par M. de Montyon. Discours prononcé par M. de Tocqueville, 60pp., publisher's printed wrappers [probably the edition recorded in WorldCat at BNF, Mazarine and Yale, though pp.63 called for], 8vo, Paris, Didot, 1847 (4)

£500 - 700

€680 - 950

The quarto edition is clearly the author's offprint, the octavo aimed at a general audience. As the OC notes, "le discours prononcé est le result d'un compromis entre Tocqueville et ses academiciens", and there are a number of textual differences between the two editions. The prize was awarded "aux français pauvres ayant fait dans les deux années précédentes les actions les plus vertueuses". Among them was Madeleine Blanchet; Tocqueville "told the Blanchet story thrillingly. The whole speech deserves a place of honour among his minor works; it is one of his few encounters with the actualities of life for the French poor" (Brogan, p. 408). From the Tocqueville library.

281 •

TOCQUEVILLE (ALEXIS DE)

L'Ancien régime et la révolution, FIRST EDITION, AUTHOR'S PRESENTATION COPY *inscribed on half title "Souvenir d'autres amitiés" and with substantial pencil annotations by Louis de Kergorlay (1804-88), roan-backed boards by Feuardent of Cherbourg, with his label, rubbed, 8vo, Paris, Levy, 1856*

£800 - 1,200

€1,100 - 1,600

"Nous avons trouvé au château de Tocqueville un exemplaire de la 1re édition de *L'Ancien régime*, corrigé au crayon par l'ami intime de Tocqueville, Louis de Kergorlay. C'est ce dernier qui a suggéré à l'auteur de nombreuses corrections que Tocqueville à presque toutes acceptées et ajoutées au sienne" (editorial note, probably by Mayer, OC, vol. 2, i, p.7; see also vol. 12, ii, p.315: Tocqueville to Kergorlay, "ton volume annoté sera gardé très précieusement").

282 •

TOCQUEVILLE (ALEXIS DE)

Das alter Staatswesen und die Revolution... Deutsch von Arnold Boscowitz, INSCRIBED BY THE TRANSLATOR TO THE AUTHOR, *lacking pp.67-82 and pp.65/6 defective, wrappers, worn and chipped*, Leipzig, 1857; L'ancien regime, *pp.5-20 of proof, few minor alterations, loose, slightly frayed*, [Paris, 1859]; El antiguo regimen y la revolucion, *wrappers, foxed*, Madrid, 1911; Oeuvres completes, 8 vol. (of 9; lacking vol. 3), *half calf gilt, worn*, Paris, 1864-66, 8vo; and others by the same, sold not subject to return (33)

£600 - 1,000

€810 - 1,400

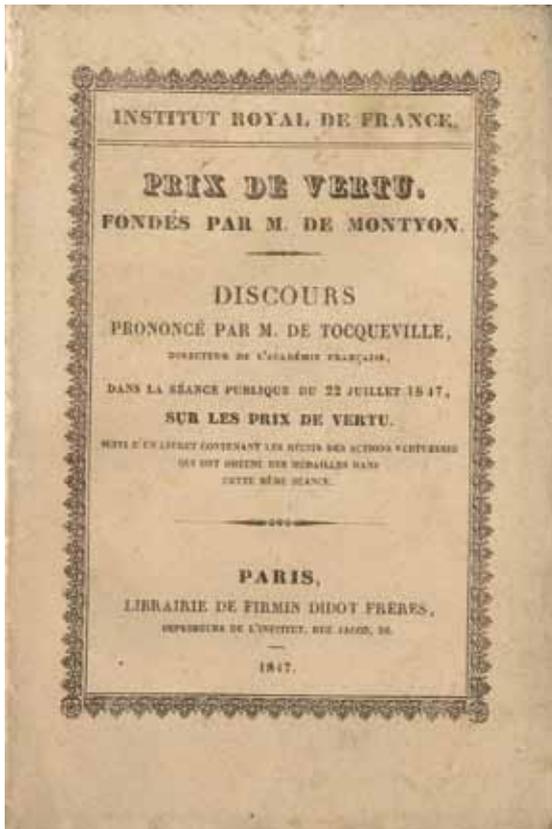
283 •

TOCQUEVILLE (ALEXIS DE)

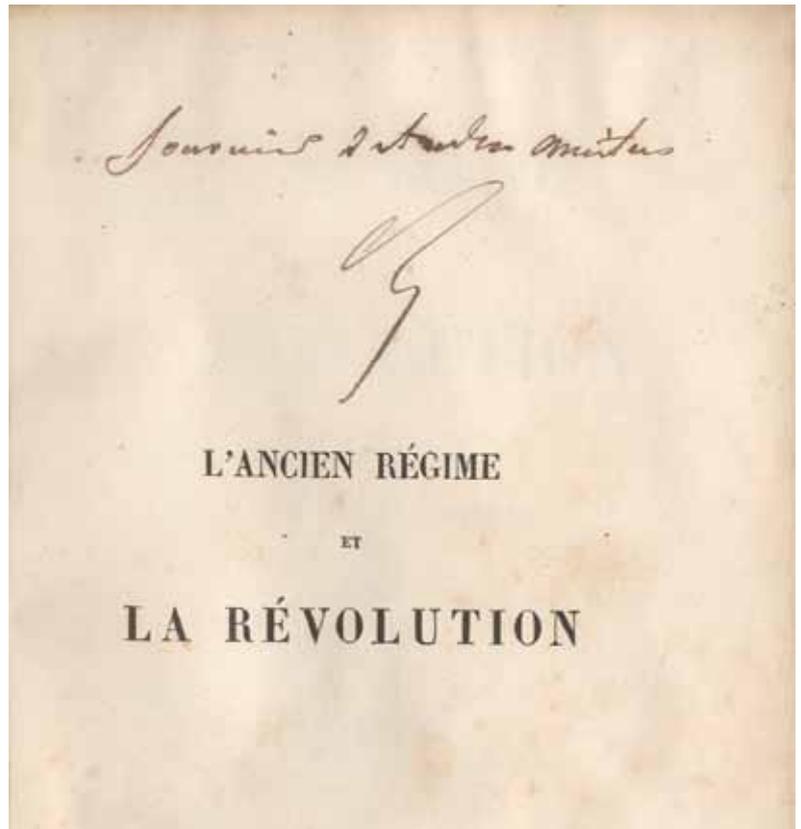
On the State of Society in France, *proof copy in contemporary boards*, John Murray, 1856--JAQUES (HEINRICH) Alexis de Tocqueville, *original wrappers*, Vienna, 1876--[BEAUMONT (GUSTAVE DE)] Notice sur Alexis de Tocqueville, 3 copies, *engraved portrait, wrappers, two worn*, Paris, 1897--SIMON (G.A.) Histoire genealogique des Clerel, Seigneurs de Rampan Tocqueville, 2 copies, *plates, wrappers*, Caen, 1954--Quelques correspondants de Mr. et Mrs. Childe et de Edward Lee Childe (1844-1879), 2 *plates, original limp leather [no copy on COPAC; only BNF on WorldCat; see OC, vol. 6, ii, p.510, and vol. 7 for the Tocqueville correspondence]*, privately printed by Richard Clay, 1912; and others, *8vo and 4to* (22)

£300 - 500

€410 - 680



280



281

284 •

TOCQUEVILLE (ALEXIS DE)

De la démocratie en Amérique, 2 vol. (being the first 2 vol. of the OC), vol. 1 with a long and heartfelt inscription by Mayer, the editor, to Lola his wife ("Words fail me... take these volumes as the fulfillment of these last four difficult years..."), publisher's wrappers, worn, both titles marked "S[ur]P[resse]" (i.e. proofs), Paris, Gallimard, 1951-52; Journey to America, numerous corrections by Mayer for a new edition, including extensive passages in the introduction, 1960; Journeys to England and Ireland, various insertions, including a letter from Edwin Stein of Yale UP about a hostile review, 1958, New Haven--MAYER (J.P.) Prophet of the Mass Age: a Study of Alexis de Tocqueville, plates, moving inscription in German by the author to his wife, cloth, 1939, 8vo; and upwards of 450 others, comprising Mayer's working library on Tocqueville, translations into various languages, an almost complete run of *The Tocqueville Review* (1979-93), numerous volumes of the OC including an almost complete set in 25 vol. (12 vol. being on "pur fil" one of which, vol. 11, is "exemplaire A", the only copy on special paper), 8vo (large quantity)

£600 - 800

€810 - 1,100

End of Sale

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Index

Aa, P. van der	149	Cabbala	217	Fournier, P.S.	25
Accademia del Cimento	194	Cabeo, N.	203	Fox, J.	246
Aesop	150	Cadogan	12		
Albertus Magnus	195	Campanella, T.	204	Garcia Márquez, G.	131
Alchemy	220, 223, 235, 236, 251	Cellarius, A.	137	Gas	257
Andrade, M.C. de	151	Ceramics	13	Gautier d'Agoty, J.	248
Angling	165, 176	Cervantes Saavedra, M. de	156	Geometry	249
Antiquities	2	Charleton, W.	205	George II & III	26
Antoninus Florentinus	152	China	13	George IV	27
Arabic	2-4	Chubb, R.N.	89	Gibbons, O.	51
Architecture	45, 242	Churchill, W.S.	90, 91	Gibraltar	28
Arnaldus de Villanova	196	Cirecourt, A. de	260	Glauber, J.R.	227
Astronomy	235	Cocteau, J.	83	Glisson, F.	208
Atlases and maps	66, 68, 134-148	Collins, G.	138	Godfrey, G.	9
Audubon, J.J.	166	Colour printing	248	Greek antiquities	48
Australia	24	Conrad, J.	93	Greene, G.	100
		Cookery	65	Grimble, A.	164
Baer, K.E. von	197	Costume	14, 32		
Bakst, L.	83	Cramer, P.	170	Handel, G.F.	49, 50
Barlow, F.	167	Cromwell, O.	15	Harvey, W.	209, 210
Bartholin, T.	198	Cruchley, G.F.	139	Hassell, J.	174
Bates, H.E.	84	Cuala Press	94	Hebraica	215
Baudelaire, C.	122	Curiosity maps	140	Helmont, J.B. van	211
Beardsley, A.V.	85	Curtis, W.	171-173	Henle, J.	197
Beaumont, G. de	258			Herbals	212, 232
Beaumont, W.	199	Darton, W.	16	Hertz, H.R.	213
Belon Du Mans, P.	168	Darwin, C.	245	Highmore, N.	214
Bentham, J.	62	Dentistry	246	Hills, R.	179
Bestall, A.E.	73	Dickens, C.	17-19, 117	Hodgson & Co.	29
Bibles	5-7, 47, 153, 253	Dickson, R.W.	174	Horwood, R.	68
Bindings	8, 9, 10, 17, 52, 56, 90, 93, 124, 154, 275	Domesday Book	20	Hunting	167, 179
		Doppelmayr, J.G.	247		
Blake, W.	86	Dresser, H.E.	175	Illuminated manuscripts	30, 31
Bodin, J.	259	Duhamel Du Monceau, H.L.	176	Incunabula	150, 152, 153, 155, 160, 163, 238
Bond, M.	87	Duppa, R.	177		
Bonney, T.G.	11			Ireland	27
Bonomo, G.C.	200	Edwards, G.	178	Italy	32-38, 134, 141, 157
Borelli, G.A.	201	Einstein, A.	213		
Borges, J.L.	129, 130	Electromagnetism	203	Japan	190
Botanical watercolours	1	Eliot, T.S.	96	Jerusalem	161
Boulestin, X.M.	82	Ephemera	22, 69	John, A.	101-106
Boyle, R.	202	Equestrian	151	Joyce, J.	107-111
Bremond, L.	142	Erasmus, D.	158	Judaica	128, 215
Broadsides	22, 60	Erotica	23	Jungius, J.	206
Brooke, R.	88	Euler, L.	206		
Browne, C.	136	Everett, E.	261	Kepler, J.	216
Brunus Aretinus, L.	155			Kingsley, C.	39
Burges, W.	10	Fernham priory	30	Knorr von Rosenroth, C.	217
Burton, R.F.	79	Fete books	34	Krause, G.	180
Bute family	169	Field Sports	24		
		Fleming, I.	97-99	Laborde, A.L.J.	40
		Fludd, R.	207	Laloubere, A. de	249

Index

Lamarck, J.B. de	218	Orme, E.	54	Spain	129-133, 154, 157
Lancashire	31	Ornithology	175, 178, 180, 182, 186, 188, 192, 193	Speed, J.	146, 147
Larrey, D.J.	219	Orwell, G.	118	Steno, N.	237
Lawrence, D.	95	Owen, R.	185	Stevenson, R.L.	124
Lear, E.	41, 42	Paracelsus	220, 229, 230	Stoeffels, E.	269
Leonico Tomeo, N.	221	Parliament	55	Suffolk	148
Lesson, R.P.	181	Pettus, J.	231	Swainson, W.	188, 189
Lewin, W.	182	Phillips, J.C.	186	Switzerland	14
Libavius, A.	222	Photography	57, 59, 119	Taka-Tsukasa, Prince	190
Liverpool	65-72	Pinelli, B.	36	Tarleton, A.	65
Lodi, G.	34	Pinkerton, J.	143	Tempest, M.	76, 77, 78
London	43, 135, 139	Plath, S.	120, 121	Theatre playbills	72
Lorca, F.G.	132, 133	Pliny	160	Thomas Aquinas	238
Lose, F & C.	35	Politics	21	Thomas, D.	125
Louis XVI	44	Porta, G. della	232	Thornborough, J.	251
Lovecraft, H.P.	112	Portugal	119	Tocqueville, A. De	258-284
Lovell, R.	199	Porzio, S.	233	Tolet, F.	252
Lugar, R.	45	Postel, G.	215, 233	Tolkien, J.R.R.	126, 127
Lull, R.	223	Printing history	54	Turing, A.	253, 254
Macrobius, A.	159	Qu'ran	56	Turner, J.M.W.	62
Mallory, G.L.	113, 114	Ravilious, E.	81	Turner, M.	255
Malpighi, M.	224	Reissner, A.	161	Tyard, P. de	239
Manuscript map	148	Rejlander, O.G.	57	Tyson, E.	256
Maps and atlases	134-148	Ridley, M.	234	Uranianism	89
Maritime	46, 70	Rome	33, 36	Uttley, A.	76, 77, 78
Martin, J.	47	Rooke, G.	58	Valerius Maximus, G.	162
Massa, N.	225	Rouault, G.	122	Vegetius Renuatus, P.	240
Maximilian, Emperor	156	Roux, J.	144	Venetus, P.	163
Medicine	252, 255	Rowling, J.K.	123	Veterinary medicine	240
Meletius	226	Royalty	59	Vieussens, R.	241
Mercklin, G.A.	227	Rupert Bear	73	Vitruvius Pollo, M.	242
Michelot, H.	142	Rupescissa, J. de	236	Volta, A.	257
Military medicine	219	Russia	1	Wagner, P.C.	191
Mill, J.S.	263, 264	Santorio, S.	211	Walter, J.E.C.	192
Millin De Grandmaison, A.L.	48	Scotland	164	Watercolours	169, 187
Milne, A.A.	115, 116	Searle, R.	74	Weigel, V.	243
Mining	231	Seller, J.	145	Weizmann, C.	128
Mountaineering	11, 113	Sendivogius, M.	243	Wesley, J.	63
Muller, J.P.	228	Senior, N.W.	267, 268	William III	64
Muncheerjee, K.	2	Serlio, S.	37	Willis, T.	244
Music	49-51, 80	Severinus, P.	222	Wolley, J.	193
Napoleon	52	Shakespeare, W.	72	World War I	140
Nash, P.	81, 82	Shepard, E.H.	75, 115, 116	Yeats, J.B.	94
Nelson, H.	53	Skues, G.E.M.	165	Yeats, W.B.	86
New Naturalist, The	183, 184	Slave Trade	71	Zionism	128
Newton, I.	250	South America	61		
Nonesuch Press	117	Spackman, I.	187		
Nursery Songs	16				

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 buy 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*

The *Buyer's premium* is payable for the services to be provided by *Bonhams* in the *Buyer's Agreement* which is contained in the *Catalogue* for this *Sale* and for the opportunity to bid for the *Lot* at the *Sale*.

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;

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

12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licencing arrangements can be found on the ACE website <http://www.artscouncil.org.uk/what-we-do/supporting-museums-cultural-property/export-controls/export-licensing/> or by phoning ACE on +44 (0)20 7973 5188. The need for import licences varies from country to country and you should acquaint yourself with all relevant local requirements and provisions. The refusal of any import or export licence(s) or any delay in obtaining such licence(s) shall not permit the rescission of any *Sale* nor allow any delay in making full payment for the *Lot*. Generally, please contact our shipping department before the *Sale* if you require assistance in relation to export regulations.

13. CITES REGULATIONS

Please be aware that all *Lots* marked with the symbol Y are subject to CITES regulations when exporting these items outside the EU. These regulations may be found at <http://www.defra.gov.uk/ahvla-en/imports-exports/cites/> or may be requested from:

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

14. THE SELLERS AND/OR BONHAMS' LIABILITY

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or

indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

15. BOOKS

As stated above, all *Lots* are sold on an "as is" basis, subject to all faults, imperfections and errors of *Description* save as set out below. However, you will be entitled to reject a *Book* in the circumstances set out in paragraph 11 of the *Buyers Agreement*. Please note that *Lots* comprising printed *Books*, unframed maps and bound manuscripts are not liable to VAT on the *Buyer's Premium*.

16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary. *Bidders* should be aware that the importation of watches such as Rolex, Frank Muller and Corum into the United States is highly restricted. These watches may not be shipped to the USA and can only be imported personally.

17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

Proof of Firearms

The term "proof exemption" indicates that a firearm has been examined at a Proof House, but not proved, as either (a) it was deemed of interest and not intended for use, or (b) ammunition was not available. In either case, the firearm must be regarded as unsafe to fire unless subsequently proved. Firearms proved for Black Powder should not be used with smokeless ammunition.

The term "Certificate of Unprovability" indicates that a firearm has been examined at a Proof House and is deemed both unsuitable for proof and use. Reproof is required before any such firearm is to be used.

Guns Sold as Parts

Barrels of guns sold as parts will only be made available for sleeving and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

Condition of Firearms

Comment in this *Catalogue* is restricted, in general, to exceptional condition and to those defects that might affect the immediate safety of a firearm in normal use. An intending *Bidder* unable to make technical examinations and assessments is recommended to seek advice from a gunmaker or from a modern firearms specialist. All prospective *Bidders* are advised to consult the "of bore and wall-thickness measurements posted in the saleroom and available from the department. *Bidders* should note that guns are stripped only where there is a strong indication of a mechanical malfunction. Stripping is not, otherwise, undertaken. Guns intended for use should be stripped and cleaned beforehand. Hammer guns should have their rebound mechanisms checked before use. The safety mechanisms of all guns must be tested before use. All measurements are approximate.

Original Gun Specifications Derived from Gunmakers

The Sporting Gun Department endeavours to confirm a gun's original specification and date of manufacture with makers who hold their original records.

Licensing Requirements Firearms Act 1968 as amended

Bonhams is constantly reviewing its procedures and would remind you that, in the case of firearms or shotguns subject to certification, to conform with current legislation, *Bonhams* is required to see, as appropriate, your original registered firearms dealer's certificate / shot gun certificate / firearm certificate / museum firearms licence / Section 5 authority or import licence (or details of any exemption from which you may benefit, for instance Crown servant status) for the firearm(s) you have purchased prior to taking full payment of the amount shown on your invoice. Should you not already be in possession of such an authority or exemption, you are required to initially pay a deposit of 95% of the total invoice with the balance of 5% payable on presentation of your valid certificate or licence showing your authority to hold the firearm(s) concerned.

Please be advised that if a successful *Bidder* is then unable to produce the correct paperwork, the *Lot(s)* will be reoffered by *Bonhams* in the next appropriate *Sale*, on standard terms for *Sellers*, and you will be responsible for any loss incurred by *Bonhams* on the original *Sale* to you.

In the case of RFD certificates and Section 5 authorities, we wish to keep an up-to-date copy on file. Please supply us with a Fax or photocopy. It would be helpful if you could send us an updated copy whenever your certificate or authority is renewed or changed.

Lots marked 'S1' and bearing red labels are Section 1 firearms and require a valid British Firearms certificate, RFD Licence or import licence.

Lots marked 'S2' and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence.

Lots marked 'S5' and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

Lots marked with a 'S58' and bearing yellow labels are for obsolete calibres and no licence is required unless ammunition is held.

Unmarked *Lots* require no licence.

Please do not hesitate to contact the Modern Sporting Gun Department should you have any queries.

Taxidermy and Related Items

As a *Seller* of these articles, *Bonhams* undertakes to comply fully with Cites and DEFRA regulations. *Buyers* are advised to inform themselves of all such regulations and should expect the exportation of items to take some time to arrange.

18. FURNITURE

Upholstered Furniture

Whilst we take every care in cataloguing furniture which has been upholstered we offer no *Guarantee* as to the originality of the wood covered by fabric or upholstery.

19. JEWELLERY

~ Ruby and Jadeite

Ruby and jadeite gemstones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US and it is the *Buyer's* responsibility to obtain all relevant and required export/import licences, certificates and documentation before shipping. Failure by the *Buyer* to successfully import goods into the US does not constitute grounds for non payment or cancellation of *Sale*. *Bonhams* will not be responsible for any additional costs in this regard howsoever incurred.

Gemstones

Historically many gemstones have been subjected to a variety of treatments to enhance their appearance. Sapphires and rubies are routinely heat treated to improve their colour and clarity, similarly emeralds are frequently treated with oils or resin for the same purpose. Other treatments such as staining, irradiation or coating may have been used on other gemstones. These treatments may be permanent, whilst others may need special care or re-treatment over the years to retain their appearance. *Bidders* should be aware that *Estimates* assume that gemstones may have been subjected to such treatments. A number of laboratories issue certificates that give more detailed *Descriptions* of gemstones. However there may not be consensus between different laboratories on the degrees, or types of treatment for any particular gemstone. In the event that *Bonhams* has been given or has obtained certificates for any *Lot* in the *Sale* these certificates will be disclosed in the *Catalogue*. Although, as a matter of policy, *Bonhams* endeavours to provide certificates from recognised laboratories for certain gemstones, it is not feasible to obtain certificates for each *Lot*. In the event that no certificate is published in the *Catalogue*, *Bidders* should assume that the gemstones may have been treated. Neither *Bonhams* nor the *Seller* accepts any liability for contradictions or differing certificates obtained by *Buyers* on any *Lots* subsequent to the *Sale*.

Estimated Weights

If a stone(s) weight appears within the body of the *Description* in capital letters, the stone(s) has been unmounted and weighed by *Bonhams*. If the weight of the stone(s) is stated to be approximate and does not appear in capital letters, the stone(s) has been assessed by us within its/their settings, and the stated weight is a statement of our opinion only. This information is given as a guide and *Bidders* should satisfy themselves with regard to this information as to its accuracy.

Signatures

1. A diamond brooch, by Kutchinsky

When the maker's name appears in the title, in *Bonhams'* opinion the piece is by that maker.

2. A diamond brooch, signed Kutchinsky

Has a signature that, in *Bonhams'* opinion, is authentic but may contain gemstones that are not original, or the piece may have been altered.

3. A diamond brooch, mounted by Kutchinsky

Has been created by the jeweller, in *Bonhams'* opinion, but using stones or designs supplied by the client.

20. PHOTOGRAPHS

Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.
- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

21. PICTURES

Explanation of Catalogue Terms

The following terms used in the *Catalogue* have the following meanings but are subject to the general provisions relating to *Descriptions* contained in the *Contract for Sale*:

- "Jacopo Bassano": in our opinion a work by the artist. When the artist's forename(s) is not known, a series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named;
- "Attributed to Jacopo Bassano": in our opinion probably a work by the artist but less certainty as to authorship is expressed than in the preceding category;
- "Studio/Workshop of Jacopo Bassano": in our opinion a work by an unknown hand in a studio of the artist which may or may not have been executed under the artist's direction;
- "Circle of Jacopo Bassano": in our opinion a work by a hand closely associated with a named artist but not necessarily his pupil;
- "Follower of Jacopo Bassano": in our opinion a work by a painter working in the artist's style, contemporary or nearly contemporary, but not necessarily his pupil;
- "Manner of Jacopo Bassano": in our opinion a work in the style of the artist and of a later date;
- "After Jacopo Bassano": in our opinion, a copy of a known work of the artist;
- "Signed and/or dated and/or inscribed": in our opinion the signature and/or date and/or inscription are from the hand of the artist;
- "Bears a signature and/or date and/or inscription": in our opinion the signature and/or date and/or inscription have been added by another hand.

22. PORCELAIN AND GLASS

Damage and Restoration

For your guidance, in our *Catalogues* we detail, as far as practicable, recorded all significant defects, cracks and restoration. Such practicable *Descriptions* of damage cannot be definitive, and in providing *Condition Reports*, we cannot *Guarantee* that there are no other defects present which have not been mentioned. *Bidders* should satisfy themselves by inspection, as to the condition of each *Lot*. Please see the *Contract for Sale* printed in this *Catalogue*. Because of the difficulty in determining whether an item of glass has been repolished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of repolishing, severe or otherwise.

23. VEHICLES

The Veteran Car Club of Great Britain

Dating Plates and Certificates

When mention is made of a Veteran Car Club Dating Plate or Dating Certificate in this *Catalogue*, it should be borne in mind that the Veteran Car Club of Great Britain using the services of Veteran Car Company Ltd, does from time to time, review cars already dated and, in some instances, where fresh evidence becomes available, the review can result in an alteration of date. Whilst the Club and Veteran Car Company Ltd make every effort to ensure accuracy, the date shown on the Dating Plate or Dating Certificate cannot be guaranteed as correct and intending purchasers should make their own enquiries as to the date of the car.

24. WINE

Lots which are lying under Bond and those liable to VAT may not be available for immediate collection.

Examining the wines

It is occasionally possible to provide a pre-*Sale* tasting for larger parcels (as defined below). This is generally limited to more recent and everyday drinking wines. Please contact the department for details.

It is not our policy to inspect every unopened case. In the case of wines older than 20 years the boxes will usually have been opened and levels and appearance noted in the *Catalogue* where necessary. You should make proper allowance for variations in ullage levels and conditions of corks, capsules and labels.

Corks and Ullages

Ullage refers to the space between the base of the cork and the wine. Ullage levels for Bordeaux shaped bottles are only normally noted when below the neck and for Burgundy, Alsace, German and Cognac shaped bottles when greater than 4 centimetres (cm). Acceptable ullage levels increase with age; generally acceptable levels are as follows:

Under 15 years old – into neck or less than 4cm
15 to 30 years old – top shoulder (ts) or up to 5cm
Over 30 years old – high shoulder (hs) or up to 6cm

It should be noted that ullages may change between publication of the *Catalogue* and the *Sale* and that corks may fail as a result of transporting the wine. We will only accept responsibility for *Descriptions* of condition at the time of publication of the *Catalogue* and cannot accept responsibility for any loss resulting from failure of corks either before or after this point.

Options to buy parcels

A parcel is a number of *Lots* of identical size of the same wine, bottle size and *Description*. The *Buyer* of any of these *Lots* has the option to accept some or all of the remaining *Lots* in the parcel at the same price, although such options will be at the *Auctioneer's* sole discretion. Absentee *Bidders* are, therefore, advised to bid on the first *Lot* in a parcel.

Wines in Bond

Wines lying in Bond are marked Δ and VAT is payable by the purchaser, at the standard rate, on the *Hammer Price*, unless the wines are to remain under Bond. *Buyers* requiring their wine to remain in Bond must notify *Bonhams* at the time of the *Sale*. The *Buyer* is then himself responsible for all duty, clearance VAT and other charges that may be payable thereon. All such *Lots* must be transferred or collected within two weeks of the *Sale*.

Buyers outside the UK must be aware that any forwarding agent appointed to export their purchases must have a movement certificate for *Lots* to be released under Bond.

Bottling Details and Case Terms

The following terms used in the *Catalogue* have the following meanings:

CB – Château bottled
DB – Domaine bottled
EstB – Estate bottled
BB – Bordeaux bottled
BE – Belgian bottled
FB – French bottled
GB – German bottled
OB – Oporto bottled
UK – United Kingdom bottled
owc – original wooden case
iwc – individual wooden case
oc – original carton

SYMBOLS

THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- ≈ Please note that as a result of recent legislation ruby and jadeite gem stones of Burmese (Myanmar) origin may not be imported into the US. Rubies and jadeite of non-Burmese origin require certification before import into the US.
- Δ Wines lying in Bond.
- AR An *Additional Premium* will be payable to us by the *Buyer* to cover our *Expenses* relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The *Seller* has been guaranteed a minimum price for the *Lot*, either by *Bonhams* or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful *Sale* or a financial loss if unsuccessful.
- ▲ *Bonhams* owns the *Lot* either wholly or partially or may otherwise have an economic interest.
- Ⓞ 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 your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
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> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	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.
8.1.3	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> ;	10.6	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.
8.1.4	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;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
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.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
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;	9.3.3	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.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.10	Reference to a numbered paragraph is to a paragraph 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;	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.	10.11	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> .
8.1.9	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	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS		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.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

IMPORTANT: These terms may be changed in advance of the *Sale* of the *Lot* to you, by the setting out of different terms in the *Catalogue* for the *Sale* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale* at the *Sale* venue. You should be alert to this possibility of changes and ask in advance of bidding if there have been any.

1 THE CONTRACT

- 1.1 These terms govern the contract between *Bonhams* personally and the *Buyer*, being the person to whom a *Lot* has been knocked down by the *Auctioneer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 to the *Catalogue* for the *Sale* are incorporated into this agreement and a separate copy can also be provided by us on request. Where words and phrases which are defined in the List of Definitions are used in this agreement, they are printed in italics. Reference is made in this agreement to information printed in the *Notice to Bidders*, printed in the *Catalogue* for the *Sale*, and where such information is referred to it is incorporated into this agreement.
- 1.3 Except as specified in paragraph 4 of the *Notice to Bidders* the *Contract for Sale* of the *Lot* between you and the *Seller* is made on the fall of the *Auctioneer's* hammer in respect of the *Lot*, when it is knocked down to you. At that moment a separate contract is also made between you and *Bonhams* on the terms in this *Buyer's Agreement*.
- 1.4 We act as agents for the *Seller* and are not answerable or personally responsible to you for any breach of contract or other default by the *Seller*, unless *Bonhams* sells the *Lot* as principal.
- 1.5 Our personal obligations to you are governed by this agreement and we agree, subject to the terms below, to the following obligations:
- 1.5.1 we will, until the date and time specified in the *Notice to Bidders* or otherwise notified to you, store the *Lot* in accordance with paragraph 5;
- 1.5.2 subject to any power of the *Seller* or us to refuse to release the *Lot* to you, we will release the *Lot* to you in accordance with paragraph 4 once you have paid to us, in cleared funds, everything due to us and the *Seller*;
- 1.5.3 we will provide guarantees in the terms set out in paragraphs 9 and 10.
- 1.6 We do not make or give and do not agree to make or give any contractual promise, undertaking, obligation, *Guarantee*, warranty, representation of fact in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by us or on our behalf or by or on behalf of the *Seller* (whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise), and whether made before or after this agreement or prior to or during the *Sale*. No such *Description* or *Estimate* is incorporated into this agreement between you and us. Any such *Description* or *Estimate*, if made by us or on our behalf, was (unless *Bonhams* itself sells the *Lot* as principal) made as agent on behalf of the *Seller*.

2 PERFORMANCE OF THE CONTRACT FOR SALE

You undertake to us personally that you will observe and comply with all your obligations and undertakings to the *Seller* under the *Contract for Sale* in respect of the *Lot*.

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders*, and
- 3.1.3 if the *Lot* is marked [AP], 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*.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):			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;	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.	9.3.2	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> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
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	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	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	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> .
7.1.6	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;	8.1.1	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.
7.1.7	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;	8.1.2	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.
7.1.8	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;	8.1.3	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> .
7.1.9	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;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
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	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
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> .	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	10.1	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> .
7.2	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.	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	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:
		9	FORGERIES	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
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		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	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.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

10.3.1 We will not be liable to you for any loss of *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

10.3.2 Unless you buy the *Lot* as a *Consumer*, in any circumstances where we are liable to you in respect of a *Lot*, or any act, omission, statement, representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, our liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* plus *Buyer's Premium* (less any sum you may be entitled to recover from the *Seller*) irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

You may wish to protect yourself against loss by obtaining insurance.

10.4 Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law, or (v) under our undertaking in paragraph 9 of these conditions.

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

Where the *Lot* is made up wholly of a *Book* or *Books* and any *Book* does not contain text or illustrations (in either case referred to as a "non-conforming *Lot*"), we undertake a personal responsibility for such a non-conforming *Lot* in accordance with the terms of this paragraph, if:

the original invoice was made out by us to you in respect of the *Lot* and that invoice has been paid; and

you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a non-conforming *Lot*, and in any event within 20 days after the *Sale* (or such longer period as we may agree in writing) that the *Lot* is a non-conforming *Lot*; and

within 20 days of the date of the relevant *Sale* (or such longer period as we may agree in writing) you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a non-conforming *Lot* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

but not if:

the *Entry* in the *Catalogue* in respect of the *Lot* indicates that the rights given by this paragraph do not apply to it; or

the *Entry* in the *Catalogue* in respect of the *Lot* reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or

it can be established that the *Lot* is a non-conforming *Lot* only by means of a process not generally accepted for use until after the date on which the *Catalogue* was published or by means of a process which it was unreasonable in all the circumstances for us to have employed; or

the *Lot* comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or

the *Lot* was listed in the *Catalogue* under "collections" or "collections and various" or the *Lot* was stated in the *Catalogue* to comprise or contain a collection, issue or *Books* which are undescribed or the missing text or illustrations are referred to or the relevant parts of the *Book* contain blanks, half titles or advertisements.

If we are reasonably satisfied that a *Lot* is a non-conforming *Lot*, we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims and we will pay to you an amount equal to the sum of the *Purchase Price* and *Buyer's Premium* paid by you in respect of the *Lot*.

The benefit of paragraph 10 is personal to, and incapable of assignment by, you and if you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph will cease.

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

"Bidder" a person who has completed a *Bidding Form*.

"Bidding Form" our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams's* 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 "indemnity" is construed accordingly.

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

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

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

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

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

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

SALE OF GOODS ACT 1979

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

"Section 12 Implied terms about title, etc

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

Bonhams Specialist Departments

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

19th Century Paintings

UK
Charles O' Brien
+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
carpets@bonhams.com
U.S.A.
Hadji Rahimipour
+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
Paul Song
+1 323 436 5455

Contemporary Art

UK
Ralph Taylor
+44 20 7447 7403
U.S.A
Jeremy Goldsmith
+1 917 206 1656

Entertainment Memorabilia

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

Furniture & Works of Art

UK
Guy Savill
+44 20 7468 8221
U.S.A
Andrew Jones
+1 415 503 3413

Greek Art

Olympia Pappa
+44 20 7468 8314

Golf Sporting Memorabilia

Kevin Mcgimpsey
+44 131 240 2296

Irish Art

Penny Day
+44 20 7468 8366

Impressionist & Modern Art

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

Islamic & Indian Art

Claire Penhallurick
+44 20 7468 8249

Japanese Art

UK
Suzannah Yip
+44 20 7468 8368
U.S.A
Jeff Olson
+1 212 461 6516

Jewellery

UK
Jean Ghika
+44 20 7468 8282
U.S.A
Susan Abeles
+1 212 461 6525
AUSTRALIA
Anellie Manolas
+61 2 8412 2222
HONG KONG
Graeme Thompson
+852 3607 0006

Marine Art

UK
Veronique Scorer
+44 20 7393 3962
U.S.A
Gregg Dietrich
+1 917 206 1697

Mechanical Music

Jon Baddeley
+44 20 7393 3872

Modern, Contemporary & Latin American Art

U.S.A
Alexis Chompaisal
+1 323 436 5469

Modern Design

Gareth Williams
+44 20 7468 5879

Motor Cars

UK
Tim Schofield
+44 20 7468 5804
U.S.A
Mark Osborne
+1 415 503 3353
EUROPE
Phillip Kantor
+32 476 879 471

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+1 212 461 6530
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UK
Martin Green
+44 1292 520000
U.S.A
Joseph Hyman
+1 917 206 1661
HONG KONG
Daniel Lam
+852 3607 0004

Wine

UK
Richard Harvey
+44 (0) 20 7468 5811
U.S.A
Doug Davidson
+1 415 503 3363
HONG KONG
Daniel Lam
+852 3607 0004

UNITED KINGDOM

London
101 New Bond Street •
London W1S 1SR
+44 20 7447 7447
+44 20 7447 7400 fax

Montpelier Street •
London SW7 1HH
+44 20 7393 3900
+44 20 7393 3905 fax

South East England

Brighton & Hove
19 Palmeira Square
Hove, East Sussex
BN3 2JN
+44 1273 220 000
+44 1273 220 335 fax

Guildford
Millmead,
Guildford,
Surrey GU2 4BE
+44 1483 504 030
+44 1483 450 205 fax

Isle of Wight
+44 1273 220 000

Representative:
Kent
George Dawes
+44 1483 504 030

West Sussex
+44 (0) 1273 220 000

South West England

Bath
Queen Square House
Charlotte Street
Bath BA1 2LL
+44 1225 788 988
+44 1225 446 675 fax

Cornwall – Truro
36 Lemon Street
Truro
Cornwall
TR1 2NR
+44 1872 250 170
+44 1872 250 179 fax

Exeter
The Lodge
Southernhay West Exeter,
Devon
EX1 1JG
+44 1392 425 264
+44 1392 494 561 fax

Winchester
The Red House
Hyde Street
Winchester
Hants SO23 7DX
+44 1962 862 515
+44 1962 865 166 fax

Tetbury
22a Long Street
Tetbury
Gloucestershire
GL8 8AQ
+44 1666 502 200
+44 1666 505 107 fax

Representatives:
Dorset
Bill Allan
+44 1935 815 271

East Anglia

Bury St. Edmunds
21 Churchgate Street
Bury St Edmunds
Suffolk IP33 1RG
+44 1284 716 190
+44 1284 755 844 fax

Norfolk
The Market Place
Reepham
Norfolk NR10 4JJ
+44 1603 871 443
+44 1603 872 973 fax

Midlands

Knowle
The Old House
Station Road
Knowle, Solihull
West Midlands
B93 0HT
+44 1564 776 151
+44 1564 778 069 fax

Oxford •
Banbury Road
Shipton on Cherwell
Kidlington OX5 1JH
+44 1865 853 640
+44 1865 372 722 fax

Yorkshire & North East England

Leeds
30 Park Square West
Leeds LS1 2PF
+44 113 234 5755
+44 113 244 3910 fax

North West England

Chester
2 St Johns Court,
Vicars Lane,
Chester,
Ch1 1QE
+44 1244 313 936
+44 1244 340 028 fax

Manchester
The Stables
213 Ashley Road
Hale WA15 9TB
+44 161 927 3822
+44 161 927 3824 fax

Channel Islands

Jersey
La Chasse
La Rue de la Vallee
St Mary
Jersey JE3 3DL
+44 1534 722 441
+44 1534 759 354 fax

Representative:
Guernsey
+44 1481 722 448

Scotland

Edinburgh •
22 Queen Street
Edinburgh
EH2 1JX
+44 131 225 2266
+44 131 220 2547 fax

Glasgow
176 St. Vincent Street,
Glasgow
G2 5SG
+44 141 223 8866
+44 141 223 8868 fax

Representatives:
Wine & Spirits
Tom Gilbey
+44 1382 330 256

Wales

Cardiff
7-8 Park Place,
Cardiff CF10 3DP
+44 2920 727 980
+44 2920 727 989 fax

EUROPE

Austria
Tuchlauben 8
1010 Vienna
+43 (0) 1 403 0001
vienna@bonhams.com

Belgium
Boulevard
Saint-Michel 101
1040 Brussels
+32 (0) 2 736 5076
belgium@bonhams.com

Denmark
Henning Thomsen
+45 4178 4799
denmark@bonhams.com

France
4 rue de la Paix
75002 Paris
+33 (0) 1 42 61 10 10
paris@bonhams.com

Germany - Cologne
Albertusstrasse 26
50667 Cologne
+49 (0) 221 2779 9650
cologne@bonhams.com

Germany - Munich
Maximilianstrasse 52
80538 Munich
+49 (0) 89 2420 5812
munich@bonhams.com

Greece
7 Neofytou Vamva Street
Athens 10674
+30 (0) 210 3636 404
athens@bonhams.com

Ireland
31 Molesworth Street
Dublin 2
+353 (0) 1 602 0990
dublin@bonhams.com

Italy - Milan
Via Boccaccio 22
20123 Milano
+39 0 2 4953 9020
milan@bonhams.com

Italy - Rome
Via Sicilia 50
00187 Roma
+39 0 6 48 5900
rome@bonhams.com

The Netherlands
De Lairessestraat 154
1075 HL Amsterdam
+31 (0) 20 67 09 701
amsterdam@bonhams.com

Portugal
Rua Bartolomeu Dias nº
160. 1º
Belem
1400-031 Lisbon
+351 218 293 291
portugal@bonhams.com

Russia – Moscow
Anastasia Vinokurova
+7 964 562 3845
russia@bonhams.com

Russia - St. Petersburg
Marina Jacobson
+7 921 555 2302
russia@bonhams.com

Spain - Barcelona
Teresa Ybarra
+34 930 087 876
barcelona@bonhams.com

Spain - Madrid
Nunez de Balboa no 4-1A
28001 Madrid
+34 915 78 17 27
madrid@bonhams.com

Spain - Marbella
James Roberts
+34 952 90 62 50
marbella@bonhams.com

Switzerland
Rue Etienne-Dumont 10
1204 Geneva
+41 (0) 22 300 3160
geneva@bonhams.com

MIDDLE EAST

Dubai
Deborah Najar
+971 (0)56 113 4146
deborah.najar@bonhams.com

Israel
Joslyne Halibard
+972 (0)54 553 5337
joslyne.halibard@
bonhams.com

NORTH AMERICA

USA

San Francisco •
220 San Bruno Avenue
San Francisco
CA 94103
+1 (415) 861 7500
+1 (415) 861 8951 fax

Los Angeles •
7601 W. Sunset Boulevard
Los Angeles
CA 90046
+1 (323) 850 7500
+1 (323) 850 6090 fax

New York •
580 Madison Avenue
New York, NY
10022
+1 (212) 644 9001
+1 (212) 644 9007 fax

Representatives:
Arizona
Terri Adrian-Hardy
+1 (480) 994 5362

California Central Valley
David Daniel
+1 (916) 364 1645

Southern California
Christine Eisenberg
+1 (949) 646 6560

Colorado
Julie Segraves
+1 (720) 355 3737

Florida
Palm Beach
+1 (561) 651 7876
Miami
+1 (305) 228 6600
Ft. Lauderdale
+1 (954) 566 1630

Georgia
Mary Moore Bethea
+1 (404) 842 1500

Illinois
Ricki Blumberg Harris
+1 (312) 475 3922
+1 (773) 267 3300

Massachusetts Boston/New England
Amy Corcoran
+1 (617) 742 0909

Nevada
David Daniel
+1 (775) 831 0330

Oregon
Sheryl Acheson
+1(503) 312 6023

Pennsylvania
Margaret Tierney
+1 (610) 644 1199

Texas
Amy Lawch
+1 (713) 621 5988

Washington
Heather O'Mahony
+1 (206) 218 5011

Washington DC Mid-Atlantic Region
Martin Gammon
+1 (202) 333 1696

CANADA

Toronto, Ontario •
Jack Kerr-Wilson
20 Hazelton Avenue
Toronto, ONT
M5R 2E2
+1 (416) 462 9004
info.ca@bonhams.com

Montreal, Quebec
David Kelsey
+1 (514) 341 9238
info.ca@bonhams.com

SOUTH AMERICA

Argentina
Daniel Claramunt
+54 11 479 37600

Brazil
+55 11 3031 4444
+55 11 3031 4444 fax

ASIA

Hong Kong •
Suite 2001
One Pacific Place
88 Queensway
Admiralty
Hong Kong
+852 2918 4321
+852 2918 4320 fax
hongkong@bonhams.com

Beijing
Hongyu Yu
Suite 511
Chang An Club
10 East Chang An Avenue
Beijing 100006
+86(0) 10 6528 0922
+86(0) 10 6528 0933 fax
beijing@bonhams.com

Japan
Akiko Tsuchida
Level 14 Hibiya Central
Building
1-2-9 Nishi-Shimbashi
Minato-ku
Tokyo 105-0003
+81 (0) 3 5532 8636
+81 (0) 3 5532 8637 fax
akiko@bonhams.com

Singapore
Bernadette Rankine
11th Floor, Wisma Atria
435 Orchard Road
Singapore 238877
+65 (0) 6701 8038
+65 (0) 6701 8001 fax
bernadette.rankine@
bonhams.com

Taiwan
Summer Fang
37th Floor, Taipei 101 Tower
Nor 7 Xinyi Road, Section 5
Taipei, 100
+886 2 8758 2898
+886 2 8757 2897 fax
summer.fang@
bonhams.com

AUSTRALIA

Sydney
97-99 Queen Street,
Woollahra, NSW 2025
Australia
+61 (0) 2 8412 2222
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

Melbourne
Como House
Como Avenue
South Yarra
Melbourne VIC 3141
Australia
+61 (0) 3 8640 4088
+61 (0) 2 9475 4110 fax
info.aus@bonhams.com

AFRICA

Nigeria
Neil Coventry
+234 (0)7065 888 666
neil.coventry@bonhams.com

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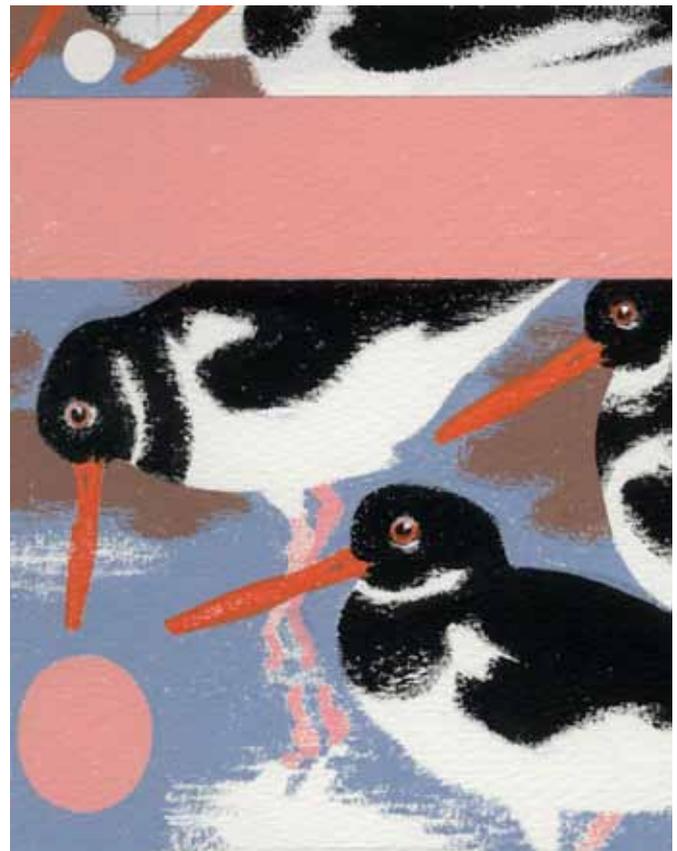
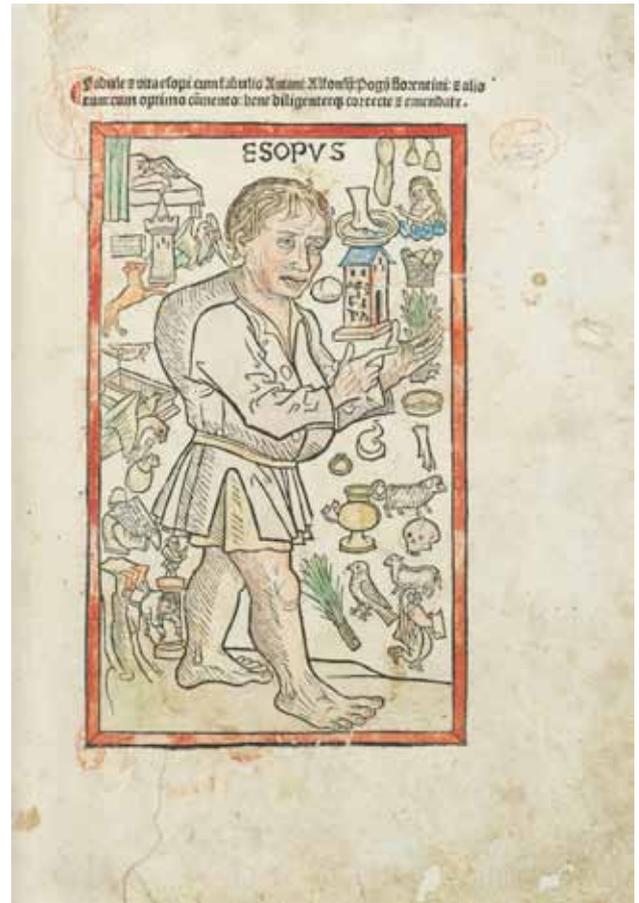
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Montpelier Street
Knightsbridge
London SW7 1HH

+44 (0) 20 7393 3900
+44 (0) 20 7393 3905 fax

