

# FINE BOOKS AND MANUSCRIPTS

Wednesday 9 November 2016  
Knightsbridge, London

Bonhams



# FINE BOOKS AND MANUSCRIPTS

Wednesday 9 November 2016 at 1pm  
Knightsbridge, London

## BONHAMS

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**SALE NUMBER:**  
23577

**CATALOGUE:**  
£18

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## ILLUSTRATIONS

Front cover: Lot 110  
Back cover: Lot 151

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Items indicated in the catalogue as "framed" have not been examined out-of-frame, unless specifically stated.

## **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.

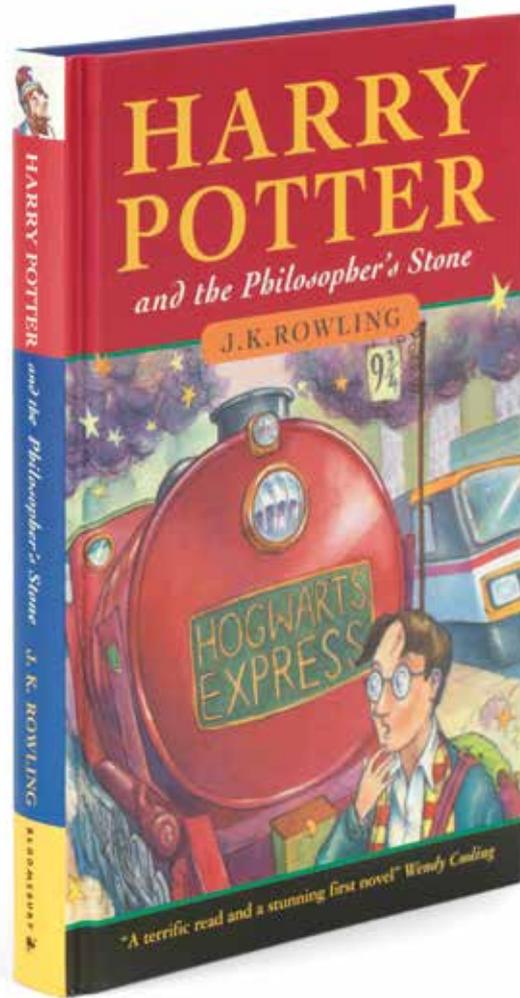
## **SHIPPING, COLLECTION AND STORAGE**

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 without charge for a period of 21 days. Any items not collected by then may incur storage charges.

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

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## CONTENTS

## LOTS

General Books, Manuscripts and Photographs	1 – 78
Nelson and Napoleon	79 – 91
General Travel and Atlases	92 – 119
Architecture and Antiquities <i>Including the property of a descendant of Briton Riviere</i>	120 – 139
Continental Books and Manuscripts	140 – 174
Natural History	175 – 188
Modern Books and Manuscripts	189 – 233



# FINE BOOKS AND MANUSCRIPTS

Wednesday 9 November 2016 at 1pm

1 •

## **AESOP IN CHINESE**

[THOM (ROBERT, *translator*)] Esop's Fables Written in Chinese by the Learned Mun Mooey Seen-Shang, and Compiled in Their Present Form (With a Free and Literal Translation) by his Pupil Sloth, *text in English, Chinese and romanizations in the Nanking and Cantonese dialects, one lithographed plate of Chinese characters, short repair to margin of 3 leaves, modern cloth [Cordier BS 1683; Lust 1065; not in Lowendahl], small folio (290 x 195mm.)*, Printed at the Canton Press Office, 1840

£800 - 1,200

€920 - 1,400

Rare first edition of Thom's translation of Aesop's Fables into Chinese. Robert Thom (1807-1846) arrived in Canton in 1834, working for the trading house Jardine, Matheson & Co. (to whose directors the work is dedicated, and "by whose bounty the entire expense of his [Thom's] Chinese education was defrayed"), and acting as an official linguist during the First Opium War, prior to his appointment as British consul at Ningpo. The work includes a lengthy introduction on the Chinese language and the methodology used in compiling this collection of eighty one fables, which were "delivered orally... in Mandarin Chinese, by the compiler to his native teacher; who being a a good penman, found little difficulty in writing them off, in the simple easy style of... tsã-luh, the lowest and easiest form of Chinese composition" (Preface).

### **Provenance**

John Miller, inscription on title recording gift from D. Thom, 1841; collector's small blindstamp monogram (MMAC, with pelican on pedestal) on title; Liverpool Public Library, bookplate. See illustration overleaf.

2 •

## **ARIOSTO (LUDOVICO)**

Orlando Furioso in English. Heroicall Verse, by John Harrington[n], *hand-coloured title within architectural border engraved and signed by Thomas Cockson, incorporating a portrait medallion of the translator (printed label "Esquire" pasted beneath the translator's name, with early ink note "Verbum Sapienti" in lower margin), printed in 2 columns, ruled in red with good wide margins, 45 full-page engraved illustrations hand-coloured and heightened with gold (of 46, lacking leaf A1), printer's device on colophon, decorative head-and tailpieces, and decorative initials throughout (all hand-coloured), title neatly repaired at gutter margin, leaf A2 with long neat vertical tear (touching several letters of side-note) repaired with old paper tabs, 9 leaves with lower margin strengthened with old paper labels, early reversed calf, rebacked preserving most of the original spine, gilt morocco lettering label on spine [ESTC S106637; Pforzheimer 447], folio (295 x 210mm.)*, [colophon: Richard Field, 1591]

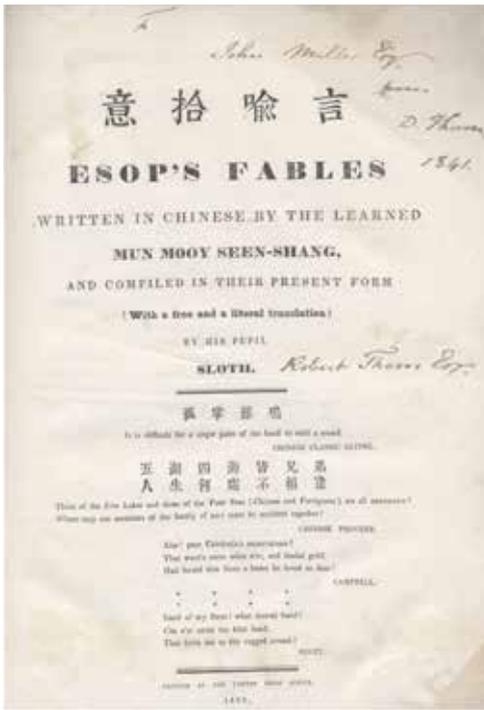
£4,000 - 6,000

€4,600 - 6,900

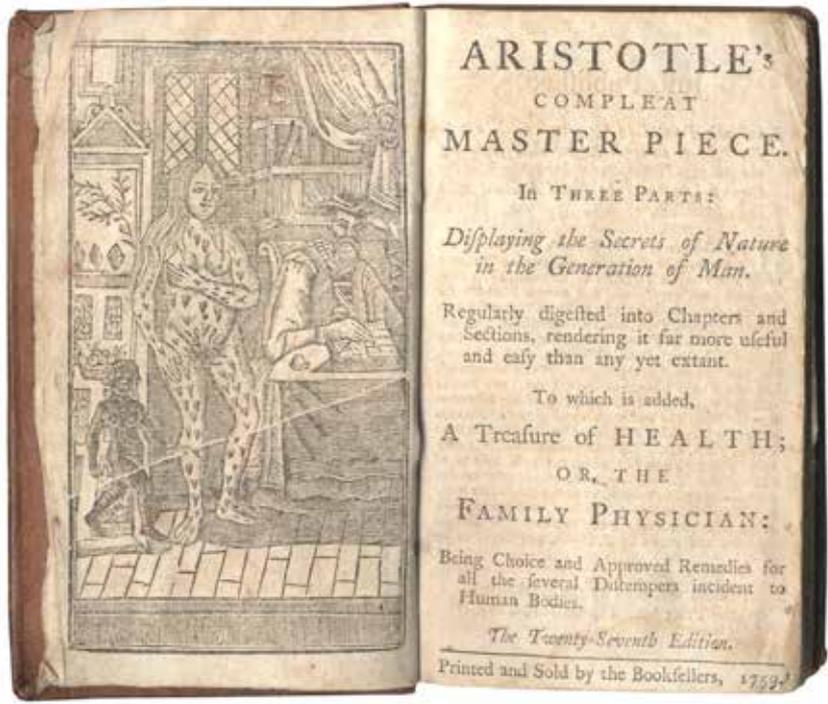
FIRST EDITION IN ENGLISH, WITH FINE CONTEMPORARY HAND-COLOURING. The illustrations were copied, some with minor variations, from those in Girolamo Porro's edition of 1584 printed in Venice. Sidney Colvin describes the title as "the earliest instance signed by an Englishman of the combination of literary portrait with architectural and emblematic decoration". Harrington's translation of *Orlando Furioso* "was a triumph of book design, lavishly illustrated and indexed, each canto furnished with highly individual, gossipy notes" (*ODNB*), and is "an acknowledged classic of Elizabethan translation ... the rich linguistic texture and melange of registers seem at times to match Ariosto's own..." (*Encyclopedia of Literary Translation in English*). Only 8 hand-coloured copies are recorded, 5 of which are printed on thick paper (see Bonhams New York, 16 June 2016, lot 44).

### **Provenance**

Samuel Taylor, pencil inscription dated 1677; Elizabeth Herricke, ink inscription "her book given [sic] by my father 1703", both on blank verso of colophon; "This Book was left as a legacy to Ann Unett, by her Godfather and Relation Mr. Tho. Reynolds of Willenhall in the County of Stafford, An: Dom: 1792", inscription on front paste-down; George Unett (1858), ownership inscription in upper margin of title.



1



4

3 •

**ARISTOTLE'S MASTERPIECE**

Aristotle's Compleat Master-piece. In Three Parts; Displaying the Secrets of Nature in the Generation of Man... To Which is Added, a Treasure of Health, or the Family Physician... The Tenth Edition, *frontispiece with full-page woodcut illustration recto and verso, folding woodcut plate ("The form of a child in the womb") with letterpress description, 7 woodcut illustrations in the text, some headlines shaved, some catchwords and final lines obscured by paper flaws, tear repaired to folding plate, dampstaining, contemporary calf, worn* [ESTC N43369, citing only 2 copies], 12mo, Printed and Sold by the Booksellers, 1710

£600 - 800  
 €690 - 920

This copy collates: [4], iv, 130, 6, 5-15, [1] pp. with the folding plate between pp.44-45. This is a slight variant of that on ESTC but appears to be complete.

4 •

**ARISTOTLE'S MASTERPIECE**

Aristotle's Compleat Master Piece. In Three Parts: Displaying the Secrets of Nature in the Generation of Man... To Which is Added, a Treasure of Health; Or, the Family Physician... The Twenty-seventh Edition, *frontispiece with full-page woodcut illustration recto and verso, folding woodcut plate ("The form of a child in the womb"), with letterpress description, 7 woodcut illustrations in the text, a few catchwords and final line shaved, without final blank endpaper, contemporary sheep* [this edition not in ESTC or Wellcome], 8vo, Printed and Sold by the Booksellers, 1759

£600 - 800  
 €690 - 920

RARE UNRECORDED EDITION, NOT CITED BY ESTC. This copy collates: viii, 9-144 pp., folding plate between pp.47-48. First published in 1684 all early editions are very scarce, presumably due to the book's risqué subject matter of women's bodies, sex, and pregnancy, which led it to be sold by "country peddlers and in general stores and taverns; regular booksellers seldom advertised it, though they usually had it under the counter" (The Library Company of Philadelphia, 'Treasures', online catalogue). The attribution to Aristotle is totally spurious and was probably a vain attempt to give the work some measure of respectability; but although it was effectively banned until the mid-twentieth century, the prohibition didn't keep it from circulating. Such enduring popularity was partly due to the practical advice on pregnancy and the care of infants, and partly to its rather sensationalised descriptions of the sexual act and forms of monstrosity.

**Provenance**

Humphrey Gregory, ownership inscription on frontispiece recto dated 1764.



5



6

5  
**ART**

Collection of autograph letters, etc., by artists and others, including Max Beerbohm ("...a strange and lovely work I wish the writer were still alive..."), Arthur Rackham (listing works), John Linnell, William Etty, Laurence Whistler, Augustus John ("...I cannot agree to having any of those reproductions again re-produced... Apart from the question of their merits they are already hackneyed..."), Thomas Lawrence, Edwin Landseer, H.K. Browne, Francis Chantrey, Augustus Egg, Birket Foster, Albert Goodwin, W.P. Frith, and others; with a group of university diplomas, numerous fragments including cut signatures, photographs and other material

£800 - 1,200  
€920 - 1,400

**ART, LITERATURE, ENGINEERING AND POLITICS**

Collection of some forty autograph letters, etc., by Isambard Kingdom Brunel (asking that a fair copy of his revised will be prepared as soon as possible, and explaining that he wishes to make provision for trustees in the event of any of them dying, with one nominated to replace his wife, and asking that legacies be left in place pending final settlement, dated "June 10"); Robert Peel (fine series of fifteen autograph letters to his friend and agent David Wilkie RA, largely about his picture collection [much of which is now in the National Gallery], discussing *inter alia* paintings by Van Dyck and Velsaquez, 1827-38); William Wilberforce (to [Henry] Dundas, pleading on behalf of the Jersey Methodists [threatened with banishment for refusing military service under the Act of Union], 16 November 1798); George Bernard Shaw (exasperated lettercard, to a woman called Von Bank: "I hope they will carry you off to the Tower and shoot you", 27 April 1919), with her signed receipt for the sale of the card to Aeneas O'Neill for ten shillings, 15 January 1920; and Anthony Eden (complaining to Max Beaverbrook in 1958 that "Nasser will seek to re-assure the Americans & to drive us and our friends from authority in the Arabian peninsula"); together with a set of naval commissions on vellum in favour of William Parry (1705-1779), appointing him First Lieutenant of the *Ruby* (1740), and successively Rear Admiral of the Blue (1762), Vice Admiral of the White (March 1775) and of the Red (December 1775), the first signed by Wager, the last two by Sandwich; and pages torn from the visitors book of the Clarendon Hotel, [New Bond Street, London], 1831, *the Peel letters formerly mounted, some dust-staining etc., 4to and 8vo, 1740-1920*

£2,000 - 3,000

€2,300 - 3,400

See illustration on preceding page.

7 •

**ASCHAM (ROGER)**

The Scholemaster. Or Plaine and Perfite Way of Teaching Children to Understand, Write and Speak the Latin Tongue, but Specialy Purposed for the Private Brynging Up of Youth in lentlemen and Noble Mens Houses, FIRST EDITION, *main text printed in black letter, ruled in red throughout, title within border of typographical ornaments, woodcut initials and typographical tail-pieces, large woodcut printer's device on colophon leaf, occasional spots and some finger-soiling, a few headlines shaved, eighteenth century polished calf, sides with double gilt filet borders, gilt panelled spine with raised bands, preserved in maroon goatskin pull-off slipcase by Riviere-Mounteney with raised bands and gilt lettering [ESTC S104387; Pforzheimer 15; PMM 90; STC 832], 4to (182 x 130mm.), John Daye, 1570*

£8,000 - 12,000

€9,200 - 14,000

THE BRADLEY MARTIN COPY OF THE MOST IMPORTANT TUDOR WORK ON EDUCATION, BY QUEEN ELIZABETH'S TUTOR. Roger Ascham, known for his beautiful handwriting, was appointed tutor to Princess Elizabeth in 1548, Latin Secretary to Queen Mary in 1553 and private tutor to Queen Elizabeth in 1558. *The Scholemaster* was written at the suggestion of Sir Richard Sackville following a debate over dinner with Sir William Cecil and others on the question of flogging children. Ascham was vehemently opposed to the practice, proposing instead humane teaching methods along with a broadly classical approach to learning and tutoring at home. At his death in 1568 (the news of which led Queen Elizabeth to exclaim she "would rather have cast £10,000 into the sea than lose her Ascham"), the book remained unpublished and it was thanks to his widow Margaret, who signed the dedication, that it appeared in 1570.

**Provenance**

Wyllyam Hardyan[?], near contemporary inscription at foot of second leaf; old ink Latin inscription on title; Henry Cunliffe, bookplate; extensive notes on front free endpaper in a nineteenth century hand; Sotheby's, 1946 (£62); Scribner's collation note dated March 1949 on rear paste-down; Harold Greenhill and H. Bradley Martin, bookplates; Sotheby's New York, 30 April 1990, lot 2565.

8 •

**BACON (FRANCIS)**

Essayes or Counsels, Civill and Morall, *woodcut initials and head-pieces, with initial but not final blank, title browned and with old list of contents added in manuscript below author's name, fragments of old manuscripts used as binder's waste, seventeenth century calf, gilt rule borders on sides, neatly rebacked preserving original label, corners rubbed [STC 1149; Gibson 15], 4to, Printed by John Haviland, and are sold by R. Allot, 1629*

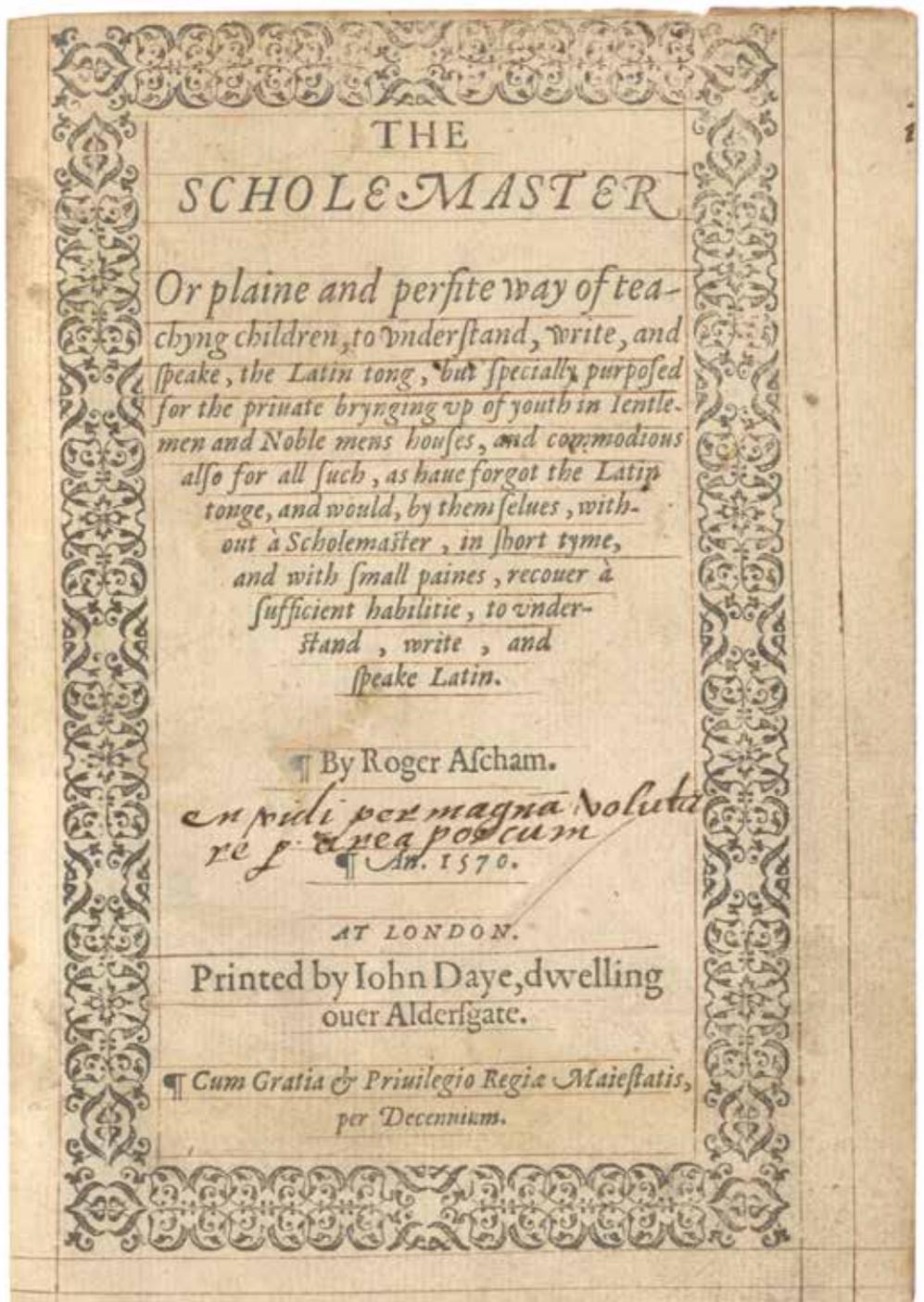
£600 - 800

€690 - 920

A very good copy of the second edition to contain all fifty-eight essays (after the 1625 edition which Bacon already considered "Indeede a New Worke"), and the first to contain 'Of the Colours of Good and Evill'.

**Provenance**

"Basta ben meritare/ Richard Browne" and "H.B. Chareton from W.J.S. Oct 1935", inscriptions on initial blank; The Right Honourable Henry Hobhouse, bookplate.



7

9•

**[BERKELEY (GEORGE), BISHOP OF CLOYNE]**

The Ladies Library. Written by a Lady. Published by Mr. Steele, 3 vol., FIRST EDITION, 3 engraved frontispieces by Du Guernier, 4pp. advertisements at end of volume 2, eighteenth century gilt panelled calf, skilfully rebacked, gilt panelled spines with red morocco labels, g.e., 12mo, Jacob Tonson, 1714

£700 - 900  
€800 - 1,000

A FINE SET. This extensive courtesy book, scarce complete, was previously attributed to Lady Mary Harrison Wray, but the work is now known to have been assembled by Bishop Berkeley, whose contract with Richard Steele is at Yale.

10 •

### **BIBLE, IN ENGLISH, GENEVA VERSION**

The Bible That Is, the Holy Scriptures Contained in the Old & New Testament, *engraved general title-page (trimmed and laid down), woodcut ornaments on New Testament title (dated 1611), preliminary leaf A4 defective, small loss of text to 4 leaves, approximately 10 leaves frayed at margins, several slightly shorter, bound with an incomplete Book of Psalms (dated 1612, STC 2539), manuscript index in an attractive eighteenth century hand on front and rear endpapers, contemporary panelled calf, rebacked [STC 2218; Herbert 312], folio (308 x 200mm.), Robert Barker, [1611]*

£600 - 800

€690 - 920

The folio Geneva-Tomson-Junius edition of the Bible, printed in the same year and by the same publisher as the first edition of the Authorised version.

#### **Provenance**

Henry Morgan, several inscriptions (one dated 1662), another "Let it be known unto all men... that I Henry Morgan of the town of Abergavenny in the county of Monmoth, gent..." above mention of Mary Morgan dated 1662; also names of Philip Morgan (?earlier than that of Henry) and Elinor Morgan. The most celebrated Henry Morgan of Abergavenny was the celebrated privateer and colonial governor (c.1635-1688) but seemingly our Henry is not the same man; Martha Trotter, Coleford in Gloucestershire, several inscriptions (one dated 1823), and other Trotter family names.

11 •

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

[The Holy Bible, Conteyning the Old Testament, and the New], KING JAMES' GREAT "SHE" BIBLE, *black letter, double column, New Testament title (dated 1611) within wide woodcut pictorial borders, woodcut head- and tail-pieces and initials, calendar and almanac printed in red and black, 32-page Genealogies (with woodcut illustrations) bound in, lacks general title and final leaf of Revelations (both supplied in facsimile), 2 leaves of final gathering inserted from third folio (1617), one gathering of New Testament slightly shorter (?from another copy), 5 small holes touching text of one preliminary leaf, loss of a few letters to 4 leaves, approximately 10 headlines slightly shaved, contemporary reversed calf, rebacked with black morocco spine labels, worn, upper cover detached [STC 2224; Herbert 319; cf. PMM 114], folio (392 x 252mm.), [Robert Barker, 1613-1611]*

£3,000 - 6,000

€3,400 - 6,900

KING JAMES' GREAT "SHE" BIBLE, described by Fry as the "first edition, second issue, without reprints" of the Authorised version, printed to reconcile the versions of the Bible used by the Clergy on one hand, and the laity on the other. The translators, who numbered about fifty, were divided into committees based at Oxford, Cambridge, and London. They were instructed to take the Bishops' Bible as their basis, and consult Tyndale's, Coverdale's, Matthew's, Whitchurch's and the Geneva version. "From about the middle of the seventeenth century on to the appearance of the Revised Bible of 1881-5, King James' version reigned without rival" (Herbert). It includes the remarkable error in Matthew XXVI, 36 where "Judas" appears for "Jesus" (in this copy "Judas" scratched out with "Jesus" inked in by a later hand).

#### **Provenance**

"The Authorized Version. Exhibited by Mr. J.[oseph] Young, Leicester", late nineteenth/early twentieth century printed exhibition label (on which manuscript description added), loosely inserted; George Winter, Charing Cross Road, bookseller's catalogue entry (March 1919) pasted on front free endpaper; Edward J. Whitmont, and Russell John Whitmont, bookplates.

12 •

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

The Holy Bible, Containing the Old Testament, and the New, *general and NT titles within wide woodcut borders, black letter, double column, calendar and almanac printed in red and black, with Speed's "Genealogies", 6 leaves with some loss (3 quite substantial, including 2 leaves of Genesis, and one of Isaiah), occasional light dampstaining to New Testament (heavier on final 6 leaves) but generally a good crisp copy with wide margins, nineteenth century reversed calf, gilt morocco spine label, worn, joints weakened [STC 2247; Herbert 353], folio (395 x 255mm.), Robert Barker, 1617*

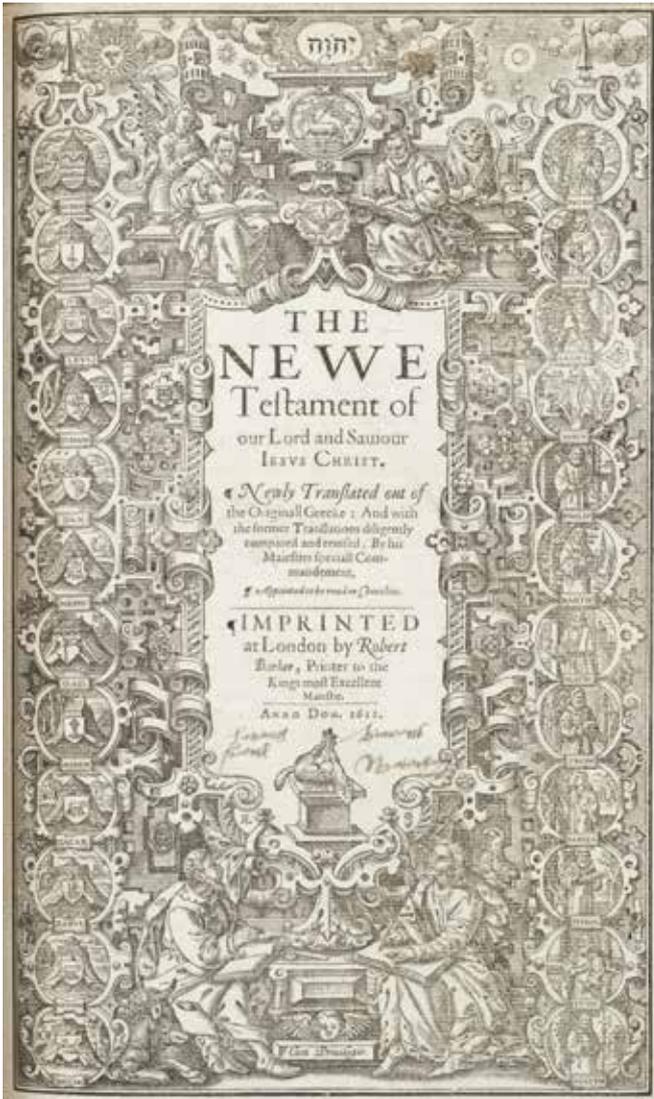
£3,000 - 4,000

€3,400 - 4,600

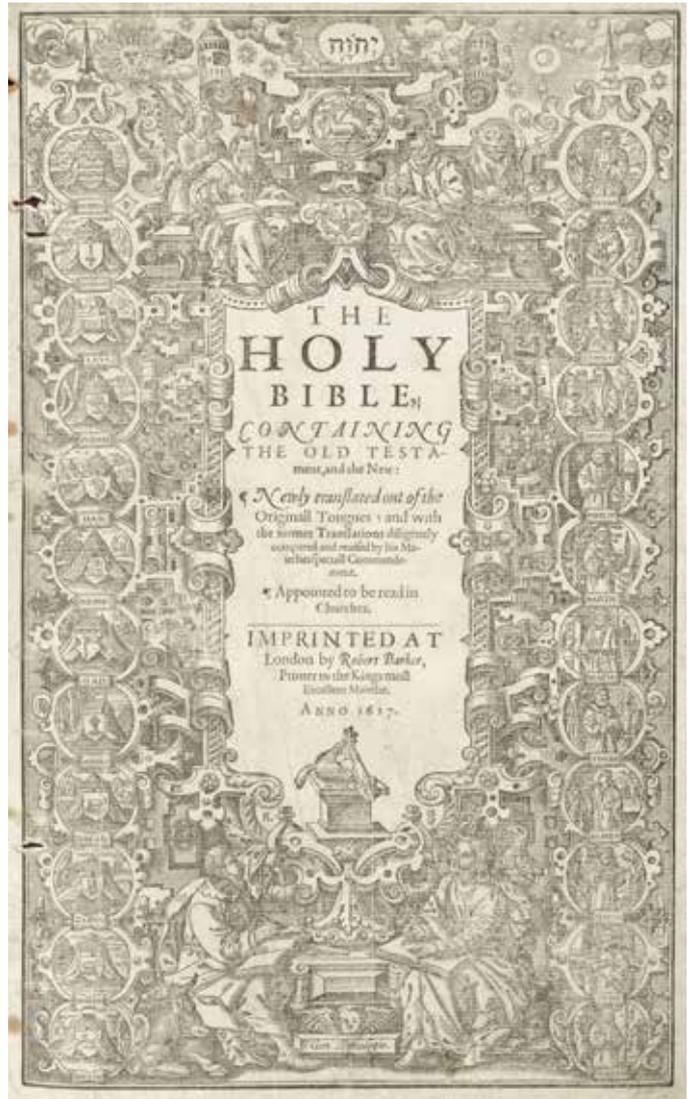
The third distinct folio edition of the King James Bible, printed in large black-letter.

#### **Provenance**

J.M. Brown, pencil inscription dated 1634 on leaf A2; "Henry Brown. Caius Coll: Cambridge. From JMB. Isham Rectory - 14 Jany. 1862", inscription on front free endpaper.



11



12

13 •

**BIBLE, NEW TESTAMENT, IN IRISH**

Tiomna Nuadh ar dTighearna agus Slanaghtheora Iosa Críost, translated by William O'Domhnuill, title within 2-line rule border (with 2 small holes touching one letter on verso, thin wormhole on A3, last line or catchword slightly shaved on 9 pages, contents shaken, front free endpaper loose, corners slightly rounded, contemporary calf, worn [ESTC R212978; cf. Darlow & Moule 5535; Wing B2759D], 12mo, R. Everingham, 1690

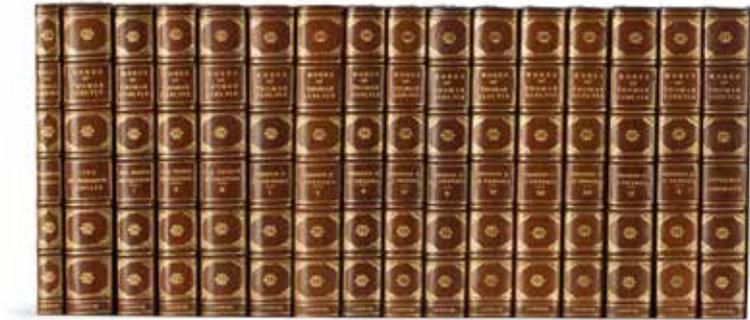
£800 - 1,200

€920 - 1,400

EARLY EDITION OF THE NEW TESTAMENT IN IRISH. "This convenient pocket edition (3,000 copies) was printed, at the expense of the Hon. R. Boyle and others, in roman type, chiefly for the Gaelic-speaking Highlanders in Scotland... the book never found favour in the Highland parishes of Scotland. The people were as ignorant of the roman type as of the Irish character" (Darlow & Moule). It was published as the Old and New Testaments together, but seems to have also been issued separately as here, collating and with "abhfogus do Luid-gheata" in imprint as in ESTC R212978.

**Provenance**

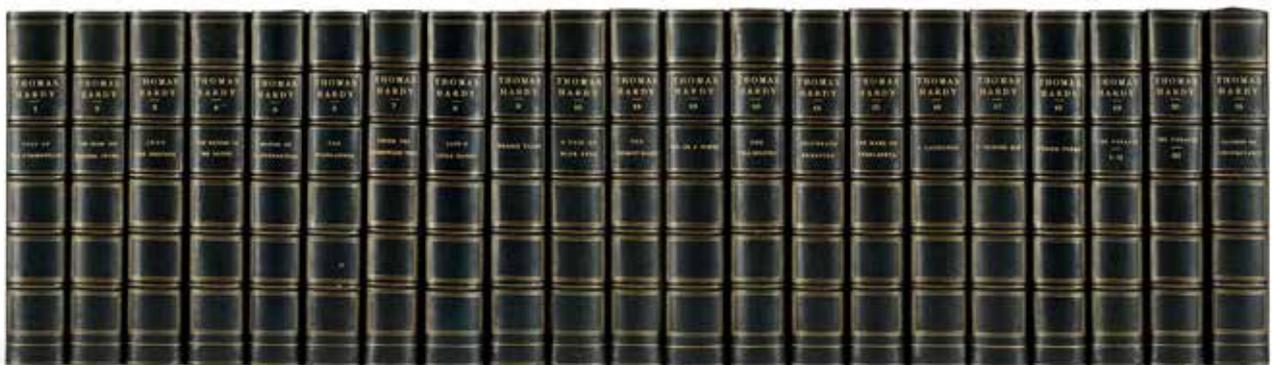
"Ludovick Robertson An: Dom. 1739", inscription on rear free endpaper; James Robertson, two signatures on front free endpaper; Luss Library, inscription on front free endpaper and title. Luss village is near Loch Lomond, in Argyll & Bute, the seat of the Colquhoun clan at Rosshu House.



14



15



16



17

14 •

**BINDINGS**

CARLYLE (THOMAS) Collected Works, 34 vol., "Library Edition", *half-titles, engraved frontispieces, maps, small loss/repairs to one title and 3 half-titles, corner torn away from p.3 of "Tales by Musaeus", waterstain to one frontispiece, brown half morocco gilt, floral motifs to spine, t.e.g, headbands of 10 volumes neatly restored, 8vo, Chapman and Hall, [1869-1875]*

£1,000 - 2,000

€1,100 - 2,300

15 •

**BINDINGS**

ELIOT (GEORGE) The Writings, 25 vol., NUMBER 155 OF 750 COPIES, LARGE PAPER EDITION, *half-titles, titles printed in red and black with photogravure vignettes, frontispieces in 2 states (hand-coloured and uncoloured), burgundy half morocco gilt, floral emblems on spines, t.e.g., headbands of 10 volumes neatly restored, one spine scratched, 8vo, Boston and New York, Houghton Mifflin, 1908*

£1,000 - 2,000

€1,100 - 2,300

16 •

**BINDINGS**

HARDY (THOMAS) The Writings... in Prose and Verse, 21 vol., "Anniversary Edition", LIMITED TO 1250 COPIES *signed by Rose Hawthorne Lathrop on colophon of volume 1, engraved half-titles, titles printed in red and black with engraved vignettes, frontispieces in 2 states (hand-coloured and uncoloured), ink number notations on endpapers, green half morocco gilt with intricate ivy detailing on spine, t.e.g., bookplates removed, single word written on upper cover of volume 2 in ink, slight waterstain to cover and 20 leaves of vol. 7, some marks to covers, 8vo, New York and London, Harper, [1920]*

£1,500 - 2,500

€1,700 - 2,900

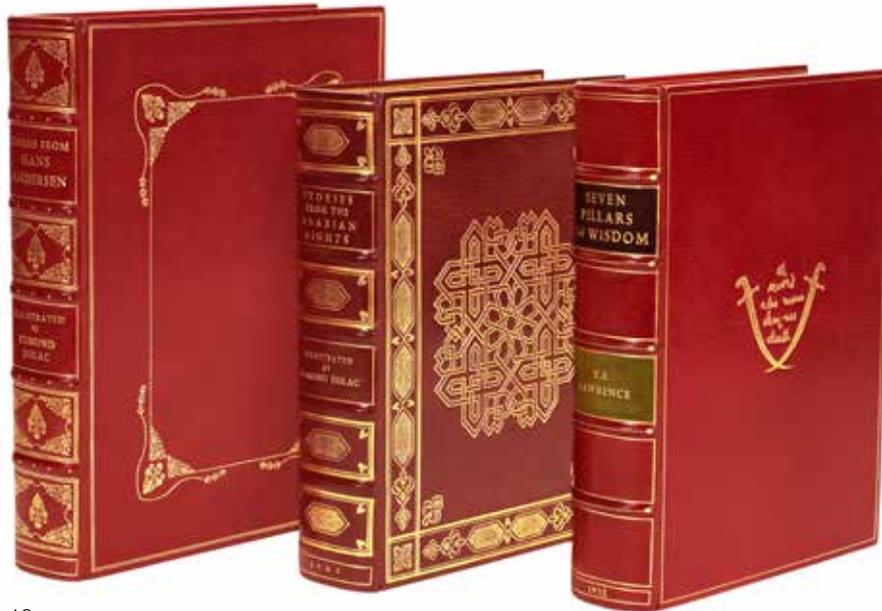
17 •

**BINDINGS**

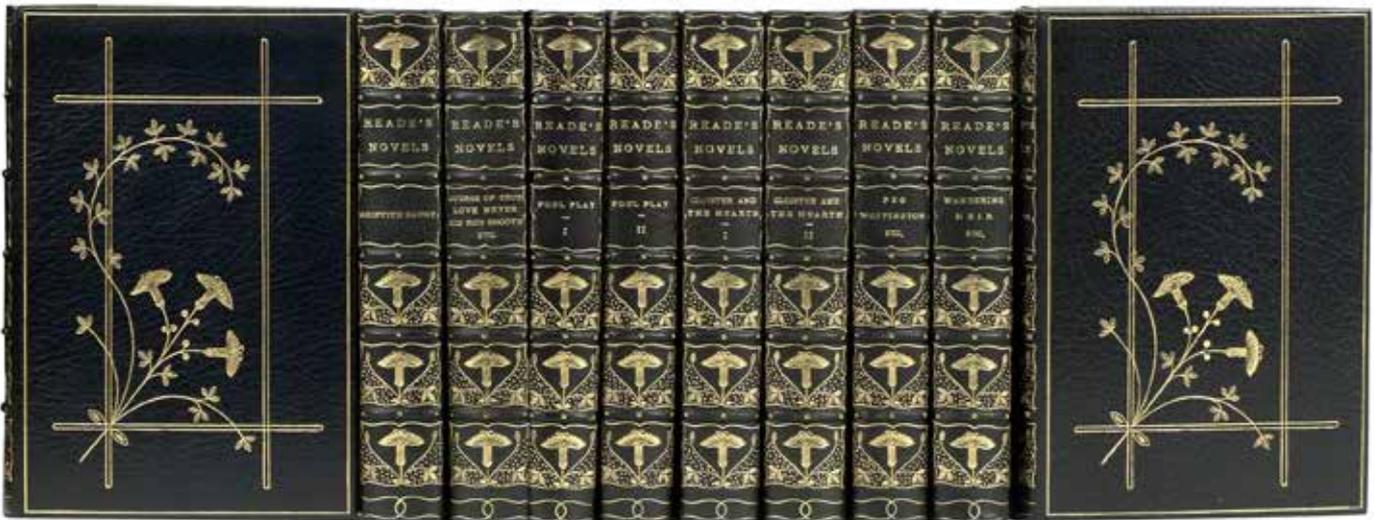
HAWTHORNE (NATHANIEL) The Complete Writings, 22 vol., "Autograph Edition", NUMBER 207 OF 500 COPIES *signed by Rose Hawthorne Lathrop on colophon of volume 1, engraved half-titles, titles printed in red and black with engraved vignettes, frontispieces in 2 states (hand-coloured and uncoloured), ink number notations on endpapers, green half morocco gilt with intricate ivy detailing on spine, t.e.g., bookplates removed, single word written on upper cover of volume 2 in ink, slight waterstain to cover and 20 leaves of vol. 7, some marks to covers, 8vo, Boston and New York, Houghton Mifflin, 1900*

£1,000 - 2,000

€1,100 - 2,300



18



19

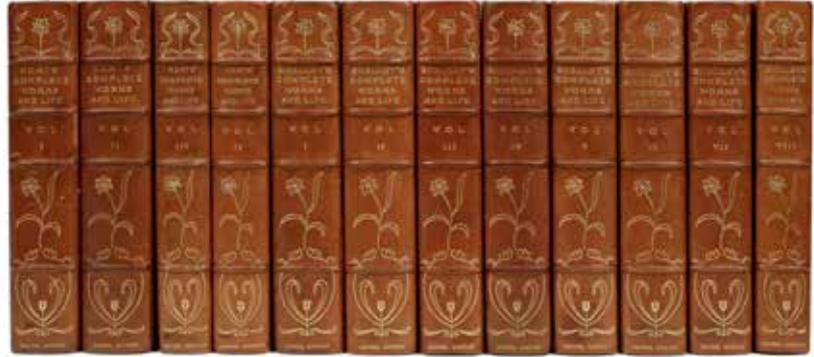
18 •

### BINDINGS

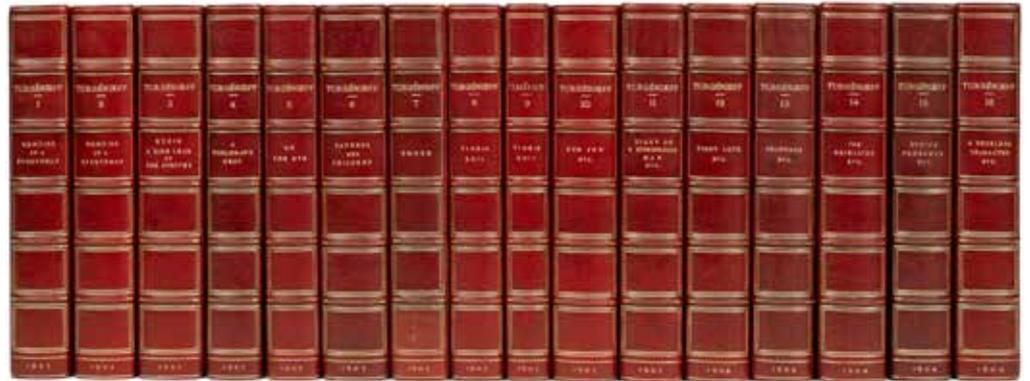
LAWRENCE (T.E.) *Seven Pillars of Wisdom*, first trade edition, red crushed morocco gilt by Bayntun-Riviere, sides with 1-line border enclosing on upper cover gilt-blocked twin scimitars and the legend: "the sword also means cleanness & death", and on lower cover Arabic calligraphic "Man jadda wajada" [whoever strives shall succeed], gilt dentelles with palm leaf cornerpieces, Jonathan Cape, 1935--[ARABIAN NIGHTS]. *Stories from the Arabian Nights*. Translated by Laurence Housman, 50 tipped-in colour plates by Edmund Dulac, red crushed morocco gilt by Bayntun-Riviere, the sides with elaborate border enclosing large central arabesque, Hodder & Stoughton, [1907]--ANDERSEN (HANS) *Stories*, 28 tipped-in colour plates by Edmund Dulac, red crushed morocco gilt by Bayntun-Riviere, Hodder & Stoughton, [c.1911], g.e., the first 2 mentioned in slipcases, 4to (3)

£800 - 1,200

€920 - 1,400



20



21

19 •

**BINDINGS**

READE (CHARLES) *The Novels*, 25 vol., *titles printed in red and black with engraved vignettes, hand-coloured engraved frontispieces, blue morocco gilt by Crosoup & Sterling, stylised thistle motifs on spine and upper covers, ornate floral dentelles, t.e.g., 8vo, Greenfield, MA, for Mrs C.C. Furbush, [c.1910]*

£2,000 - 3,000

€2,300 - 3,400

20 •

**BINDINGS**

SHELLEY (PERCY BYSSHE) AND JOHN KEATS. *The Complete Works and Life*, 12 vol., "The Laurel Edition", NUMBER 12 OF 1000 COPIES, *half-titles, titles printed in red and black with engraved vignettes, engraved frontispieces (some hand-coloured), numerous engraved illustrations and vignettes, tissue-guards with printed captions, contemporary half morocco gilt, spines with laurel flower motifs in gilt and red morocco onlays, t.e.g., slight rubbing to joints of one volume, 8vo, Virtue, [1904-1906]*

£1,000 - 1,500

€1,100 - 1,700

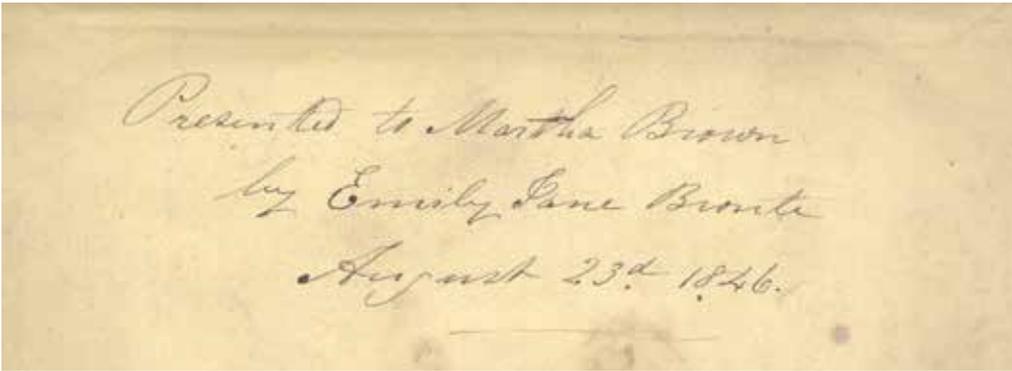
21 •

**BINDINGS**

TURGENEV (IVAN) *The Novels and Stories*, 16 vol., LIMITED TO 204 COPIES, *half-titles, titles in 2 states, engraved frontispieces, red half morocco gilt by Sangorski & Sutcliffe, geometric detailing to spines, a few faint spots to one spine, 8vo, New York, Charles Scribner's, 1903-1904*

£1,000 - 2,000

€1,100 - 2,300



22

22 •

**BRONTË (EMILY)**

DAY (THOMAS) *The History of Sandford and Merton, PRESENTATION COPY FROM EMILY BRONTË TO MARTHA BROWN, inscribed on both free endpapers by the recipient "Presented to Martha Brown by Emily Jane Brontë/ August 23rd 1846", publisher's cloth, spine gilt, 16mo, T. Allman, 1844*

£600 - 800

€690 - 920

Martha Brown was one of the six daughters of John Brown, the sexton at Haworth church, and came to work at the Parsonage at the age of 11, remaining there until Patrick Brontë's death in 1861. In his later years Patrick gave her a number of family papers, drawings, letters, and some of Charlotte's juvenile miniature manuscripts. Many of these are preserved in the Parsonage Museum, but a portrait of Emily disappeared without trace as Sir William Robertson Nicoll (*The Bookman*, vol. 1, p.63) recalls: "In July, 1879, I paid a visit to Haworth, and had an interesting interview with Martha Brown, the faithful servant who nursed all the Brontës, and saw them all die. She possessed many relics of the famous sisters, which had been given her by Mr. Brontë.... Martha Brown possessed a very clearly and boldly drawn pencil sketch of Emily by Charlotte, which I in vain endeavoured to purchase. After her death, what she left was divided among four sisters, with all of whom I communicated without succeeding even in tracing the picture. ..."

Martha seems to have been particularly fond of Emily, reflecting in an interview with William Scruton "Poor Emily we always thought to be the best-looking, the cleverest, and the bravest-spirited of the three. Little did we dream that she should be the first to be taken away".

23 •

**[BURTON (ROBERT)]**

*The Anatomy of Melancholy... by Democritus Junior, second edition "corrected and augmented by the author", woodcut arms of Oxford University on title, blank upper corner of opening 5 leaves repaired (loss of a couple of letters of side-notes to pp.3 & 6, blank area only on others), very small repair to fore-margin of last few leaves, crushed morocco gilt by Lloyd, g.e. [ESTC S122247; Madan I, p.120; Wellcome 32307694], folio (275 x 170mm.), Oxford, John Lichfield and James Short, for Henry Cripps, 1624*

£1,000 - 1,500

€1,100 - 1,700

First published in 1621 this is the second (first folio) edition of "one of the most popular books of the seventeenth century. All the learning of the age as well as its humour - and its pedantry - are there... it exercised a considerable influence on the thought of the time" (*PMM*).

**Provenance**

John Pither MP, inscription on verso of title, with (?in same hand) "Price 3s.6d." on recto.

24 •

**CARICATURE**

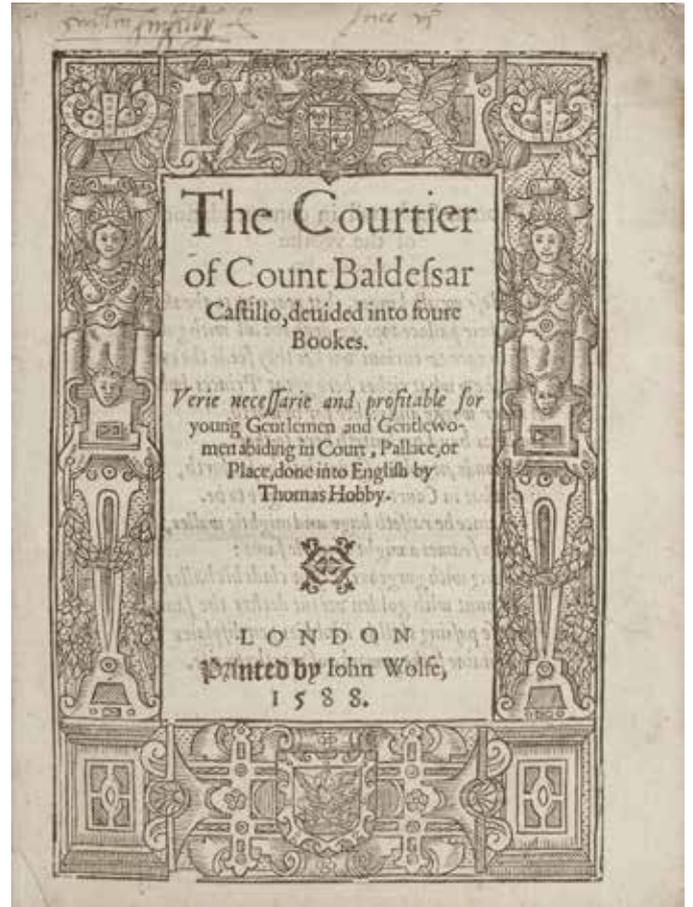
JAIME (ERNEST) *Musée de la caricature ou recueil des caricatures les plus remarquables publiées en France depuis le quatorzième siècle jusqu'à nos jours, 2 vol. in 1, 228 engraved plates (6 hand-coloured, several folding), original quarter morocco gilt, joints split, rubbed, 4to, Paris, Delloye, 1838, sold as a periodical*

£600 - 800

€690 - 920



24



25

25 •

### CASTIGLIONE (BALDASSARRE)

The Courtier of Count Baldessar Castilio, devided into foure bookes. Verie necessarie and profitable for young Gentlemen and Gentlewomen abiding in Court, Pallace, or Place, done into English by Thomas Hobby, FIRST TRILINGUAL EDITION, title and contents leaf within elaborate woodcut borders, woodcut initials and head- and tail-pieces, triple column text in Italian, French and English (italic, Roman and black letter), small rust hole on 2A1-3 affecting a few letters, contemporary limp vellum, titled in ink on spine, 4 leaves of a contemporary work in Latin bound as free endpapers, 3-line fragment of an earlier manuscript used as binder's waste at front, contemporary limp vellum, titled in ink on spine, lacking ties [ESTC S122049; cf. PMM 59 (first edition); STC 4781], 8vo (194 x 145mm.), John Wolfe, 1588

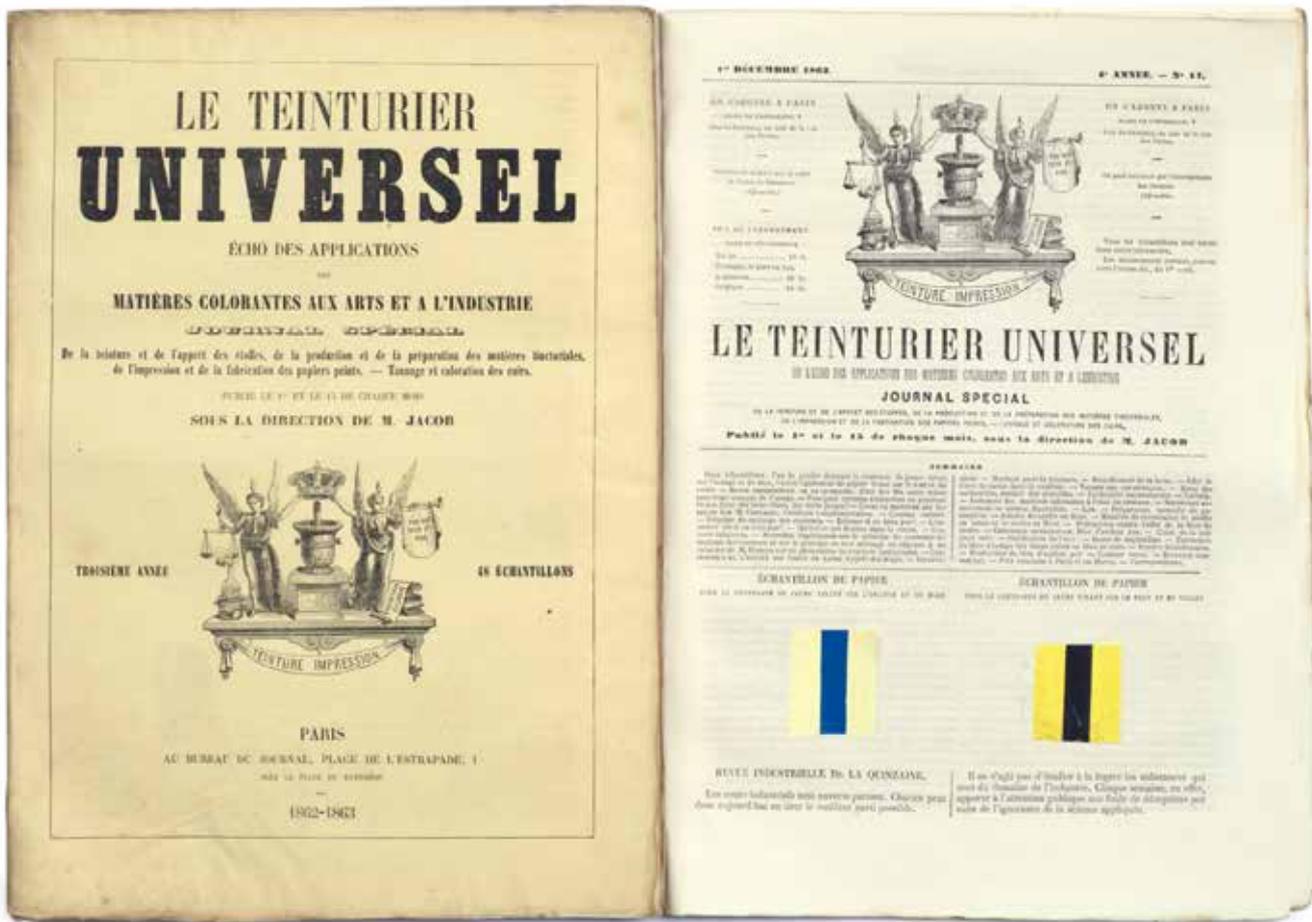
£6,000 - 8,000

€6,900 - 9,200

FINE CLEAN COPY OF THIS MASTERPIECE OF ELIZABETHAN PROSE AND TYPOGRAPHY. Castiglione's guide to gentlemanly conduct and restraint exerted wide influence throughout Europe, especially in England where Hoby's translation, first published in 1561, was one of the most popular books of the age: "Besides setting the standards of social behaviour for the English cultivated public, *The Courtier* left a profound mark on Elizabethan literary and stylistic practice, and Hoby's elegantly sober style was to influence Royal Society prose" (ODNB). This is the third Hoby edition, but the first to feature the English, Italian, and French text in parallel columns.

### Provenance

Gwillim Ingilby, early signature on title; "Doctor Johnson said this was the best book that was written upon good breeding", inscription in an eighteenth century hand on front paste-down.



27

26

**CHARLES II CORONATION**

Draft of a summons, proclaiming that, since the forthcoming coronation has been “appointed the 23th day of April next” and the King’s public procession through the city fixed for the day before, consequently “according to the ancient Custome Used by his Royall Predecessors his Majestie is graciously pleased to advance certaine of his Nobility and princepall Gentry unto the honourable order of the Bath to attend him at those great Solemnities”: and requiring the recipient to attend the Palace of Westminster on the afternoon of Thursday 18 April “furnished and appointed as in such Cases apperteyneth” in order to begin the ceremony and the next day “to receive the Order of Knighthood of the Bath from His Majestie’s hands”; docketed “Draught of a letter to a Kt of the Bath”; together with a draft (in the same hand) “Breife Directions for the Installacion of the Earl of Ossory at Windsor the 25 of October 1672” and “E of Southampton at Windesor Apr first 1673” and (in a different hand) a draft “Breife Direction for the Installacion of a Kt of the Garter”, also for the Earl of Southampton at Windsor on 1 April 1673, the penultimate paragraph heavily revised, *the first 1 page, small piece of top left-hand corner torn away (without loss of text), edges guarded on verso, folio; the others on two bifolia, some wear, folio, prior to April 1661 and prior to October 1673*

£600 - 800  
 €690 - 920

THE CREATION OF KNIGHTS OF THE BATH AT THE RESTORATION OF THE MONARCHY IN 1661, and the last occasion on which this mediaeval ceremony was to be performed. Originally the Order of the Bath was not a specific order of knighthood but rather merely a higher form of knighthood, one that was initiated not just by dubbing but by a series of solemn rituals, including bathing as a symbol of spiritual purification; such ceremonies being associated especially with the monarch’s coronation. The ancient rituals were performed for the last time in the week before the newly-restored Charles II’s coronation at Westminster Abbey on St George’s Day, 23 April 1661. It was a ceremony that Pepys was anxious to attend but, as he records in his entry for 19 April, ‘it being so foul that I could not go to Whitehall to see the Knights of the Bath made to-day, which do trouble me mightily’. The modern Order of the Bath was not to be instituted until 1725.

The other two documents relate to Charles II’s first son by Barbara Palmer, Countess of Castlemaine, Charles FitzRoy, created Duke of Southampton in 1675; he being the elder brother of the Duke of Grafton.

**CHEVREUL AND TEXTILES**

Le Teinturier Universel, ou l'écho des applications des matières colorantes aux arts et à l'industrie, 96 parts in 4 vol., edited by M. Jacob, 195 MOUNTED COLOUR TEXTILE AND PAPER SAMPLES, volumes 1-3 publisher's printed wrappers, volume 4 contemporary plain wrappers, 4to (314 x 230mm.), Paris, au Bureau du Journal, 1860-1864

£800 - 1,200

€920 - 1,400

COMPLETE SET of a French bi-monthly periodical for dyers, each issue including handsome colour samples, and lecture notes from Michel E. Chevreul's *Cours de teintures des Gobelins*, here in its first printing. Working from 1824 at the Manufactures Royales des Gobelins, Chevreul's colour studies made him one of the most influential scientists of the nineteenth century. His initial studies were on the chemical aspects of dyes and dyeing: "attempting to place the art of dyeing on a more rational basis than the complicated and empirical procedures then employed... Chevreul rendered an important service to the dye industry during the years prior to the advent of synthetic dyestuff" (ODSB).

**CLAYTON (SIR GILBERT FALKINGHAM)**

Series of over forty autograph letters signed ("Bert"), mostly to his mother ("My darling Mum"), one or two to his father ("My dear Dad"), the first half of the series written while serving under Kitchener on the Nile Campaign and covering the Battles of Atbara and Omdurman, his description of the latter (taken from his diary) written from the Mahdi's former capital five days after the battle ("...At last I have got time to sit down and write you a line..."):

"Fri 2nd. Rose at 2.30 am and took my turn of patrolling till Reveillé. At Reveillé (4 am) everyone stood to arms till dawn – no signs of the enemy. At 5.50 the cavalry brought that the enemy were advancing & soon afterwards they appeared about 35000 or 40000 strong in three huge lines stretching as far as the eye could see, cheering and shouting, with banners waving. At 6.15 the artillery on our flanks opened fire on them at 3000 yards range to which they replied by a tremendous but perfectly harmless storm of musketry. The attack then developed on our centre, and the infantry and ourselves opened fire at 1400 yds. At this juncture a large force poured over the hills to our left and advanced to attack, but were checked by the artillery fire, so marched across our front and joined the centre attack, suffering heavy loss. The centre column, consisting of thousands of men still pushed on with marvellous bravery, in spite of the terrific fire and enormous losses..."

the first letter written near the outset of the campaign, on 9 March 1898, from on board the cruiser taking him up the Nile towards Khartoum ("...It is full moon now, too, and sitting upon deck in the evening the river looks more than beautiful and majestic as it glides along between the black rocks, with the moonlight reflected in it, and one can well imagine why the ancient Egyptians worshipped it... There is an Egyptian major on board the boat & we have been amusing ourselves by learning some Arabic from him..."); subsequent letters describe their crossing of the desert and Battle of Atbara: this being midway through the composition of a letter he had begun at Atbara Camp on 5 April without knowing whether he would survive to finish it ("...I will write you a full account of the battle later on, barring any accident... If anything should happen, after all it is better so, than in any other way. Fondest love to all/ Easter Day – Well the battle is over, and a pretty big affair it was and none of us were hit Thank God. I will now tell you about it..."); Omdurman apart, the remaining letters in this first half of the series affording amusing glimpses both of the writer himself ("...I am writing on my knee sitting on a box with a violent dust storm blowing – hence indifferent writing...") and of people such as Kitchener ("...The Sirdar passed up the other day on one of the new gunboats – she looked a beautiful little boat, painted white, and exactly like a miniature man of war. The Sirdar was standing on board smiling away, as pleased as Punch and letting off the steam syren, just like a child with a new toy..."); the second half of the series written while serving with the Egyptian Army and as District Commissioner stationed at Wau, headquarters of the Bahr el Ghazal region of Sudan, ("...I am all by myself at present & there is no Englishman or white men of any kind within 200 miles of me, which means a fortnight's hardish marching in this country... Today is the first day of the feast of Bairam – the great Mohammedan festival – and I have been lionized the whole day with all sorts and conditions of people. They all express the wish that I shall very shortly be made a Pasha, and expect to be tipped for their kindly thought. I have already had to dole out £2..."), and describing at some length an expedition into the desert "to see a Sheik or two" and his negotiations with them ("...You will gather from this that it 'ain't all violets here' and one is practically under active service conditions, even to the fact that one always goes about armed & with an escort..."): the total series comprising some 24 letters written when serving on Kitchener's Nile campaign (9 March to 7 September 1898); some 24 letters, two incomplete, written thereafter, two in 1901, the main run written when travelling to Bahr el Ghazal or from Wau itself (5 November 1902 to 21 January 1903); plus three letters written later in his career, one from Sennar Province (23 October 1906), another from Berbera, Somaliland (1 May 1909), the last from the Ministry of the Interior, Cairo (September 1919), many of the letters of considerable length (three at over 20 pages); plus a number of envelopes, some with postage stamps or with stamps removed, as well as a part-wicker-covered flask belonging to his father and a set of printed maps of Egypt and Palestine, over 300 pages, some minor dust-staining etc., but overall in fine sound condition, a few folio but mostly 4to and 8vo, Egypt and the Sudan, 1898-1919

£5,000 - 10,000

€5,700 - 11,000



28

LETTERS FROM THE SUDAN, DESCRIBING THE BATTLE OF OMDURMAN, BY ONE OF THE PRINCIPAL ARCHITECTS OF THE ARAB REVOLT. The last of these letters, written to his father from Cairo in 1919, gives Clayton's overview of the post-war settlement of Arabia and Egypt, the fruit of a wartime service famously summed up by his subordinate T.E. Lawrence in *Seven Pillars of Wisdom*: 'We were not so many, and we nearly all rallied round Clayton, the Chief of Intelligence, civil and military, in Egypt. Clayton made the perfect leader for such a band of wild men as we were. He was calm, detached, clear-sighted, of unconscious courage in assuming responsibility, and gave an open run to his subordinates. His own views were general, like his knowledge, and he worked by influence rather than by loud direction. It was not easy just to describe this influence. He was like water, or permeating oil, soaking silently and insistently through everything' (1922 text, p.37).

All the other letters date from his earlier career, summarised by M. W. Daly: 'Clayton received his commission in the Royal Artillery in 1895. He served under Kitchener in the Sudan campaign of 1898, was present at the battles of the Atbara and Omdurman, and received British and Egyptian decorations. In 1900 he joined the Egyptian army, which by then had occupied the Sudan, and in 1901 he was promoted captain. In 1902-3 he was district commissioner at Wau in the Bahr al-Ghazal, and from 1903 to 1908 he served as deputy assistant adjutant-general at headquarters in Cairo. He returned to Khartoum in 1908 as private secretary to the sirdar (commander-in-chief) and governor-general of Sudan, Sir Reginald Wingate, in which capacity he accompanied Wingate on a mission to Somaliland in 1909. In 1910 he retired from the army and transferred permanently to the Sudan government. Having won Wingate's confidence, he was promoted in 1913 to the sensitive dual position of director of intelligence and Sudan agent in Cairo... While colleagues and subordinates such as T. E. Lawrence achieved worldwide fame, the confidential nature of Clayton's successive offices necessarily obscured the importance of his achievements which have only recently attracted more attention from historians' (ODNB).



31

29 •

**COOKERY**

[TRUSLER (JOHN)] *The Honours of the Table, or, Rules for Behaviour During Meals; with the Whole Art of Carving, illustrated by a Variety of Cuts. Together with Directions for Going to Market, and the Method of Distinguishing Good Provisions from Bad...* For the Use of Young People, FIRST EDITION, 26 wood-engravings by John Bewick illustrating cuts of meat, fish and poultry, 10-page publisher's catalogue at end, occasional minor soiling and damp-staining, tears to B4 and B7 without loss, contemporary marbled boards overprinted with the Howard family tree, neatly rebacked in calf [Cagle 1025; Maclean, p. 142; Tattersfield JB34], 12mo, for the Author, at the Literary Press... and may be had of H.D. Symonds, 1788

£800 - 1,200

€920 - 1,400

First edition of Trusler's first and most successful collaboration with John Bewick.

**Provenance**

"For Thomas Hornsey", M. Miller, inscriptions on front free endpaper; Irene Gosse (herbalist), book-label.

30 •

**COOKERY - MANUSCRIPT**

Recipe book, the inside cover bearing the ownership inscription of Mary Baynes, 29 May 1722, containing culinary recipes, interspersed with some medicinal or household, such as: "Oyster Sawce for any thing you please", "To Rago a brest of Veal", "To pickle Moshrome", "To make Cutletts", "To pot Rooks", "To make a Marron Puding", "To pickle Raw Salmon", "To pot Salmon as at Newcastle", "To Make a Quaking pudding", "To Make Gooseberry Wine Mad.m Carrer's way", "To Make Lemon cheese-cakes or pudings", etc., c.50 leaves, mostly written on one side only, dust-stained, first sections loose and showing other signs of wear through use, original vellum, 4to, [1722 onwards]; and two other manuscript recipe books, one dated on the upper cover "1796"; the second with first leaf inscribed: "Domestic Cookery/ Sarah Phillips./ 1809" (3)

£800 - 1,200

€920 - 1,400

31 •

### **CRIES OF LONDON**

[LAROON (MARCELLUS)] The Cries of the City of London Drawne after the Life, 74 engraved plates by *Pierce Tempest after Marcellus Laroon including 2 titles, captions in English, French and Italian, soiling, a dozen plates strengthened on verso, some with closed tears or losses visible on recto, generally confined to margins, early nineteenth century quarter calf, joints cracked, loss to foot of spine [Brunet III 882, noting 1711 edition without imprint and with plates unnumbered as here; Colas 1793; Lipperheide 1019], folio, [London, no imprint, 1711?]*

£1,000 - 2,000

€1,100 - 2,300

#### **Provenance**

George Lee, early ownership inscription on title; Fenton, ownership inscription and bookplate. See illustration on preceding page.

32 •

### **[CRUIKSHANK (GEORGE)]**

The Humourist: A Collection of Entertaining Tales, 4 vol., 4 additional engraved titles with hand-coloured vignettes and 36 hand-coloured etched plates, nineteenth century diced calf by G. Gittins of Bushey (with his ticket), gilt panelled spines [cf. Cohn 405], small 8vo, J. Robins, 1822-1819-1820

£500 - 700

€570 - 800

33 •

### **D'AVENANT (WILLIAM)**

The Platonick Lovers. A Tragaecomy. Presented at the Private House in Black-Fryers, by His Majesties Servants, FIRST EDITION, woodcut ornament of thistle on title, title with short tear repaired on blank recto, 2 catchwords and signatures shaved, corner of leaf B1 torn away with loss of word "of" on recto, nineteenth century half morocco, gilt lettered on spine, rubbed [STC 6305; Greg II, 506(a)], small 4to, Richard Meighen, 1636

£1,000 - 1,500

€1,100 - 1,700

First edition of *The Platonick Lovers*, written after D'Avenant came under the patronage of Queen Henrietta Maria, and "prompted by the queen's liking for romantic comedy and interest in Neoplatonism" (ODNB). The last leaf, signed "L," was printed as the fourth leaf of sheet A and removed to the end.

34

### **DARWIN (CHARLES)**

Autograph postcard signed ("C.D."), to James Torbitt, asking him how much land he has used to cultivate his potato varieties, as he should like at least to allude to this point, and how many seedlings he has raised in any one year; with printed heading of 'Mrs [s' struck through] Darwin, Down, Beckenham', and autograph address on verso, stamped and postmarked, 1 page, light browning and some spotting, oblong 8vo, Down House, 11 March, postmarked 1880

£800 - 1,200

€920 - 1,400

DARWIN AND THE QUEST FOR BLIGHT-RESISTANT POTATOES IN IRELAND, to be bred by means of selection. His correspondent, James Torbitt, was a Belfast wine merchant and grocer who, in the years following the Great Famine of 1845-49 and subsequent crop failures (including that of 1879 which sparked a parliamentary enquiry), was attempting to grow blight-resistant potatoes: 'Torbitt's project required selecting the small proportion of plants in an infested field that survived the infection, and using those as parents to produce seeds. This was a direct application of Darwin's principle of selection. Darwin cautiously lobbied high-ranking civil servants in London to obtain government funding for the project, and also provided his own personal financial support to Torbitt' (M. Dearce, 'Correspondence of Charles Darwin on James Torbitt's project to breed blight-resistant potatoes', *Archives of Natural History* 35 (2), 2008, p.208). Ninety-three letters were exchanged between Darwin and Torbitt, with 43 between Darwin and third parties; nine were written by Darwin to Torbitt during the course of that March alone, including letters on 10 and 12 March. Our letter, written on the eleventh, appears to have hitherto escaped notice.

From Mrs. C. Darwin, Down, Beckenham.

When you answer my queries be so  
good as to state how much land  
has been used in cultivating the  
varieties. - I sh<sup>d</sup> like to at least  
allude to this point. How many seedlings  
have you raised in any one year?  
C. D.  
Mar 11<sup>th</sup>

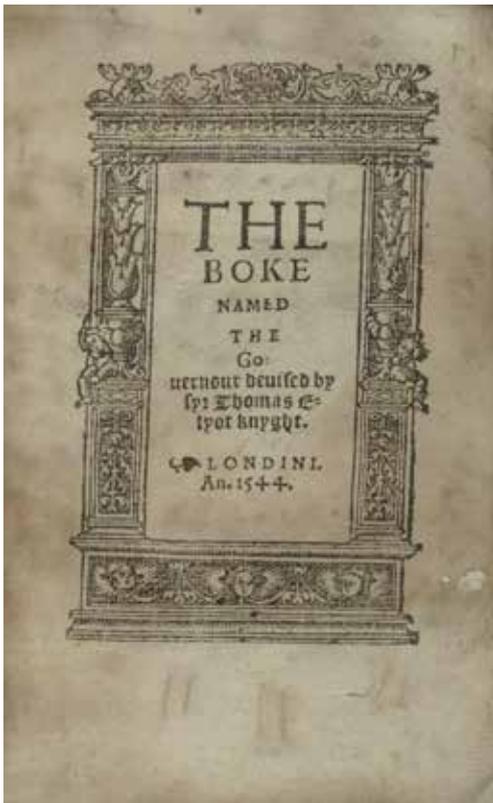
34

THE  
**PLATONICK**  
LOVERS.  
A Tragæcomedy.  
Presented at the private House in the  
BLACK-FRYERS,  
By his Majesties Servants.  
The Authour WILLIAM D'AVENANT,  
Servant to her Majesty.  
  
LONDON,  
Printed for Richard Meighen, next to the  
Middle Temple in Fleetstreet.  
1630.

33

Tabistock House.  
Tabistock Square, London. W.C.  
Tuesday Dec<sup>r</sup> 11<sup>th</sup> 1858  
Dear Sir,  
I think that Monday or  
Tuesday in next week would best  
suit me, if convenient to you.  
Yours faithfully  
Marblehead  
  
Duke's

36



37



38

35

**DICKENS (CHARLES)**

Autograph letter signed ("Charles Dickens"), to "My Dear Miss Ely", confirming that he will call that night at a quarter before seven, unless he hears to the contrary, *1 page, integral leaf removed but otherwise in fine fresh condition, 8vo, Tavistock House, 13 February 1854*

£600 - 800

€690 - 920

Marion Ely, the recipient, was niece of Rachel, the wife of Serjeant Thomas Noon Talfourd, the judge, playwright and dedicatee of *Pickwick* (as well as model for the idealistic Tommy Traddles in *David Copperfield*). She lived with her uncle and aunt, along with a fluctuating number of children and cats. On 9 February Dickens dropped her a note asking 'Shall our theatrical engagement stand for Saturday week?' (see *The Charles Dickens Letter Project*). The play in question could well have been *A Good Run for it*, a farce in one act by J. V. Bridgeman, licensed on 11 February for performance at Sadlers Wells on 13 February 1854 (see the British Library and Royal Holloway's *Lord Chamberlain's Plays Project, 1852 - 1863*). Our letter appears to be unrecorded.

Included in the lot is a letter by Harrison Ainsworth, to Talfourd's father-in-law, the radical politician J.T. Rutt, discussing parcels, 15 February 1841, with stamped address cover; and one by Charley Dickens, to Mrs Lister, discussing his "future career as a reader" of his father's works ("...If I *did* start reading at private parties the first show I should have ready would be 'Bob Sawyer's Party' from *Pickwick*..."), 21 May 1886: he was indeed to undertake a reading tour of the United States the next year, with some success.

36

**DICKENS (CHARLES)**

Autograph letter signed ("Charles Dickens"), to "My Dear Boxall", arranging to meet, *1 page, engraved heading, slightly torn at top edge where formerly mounted, some light dust-staining, 8vo, Tavistock House, London, 10 May 1858*

£600 - 800

€690 - 920

The painter William Boxall, later a notable director of the National Gallery, had essayed a portrait of Dickens late in 1850, but the picture was abandoned as Dickens thought it made him look like a cross between an ugly pugilist and a murderer. See illustration on preceding page.



38



38

37 •

#### ELYOT (THOMAS)

The Boke Named the Governour, *third edition, black letter, title within architectural woodcut border, woodcut initials, occasional light dampstaining, title stained with small hole repaired, contemporary panelled calf, covers with roll-tooled blind border enclosing armorial centrepiece, spine repaired at head, joints splitting, ties lacking, housed in cloth solander box with red morocco spine label* [ESTC S100426; cf. PMM 61; STC 7637], 8vo, Thomas Berthelet, 1544

£2,000 - 3,000

€2,300 - 3,400

"The first work in recognizably modern English prose, to which Elyot added many new words" (PMM). Effectively the first treatise on moral philosophy in English, Elyot's most important and influential work laid down guidelines for the education of those who sought to govern. It was reprinted several times before 1600, and it is rare to find good complete copies of any of these editions, still less in a contemporary binding.

38

#### ENGLISH NAIVE ART - NINETEENTH CENTURY

Collection of some 175 watercolour and pen and ink drawings by William Bull, Clerk to Justice Littledale, judge in the court of the King's Bench, drawn whilst accompanying the judge on his circuit in the early nineteenth-century, comprising 83 watercolours, some numbered or with captions written in a neat hand on the reverse and 93 pen and ink drawings, depicting court room scenes, domestic scenes of dining and entertainment, still lives and portraits, the majority being views of castles, churches, country houses and cottages, coastal views with shipping, river and fishing scenes and places of note ("The Birthplace of Sir Walter Raleigh", "Castle at Llanstephan, S. Wales", "Godstow Nunnery, The burial place of Fair Rosamond"), covering Surrey, Sussex, Buckinghamshire, Essex, Devon, Somerset, Wales, Ireland, Isle of Man etc., with several views presumably copied from engravings ("Mount Vesuvius", "Paestum") and a "Family Portrait" depicting a bull, on 164 cards 90 x 126mm., 12 on cards 115 x 153mm., various places, [c.1825-40]

£2,000 - 4,000

€2,300 - 4,600

A LAWYER'S CLERK IN SEARCH OF THE PICTURESQUE. These delightful watercolours and pointillist drawings reveal not only the influence of contemporary book illustration but also, like other naïve work, have something approaching a visionary quality; hinting, almost, at Palmer's 'little dells, and nooks, and corners of Paradise'.

William Bull, the artist, served as Clerk to Sir Joseph Littledale who was appointed Judge of the King's Bench Division in April 1824; Bull accompanying him on circuit through England and Wales. Littledale retired in 1841 (see ODNB). Included in the lot are two small cabinet photographs of William Bull in old age, a warrant dated 5 January 1824 giving him permission to take affidavits and an indenture concerning his son Samuel Bull, dated 1853. The collection remains in the possession of his descendants.

**GALLIMAUFY**

Collection comprising a bifolium headed "Crooks Moor Workhouse [Nether-Hallam, Sheffield] May 9 1806/ Mr Goodman in the Chair", recording details of a dispute between Matthew Bradshaw and Mary Darwin over the theft of food and ale, on paper watermarked 1804; a warrant authorizing the removal of seven named convicts in the gaol at Bury St Edmunds, sentenced to transportation, to the *Leviathan* hulk (30 July 1834); a rare autograph letter signed by William Henry Perkin, discoverer of mauve (1882); a receipt signed by Alfonso de Silva (1547); a letter relating to military matters signed by Colonel Percy Kirke (1689); dispatch signed by Marshal Soult to Massena, discussing the campaign against General Beresford, Seville, 22 April 1811; a document signed on behalf of Napoleon Bonaparte as First Consul; a copy of *Undergraduate Papers, No. 1* (1857), inscribed by A.C. Swinburne to his sister Edith, 1 December 1857 (containing his essays on Marlowe and Wester and on Modern Hellenism, and his poem 'Queen Yseult'); a decorative loose-leaf German Liber Amicorum of 1820, in *original red morocco case, oblong 8vo*; a decorative ladies album containing verses, cut-outs and watercolours of the 1830s; a series of letters by the actor-manager Sir Charles Wyndham to Dudley Morgan, about his play *The End of the Story* (1899-1902); a folder of theatrical correspondence; a printed indenture notice for apprentices of Robert Stephenson & Co; letters by Arnold Bennet, Dawson Turner and others

£600 - 800

€690 - 920

40 •

**GILPIN (WILLIAM)**

Observations Relative Chiefly to Picturesque Beauty... Mountains and Lakes of Cumberland and Westmorland, 2 vols., *20 etched or aquatint plates and maps*, 1786; ...The High-lands of Scotland, 2 vol., *40 plates and maps*, 1789; Remarks on Forest Scenery... New-Forest in Hampshire, 2 vol., *double-page map & 31 plates*, 1791; Three Essays: on Picturesque Beauty; on Picturesque Travel; and on Sketching Landscape, *7 plates*, 1792, together 4 works in 7 vol., FIRST EDITIONS, *some plates hand-coloured, a few cropped, uniform mottled calf gilt, rebacked preserving original gilt panelled spines with morocco labels, 8vo*, 1786-1792 (7)

£600 - 800

€690 - 920

41 •

**GODWIN (WILLIAM)**

Enquiry Concerning Political Justice, and its Influence on Morals and Happiness, 2 vol., *second edition, half-titles, contemporary tree calf, gilt panelled spines with green morocco labels, slight scuff on one lower cover [Goldsmiths 15825; Kress b.3133; cf. PMM 243; Rothschild 1017, note re revisions for second edition]*, 8vo, G.G. & J. Robinson, 1796

£600 - 800

€690 - 920

AN EXCEPTIONALLY FINE SET OF GODWIN'S BEST KNOWN WORK. "One of the earliest, the clearest, and most absolute theoretical expositions of socialist and anarchist doctrine" (*PMM*).

42 •

**[GRIFFITH (ELIZABETH)]**

The Delicate Distress. A Novel, in Letters... New Edition, 2 vol., *small paperflaw not touching text on pp.113/14 of volume 2, contemporary tree calf, gilt spines elaborately tooled, red and dark green morocco labels, 12mo*, T. Vernor, 1788

£600 - 800

€690 - 920

Attractively bound copy of a rare novel by Elizabeth Griffith, first published together with a novel by her husband Richard in 1769 but now issued independently.

**Provenance**

Gladstone family, with Fasque bookplate.



41



42

43 •

**HERESBACH (CONRAD)**

Foure Bookes of Husbandrie...Containing the Whole Art and Trade of Husbandrie, Gardening, Graffing, and Planting, with the Antiquitie and Commendation Thereof. Newly Englished, and Increased by Barnabe Googe, *black letter, typographical decoration on title, full-page coat-of-arms on verso of title, publisher's woodcut device on verso of final leaf ("Olde English rules, for purchasing lande"), final leaf repaired in upper fore-corner with part loss of 2 words and typographical ornament, contemporary sprinkled calf, rebounded, gilt morocco spine label [STC 13198; Goldsmiths 232; Kress 170], small 4to, [Eliot's Court Press] for John Wight, 1586*

£600 - 800

€690 - 920

**Provenance**

?Thomas Ashlin, eighteenth century ownership inscription beneath a 5-line quotation from Genesis 3.19 "In the sweat of they face shalt thou eat thy bread till thou be turned again into the ground..." on front free endpaper; Charles, Viscount Bruce of Ampthill, bookplate dated 1712.

44

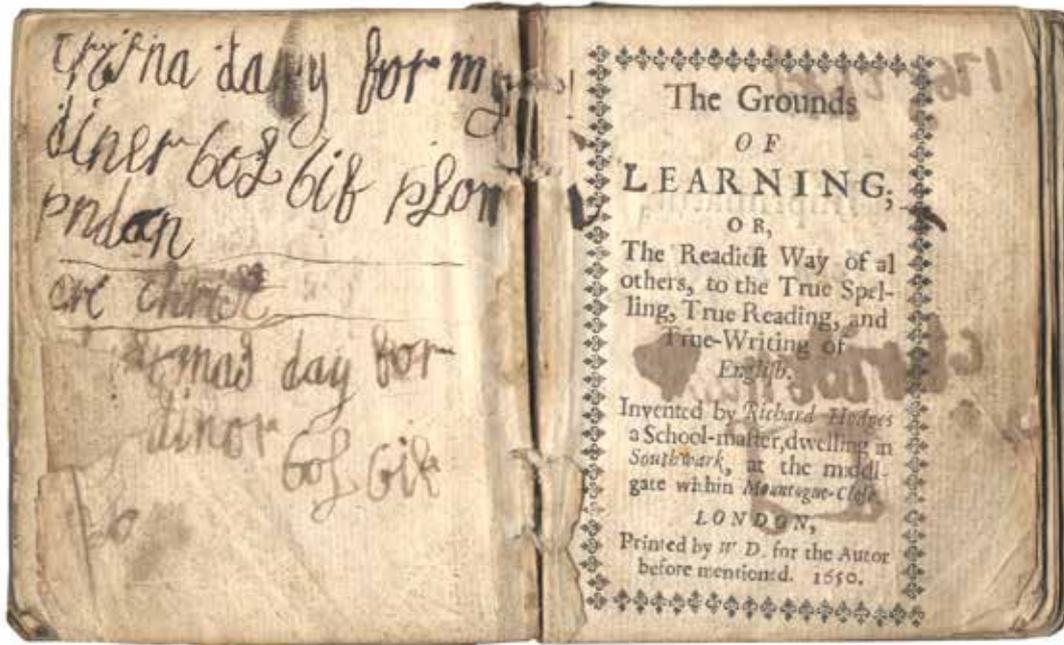
**HISTORY**

Varied collection of documents and letters, comprising autograph letters etc. by Benjamin Disraeli (on 10 Downing Street paper – "My boys are gone w.d yr son kindly decipher this...", 26 January 1880), Henry St John Viscount Bolingbroke (expenses form signed for Francis Palmes [Marlborough's favourite general], as envoy to Vienna and Turin, 1710-11), Viscount Allenby ("...I know nothing about Lawrence's portrait. Why do you not apply to Augustus John the artist?..."), Baden Powell (as hero of Mafeking, 1903), General Lord Lucan (three, pre-Balaclava), Fitzroy Somerset, Robert Walpole (fragment), Richard Colt Hoare of Stourhead, Lord Shaftesbury (on effecting reform: "our wings are closely clipped by our open enemies and false friends..."), Lord Chancellor Eldon (group – "No Man, it is true was ever more fond of his Dog & Gun than I..."), and others

£1,000 - 1,500

€1,100 - 1,700

Included in the lot is a file of papers from the office of Charles Abbot, future Speaker of the Commons, dating from his period as Chairman of a committee to regulate the promulgation of the statutes in 1796, including a signed memorandum and accompanying "Account of the folio Setts of Statutes printed by His Majestys Printer which are or ought to be delivered at the Privy Council Office for every Session of Parliament; distinguishing, how many setts stitched, and how many Setts bound, are actually so delivered; & how many of each sort are afterwards distributed from the Council Office", plus a set of draft Petitions to the King and Orders in Council, concerning courts martial, pensions, and prize appeals (one by "the Agent Appointed by the United States of America to prosecute Claims"). In the same bundle is a letter to Henry Dundas from Gregory Farquharson with "Suggestions for conciliating the Lower Orders".



46



45

45 •

**HOBBS (THOMAS)**

Leviathan, or, the Matter, Forme, & Power of a Commonwealth, Ecclesiasticall and Civill, FIRST EDITION, FIRST ISSUE, with winged head ornament on title, additional engraved title, lacking the letterpress table, a few rust and wormholes, paper repairs to titles and numerous other sheets, lacks blank lower corner of leaf A2, occasional marginal ink annotations, early twentieth century half morocco [Wing H2246; Macdonald & Hargreaves 42; Pforzheimer 491; PMM 138], folio (282 x 184mm.), Andrew Croke, 1651

£2,000 - 3,000

€2,300 - 3,400

First edition of one of the most important seventeenth century works of political philosophy, in which Hobbes describes the state “as a great artificial monster made up of individual men, with an existence which could be traced from its generation through human reason under pressure of human needs to its destruction through civil strife proceeding from human passions. The individual (except to save his own life) should always submit to the State, because any government is better than the anarchy of the natural state” (PMM).

46 •

**HODGES (RICHARD)**

The Grounds of Learning; or, the Readiest Way of All Others, to the True Spelling, True Reading, and True-writing of English. Invented by Richard Hodges, a School-master, dwelling in Southwark, at the middle-gate within Montague-close, FIRST AND ONLY EDITION, title within typographical border with “Imprimatur, John Langley” on verso, Roman and black letter, several woodcut ornaments, signatures B and F each comprising 2 leaves only (for full collation see footnote), eighteenth century childish pen trials on 4 blank leaves and title verso (resulting in ink smudge on A2r), note in margin of several leaves, eighteenth century reversed calf [not in ESTC or on WorldCat], small 8vo (93 x 75mm.), London, Printed by W[illiam] D[u-gard] for the Author before mentioned, 1650

£800 - 1,200

€920 - 1,400

PREVIOUSLY UNRECORDED WORK. “At the end of *The Plainest Directions* (1649) Hodges says that he will shortly publish a new work, to be called *The Plainest Way to True-Spelling, True-Reading and True-writing of English* but no such book is known” (E.J. Dobson, *English Pronunciation 1500-1700*, 1957, vol. 1, p.166). A schoolmaster, Richard Hodges (died 1657) produced several works on orthography and pronunciation, Samuel Allibone describing him as “the Noah Webster of his time, and [a man who] anticipated the modern spelling of many words”.

Collates A8, B1, B8?, C-E8, F1, F8?, G-I8. If signatures B and F also comprised 8 leaves each, this copy apparently lacks 12 leaves.

**Provenance**

Hannah Barrow, juvenile ownership signature in two places (one on verso of title dated “1765 Christmas”) and several scribbles (“all you that look with in this book...” etc.).

47 •

**JONSON (BEN)**

The Works... to Which is Added a Comedy, Called The New Inn. With Additions Never Before Published, third folio edition, engraved frontispiece portrait by William Elder after Robert Vaughan, title within 2-line border with woodcut ornaments, repairs with minor loss to blank fore-margins of final 2 leaves, later half calf, rebound preserving spine, gilt-tooled within raised bands, headband frayed [Pforzheimer 561; Wing J1006], folio (353 x 222mm.), H. Herringman, E. Brewster [and others], 1692

£600 - 800

€690 - 920

The first single volume edition, and last folio edition, of Jonson's works.

**Provenance**

Barry Lupino (1884-1962, actor); Robertson Davies (1913-1995, Canadian novelist and playwright), bookplates.

**LEAR (EDWARD)**

Group of four autograph drawings by Lear, drawn for the family of his childhood friend Fanny Drewitt of Peppering House, Dorset, and her husband George Coombe, comprising (i) a watercolour of "Ye Owly Pussey-catte a new beast found in ye Island of New South Wales", showing him perched on a branch, puffing a churchwarden pipe and wearing a settlers' wide-awake hat with two peacock feathers in the brim, with a smiling moon looking on; captioned by Lear in grey wash (as quoted), *paper originally folded for delivery, pasted down at the corners, 134 x 89mm.*; (ii) pen-and-ink study of a (naturalistic) owl upon a branch, signed "E. Lear del. 1846", *time-stained where formerly framed and left-hand margin frayed, other light dust-staining, 228 x 178mm.*; (iii) pen-and-ink nonsense drawing of the River Nile and its inhabitants, showing Mr and Mrs Crocodile, Master Crocodile, Master John Crocodile and Miss Mary Crocodile on the Nile; with "the River Nile and its fishes", "The Pirramids", "The Palmtrees", "The Great Eagle", "The Peculiar Pelican", "The unpleasant Snake", "The black Man", "The black Woman", "The smalle blacks", "One of the Temples" (each keyed with a number), *slight discoloration at the edges where formerly framed, mounted onto part of an album leaf, 111 x 185mm.*; (iv) pen ink and brown wash view [of Peppering House], signed "Edward Lear. del." and dated "...1846", *discoloured at edges where formerly framed, tear at bottom right-hand corner (obscuring part of the date), tapes on reverse, 143 x 207mm.*; (v) near matching view of Peppering House by George Coombe, taken from slightly further away, in watercolour over pencil, signed and dated "G.C./ Oct 6th 1843", *laid down, slight dust-staining, 136 x 218mm.*; (vi) together with a partly-dismembered album, comprising watercolours and other drawings, one of a lady seated beneath an old oak tree probably by Lear, watercolours by Coombe (including a distant view of the Acropolis in the style of Lear, 6 April 1859) and two Lear lithographs of Knowsley, *partially disbound, boards detached, 4to*

**£8,000 - 12,000**

**€9,200 - 14,000**

'YE OWLY PUSSEY-CATTE' OF NEW SOUTH WALES – Lear drawings from the collection of his childhood friend Fanny Coombe (née Drewitt) and her husband George. Although undated, the striking drawing of the Owly Pussycat could well date from the same period as the two dated drawings in the group, both executed in 1846; in which case it would long predate his famous poem 'The Owl and the Pussy Cat', which was not composed until the Christmas of 1867 (for Janet, the sick daughter of his friend Arthur Symonds with whom he was staying at Cannes), and first published in 1871, as part of the *Nonsense Songs*. A possible antecedent can be found in Lear's study of the Owl or Night Monkey, a monkey with owl-like face and long cat-like tail, lithographed in John Edward Gray's *Gleanings from the Menagerie and Aviary at Knowsley Hall* (1846), plate 1. Our drawing is unusual in that it is executed with stylistic care more usually to be found in his 'serious' drawings, such as the Knowsley studies, rather than in the more rough-and-ready style of the line drawing illustrating his 'nonsense' verse. It could have well been intended for the Coombes' daughter, Fanny Jane Dolly, born in the summer of 1832 (see the letter to his 'Niece – par adoption' dated 15 July 1832, in *The Complete Verse and Other Nonsense*, edited by Vivien Noakes, 2001).

A drawing by Lear of the Drewitt family seat, Peppering House, taken from much the same angle as ours (although dating from much earlier in his career) is illustrated by Charles Nugent, *Edward Lear the Landscape Artist*, catalogue of the Wordsworth Trust Grasmere exhibition, 2009, p.3; where Lear's letters to the Coombe family from the Frederick Warne Archive (ex Christie's, 29 June 1995) are also printed and illustrated. A small group of illustrated letters to Fanny Drewitt Coombe can also be found in the Beinecke Library, Yale (ex Frederick Koch Collection).

49 •

**[LEMNIUS (LEVINUS)]**

An Herbal for the Bible. Containing a Plaine and Familiar Exposition of Such Similitudes, Parables, and Metaphors, both in the Olde Testament and the Newe, as are Borrowed and Taken from Herbs, Plants, Trees, Fruits, and Simples, by Observations of their Vertues, translated into English by Thomas Newton, *decorative woodcut initials, without initial blank, title laid down with tear repaired, nineteenth century calf gilt by Birdsall's of Northampton, rebacked preserving original spine [STC 15454; Durling 2781; Wellcome 14317491], 8vo (142 x 90mm.), Edmund Bollifant, 1587*

**£800 - 1,200**

**€920 - 1,400**

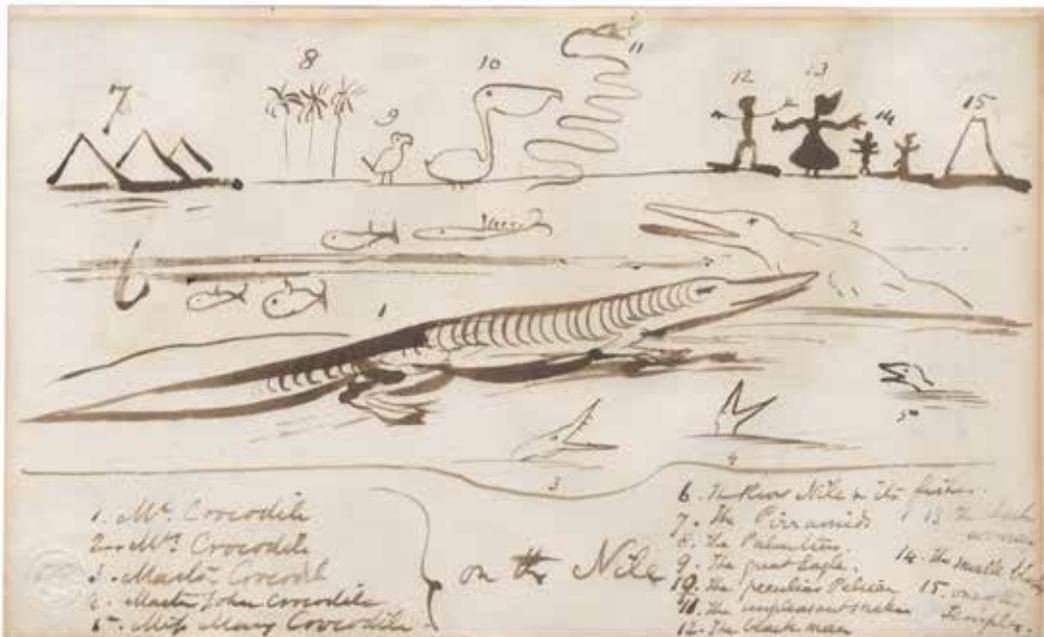
FIRST ENGLISH EDITION of Lemnius's treatise *Herbarium atque arborum* (1566), dedicated to Robert Devereux, Earl of Essex "from my poore little house at Little Ilford in Essex". It was not a word-for-word translation and "where the original lacked clarity or when it was not sufficiently succinct, he [Newton] made various additions or omissions" (Henrey).

**Provenance**

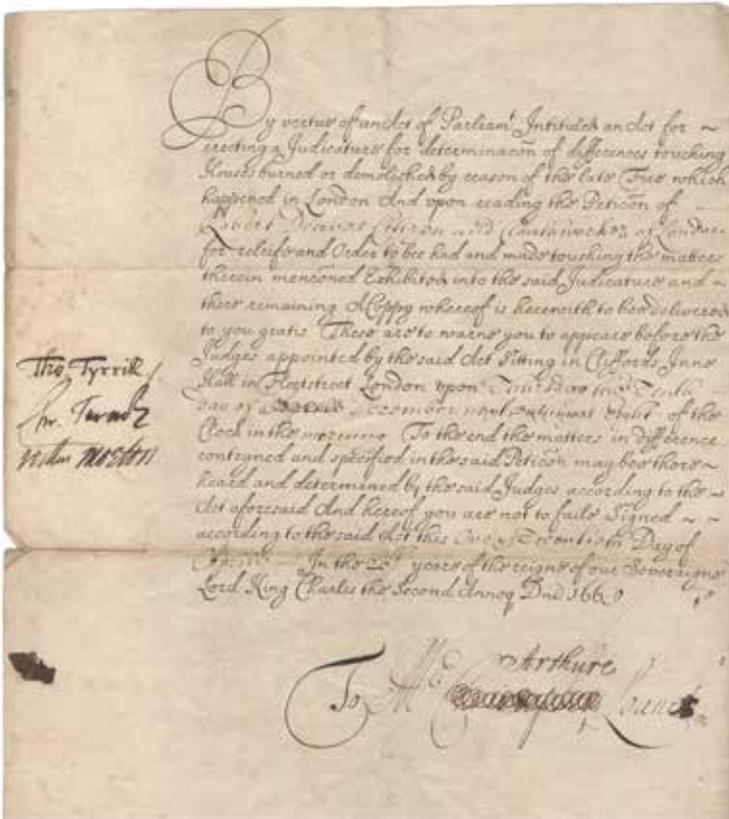
Robert Neuman, early inscription, with several pen-trials on final leaf of text; "S.P.", early nineteenth century owner's initials beneath a note on the author on title verso, and descriptions of the Mandrake and "Mustard tree of the scriptures" on blank leaves at end.



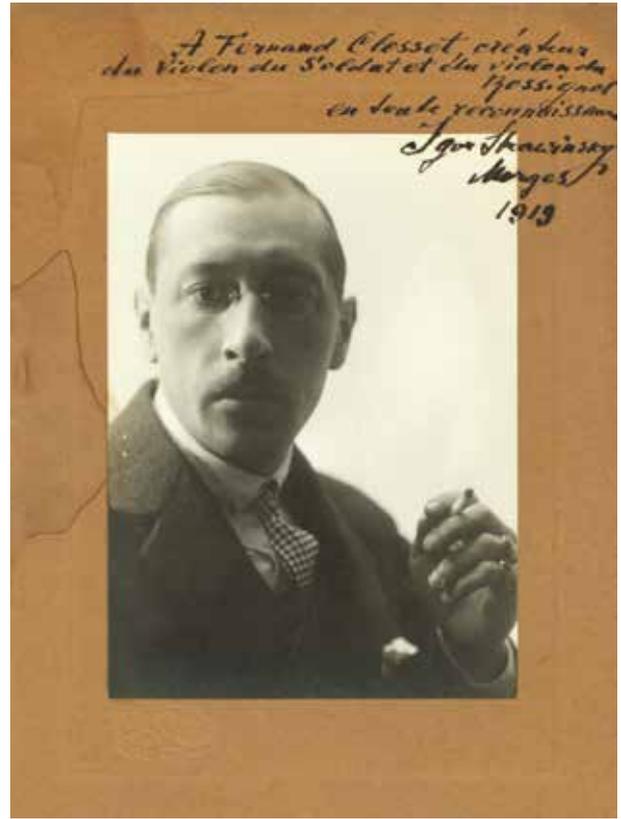
48



48



50



53

50  
**LONDON – GREAT FIRE**

Summons issued “By virtue of an Act of Parliament Intituled an Act for erecting a Judicature for determinacon of differences touching Houses burned or demolished by reason of the late Fire which happened in London” and upon the petition submitted by Robert Deaves, Citizen and Clothworker of London, for relief and order, requiring Arthure Loanes [or Loane] (forename originally entered as Christopher), to appear before the judges appointed under the act sitting in Clifford’s Inn Hall in Fleet Street at eight in the morning of 10 December 1668; signed in the left-hand margin by Sir Thomas Tyrrell, Sir Christopher Turnor and Sir William Morton; the document printed (by etching) with manuscript insertions, 1 page, folded for filing, some dust-staining and weakness at folds, folio, 21 April 1668

£1,000 - 1,500  
 €1,100 - 1,700

‘HOUSES BURNED OR DEMOLISHED BY REASON OF THE LATE FIRE’: this attractive document is signed by three of the twenty-two judges settling the appeals of those who had lost property in the Great Fire, under the Fire of London Disputes Act of 1666 (18 & 19 Cha. II c. 7), all of whom were to have their portraits painted by Wright and hung in the Guildhall. The appellant, Robert Deaves, was at this time living in Bishopsgate Street (see London Metropolitan Archives, ACC/0351/0518); with some of his cloth transactions recorded in *A Calendar of the Court Minutes, etc., of the East India Company, 1655-1659*, edited by William Foster (1916). The ‘Will of Robert Deaves, Clothworker of London’, is dated 22 November 1682 (PROB 11/371/403).

**[MORE (CRESACRE)]**

D.O.M.S. The Life and Death of Sir Thomas Moore, Lord High Chancellor of England. Written by M.T.M. and Dedicated to the Queens Most Gracious Majestie, FIRST EDITION, *woodcut ornament on title and final leaf, loss to running headline of 4 leaves (signature R), short closed tear to 2 leaves of the Epistle, light soiling, contemporary calf, rebounded and refurbished [ESTC S112843], small 4to, [Douai, Printed by B. Bellière, 1631?]*

£600 - 800

€690 - 920

First edition of a biography written, between 1616 and 1620, by More's great grandson Cresacre More (1572—1649), and dedicated to Queen Henrietta Maria. Drawn from several sources More's "chief accomplishment is to present a fully rounded portrait of his ancestor, in which he deftly combines the personal emphasis of Roper's biography, with its cameos of wit and family life, and the internationalist emphasis of Stapleton's, which depicts Sir Thomas the European humanist, man of letters, statesman, and martyr for the universal Catholic church. From a literary point of view his achievement is considerable" (ONDB).

**Provenance**

"Richard Fletewodd, 1640", inscription on final leaf (possibly Sir Richard Fleetwood, d.1649); Edward Wood, inscription on title.

**MUSIC - BERLIOZ AND DONIZETTI**

BERLIOZ (HECTOR) Autograph letter signed ("H. Berlioz"), to Peter Cornelius ("Mon cher et excellent Cornelius"), in French, writing by chance to see whether he will be in Vienna, mentioning that he doubtless knows that Berlioz will conduct "La Damnation de Faust", confirming he will be arriving on the 7th at the Hotel Francfort and asking to see him when he arrives, "Dieu guide ma letter!", 1 page, 8vo, [no place], 3 December 1866; with an autograph letter from Gaetano Donizetti (signed "il vostra Donizetti"), to his friend Gian Agostino Perotti, Maestro di Cappella at St Mark's, recommending the bearer of the letter, the famous cellist Maximilian Bohrer ("celeberrimo Violoncell"), who would like to give a concert and urging Perotti to listen to him perform before anyone else as he is extremely deserving; with integral address leaf and closure-seal in red wax, 1 page, traces of mounting on blank verso of address leaf, the latter torn at edge, 8vo, [Paris], September 1839 (2)

£1,000 - 1,500

€1,100 - 1,700

BERLIOZ TO CORNELIUS ON CONDUCTING HIS 'LEGENDE DRAMATIQUE' IN VIENNA: Late in his life and, despite misgivings that 'age, illness and his poor knowledge of German now impaired his conducting skill', Berlioz's performance in Vienna was a great success - 'lionized by Cornelius and Herbeck and fêted as he had been in 1845' (*Grove New Dictionary of Music and Musicians*, vol. 6, p.397.)

Peter Cornelius, writer, composer and translator, held Berlioz in particularly high esteem. In an article in the *Berliner Allgemeine Musikalische Zeitung* in 1854 he coined an expression adding Berlioz's name to that of Bach and Beethoven as one of the 'Three B's' at the summit of classical music.

**MUSIC - STRAVINSKY**

Photograph signed and inscribed on the mount: "A Fernand Closset, créateur du Violon du Soldat et du violon du Rossignol/ en toute reconnaissance/ Igor Stravinsky/ Morges/ 1919", showing the composer head and shoulders with a cigarette in his left hand, on original studio mount, *water-stain in left-hand margin, just touching the image, framed, size of image 150 x 108mm., overall 246 x 164mm., Morges, 1919*

£800 - 1,200

€920 - 1,400

STRAVINSKY TO HIS VIOLINIST: this fine photograph is inscribed to Fernand Closset who, as the inscription notes, played violin at the first performances of Stravinsky's *Histoire du soldat* and *Le chant du rossignol*. The *Histoire du soldat* tells how the eponymous soldier trades his violin to the Devil in return for unlimited wealth: 'It is curious to find, as in the case of *The Rite of Spring*, one of the most memorable themes of *The Soldier's Tale* came to Stravinsky in a dream, during which... he saw a gypsy woman seated on the steps of a caravan, playing her violin with the full length of the bow at the same time as she suckled her child' (Eric Walter White, *Stravinsky: A Critical Survey, 1882-1946*, 1948, p.80). Strongly influenced by jazz, the work is scored for a septet which includes a violin but otherwise resembles the line-up of groups such as the New Orleans Dixieland Jazz Band. Conducted by Ernst Ansermet, the work received its first performance at Lausanne on 28 September 1918: 'The performance, according to Stravinsky, was first-rate. "The true note was struck then," he writes, "but unfortunately I have never since seen a performance that satisfied me to the same degree"' (White, p.82). Stravinsky's symphonic poem (later ballet), *Le chant du rossignol*, based on his opera of 1914, was first performed in Geneva by the Suisse Romande Orchestra, also under Ansermet, on 6 December 1919.

54 •

### MUSIC - WILLIAM WALTON

Collection deriving from the family of Sir William Walton, comprising the *Daily Service Book* given to Walton at his confirmation by the Dean of Christ Church, inscribed: "W.T. Walton from Thomas B. Strong/ In memory of his Confirmation/ 15. March – 1916./ Christ Church/ Oxford", *publisher's black limp leather, 16mo*; a prize-book being *Oxford: A Sketch-Book* inscribed: "Lower Form Essay Prize/ February 1914/ won by W.T. Walton/ E.A. Humphery Fenn" [ecclesiastical antiquary]; an incomplete sequence of four autograph picture postcards of Amalfi and the Albergo Cappucini [where the young Walton stayed each winter with the Sitwells and composed *Balshazzar*], to his sister Nora ("My dear Signorrer... A little typing would amiss [sic], miss Onar, would it. Quite well paid & you could do all Osbert & Sachie & Edith typing for them. As they at present spend well over £100 a year on it. To someone else. It is not to be sniffed at. What do you think?...") and of three from Spain, one showing the Alhambra ("...It is especially lovely at night. But you are not allowed in. However we managed to break in the other night. Very exciting, escaping from the guards..."); two Italian views sent to his mother in 1938 ("...am working hard... The Concert was a great success. Everything very alarming...") and an Aberdour view sent to his sister in 1922; plus a set of six presentation signatures written on two sheets with two clipped out (presumably sent to his family for them to give out to admirers)

£600 - 800

€690 - 920

THE YOUNG WILLIAM WALTON. Dr Thomas Strong, Dean of Christ Church, who gave Walton this Service Book on his confirmation, was an early benefactor, paying the balance of Walton's school fees, after his father met financial hardship and it was threatened that he might have to abandon his Oxford schooling and return to Oldham: 'When William was confirmed in Christ Church Cathedral on 15 March 1916, Strong gave him a Bible inscribed to mark the occasion, William took this home to Oldham, where he left it. Noel Walton [his brother] remembered Mrs Walton trying to persuade William to take it into his possession, but he refused to have it' (Michael Kennedy, *Portrait of Walton*, 1989, p.7). The volume (which is largely taken up by lessons from the Bible) contains both the Book of Daniel and Psalm 137 ('By the Water of Babylon'), from which Osbert Sitwell was to choose the text of *Belshazzar's Feast*.

55 •

### PAMPHLETS - SCIENCES

CUTHBERTSON (JOHN) Description of an Improved Air-pump, *2 folding engraved plates, Cuthbertson's advertisement at end, with the printed prices altered in manuscript [ESTC T164700]*, for the Author, [?1787]--FOURCROY (ANTOINE FRANCOIS DE) The Philosophy of Chemistry, or Fundamental Truths of Modern Chemical Science, *half-title, [ESTC N12893]*, J. Johnson, 1795; KIRWAN (RICHARD) The Manures Most Advantageously Applicable to the Various Sorts of Soils, *third edition [ESTC T122449]*, Vernor and Hood, 1796--LINNÉ (CARL VON) A Dissertation on the Sexes of Plants. Translated... by James Edward Smith, *half-title, advertisement leaf [ESTC T81061; Henrey 973]*, for the Author, 1786--JONES (WILLIAM) The Description of a New Portable Orrery, *third edition, 2 engraved folding plates, 2 advertisement leaves [ESTC T62585]*, John Jones, 1787--MILNER (THOMAS) Experiments and Observations in Electricity, FIRST EDITION, *2 folding engraved plates, errata slip pasted in, without half-title [ESTC T148098]*, T. Cadell, 1783, 6 works bound in 1 vol., *contemporary half calf, worn, 8vo*

£600 - 800

€690 - 920

56 •

### PEACHAM (HENRY)

The Compleat Gentleman: Fashioning Him Absolute in the Most Necessary and Commendable Qualities Concerning Mind, or Body... To which is added the Gentlemans Exercise or, An Exquisite Practice, as well for drawing all manner of beasts, as for making colours... the third impression, 2 parts in 1 vol., *additional engraved title within allegorical border by Francis Delaram, woodcut illustrations, some light dampstaining and soiling in margins, dark brown calf antique, spine with raised bands and red morocco label, board edges gilt [ESTC R203169; Wing P943]*, 4to, E. Tyler for Richard Thrale, 1661

£600 - 800

€690 - 920

### Provenance

Edmund L. Swift of Middle Temple, ownership inscription dated 1801 and engraved book-label; William Pitt Eykyn of Middle Temple, ownership signatures and note on fly-leaf ("The XXIst chapter of the first part of this volume "Concerning Fishing" was first added to the "Compleat Gentleman" in this edition of 1661, for it is not in either of the former editions of 1622 or 1634").

*THE* *Wool Stiff* *Exhiby*

# COMPLEAT GENTLEMAN:

Fashioning Him absolute in the most Necessary and Commendable Qualities, concerning Mind, or Body, that may be required in a Person of Honor.

To which is added the  
**GENTLEMANS EXERCISE**  
OR,  
An exquisite practise, as well for drawing all manner of Beasts, as for making Colours, to be used in Painting, Limning, &c.

---

By **HENRY PEACHAM**, *Mr. of Arts,*  
*Sometime of Trinity Colledge in Cambridge.*

— *Inutilis olim*  
*Ne videar vixisse.* —

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The Third Impression much enlarged, especially in the Art of Blazonry, by a very good Hand.

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**L O N D O N,**  
Printed by *E. Tyler,* for *Richard Thrale,* at the signe of the Crois-Keys at *St Pauls Gate,* 1661.

*Dum iustice rebus*

THE  
Compleat Gentleman  
Fashioning him absolute in the most necessary & commendable Qualities concerning Mind, or Body, that may be required in a Noble Gentleman.

By  
*Henry Peacham* —  
*Mr. of Arts*  
*Sometime of Trinity Coll: in Cambridge.*

— *Inutilis olim*  
*Ne videar vixisse.* —  
The Third Impression much enlarged  
Annus 1661.

Imprinted at London —  
for *Richard Thrale* at the  
Crest — Keyes at *Saint*  
*Pauls* gate entering  
into *Crepside*

56



58

**PERU - PLANTAGENET-HARRISON**

Papers of Brigadier-General George Henry De Strabolgie Neville Plantagenet-Harrison, comprising a Licence to Plead, signed by Queen Victoria, issued to Sir Frederick Thesiger upon the petition of "George Henry De Strabolgie Neville Plantagenet Harrison... Brigadier General in the Republic of Peru, Oriental De Uruguay and the Province of Corrientes" following his indictment for assault, 24 November 1847; together with papers charting his career in South America and the Caribbean, with documents of certification or otherwise, most addressing Plantagenet Harrison with his full panoply of names, issued by Domingo Elías (19 August 1844, during his extremely brief presidency of Peru, later mounted with a photograph of Plantagenet-Harrison in plume-hatted splendour, taken from the frontispiece of his *Yorkshire*), by Joaquín Suárez, President of Uruguay (1844), Pedro Santana, President of Santana (1846), and others, *some browning, tears and other signs of wear, mostly folio*, South America and elsewhere, 1840s

£600 - 800

€690 - 920

George Henry De Strabolgie Neville Plantagenet-Harrison (1817-c.1890), otherwise known as James Phillippe, was a soldier of fortune and genealogist who compiled a thirty-volume history of Yorkshire, the complete manuscript being acquired by the Public Record Office in three instalments between the time of his death and 1994 (National Archives, PRO 66/3), with the first volume being published in 1879. He also believed himself to be legitimate Duke of Lancaster. He set out his extravagant claims as to military service in South America and elsewhere in the 1879 volume, describing himself as General of Brigade in the army of Mexico in the war of the Yucatán in 1843; Brigadier General of the army of Peru in 1844, General of Brigade in Montevideo in 1845, the same year Marshal General of the army of 'Dios y Libertad' of Corriente in the Republic of Argentina, etc.; the present file of documents having been clearly assembled to make good such claims.

58<sup>Y Φ</sup>

**PHOTOGRAPHY - COSMOSCOPE**

Frith's Cosmoscope, *domed burr walnut veneered case, signed on ivory plaque "Frith's Cosmoscope Registered Title", hinged lid, fall front opening to hinged mahogany panel with viewing lens and easel, 425mm. wide; together with 34 albumen prints of British and European views, each mounted on card, labels to versos "Frith's Photo-Pictures: The Universal Series", size of images 200 x 160mm., [English, c.1870]*

£400 - 600

€460 - 690

Francis Frith's patented photographic magnifying viewing box, with a selection of his albumen prints, including: Mont Blanc and the Glacier des Bois; Rosenlauri, Switzerland; The Garden, Vienna; Salzburg from the castle; The Fairy Glen, Bettony; The Bowdlerstone, Cumbria; Carnarvon Castle; Whitby Abbey; the arches at Glastonbury Abbey; Lichfield Cathedral interior; Chichester Abbey.

This item is subject to CITES. See illustration on preceding page.

59

**PHOTOGRAPHY - DRTIKOL, KARSH AND OTHERS**

DRTIKOL (FRANTIŠEK) "Study in Contrasts" [or "Composition"], *vintage pigment print mounted, Prague copyright stamp on lower right of image, signed in pencil "Drtikol 1931" below image, typed label "Study in Contrasts. By F. Drtikol (Prague). Plate XXXVI. Photographs of the Year 1931" on mount, image 290 x 227", 1931--KARSH (YOUSUF) "The Lesson" [Solange Karsh and Betty Low], *chlora bromide print mounted, signed in ink by the photographer beneath the image, typed label ("The Lesson... Plate XLVI") on mount, photographer's printed label on verso, image 420 x 325mm., [1940]; H.G. Wells, vintage bromide print mounted, signed by the photographer in white ink in the lower right of image, creasing at upper left corner, London Salon of Photography Exhibition label (1944) on verso of print, image 493 x 398mm., [1943]---HIGH (GEORGE HENRY) "The Linbergh Beacon", *vintage bromide print, captioned and signed in pencil beneath the image mounted, typed label noting "Plate XL. Photographs of the Year 1931" on mount, image 345 x 272mm., [1931]--ALEXANDER (KENNETH, of Los Angeles) "Girl in White", vintage bromide print, window-mounted, signed in pencil by the photographer on image, printed label "...Plate XXXII. Photograms of the Year 1931" on mount, image to view 330 x 252mm., [1932]--CAPSTACK (J., of Blackpool) "9-10-Out" [a floored boxer], *vintage gelatin silver print, signed in ink beneath image, image 304 x 380mm., [?1931]--OELMAN (P.H.) "Book Ends" [2 female nudes], vintage toned gelatin silver print mounted, printed label ("... Photograms of the Year. Plate XVIII" on mount, image 228 x 335mm., [c.1940]--GREGORY (YVONNE) "Back Design" [female nude], *vintage gelatin silver print mounted, signed in pencil by the photographer beneath the image with her stamp on verso, image 422 x 315mm., [1940], all but the second, third and last 2 mentioned with Chicago Camera Club (1932) Exhibition label, pencil and ink annotations on verso of mount; and other 16 other vintage photographic "Exhibition" prints, by Bertram Park, J. Dudley Johnston, Quinto Albicocco, Marcus Adams, Walden Hammond, and others (24)*****

£1,000 - 2,000

€1,100 - 2,300



59

60

#### **POSTAL HISTORY**

Two autograph letters signed by Serjeant Thomas Noon Talfourd, the judge, author and dedicatee of *Pickwick*, one to his sister-in-law Elizabeth Rutt (“...I send you one of the last franks...”) and announcing that Frost has been found guilty of treason; the second to his brother-in-law Pattison Rutt (“...In sending you one of the last franks ever to be allowed, I can only send you news... that Frist was found guilty last night...”); with two autograph envelopes, both franked with place, date and signature, and both postmarked ‘FREE/ 10 JA 10/ 1840’, with Monmouth datestamps on the reverse for 9 January, the first envelope bearing the additional postmarks ‘T.P./ RATE/ 2D’ and on the reverse a 10 January datestamp, 2 pages, 8vo, Monmouth, 9 January 1840

**£600 - 800**

**€690 - 920**

‘THE LAST FRANKS EVER TO BE ALLOWED’ – two free-franks delivered on the day the Uniform Penny Post was introduced and the franking privilege held by Members of Parliament such as Talfourd (which allowed them free postage) was abolished. The first of these envelopes also bears the ‘To Pay’ postmark indicating that 2d was owing; this applied to areas outside London where local postage charges were not covered by the franking privilege, and was also rendered obsolete with the introduction of the Uniform Penny Post.

Both of Talfourd’s letters describe the trial of the Chartist John Frost who had led the great march on Newport that November and been found guilty at the Monmouth Assizes. His prosecution was conducted by Talfourd in his capacity as Solicitor General – this was something that Talfourd, who belonged to the radical wing of the Liberals (supporting universal male suffrage, and campaigning ardently for black emancipation) came to regret, and spurred his interest in prison reform. Frost was sentenced on 16 January to be hanged drawn and quartered: ‘Appeals against the sentences by several MPs and prominent public figures and large-scale national radical protest came to nothing. However, following legal review, it was agreed by the government on 1 February 1840 that the sentences be commuted to transportation for life to Van Diemen’s Land’ (Matthew Lee, *ODNB*).

61

### **PRAXINOSCOPE - OPTICAL TOY**

A "Praxinoscope", invented by Emile Reynaud, *turned wooden base surmounted with revolving metal drum with central set of twelve angled mirrors enclosing a candle-holder, with set of 30 chromolithographed pictorial strips (numbered 1 to 30), facsimile lampshade, diameter 235mm., Paris, ER, [c.1900]*

**£400 - 600**

**€460 - 690**

The Praxinoscope, invented by Emile Reynaud (1844-1918), was an optical toy for showing moving images. The set of thirty strip scenes includes: monkey playing cello, girl feeding chicken, boy with dog jumping through hoop, bubble blowing girl, plate spinner, circus horse performer, skipping girl, foot juggler.

62 •

### **RAILWAYS - LIVERPOOL & MANCHESTER**

Proceedings of the Committee of the House of Commons on the Liverpool and Manchester Railroad Bill, *drophead title, folding lithographed view, 14 lithographed maps and plans (some folding, all but 2 coloured), errata slip inserted, occasional spotting, untrimmed in modern half calf [Ottley 6394], small folio (338 x 205mm.), [Printed by Thomas Davison], 1825*

**£600 - 800**

**€690 - 920**

The Liverpool & Manchester Railway was to be the first built for the use of passengers (as well as goods), the *Proceedings* including extensive evidence from engineers, land owners, shareholders, local business men and others with a vested interest. George Stephenson was subjected to searching cross-examination by the counsel for the opposition, and the Bill was "eventually rejected, mainly on the grounds of admitted inefficiency of the plans" (*ODNB*). Changes were made and the Bill was introduced successfully in 1826.

63

### **RUSKIN (JOHN)**

Autograph letter signed ("JR"), to Dante Gabriel Rossetti ("Dear Rossetti"), asking him to allow Butterworth to "take the drawing of Dante & Beatrice (mine;)" to Thomas Richmond's; and giving instructions for that evening's sketching ("...If I have left any game or still life things in your room, would you be so good as to draw from them in colour this evening - If I have'nt [sic] yet made a sketch from the life. But, I want the simpler things done, if possible..."); docketed in the hand of William Michael Rossetti, the recipient's brother, in pencil "Ruskin to DGRossetti", 1 page, *slightly browned at the edges and evenly overall on the verso where formerly framed or mounted, 8vo, no place or date [c.1855]*

**£800 - 1,200**

**€920 - 1,400**

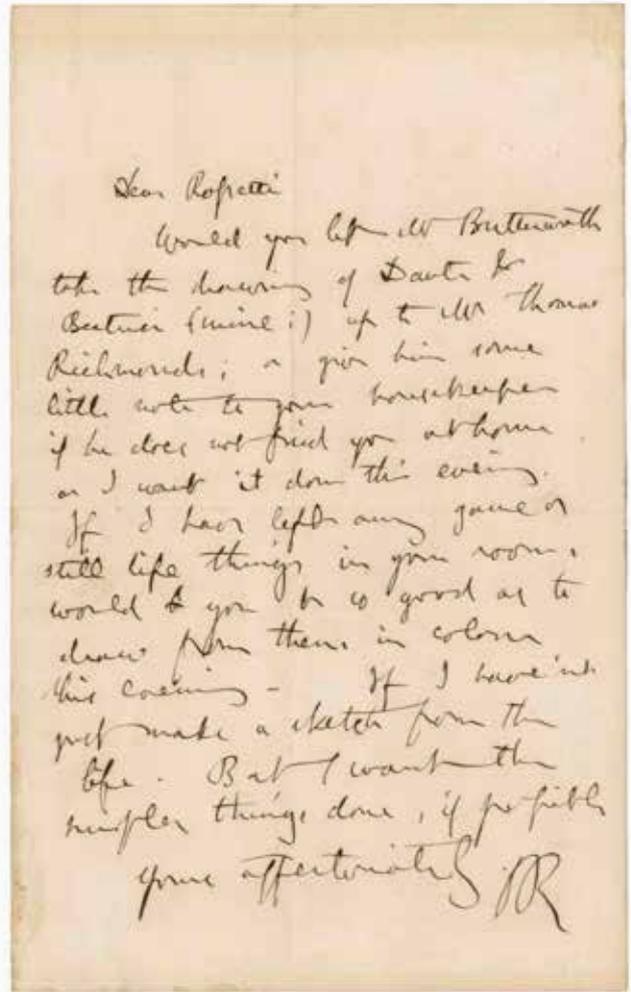
RUSKIN TO ROSSETTI, ON HIS PICTURE OF BEATRICE MEETING DANTE, and discussing sketching lessons. The "drawing of Dante & Beatrice (mine;)" refers to the watercolour *Beatrice Meeting Dante at a Marriage Feast Denies Him Her Salutation*, the picture that had first attracted Ruskin's attention to Rossetti's work when it was exhibited in the winter of 1852 and which he described as 'a most glorious piece of colour'; the two men eventually meeting in 1854. The picture represents 'Beatrice walking in a wedding procession of young bridesmaids into a house for the wedding feast. Dante gazes intently at her as she passes, but she looks haughtily at him; in great distress he leans against the frescoed wall, supported by a man at his side' (Virginia Surtees, *The Paintings and Drawings of Dante Gabriel Rossetti (1828-1882): A Catalogue Raisonné* (1971), i, 17); Elizabeth Siddall being the model for Beatrice.

Rossetti produced two versions of the watercolour. The first was the picture exhibited in 1852. The second was a duplicate begun in 1855 and originally intended for Ellen Heaton but sold to Ruskin for £40: 'Disliking the face of one of the bridesmaids, [Ruskin] asked Rossetti to alter it, and on going one day to Chatham Place when the artist was not there found to his dismay that Rossetti had taken the head entirely out, preparatory to painting in a new one. The incident provoked a scolding from Ruskin' (Surtees). The Ruskin version was acquired by the Ashmolean in 1941.

The Mr Butterworth referred to in the letter was Ruskin's assistant and had been a pupil at the Working Men's College, where Rossetti was helping out by giving drawing lessons. Thomas Richmond was, like his more famous brother George, a portrait painter, best known for his 1851 painting of Effie Ruskin: on another occasion, Ruskin was to take him along to see work by Turner (see the Windus Papers, sold in these rooms, Lot 120, 24 March 2009).



61



63

64 •

**SEMPLÉ (GEORGE)**

A Treatise on Building in Water, FIRST EDITION, 63 engraved plates, light dampstain just touching image of 3 plates, contemporary calf, gilt morocco lettering label on spine, worn with a few small flecks of paint [Harris 815], 4to, Dublin, J.A. Husband, for the Author, 1776

£600 - 800  
 €690 - 920

The first major work in English on construction in water, and the second in any language. Irish architect and engineer Semplé was inspired by Bélidor's *Architecture Hydraulique*, the first standard treatise on the subject. He describes the construction of his Essex Bridge (1753-5) over the Liffey, using the coffer-dam method with the intention of inspiring other "builders to make themselves master of bridge building without the difficulties that he had experienced" (Harris).

**Provenance**

John Donnellan, inscription on title dated 1777; "For Mr Gray or Mr Thomas" and a mathematical equation in a nineteenth century hand on cover.



65

65

#### SINGAPORE - CHANGI P.O.W. CAMP

An archive, including original drawings (2 signed by Ronald Searle), manuscript entertainment programmes and “newspapers”, typescript diaries, photographs and ephemera relating to, and collected by a soldier held prisoner at Changi Prison of War Camp, Singapore during World War II, *various materials and sizes*, [c.1941-1945] (quantity)

£700 - 900

€800 - 1,000

Includes: “Prisoners Post. No. 1... 9 Aug. 1944”, 4-page typescript paper with hand-written titles and captions, and original ink and colour pencil drawing by Ronald Searle; Searle was interned at Changi for almost three years, during which time he became the co-founder and edited the prisoners of war’s magazine *The Exile*. Souvenir Programme for “Cinderella and the Magic Soya Bean. A Burlesque pantomime by Alan Roberts” [with scenes and costumes designed by Ronald Searle], 3 pages of typescript, upper cover an original pen and coloured ink design signed by Ronald Searle, [?1944]; Programme for a performance of Dodie Smith’s *Autumn Crocus* [produced by Osmond Daltry with decor by Ronald Searle] “presented at the ‘Playhouse’, Changi Gaol, Singapore, week commencing 23rd October, 1944”, 4pp. comprising manuscript decorative upper cover and 3 pages of typescript, signed by Keith Stevens who took the role of *Audrey*; pencil drawing of “The Little House, Changi Prison Camp”, 154 x 205mm., signed by “LBDR McMahon, Prisoner of War 1942”; a manuscript Malay-English dictionary written in pencil in old exercise book; miscellaneous pencil diagrams (for the Sime Road P.O.W. camp war graves; detailed manuscript plan for a 1944 church service and party organised for 122nd Fld Regt, written on the verso of a typed memo from Singapore Inspector of Prisons (1938), with Steele’s manuscript invitation; a bound journal of Lt. Gen. Sir Lewis Heath’s Malayan campaign, and information relating to the “Selarang incident”, typed on various paper scraps including letters written to a prisoner of war at Java Camp (“My darling husband... keep your chin up...”), re-using leather cover of a Bible; Steele’s “Soldier’s Service and Pay Book”, I.D. and Discharge papers; a carved wooden “In Memoriam” plaque commemorating “Lt. G.C. Kerr. Killed in Action. S’Pore. Feb 10th 1942” together with a postcard photograph noting he was killed by a bomb on Holland Road “five days before the capitulation of Singapore Island”; a 1946 letter written to Steele asking for help in the Japanese War Crimes investigation into the deaths of 18 members of his regiment at Paya Lebar “when a demand that the remainder of the unit should surrender and was ignored”; group of approximately 50 small photographs of Steele and regiment when stationed in Malaysia in 1941 (and 2 later photographs of Steele placing a wreath at ceremony of remembrance); a khaki cloth roll enclosing a shaving razor; a pen and coloured ink Christmas card for 1944, depicting a Changi inmate at a camp fire; King George’s “warm welcome home” circular letter sent to returnees from Japan.

#### Provenance

James Steele, Royal Artillery (Field), who served in Malaya from January 1941 to February 1942, when interned as a P.O.W. at Changi until his release in October 1945. In December, with the rank of warrant officer, he was discharged as “ceasing to fulfil army physical requirements”; by family descent to the current owner.

**SMEATON AND MCADAM**

Papers relating to the lead mines on Alston Moor, Cumberland, belonging to the Radclyffe family, earls of Derwentwater, and subsequently to Greenwich Hospital, comprising:

(i) Letter signed and subscribed by the engineer John Smeaton ("J. Smeaton"), to John Ibbetson, Secretary to the Royal Hospital, tendering his resignation as Receiver of the Smelt Mill at Langley on Tyne and protesting that he takes this step only with the greatest reluctance, *3 pages, a few light old stains, second leaf laid onto an album leaf, folio*, Austhorpe, 16 March 1777

(ii) Autograph letter signed by Smeaton ("J. Smeaton"), to "Dear Sir", thanking him and the Board of Greenwich Hospital for returning the bonds issued by himself and his partner, Nicholas Walton, upon their appointment to the receivership, *1 page, glue-stains at corners, laid onto an album leaf, folio*, Gray's Inn, 30 April 1782

(iii) Autograph letter signed by the road-builder John Loudon McAdam ("Jno Loudon McAdam"), to "My dear Sir", urging that roads be constructed for the Greenwich Hospital estates ("...roads become an indispensable necessary, and money laid out in this improvement is an ultimate saving even if the money were given not lent..."), *2 pages, on narrow-banded mourning paper [for his first wife], integral blank, the latter laid down, some dust and seal-staining, 4to*, Carlisle, 2 August 1825

(iv) Other material, including a letter by the Duke of Northumberland to the fourth Earl of Sandwich, First Lord, 23 April 1776 with enclosed memorandum; a tax receipt issued by Benomy Carr of Hexham to Dame Elizabeth Radcliffe, 1667; a contemporary copy of a letter by the playwright and horseman William Cavendish, first Duke of Newcastle, written as Charles I's general in the North in the first year of the civil war, to Sir Edward Radcliffe, Bart., desiring that Radcliffe lends the King £2000, which is to be paid to "Captaine Davenant Leiuetenant Generall of the Artillery" (the playwright and poet, Sir William Davenant, and old friend of Newcastle's since before the civil war), Pontefract, 19 December 1642; a letter signed by Sir Edward Radclyffe, 1635; and other material, *some wear, mounted on album leaves*

**£1,000 - 1,500**

**€1,100 - 1,700**

'MY PROFESSION AS A CIVIL ENGINEER' – Smeaton and McAdam in the service of the Royal Hospital Greenwich. The Hospital Commissioners worked only one of the thirty-two mines on the moor, the others being leased out; with Smeaton constructing a smelting mill at Langley to process lead mined locally, and McAdam later being commissioned to survey roads in the area.

67 •

**[STERNE (LAURENCE)]**

A Sentimental Journey through France and Italy, by Mr. Yorick, 2 vol., FIRST EDITION, *Rothschild's variant (2) with readings "vous" (volume 1, p.50) and "who ave" (volume 2, p.133), half-titles, list of subscribers in volume 1, Sterne's engraved coat of arms on D3v in volume 2, ownership signature of "Mr Dixon" on title of volume 2 (excised from volume 1), contemporary speckled calf gilt, spines rubbed, A VERY GOOD COPY, housed in red morocco-backed solander box [Rothschild 1971/2; Grollier 54], 8vo*, T. Becket and P.A. de Hondt, 1768

**£700 - 900**

**€800 - 1,000**

68 •

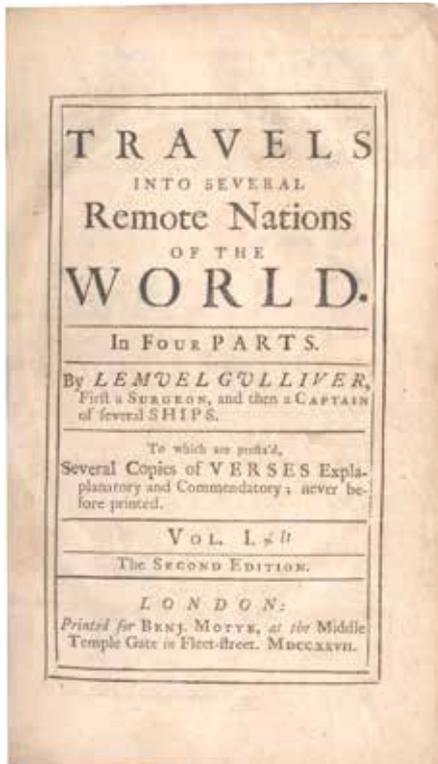
**[SWIFT (JONATHAN)]**

Travels into Several Remote Nations of the World. By Capt. Lemuel Gulliver, First a Surgeon, and then a Captain of Several Ships. To which are prefix'd Several Copies of Verses Explanatory and Commendatory; never before printed, 2 vol., *engraved portrait (Teerink's state 2a, with vertical chain lines) and 6 plates and maps, advertisement leaf facing title to volume 2, occasional light browning and spotting, a few stains at beginning of volume 2, contemporary panelled calf, rebacked (spines gilt with red morocco labels) [Teerink 293], 8vo*, Benjamin Motte, 1727

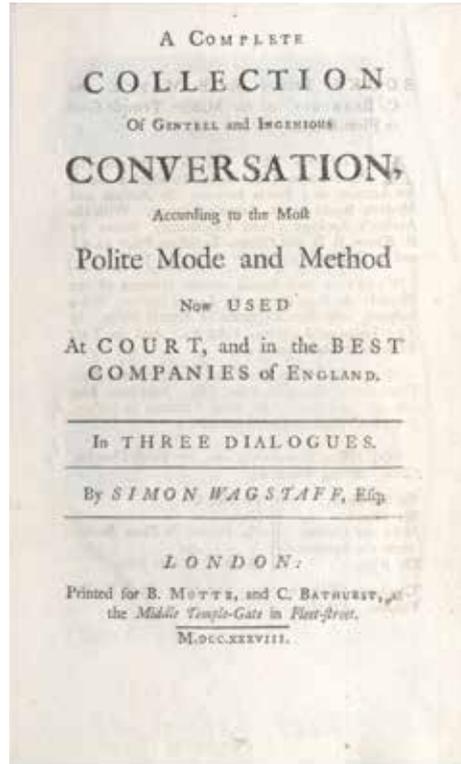
**£800 - 1,200**

**€920 - 1,400**

The first Motte edition, with the the 24-page setting of the Verses (which include the additional fifth poem 'The Words of the King Brobdingnag', now ascribed to Pope), and all Teerink's listed misprints. See illustration overleaf.



68



69

69 •

**[SWIFT (JONATHAN)]**

A Complete Collection of Genteel and Ingenious Conversation, According to the Most Polite Mode and Method Now Used at Court, and in the Best Companies of England. In Three Dialogues. By Simon Wagstaff, Esq; FIRST EDITION, FIRST ISSUE, with Neptune headpiece to page [i], advertisement leaf facing title-page, woodcut head- and tail-pieces, contemporary speckled calf, double gilt line borders on sides and spine panels, small chip to base of front joint, housed in solander cloth box with morocco spine label [Teerinck 761; Rothschild 2160], 8vo, [Samuel Richardson] for B. Motte and C. Bathurst, 1738

£1,000 - 1,500

€1,100 - 1,700

EXCEPTIONALLY FINE COPY OF SWIFT'S 'PERFECTION OF FOLLY'. Swift began collecting material for the work as early as 1704, aiming "to reduce the whole politeness, wit, humour and style of England into a short system for the use of all persons of quality and particularly the maids of honour" (letter to John Gay, 1731). He added to it at intervals over the years before his patron Mary Barber began arranging publication in 1736. The printer was Samuel Richardson, who was approaching the height of his career as both printer and, from 1740, novelist.

**Provenance**

William Vaughan, book collector, ownership inscription dated 2 March 1737/8.

70 •

**TELFORD (THOMAS)**

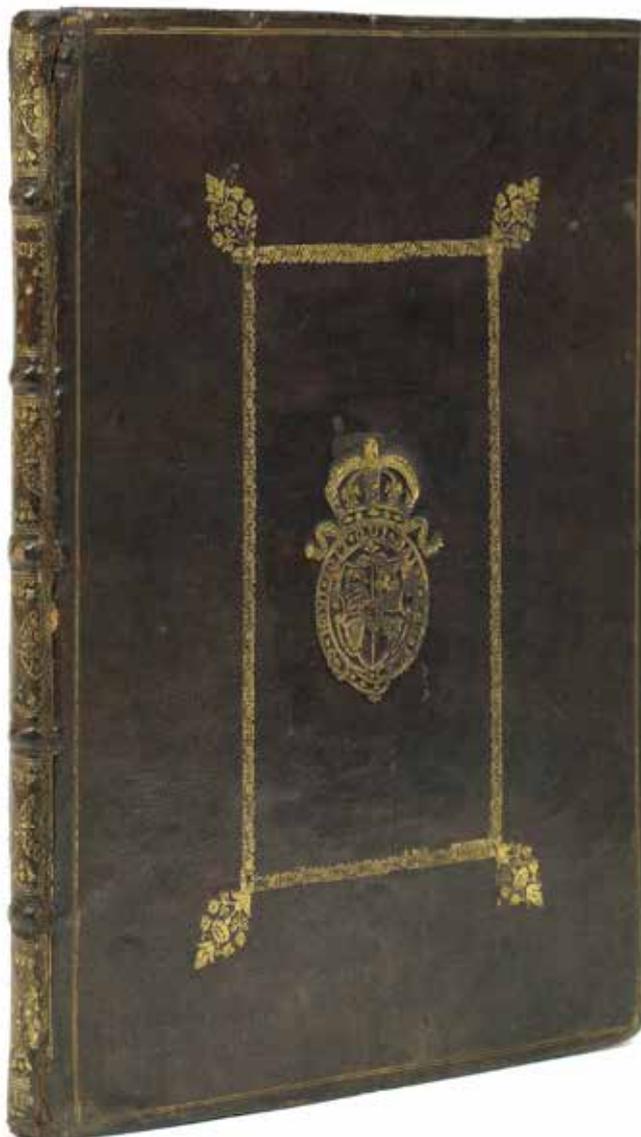
Life of Thomas Telford, Civil Engineer, Written by Himself... with a Folio Atlas of Copper Plates. Edited by John Rickman, 2 vol. including Atlas, FIRST EDITION, text volume with half-title, one engraved plate and vignettes in text, Atlas with engraved portrait and 82 maps and plates (numbered 1-83, 21 folding and/or double-page, no. 28 not called for in list), some foxing and soiling, one plate creased, text contemporary half calf, rebacked, Atlas modern half morocco with gilt title label on upper cover [Skempton 1556], 4to & folio (570 x 400mm.), James and Luke G. Hansard, and sold by Payne and Foss, 1838

£1,000 - 1,500

€1,100 - 1,700

**Provenance**

Glasgow Philosophical Society, old stamps on half-title and title of text volume; Rudolph Glossop, Bakewell, bookplates.



71

71 •

**[VANBRUGH (JOHN)]**

Aesop. A Comedy. As it is acted at the Theatre-Royal in Drury Lane, FIRST EDITION, LARGE PAPER EDITION, *errata slip pasted on verso of title-page, 4 pp. advertisements at end for books sold by Thomas Bennet (including works by Shakespeare and Dryden), 2-leaf Preface (A2-3) removed, light age toning, contemporary black morocco, covers tooled with double gilt fillet border and a panel of a flower-in-circle with a fleuron at the corners, enclosing in centre the gilt Royal Arms of King William III, spine gilt in six compartments, the second lettered "Aesop" in gilt and the others elaborately tooled in gilt, g.e., edges slightly rubbed, preserved in morocco-backed solander box [Wing V53], 4to (225 x 175mm.), Printed for Thomas Bennet at the Half-Moon in St. Paul's Church-Yard, 1697*

£2,000 - 3,000

€2,300 - 3,400

A WILLIAM III BINDING WITH THE ROYAL CYPHER. First edition of Vanbrugh's translation and adaptation of "Les fables d'Esopé" and "Esopé à la cour" by Edme Boursualt.

**Provenance**

Possibly bound for King William III (1650-1702), with his arms on the covers (another copy, now in the Robert H. Taylor Collection at Princeton, is in an identical binding save for the regal crest and was presented to William III's supporter Charles Montagu, first Duke of Manchester); J. Dawson Brodie, armorial bookplate; "Mr Binley", nineteenth-century pencil inscription on preliminary blank; John Brett-Smith.



72

72

### VANITY FAIR

Collection of approximately 370 caricatures published in *Vanity Fair*, chromolithographs after Pellegrini, Ward, Beerbohm, and others, loose and never bound up, folio (390 x 270mm.), Vincent, Brooks, Day and Son, 1869-1914, sold as a collection (quantity)

£2,000 - 3,000

€2,300 - 3,400

Including: sport (34, W.A.L. Fletcher, Gilbert Jordan, John Roberts Jr, Major Michael Rimington, Robert Abel, Walter George, W. FitzHerbert, etc.); artists (20, Rodin, Sargent, G.F. Watts, Poynter, Millais, etc.); music (42, Arthur Sullivan, Eduard Strauss, Henry Wood, etc.); literature (46, Tennyson, Tolstoy, Ibsen, Shaw, Meredith, George Moore, etc.); law (36); politics and others (16, Randolph Churchill, Harry Gordon Selfridge, Gladstone, Bonar Law, etc.); military (35, Kitchener, General Roberts, etc.); theatre (30, Gerald du Maurier, Henry Irving, Beerbohm Tree, etc.); clergy (34, Pope Leo XIII, Pius IX, Pusey, William Booth, etc.); medicine and science (44, Richard Owen, William Ramsay, Tyndall, Airey, etc.); fox hunting (42).



73

73 •

**WALKER (GEORGE)**

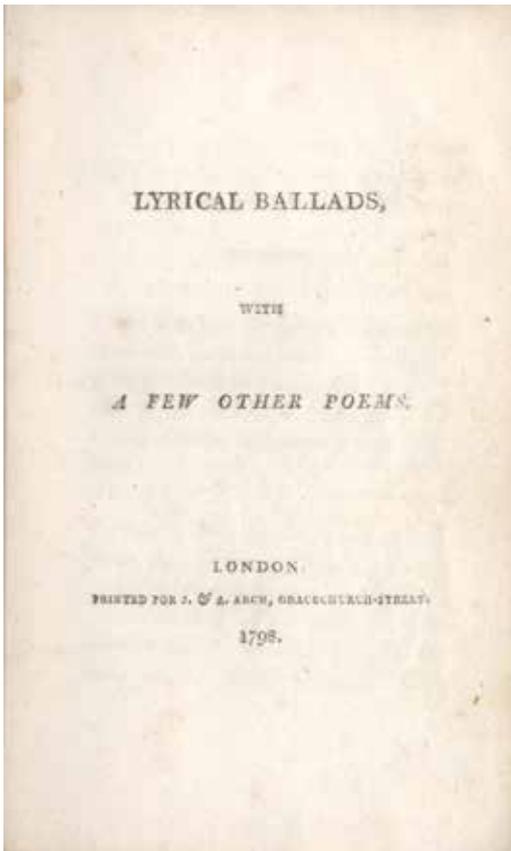
The Costume of Yorkshire, Illustrated by a Series of Forty Engravings, Being Fac-similes of Original Drawings, LARGE PAPER COPY, 41 hand-coloured aquatint plates within grey wash borders and with a duplicate set of the plates in etched outline (plate 5 with aquatint added), titles and text in English and French, occasional minor spotting and soiling to text or in margins, frontispiece and plate title strengthened at gutter, repairs to blank corner of plate 18 and to plate 23 (no loss), contemporary green straight-grain morocco, tooled in gilt and blind, gilt panelled spine with floral decoration and raised bands, g.e., a little rubbed and discoloured [Abbey Life 433; Colas 3045; Tooley 498], folio (462 x 325), T. Bensley, for Longman, Hurst... and Robinson, Son, and Holdsworth, Leeds, 1814

£2,000 - 3,000  
 €2,300 - 3,400

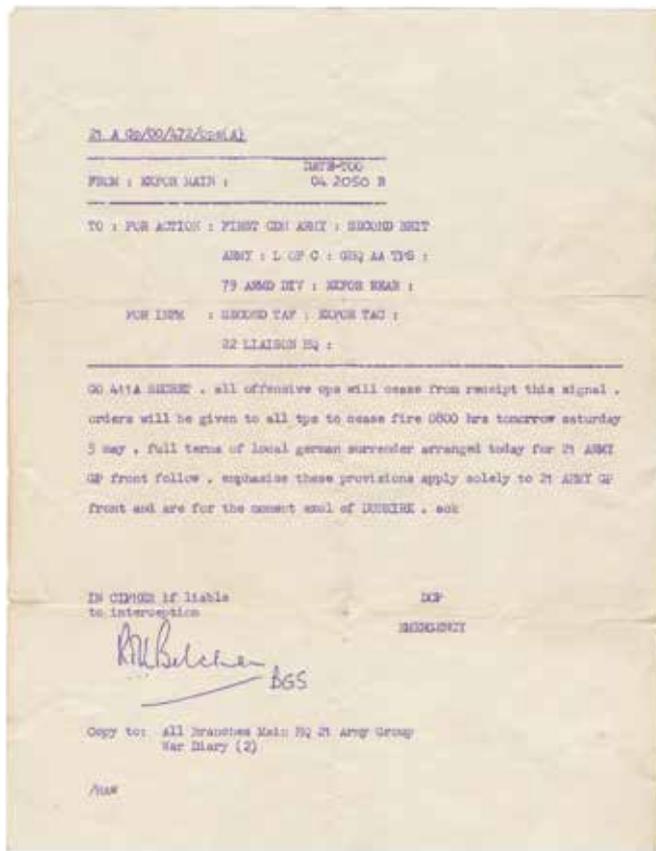
A HANDSOME LARGE PAPER COPY WITH THE PLATES IN TWO STATES. Amongst the many well-known images of the costume and customs of Regency Yorkshire is 'The Collier', showing a man working at Middleton Colliery in south Leeds. In the background is Murray and Blenkinsop's recently invented steam engine, which was built in 1812, two years before Stephenson's engine. The plate is the earliest known representation of a steam locomotive on rails.

**Provenance**

Sir John Bennet Lawes, Rothamstead, bookplate; Lawes (1814-1900, pioneering agricultural scientist) started the first factory for the manufacture of artificial fertilisers in 1842, and the following year founded with Joseph Gilbert an experimental farm that eventually became what is now Rothamstead Research, almost certainly the oldest agricultural research station in the world.



76



77

74 •

**WOLLSTONECRAFT (MARY)**

Thoughts on the Education of Daughters: with Reflections on Female Conduct, in the More Important Duties of Life, FIRST EDITION, G6 a cancel as usual, lower corners of a few leaves slightly dampstained, modern half calf, gilt panelled spine with raised bands [Windle A1a; Gumuchian 5855; Rothschild 2595], 8vo, J. Johnson, 1787

£3,000 - 4,000  
€3,400 - 4,600

FIRST EDITION OF THE AUTHOR'S RARE FIRST BOOK. Mary Wollstonecraft wrote this collection of essays whilst running a school and was paid ten guineas for it by Johnson. Ostensibly it was a fairly conventional example of the female conduct manual popular at the time, but there are prescient passages describing the plight of the single woman and asserting that, as independent and intellectual beings, women deserve better access to education.

**Provenance**

E. Milnes[?], 1799, ownership signature on title (another obliterated).

75

**WORDSWORTH (WILLIAM)**

Autograph letter signed ("WmWordsworth"), to Mr Archer ("My dear Sir"), at the Black Lion, Grasmere, stating that he got back on Saturday evening and inviting him to walk over and take his tea ("...I should be glad to see you; I should have called upon you this morning but for pressure of business..."); autograph address leaf, 1 page plus integral address leaf, folded for delivery, light spotting and dust-staining, 8vo, Rydal Mount, "Monday"

£600 - 800  
€690 - 920

In his preface to *The Excursion* Wordsworth refers to 'a Mr. Archer, an Irishman, who lived several years in this neighbourhood, and who, in this faculty [verbal memory], was a prodigy; he afterwards became deranged, and I fear continues so, if alive'.

76 •

**[WORDSWORTH (WILLIAM) AND SAMUEL TAYLOR COLERIDGE]**

Lyrical Ballads, with a Few Other Poems, FIRST EDITION, *second issue, errata and Cottle's advertisement leaves at end, occasional soiling, small hole in A3 with loss of pagination numbers, title to "The Rime of the Ancient Marinere" frayed, short tear in lower margin of p. 113, some pencil annotations, early nineteenth century mottled calf gilt, neatly rebacked preserving original spine, rubbed [Rothschild 2604], 8vo, J. & A. Arch, 1798*

£2,000 - 3,000

€2,300 - 3,400

EARLIEST OBTAINABLE ISSUE OF THE WORK CREDITED WITH BEGINNING THE ROMANTIC MOVEMENT IN ENGLAND, and the first appearance of Coleridge's *The Rime of the Ancient Mariner*.

Two weeks after being printed by Bristol publishers Biggs and Cottle in an edition of approximately 500, the first issues of *Lyrical Ballads* were purchased by J. and A. Arch of London, who replaced the title-pages and, at the direction of Coleridge and Wordsworth, removed the poem *Lewti, Or The Circassian Love-Chaunt*. Conscious of the experimental nature of the volume and eager to distance themselves from the "gaudiness and inane phraseology of [contemporary] writers" (Preface, p.ii), the authors were keen to preserve their anonymity and allow the volume an unbiased reception. As *Lewti* had previously appeared in *The Morning Post* (under a pseudonym, though known to be by Coleridge) it was replaced in the London issue by *The Nightingale*.

**Provenance**

Sotheby's, 19 January 1921, Lot 676, original catalogue entry tipped onto front free endpaper.

77

**WORLD WAR II – VICTORY IN EUROPE**

Mimeographed field order no. 21 A Gp/00/472/Ops(A), marked 'GO 411A SECRET' from 'EXFOR MAIN' to 'FIRST CDN ARMY: SECOND BRIT ARMY; L OF C: GHQ AATPS: 79 ARMD DIV: EXFOR REAR:', signed in facsimile by Major General R.F.K. Belchem, head of Field Marshall Montgomery's operations staff at Luneburg Heath, announcing the ceasefire in North Western Europe, commanding that 'all offensive ops will cease from receipt this signal . orders will be given to all tps to cease fire 0800 hrs tomorrow Saturday 5 May . full terms of local german surrender arranged today for 21 ARMY GP front follow . emphasise these provisions apply solely to 21 ARMY GP front and for the moment exl of DUNKIRK . ack', with pencil instructions to the courier on reverse 'PRITCHETT SRD/LT over Bridge', 1 page, 4to, dust-staining and minor tears where folded for delivery, [4 May 1945]

£1,000 - 1,500

€1,100 - 1,700

78 •

**YORKSHIRE – KNIGHTS HOSPITALLER**

Court rolls for the Manor of Newland with Woodhouse Moor, Yorkshire, West Riding, transcribed in 1655 by Francis Bunny ("Coppied oute by my apoyntment to save the Stearthinge of the ould Rowles at Newland/ by me ffra: Bunny"), running from 1341 to 1580, the first leaf excised; Bunny's inscription on the flyleaf, c.100 pages, some dust-staining and very slight damp-staining in margins, original vellum wrappers, upper cover inscribed "Newland Rolles/ entred in this booke", ties lacking, dust-stained, folio, 1655

£800 - 1,200

€920 - 1,400

'THE OULDE ROWLES AT NEWLAND' – court records of a manor belonging to the Knights Hospitaller, that had been originally granted to the Knights Templar. The Manor of Newland lies in the parish of Normanton on the bank of the River Calder. By 1213 a preceptory of the Knights Templar was founded there by King John, and upon their suppression it was transferred to the Knights Hospitaller in 1256. It was one of only two preceptories in the West Riding, the other being that of the Knights Templar at Temple Newsam. The entry for 7 October 1540 records its transfer from the Knights to Henry VIII, following the Dissolution. It was subsequently sold to a member of the Bunny family of Newton. See illustration overleaf.



78

Agasson Wagon  
Nov. 20. 1753

My Dear Sir,

It is indispensably necessary that I should be able to move Monday and as I should not like to leave I am not if I am not by your leave for you to address your letter to my house where I shall probably go very soon. You may rest assured that I shall ever be ready to carry your wishes into execution in respect to the Bond which if I should receive by your command, I shall leave Mr. Cookman to bring on the Coast. Believe me to be your very faithful servant  
Horatio Nelson

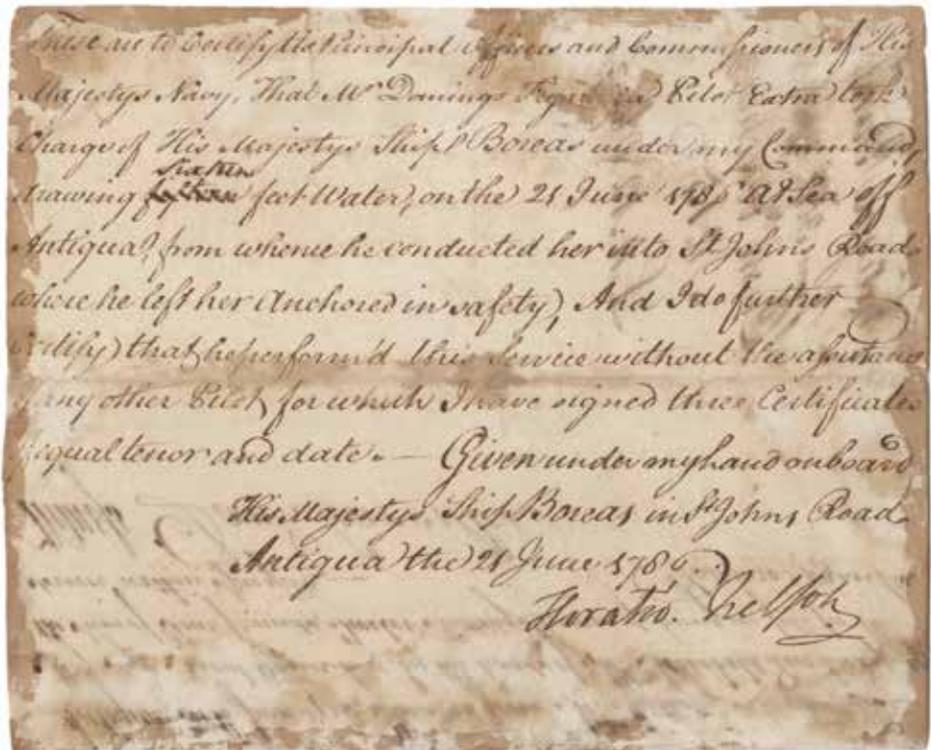
81

Septem. 20. 1753

Gentlemen,

I am assured they  
Capt. Moleley of L. Anderson 35 to the  
my account, and I need not say that  
you will always attend to the  
for what money she may call for, with  
then I shall get my account home in time.  
I have had them twice paid and  
add along out of the way when short  
only if paid. Believe me  
Your most Obedt  
Capt. Moleley  
Horatio Nelson

80



79

## NELSON AND NAPOLEON

79

### NELSON (HORATIO)

Document signed ("Horatio Nelson"), with his right hand, certifying that Domingo Figarella, pilot extra, has safely guided Nelson's ship the *Boreas* into St John's Road; the verso with Figarella's receipt for payment and docket ("Antigua Yard/ June 30th 1786/ Cash Voucher/ No. 15/ £4-12-0..."), 1 sheet, browned and stained at edges, with traces of paste at edges, framed within two sheets of glass, oblong 4to, "Given under my hand on board His Majesty's Ship Boreas in St Johns Road/ Antigua the 21 June 1786"

£2,000 - 3,000

€2,300 - 3,400

NELSON IN ANTIGUA: this document was issued when Nelson, as captain of the frigate *Boreas*, was attempting to enforce the Navigation Act against American trading in the West Indies, even though it was peacetime. The 'intemperate zeal' with which he chose to enforce this policy made him 'very unpopular in the islands and generating lawsuits which made it impossible for him to go ashore for some time', as well as causing clashes with the naval Commander-in-Chief, Sir Richard Hughes, and the Governor of Antigua, General Sir Thomas Shirley (N.A.M. Rodger, *ODNB*). This early document is not printed by Nicholas Harris Nicolas, *The Dispatches and Letters of Vice-Admiral Lord Viscount Nelson* (1844-46).

80

### NELSON (HORATIO)

Autograph letter signed ("Horatio Nelson"), with his right hand, to his banking agents Messrs Marsh & Creed, reminding them that "I need not say you will always attend to Mrs Nelson's demands for what Money she may call for"; explaining that it is uncertain when he shall be able to send his accounts home, although he has had them made up twice; and requesting that they pay Captain Wolseley of *L'Imperieuse* £35 on his account, 1 page, integral leaf removed, slightly discoloured, small stain at the lower right-hand, small tear at upper-left margin and weakness at folds, 4to, Leghorn, 28 October 1795

£2,000 - 3,000

€2,300 - 3,400

'YOU WILL ALWAYS ATTEND TO MRS NELSON'S DEMANDS' – Nelson had written to his wife Fanny the year before assuring her that she need not be 'sparing' in applying for money to Marsh & Creed (the well-known firm of naval agents). After their separation, he instructed them to pay her allowance of £1,800 (Naish, *Nelson's Letters to his Wife*, p.580; citing BL Add. MSS. 28333). Not in *Dispatches and Letters*.

81

**NELSON (HORATIO)**

Autograph letter signed ("Horatio Nelson"), written with his right hand, to "My Dear Sir", giving news of his future whereabouts: "It is impossible to say I shall be off here to morrow morning and as I should not like to Anchor I must if I am not here beg leave for You to address Your letters to Leghorn where I shall probably go very soon", and assuring him that he would be ready to carry out his wishes "in respect to the Bond [Board] business" should he have ships under his command and that he will leave Captain Cockburn to cruise on this coast, *1 page, tipped onto an album leaf, left-hand corner cut away, some spotting, 4to*, "Agamemnon off Genoa", 30 November 1795

**£2,000 - 3,000**

**€2,300 - 3,400**

WRITTEN WITH NELSON'S RIGHT HAND: this letter dates from the end of Nelson's service off the Italian Riviera, when he was attempting to cut off supplies to the French army who were harassing the superior forces of the Austrians, although to no avail, as the Austrians surrendered on 23 November. On 4 December he wrote to Sir Gilbert Elliot at Corsica: 'My campaign is closed by the defeat of the Austrian Army... and I am on my way to refit poor Agamemnon and her miserable company... I have to regret, but mean not to complain, that my force was too small for the service which I wished to perform' (Nicolas, *Dispatches and Letters*). Our letter is not published by Nicolas. See illustration on preceding page.

82

**NAPOLEON BONAPARTE**

Autograph letter by General Antoine Marbot addressed to Bonaparte ("Citoyen General"), by whom it has been signed ("Bonaparte"), beneath a scribal docket that the request be recommended to General Berthier, the letter written in favour of Lieutenant Berenger who is seeking a transfer to his command, excusing this distraction to "un grand general occupé de travaux d'ou dependent la destinée et la gloire d'une grande republique", and sending congratulations on recent victories, *2 pages, some spotting and creasing, folio*, Paris, 26 floréal l'an IV [15 May 1796]

**£1,000 - 1,500**

**€1,100 - 1,700**

'LA GLOIRE D'UNE GRANDE REPUBLIQUE' – signed by Napoleon on the day he made his triumphal entry into Milan. The writer of the letter was a member of the Council of Ancients, the senior legislative assembly under the Directory, later serving twice as its President.

83

**NELSON (HORATIO)**

Autograph letter signed ("Horatio Nelson"), [to Mr Halkett, Secretary of Presentations to the Lord Chancellor], stating that the Lord Chancellor has complied with his request that the Rectory of Burnham St Alberts, made vacant by the retirement of his father, the Rev Edmund Nelson, be transferred to his brother, the Rev Suckling Nelson, along with the mediety of Burnham St Margarets (alias Norton) with that of Burnham All Saints (alias Ulph), and asking him to expedite the necessary forms as speedily as possible, *2 pages, with integral blank, laid onto part of an album leaf (the blank with thin patches where formerly mounted), a light stain at the foot, 4to*, 141 New Bond Street, 23 October 1797

**£4,000 - 6,000**

**€4,600 - 6,900**

NELSON AND HIS FATHER'S LIVING AT BURNHAM, NORFOLK. This attractive letter, written by Nelson three months after losing his right arm and while his handwriting was still unsteady, dates from early in the period of his fame as hero of the Battle of St Vincent: 'Now that Nelson had achieved prominence, he considered it a fundamental duty to repay obligations and elevate his family and friends, to that end it was time to hobnob with the powerful, create some bonds and test his new found "interest"' (John Sugden, *Nelson: A Dream of Glory*, 2004, p.33).

Famously, Nelson had been born at his father Edmund's rectory at Burnham Thorpe. It was now proposed that Edmund should resign another of his holdings, the rectory of Burnham Sutton with its dependent responsibilities for Burnham Norton and Ulph, and that these should be transferred to his youngest son Suckling. The Hero therefore applied to the Lord Chancellor, who willingly agreed, as 'the just title of your great services have gained to every mark of attention which, in the exercise of a public duty, it is in my power to express': our letter, together with that of the Chancellor, is printed by Nicolas, *Dispatches and Letters*. See illustration overleaf.

141<sup>has</sup> Bond St. W. 23. 1797  
 Sir,  
 The Lord Chancellor having  
 been so good as to write me that he will  
 comply with my request in giving my  
 Brother the Rev<sup>d</sup> Richard Nelson A B  
 of Burnham in Norfolk the Rectory of  
 Burnham St Alberts (alias Sutton) with the  
 Medochy of Burnham St Margarets (alias Norton)  
 with the Medochy of Burnham All Saints  
 (alias Wkh) (in Norfolk Diocess of Norwich  
 when it shall be vacant by the Resignation of  
 my Father the Rev<sup>d</sup> Edmund Nelson, which  
 it now is he having wrote to the Bishop of

83

indeed I have so much satisfaction  
 in communicating my little  
 knowledge of law & it is such  
 a pleasure to promote virtue  
 & instil those principles in  
 to a young mind that may  
 make them useful  
 2) members of society  
 I that I have now secured  
 my other pleasure the the  
 better its power one of  
 these days I hope your father  
 whom I love dearly will bring  
 home to be your adviser  
 Matthew Espar Hamilton

86

84

#### NELSON AND LADY HAMILTON AT NAPLES

Two autograph letters signed by Matteo Wade, Governor of the Castel Dell'Ovo, Naples, to Emma Hamilton ("My Lady"), both in English, written after the fall of the Parthenopean Republic and execution of Admiral Caracciolo, the first letter opening with the complaint that "This Juncta of States proceeds so slowly that in my opinion they are augmenting the number of Jacobins every day" and informing her that "I am told a conspiracy has just been discovered and a sum of money found, in order to let seventeen of the prencipal Jacobins escape, now confined and they say markd for Execution" and giving news of a prisoner on whose behalf Lady Hamilton had interceded; the second letter opening: "Every thing here is held in suspence, the great question is, who is to be hanged, and who is to be beheaded, few, or non dispute that they don't merit death, but then to prolong the moment, each produces his privilege, just as if it was of any consiquence, whether a Man goes to Heaven in a Coach and Six, or in a wheel-Barrow"; and informing her that "I have been told that Lord Nelson is expected here every moment in a Frigate, and from hence to take the Command of the grand Fleet, then it seems he is destined to destroy the French" and that "this Juncto of State proceeds so slowly, in not hanging, nor freeing the innocent, occasions a great ferment in the people"; he then grumbles that "Nothing has been done in regard of you Ladyships, and Lord Nelsons recommendation in regard of me" and concludes by paying his respects "to Mrs Cadagan [Emma's mother], Sir William, Lord Nelson" and others, 8 pages, some light dust-staining or spotting but overall in fine, fresh and attractive condition, folio and 4to, Naples, 10 August and 14 September 1799

£800 - 1,200

€920 - 1,400

'LORD NELSON IS EXPECTED HERE EVERY MOMENT IN A FRIGATE' – two letters addressed to Lady Hamilton during the brutal reprisals that followed the fall of the Neapolitan republic and the reimposition of autocratic Bourbon rule by Emma's friend Queen Maria Carolina. (An episode of continuing controversy as regards Nelson's conduct.) Both of these letters were in the Alfred Morrison collection and printed in *Hamilton and Nelson Papers*, (1893-4), ii, pp.62-3 and 68. Indeed, the second letter, opening as it does with Wade's grim observation that "the great question is, who is to be hanged, and who is to be beheaded" has gained some notoriety (see for example, Constance H.D. Giglioli, *Naples in 1799*, 1903, p.350).

The author of these letters, Matthew or Matteo Wade (the latter being the form most often used) was an Irish soldier in the service of the King of Naples. To judge from his handwriting and slightly hesitant English, he seems to have received an Italian upbringing. He was later to earn a measure of fame – complete with magnificent tomb – through his defence of the Civitella del Tronto fortress against the forces of Murat in 1806.

**NELSON (HORATIO)**

Autograph free front signed ("Nelson & Bronte"), to the Rev Dr Holmes of Christ's College, Oxford; postmarked ("Milford-H.../ 27"), *half a 4to sheet, trace of wafer-seal, dust-staining and light spotting, oblong 8vo*, "Milford August fourth 1802"

£600 - 800

€690 - 920

NELSON AND THE HAMILTONS VISIT MILFORD HAVEN. This free-front was written while Nelson was making his famous tour of Wales and the West Country in company with Sir William Hamilton and his wife Emma. Although Milford – the 'blessed Milford' of Shakespeare's *Cymerline* -- had long been famous as a harbour, the modern town owes its existence to Sir William Hamilton. He had come into the land through his first wife, Catherine Barlow: 'As early as 1787 Hamilton, in writing of the Milford Haven area, predicted to [his heir] Greville that the port and the town of Hubbertson, which were part of his wife's estates, would "one day ... be as great as Portsmouth and Plymouth"... In 1790, with help from Greville, Hamilton secured a private act in parliament entitling him and his heirs "to make quays, docks, piers and establish a market" on these estates' (Geoffrey V. Morson, *ODNB*).

Nelson had been invited to Milford to celebrate the anniversary of the Battle of the Nile: 'the Nile celebrations at Milford on 1 August... included a rowing match, a fair and a cattle show. But it was also expected that Nelson would support the town's aspirations, and at a banquet he... compared the natural advantages of Milford to the port of Trincomalee, which he had seen as a boy. It had high natural tides, ample supplies of wood and iron, and, situated between Britain and Ireland, was well placed to be a haven, naval base and packet terminus. This was music to Milford' (John Sugden, *Nelson: The Sword of Albion*, 2014, p.574). Although the Royal Navy had established a dockyard there in 1797, in the event they were, in 1814, to transfer their operations to nearby Pembroke Dock.

Nelson has inscribed this free-front in his capacity as a peer of the realm, members of parliament being permitted free postage when 'franking' mail with place, date and signature (see also the free-front of 1805 in this sale).

**HAMILTON (EMMA)**

Autograph letter signed ("Emma Hamilton"), to "my very dear Miss Scott", giving news of her health ("...I have been very very ill indeed & am still very weak. Dear good Mrs Bolton [Nelson's sister] & her daughter have nursed me with affection and love...") and furnishing her with a lively description of the young people in her household at Merton ("...I wish you could see the education that is going on here I think you would admire my plan and élèves does me honour indeed I have so much satisfaction in communicating any little knowledge I have and it is such a pleasure to promote virtue and instil those principles to a young mind that may make them amiable members of society that I have now scarcely any other pleasure..."); integral address panel, postmarked (2d unpaid), *3 pages, seal tears, traces of tape at outer edge of second leaf, 4to*, Merton Place, 14 March, no year [probably 1804]

£1,500 - 2,000

€1,700 - 2,300

'SUCH A PLEASURE TO PROMOTE VIRTUE' -- EMMA HAMILTON AS THE INSTRUCTOR OF YOUNG LADIES. This letter dates from what were intended to be halcyon days spent with Nelson at Merton (acquired in 1801), an idyll marred by Nelson's prolonged absence at sea. Emma took into her care Charlotte, daughter of Nelson's brother William; Charlotte's presence lending her irregular household a veneer of respectability. On Nelson's death William, having pocketed his earldom, made haste to ditch Emma and withdrew his daughter from her care.

The ill-health and weakness to which Emma refers may allude to her giving birth to Nelson's second child Emma a couple of months earlier, between Christmas and New Year, the child catching chickenpox from her sister Horatia and dying before Nelson had the chance to see her. Mary Anne Scott, Emma's correspondent, was daughter of Sir William Scott, judge in the Admiralty High Court, who was to remain a loyal friend of Emma's and have a hand in attempts to honour the Last Codicil. See illustration on preceding page.

**NELSON (HORATIO)**

Letter signed ("Nelson & Bronte"), the text in the hand of his naval secretary John Scott, to Rear-Admiral Sir Richard Bickerton, flying his flag in the *Kent*, granting at his request absence of leave to the ship's purser, Mr Boyes, so that he can serve as his secretary, *2 pages, light staining to lower margin of verso, folio*, Victory at Sea, 21 March 1804

£2,000 - 3,000

€2,300 - 3,400

Written while Nelson was Commander-in-Chief of the Mediterranean fleet during its eighteen-month blockade of the French fleet, in order to protect Malta and Gibraltar and prevent it joining Napoleon's invasion fleet; Bickerton serving as his second-in-command. Not in *Dispatches and Letters*.

Sir  
Your most Obedient  
humble servant  
Nelson & Bronte

87

London September fourteenth 1805  
Rev. J. D. Haslewood  
Brighton  
Nelson & Bronte

88

88

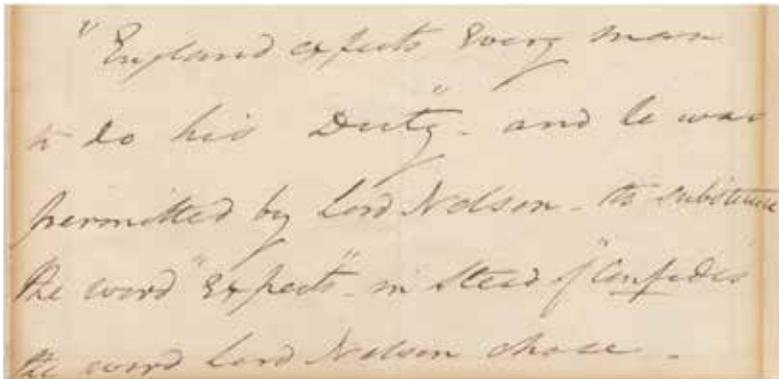
**NELSON (HORATIO)**

Autograph free front signed ("Nelson & Bronte"), to the Rev J.D. Haslewood of Brighton, with crown date-stamp ('Sep 14/ 1805'), "London, September fourteenth 1805" *trimmed to address, light brown, 16mo*, "London, September fourteenth 1805"

£600 - 800

€690 - 920

NELSON'S LAST DAY IN ENGLAND. On 2 September news had been brought to Nelson at Merton, where he had arrived back only a couple of weeks earlier after spending an exhausting eighteen months at sea, that the enemy's combined fleet had put into Cadiz, and so he spent the rest of the time allotted him preparing to take up his command once again. At ten on the night of 13 September, he left 'dear, dear Merton', Emma and his sleeping child Horatia for the last time and set off for Portsmouth, where he arrived at six in the morning of 14 September. That day, huzzaed by enthusiastic crowds, he re-embarked in the *Victory*. Although superscribed "London", our free-front was written that same day, as is confirmed by its date-stamp. The recipient was possibly a relation of Nelson's solicitor, William Haslewood; a clergyman of the same name is recorded as living in retirement in the 1840s at Boughton, Kent. See illustration on preceding page.



89

89

### NELSON AND TRAFALGAR

Autograph presentation inscription by John Pasco, signed at the head ("John Pasco"), describing his services as acting Signal Lieutenant at Trafalgar: "Captain Royal Navy - was Senior Lieutenant of the Victory with Lord Nelson, at the Battle of Trafalgar but did the duty of Signal Officer and had the honor to make the ever to be remembered Signal - 'England expects Every Man to do his Duty' - and he was permitted by Lord Nelson - to substitute the word 'Expects' - in Stead of 'Confides' the word Lord Nelson chose", 1 page, integral blank, traces of mounting, time-staining where exposed through framing, 8vo, no place or date [prior to 1847]

£2,000 - 3,000  
€2,300 - 3,400

'ENGLAND EXPECTS EVERY MAN TO DO HIS DUTY' – autograph presentation inscription by the man who was the acting Signal Lieutenant on board the *Victory* at the Battle of Trafalgar, and who not only relayed what is the most famous naval signal of all time, but helped in its composition.

Pasco provided Sir Nicholas Harris Nicolas, editor of Nelson's *Dispatches and Letters* (1845), with a full account of how the signal was made: 'His Lordship came to me on the poop, and after ordering certain signals to be made, about a quarter to noon, he said, "Mr Pasco, I wish to say to the fleet, 'England Confides that Every Man will do His Duty': and he added, "You must be quick, for I have one more signal to make which is for Close Action." I replied, "If your Lordship will permit me to substitute the expects for confides the signal will soon be completed, because the word expects is in the vocabulary, and confides must be spelt." His Lordship replied, in haste, and with seeming satisfaction, "That will do, Pasco, make it directly." When it had been answered by a few ships in the Van, he ordered me to make the signal for Close Action, and to keep it up: accordingly, I hoisted No.16 at the top-gallant mast-head, and there it remained until shot away' (vii, p.150).

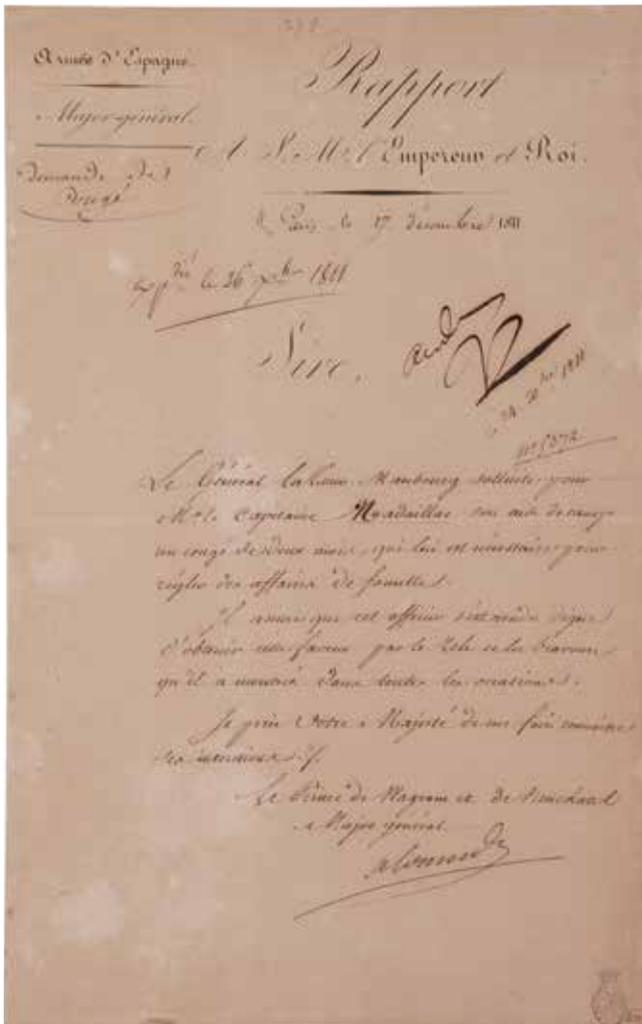
It is curious that in this presentation account - evidently written out for an autograph hunter - Pasco misquotes his own signal, although the variant he gives here ('England Expects Every Man to do His Duty') became so prevalent that it is to be found on the base of Nelson's Column, on his tomb in St Paul's, and on the monument erected by his friend Alexander Davison in 1807. From its paper, this inscription appears to have been written in the 1830s or 40s, while predating Pasco's elevation to flag rank in 1847. *American Book Prices Current* records only two other items by Pasco having been sold at auction, neither of which refers to his signal.

90

### NAPOLEON BONAPARTE

Rapport signed as approved by Napoleon ("accordé Np"), submitted to him and signed by his Chief-of-Staff Berthier, as Prince de Wagram ("Alexandre"), requesting two months leave of absence on family business for Captain Nadaillac, ADC to General Latour-Maubourg, on printed paper of the Army of Spain headed 'Rapport A S.M. l'Empereur et Roi'; collection stamp of the Bibliotheca Lindesiana, 1 page, light spotting, folio, Paris, 17 December 1811

£1,000 - 1,500  
€1,100 - 1,700



90



92

91

**HAMILTON (EMMA)**

Autograph letter (unsigned), to her admirer Colonel Sir Richard Puleston, staying at Duke's Hotel, Jermyn Street, stating that she cannot visit him but that he can visit her: "I shall not be able For some days in the next week to go THERE so perhaps you will Call on me some morning", ending "God bless You"; autograph address leaf, postmarked, 1 page, small seal-tear, very light time-staining but nevertheless in fresh condition, 8vo, "12 T P", postmarked 18 July 1814

£600 - 800

€690 - 920

**EMMA IN DEBTORS' PRISON.** This letter was written while Emma and her thirteen-year-old daughter were living at 12 Temple Place, a sponging house within the rules of the King's Bench. As she points out in the letter, she was allowed to receive visitors but not allowed out herself. She had been arrested five days earlier, on 13 July, and forced out of her Bond Street apartments. In the ensuing days her remaining worldly goods at Bond Street were all sold off by order of the Sheriff in order to pay her creditors: 'two of Nelson's sea chests, the remains of Hamilton's rare books, Horatia's doll's bed, a four-poster mahogany bed, a piano, her writing desk, dressing table, Grecian couch; all her glass and china; her valuables – her diamond watch, a gold box presented to Nelson in 1802; and even all her books and magazines' (Julie Peakman, *Emma Hamilton*, 2005, p.159). Among her roster of visitors at Temple Place were many distinguished figures, including, that Christmas, the Duke of Sussex and his mistress Mrs Bugge.

## GENERAL TRAVEL AND ATLASES

92 •

### BARROW (JOHN)

A Voyage to Cochinchina, in the Years 1792 and 1793... with Sketches of the Manners, Character, and Condition of their Several Inhabitants. To which is Annexed an Account of a Journey... to the Residence of the Chief of the Booshuana Nation, 19 hand-coloured aquatint plates, 2 folding engraved maps and charts (one hand-coloured, one hand-coloured in outline), plate 2 cropped within image at upper margin, folding plate part split at fold, without half-title, contemporary calf, rebacked, rubbed [Abbey Travel 514; Cordier, Sinica 2390; Lust 366; Tooley 86], 4to, T. Cadell and W. Davies, 1806

£800 - 1,200

€920 - 1,400

The voyage to Indochina includes a description of Brazil, and Java. To this is appended a separate narrative of a journey to the Bechuanas and other tribes on the Orange River, South Africa.

### Provenance

Military Depot, Quarter Master General Office, bookplate and gilt stamp on upper cover. See illustration on preceding page.

93 •

### BLIGH (WILLIAM)

A Voyage to the South Sea, Undertaken by Command of His Majesty, for the Purpose of Conveying the Bread-fruit Tree to the West Indies, in His Majesty's Ship the Bounty, Commanded by Lieutenant William Bligh. Including an Account of the Mutiny on Board the Said Ship, and the Subsequent Voyage of Part of the Crew, in the Ship's Boat, from Tofoa... to Timor, FIRST EDITION, stipple-engraved oval portrait of Bligh by J. Condé after Russell, 7 engraved plates, plans and charts (5 folding), title repaired in upper blank corner and old stamp removed from blank verso, short tear repaired with old paper label to one plate and one leaf of text, some off setting (as usual), dampstaining to margin of Bread Fruit plate, contemporary tree calf, rebacked preserving most of original gilt-stamped spine [Hill 135; Ferguson 125; Sabin 5910], 4to (295 x 228mm.), George Nicol, 1792

£3,000 - 5,000

€3,400 - 5,700

Captain Bligh's own official account of one of the most celebrated of voyages, including the mutiny and the remarkable 3500 mile journey across the Pacific in the *Bounty's* launch to safety in Timor, which resulted in the loss of just one man.

94 •

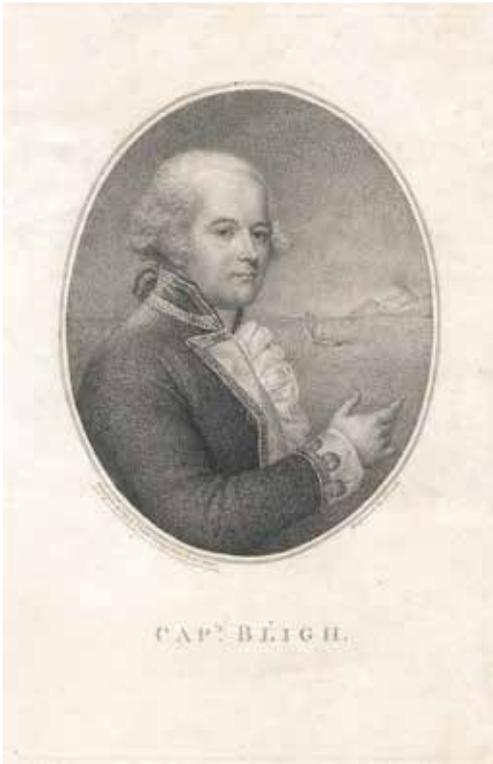
### CAMBINI (ANDREA)

Libro della origine de Turchi et imperio delli Ottomanni, FIRST EDITION, woodcut printer's device on title and verso of final leaf, penultimate leaf [87] misnumbered 97 [Atabey 185; this edition not in Blackmer or Adams], Florence, per li heredi di Filippo di Giunta, June 1529--GIOVIO (PAOLO) Commentario de le cose de Turchi... a Carlo Quinto imperadore augusta, third edition, title within elaborate woodcut border [this edition not in Atabey, Blackmer or Adams], [Venice], 1538, 2 works in 1 vol., occasional light browning, crushed brown morocco by Chambolle-Duru (signed on front turn-in), gilt lettered spine with raised bands, inner gilt dentelles, g.e., 16mo

£1,000 - 1,500

€1,100 - 1,700

TWO RARE EDITIONS OF INFLUENTIAL WORKS ON THE ORIGINS OF THE TURKS. "According to Runciman, Cambini consulted survivors of the siege of Constantinople in composing this important work, which provided account of the Turks up to 1517, the date of the Ottoman conquest of Egypt... [whilst] Giovio, provoked by the siege of Vienna in 1529, regarded this work as his contribution to the struggle" (Atabey).



93



95

95 •

**CHINA - BOXER REBELLION**

[Anthology of poetry composed by Imperial order], 6 vol., *text in Chinese, approximately 20 leaves missing in one volume, stitched in original yellow wrappers, original printed yellow title labels (and later ink inscription "Temple of Heavens, Peking. 16th August 1900") on upper covers, loose as issued in publisher's cloth chemise case, printed label on upper cover, cloth straps and one bone clasp (of 2), 8vo, [late nineteenth century], sold as an association item*

£600 - 800

€690 - 920

**Provenance**

Captain G.F. Hood, inscribed "Peking - 16th August - 1900. From the Temple of Heaven in the Chinese City. G.F. Hood, Capt. 7th (D.C.O.) Rajputs" inside the upper chemise. Captain Hood was one of the first of the British contingent to enter Beijing (supposedly via the sewer system) in August 1900, as part of the Allied Forces sent to relieve the International Legation held by the Boxers.

96 •

**CLOCHAR (PIERRE)**

Palais, maisons et vues d'Italie, FIRST EDITION, *half-title, engraved pictorial title and 102 engraved plates, light spotting, contemporary red morocco-backed boards by "Tessier, Relieur Doreur à Paris" (label on front paste-down), rubbed, folio (448 x 295mm.), Paris, 1809*

£600 - 800

€690 - 920

97 •

**COTTAFIVI (GAETANO)**

Raccolta delle principali vedute di Roma e suoi contorni, *engraved pictorial title, 60 engraved plates, contemporary half calf, gilt lettered on upper cover, upper cover detached, oblong folio (295 x 445mm.), Rome, Tommaso Cuccioni, [1843]*

£500 - 800

€570 - 920

**Provenance**

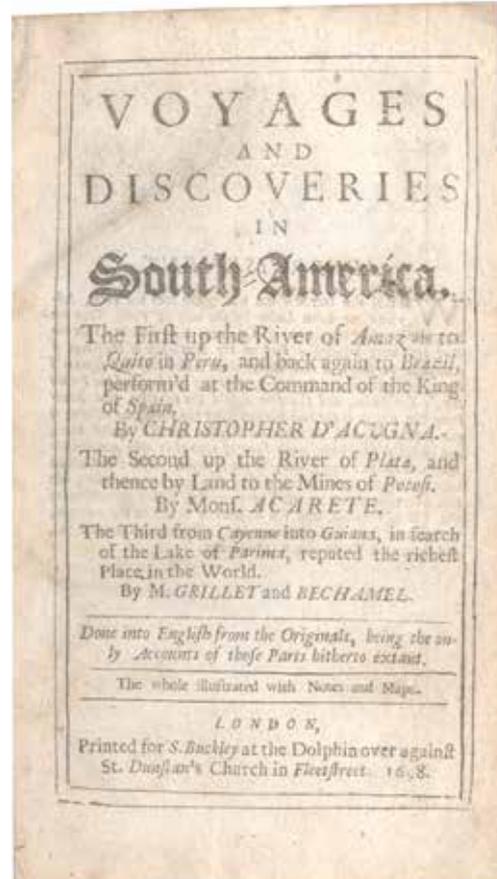
Frederick Thomas Whinyates (1833-1915), bookplate.



99



100



98

98 •

**D'ACUNA (CRISTOBAL)**

Voyages and Discoveries in South America. The First Up the River of Amazons to Quito in Peru, and Back again to Brazil... the Second Up the River of Plata... to the Mines of Potosi... the Third from Cayenne into Guiana... done into English from the Originals, 3 parts in 1 vol., *titles within 2-line rule border, 2 folding engraved maps ("course of the River of Amazons"; "Map of the Provinces Paraguay and Tucuman with the River Plate")*, *browning to maps, nineteenth century half calf, gilt morocco spine label, rubbed [Borba de Moraes I:12 ("It is a rare book"); ESTC R1217; Hill 1788; Palau 2487; Sabin 152; Wing V746]*, 8vo, S. Buckley, 1698

£1,000 - 1,500

€1,100 - 1,700

FIRST EDITION IN ENGLISH of the narratives of the first Europeans to penetrate to the territories of the Arragoues and Nouragones nations. "The work of Acuña, bishop of Caracas, tells of the Spanish expedition under Pedro Teixeira which left Quito in 1639 and descended the whole course of the Amazon to Pará... This work gave for the first time scientific observations on the upper Amazon and descriptions of its Indian inhabitants" (Hill).

**Provenance**

Sir Woodbine Parish (1796-1882), bookplate. In 1823 Parish was appointed commissioner and consul-general to Buenos Aires, where in 1825 he concluded with the local government "the first treaty made with any of the new states of America, and the first recognition by any European power of their national existence" (ODNB). In 1839 he published *Buenos Ayres and the Provinces of the Rio de la Plata*.

99 •

**DAVENPORT (W.)**

Historical Portraiture of Leading Events in the Life of Ali Pacha, Vizier of Epirus, Surnamed the Lion, in a Series of Designs... With a Biographical Sketch, FIRST AND ONLY EDITION, *half-title, 6 hand-coloured aquatint plates by G. Hunt after Davenport (one watermarked 1825), advertisement leaf at end, some offsetting onto text and occasional minor soiling, bookplate of W. Hepworth, untrimmed in publisher's boards with printed title label ("Remarkable Events in the Life of Ali Pacha. Price Two Guineas") on upper cover, neatly rebacked, some staining [Abbey Travel 206; Atabey 325; Blackmer 454; Droulia 417; Tooley 179], folio (398 x 275mm.)*, Thomas M'lean, 1823

£1,500 - 2,000

€1,700 - 2,300

LARGE COPY OF THIS FINELY ILLUSTRATED PICTURESQUE LIFE OF ALI PACHA. Although nothing is known of the artist beyond his name, the text is taken from Beauchamp's *Life of Ali Pacha*, the work providing a romanticised account of the extraordinary life of the Albanian-born Ali Pasha (1741-1822), the Turkish pasha of Iannina, who was given the epithet Aslan, or 'The Lion'.

100 •

**DIAZ DEL CASTILLO (BERNAL)**

Historia verdadera de la conquista de la Nueva-España, FIRST EDITION, FIRST ISSUE, *with letterpress title within border of typographical ornaments, double column text, woodcut initials and tail-pieces, some staining and old ink scribbles and spills, a few leaves repaired (occasionally affecting text), modern mottled sheep, sides with gilt floral borders and central armorial device (lettered 'Ave Maria'), gilt spine with green morocco label, g.e., preserved in leather-backed solander box [Alden/Landis 632/27; Palau 73254; Sabin 19978, "of much rarity"]*, folio, Madrid, en la Imprenta del Reyno, 1632

£7,000 - 9,000

€8,000 - 10,000

First edition of the most important eye witness account of the expeditions of Hernán Cortés and the conquest of Mexico. "Obra clásica por excelencia y una de las mejores sobre la conquista de Méjico" (Palau).

Diaz served with Cortés throughout the campaign in Mexico and Central America, participating in some 120 battles before the defeat of the Aztecs in 1521. The *Historia verdadero de la conquista de la Nueva España* provides a first hand account of the entire period from the beginning of conquest until 1538. Written between 1552 and 1568, when Diaz was in Guatemala, it was partly intended to address inaccuracies in the only other previously published account of the conquest by Lopez de Gomara, Chaplain of the Cortés expedition. Diaz had settled in Guatemala in 1541 and remained there until the end of his life in 1584; in 1551 he was made governor of Santiago de los Caballeros de Guatemala, present-day Antigua Guatemala.

101 •

### **FEUILLÉE (LOUIS)**

Journal des observations physiques, mathematiques et botaniques, Faites par l'ordre du Roy sur les Cotes Orientales de l'Amerique Meridionale, & dans les Indes Occidentales, depuis l'annee 1707. jusques en 1712, 2 vol., FIRST EDITION, 24 engraved plates, maps and plans (some folding), 50 engraved botanical plates, engraved illustrations (2 full-page) in the text, occasional spotting, one gathering toned, contemporary calf, rebaked with gilt morocco lettering labels [Alden and Landis 714/49; Brunet II:1240; Nissen BBI 622], 4to, Paris, Pierre Giffart, 1714

£800 - 1,200

€920 - 1,400

First edition of the report on an important scientific and botanical expedition to South America undertaken between 1707 and 1714. "Feuillet was an accurate and meticulous observer, and his astronomical observations had, for the first time, accurately defined the shape and location of the South American coasts" (Howgego, *Encyclopaedia of Exploration to 1800*, 2003). A third volume was published in 1725.

#### **Provenance**

"Joan. Shipton, Chirug. Londin", contemporary inscription on title of volume 1, presumably the surgeon John Shipton (1680-1748), admitted to the Company of Barber-Surgeons in 1703. He ran a lucrative practice at Holborn in London, and was consulted when Caroline, the queen of George II, was mortally ill with a strangulated hernia.

102 •

### **INDIA - FIRST SIKH WAR**

Inscriptions on the Seikh Guns Captured by the Army of the Sutledge 1845-46, FIRST EDITION, PRESENTATION COPY FROM SIR HUGH GOUGH, THE COMMANDER IN CHIEF OF THE INDIAN ARMY inscribed "Gough to his nephew J.B. Gough, Simla 9th Oct. [18]49", 64 hand-coloured lithographed plates (including title signed "C. Gomeze, Script" and "C. Gomeze Lith.", printed recto only), interleaved throughout, contemporary morocco gilt, covers with gilt roll-tool borders, enclosing on upper cover title "Inscriptions on the Captured Seikh Guns", g.e., upper cover detached, small loss to head of spine, 4to (280 x 215mm.), [?Calcutta, c.1847-9]

£1,500 - 2,500

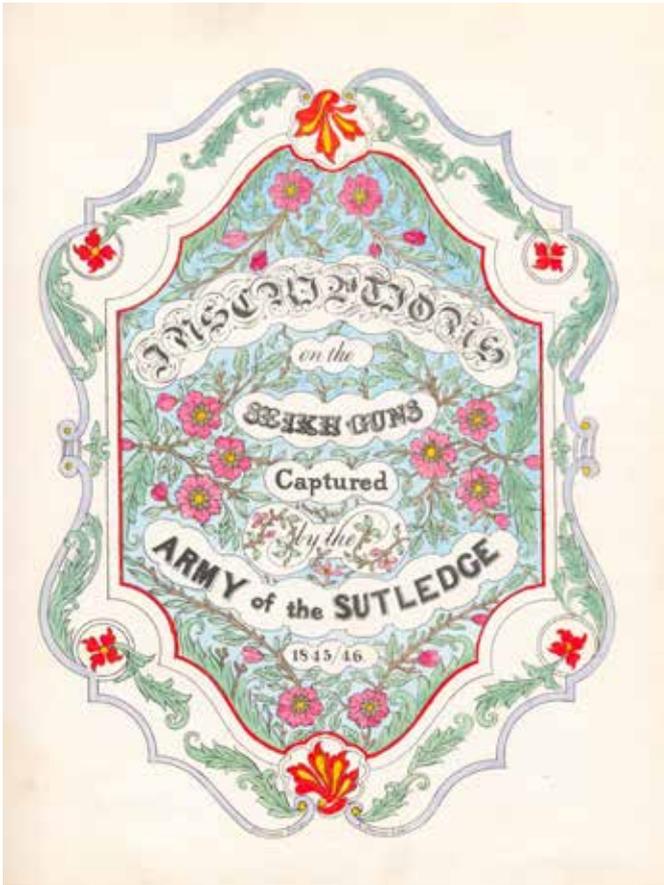
€1,700 - 2,900

SCARCE MEMENTO OF THE FIRST ANGLO-SIKH WAR, WITH A FINE PROVENANCE. COPAC cites only 2 copies (V&A and Bodleian), with another located at The National Army Museum. The title-page gives the name of "C. Gomeze" as the designer and lithographer - surely the "Christopher Gomez, of the H.C. Lithographic Press [Calcutta]" whose marriage is noted in *The Asiatic Journal and Monthly Register for British and Foreign India* (1835). Authorship has sometimes been attributed to Captain Ralph Smyth of the Bengal Artillery, whose extensive research into the mechanics of the guns was published as *Plans of Ordnance Captured by the Army of the Sutledge* c.1850. Each page has a different all-over design, mostly of a floral pattern, in which is incorporated a Persian inscription (mostly in Nastaliq script with some in Lahnda or Devanagari) taken from one of the Sikh guns captured by the British.

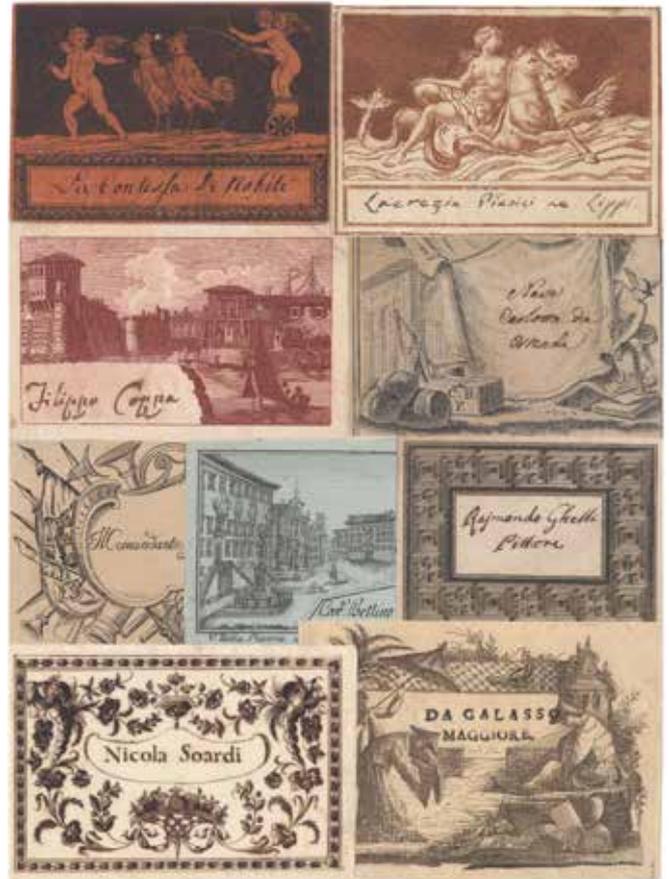
Symbols of Sikh military power, the canons were manufactured between 1801 and 1839 at the instigation of Maharaja Ranjit Singh, making the Sikh Khalsa Darbar Army the most modern army the East India Company ever faced in battle. The majority of the 256 guns that were captured during the conflict were melted down, however a few of the most ornate pieces were sent to Britain - some of which are still present in collections held by the Royal Arsenal, Woolwich; the Royal Hospital, Chelsea; and Dover Castle.

#### **Provenance**

John B. Gough (1804-1891), gifted to him by his uncle Hugh Gough, inscribed "Gough, to his nephew, J.B. Gough, Simla, 9th Oct. [18]49", on front free endpaper. During the First Anglo-Sikh War J.B. Gough commanded the cavalry brigade during the Battle of Ferozeshah, whilst his uncle Hugh was chief commander of the British troops during both the First and Second Anglo-Sikh Wars. "The Sikh guns, firing from behind their field fortifications, could not be silenced. It was clear, as at Ferozeshah, that the battle could not be gained by superiority of artillery fire... This was reported to [General Sir Hugh Gough, who]... turning to his nephew, Colonel J. B. Gough, Quartermaster-General, directed him to convey the order [to advance with a bayonet attack]" (Charles Gough and A.D. Innes, *The Sikhs and The Sikh Wars - The Rise, Conquest and Annexation of The Punjab State*, 1897).



102



103

103

#### ITALY - VISITING CARDS

A fine collection of 50 decorative engraved visiting cards, a few printed in bistre or green, one hand-coloured, the majority with the name supplied in manuscript (some engraved or letter-press, 7 left blank), 85 x 120mm. and smaller, [eighteenth-nineteenth century]

£2,000 - 3,000

€2,300 - 3,400

An attractive group of calling cards of members of the aristocracy, diplomats, artists etc. Some of the names include: Il Conte Giovanni Zambeccari (1718-1795); la Contessa de Nobili; Cavaliere Bettino Ginori; [Lodovico] Bonamico, "incaricato d'affari del re di Sardegna [a Venezia]"; Cosimo Maria de' Bardi; Contessa Chiara Righetti Fiumi; Raimondo Ghelli "pittore"; il Conte Francesco Bentivoglio; Marchese Ricci; Marchesa Laura Centofiorini Bufalini.

104 •

**KEATE (GEORGE)**

An Account of the Pelew Islands, Situated in the Western Parts of the Pacific Ocean, Composed from the Journals and Communications of Captain Henry Wilson... Who, in August 1783, Were There Shipwrecked, in the *Antelope*, FIRST EDITION, *engraved portrait frontispiece, 16 engraved plates, charts and maps (2 folding, one with repaired split to one fold), errata leaf, contemporary tree calf, gilt coroneted crest of the Earl of Darnley on both covers, red morocco spine label, joints very neatly restored [Hill 907], 4to, G. Nicol, 1788*

£600 - 800

€690 - 920

"In 1783 the *Antelope*, commanded by Captain Henry Wilson, was wrecked on a reef near one of the Palau (Pelew) Islands, a previously unexplored group. The entire crew managed to get safely ashore, where they were well treated by the natives and eventually managed to build a small vessel from the wreck, in which they reached Macao. They took Prince Lee Boo, one of King Abba Thule's sons, with them to England, where he made a good impression... [but] he soon died of smallpox" (Hill). Keate wrote the account based on the journal and papers of Wilson and other officers.

**Provenance**

"Capt. Barkley/Navy", contemporary inscription on verso of the frontispiece. This is most probably Captain Charles William Barkley (1759-1832) who, from 1786 to 1788 sailed the Indian Ocean in the *Princess Frederica*, then in the *Halcyon* to Kamchatka and Alaska, Hawaiian Islands and Cochin China before being captured by the French at Mauritius. Barkley's wife Frances (who was one of the first women to circumnavigate the globe) recorded in her journal that in May 1792 the Barkleys had landed at the New Carolina Islands in the Celebes, commenting that "they answer the description given by Captain Wilson of the Pelew Islands and the words given in his vocabulary of those Islands" (*The Remarkable World of Frances Barkley, 1769-1845*, 2003, edited by Beth Hill and Cathy Converse).

105 •

**KNOLLES (RICHARD)**

The Generall Historie of the Turkes, from the Beginning of that Nation to the Rising of the Othoman Familie: With all the Notable Expeditions of the Christian Princes Against Them. Together with the Lives and Conquests of the Othoman Kings and Emperours, unto the Yeare 1621, *engraved architectural title by Laurence Johnson (shaved at fore-margin), 31 engraved portraits and one engraved illustration in the text, without initial blank, corner of p.397/8 torn away with some loss of text, 2 side-notes with loss of a couple of letters, short tear/repair to leaves, single wormhole/trace in lower blank margin of opening leaves, contemporary panelled calf, worn, covers scuffed with some loss [STC 15053; Blackmer 919], small folio (308 x 210mm.), Adam Islip, 1621*

£800 - 1,200

€920 - 1,400

Third edition of Knolles' exhaustive history of the Turks updated to include events since the first appearance in 1603. Illustrated with fine medallion portraits of the Turkish kings, emperors and sultans.

**Provenance**

"Many and innumerable are our sinnes. Stephen Rock 1703", inscription in margin of p.361 (a passage concerning Mahomet the Great); "John White his Booke, if you returne it to his house in Lymericke", inscription at end of Preface (and another dated 1719), with numeral "No. 9" on title and Preface.

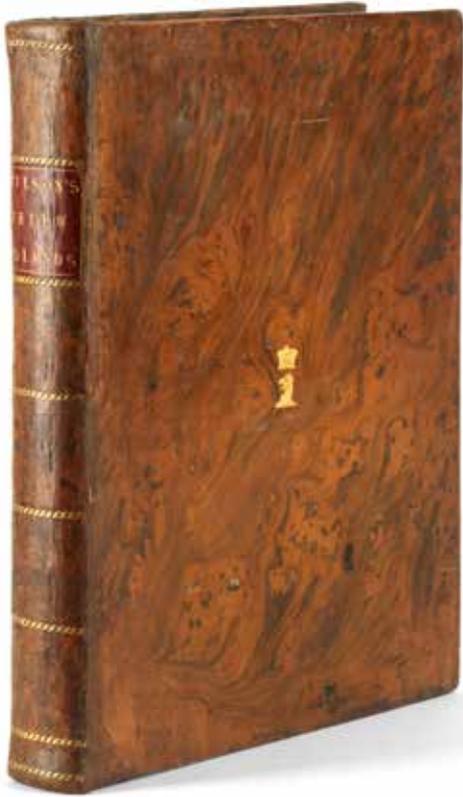
106 •

**MAYER (LUIGI)**

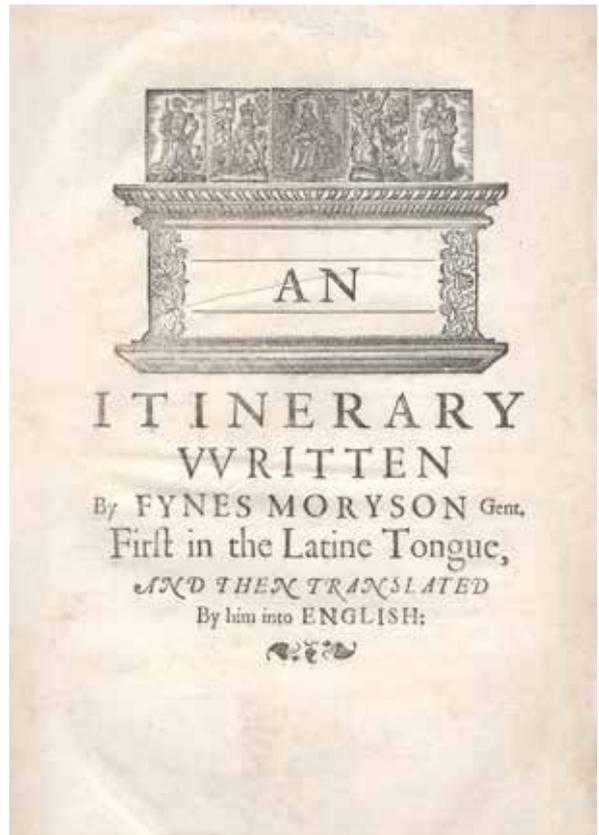
Views in Egypt, From the Original Drawings in the Possession of Sir Robert Ainslie, Taken during his Embassy to Constantinople; Views in the Ottoman Empire, Chiefly in Caramania, a Part of Asia Minor Hitherto Unexplored, 2 works bound in 1 vol., FIRST EDITION, *72 hand-coloured aquatint plates (watermarked "J. Whatman 1801", occasional spotting and offsetting), text to second work printed in English and French, contemporary panelled calf gilt, rebounded, upper hinge weakened, small loss to foot of spine [Abbey Travel 369; Atabey 785; Blackmer 1097], folio (464 x 312mm.), R. Bowyer, 1801-1803*

£1,500 - 2,000

€1,700 - 2,300



104



107



105



106

107 •

### **MORYSON (FYNES)**

An Itinerary...Containing His Ten Yeeres Travell through the Twelve Dominions of Germany, Bohmerland, Sweitzerland, Netherland, Denmarke, Poland, Italy. Turkey, France, England, Scotland and Ireland, 3 parts in one vol., first edition, *woodcut ornaments on titles, illustrations in the text, large woodcut initials, without first and final blanks, title detached, contemporary panelled calf, upper board detached [STC 18205; Atabey 841; Blackmer 1159; Cobham-Jeffery, p.43], folio (330 x 215mm.)*, John Beale, 1617

£800 - 1,200

€920 - 1,400

Fynes Moryson travelled extensively through Europe between 1591 and 1595, and to the Levant from 1595 to 1597. He visited Venice and Cyprus, and then went on to Jerusalem with his brother Henry, who was to die there. See illustration on preceding page.

108

### **PHOTOGRAPHY - PACIFIC STATION, AUSTRALIA, WEST INDIES AND BRITISH COLUMBIA**

Album relating to voyages made by various ships based at the Pacific Station in the 1860s and 1870s, including good views and portraits, *upwards of 140 albumen prints (mounted between one and six per page recto and verso), 6 pen and ink caricatures (one showing line-crossing ceremony at the Equator) loosely inserted, images various sizes, contemporary half morocco, 4to, [1860/70s]*

£1,500 - 2,500

€1,700 - 2,900

A good album relating to voyages of several ships based at the Pacific Station at Esquimalt, British Columbia, and including interesting images of Maoris, "slaves", crew members and ships, and views of places visited. Includes a fine image (120 x 160mm.) captioned "Captain Lyons. Revd. J.B. Smyth. Mr. Geddie (Wesleyan Missionary) and Group of Tanna Men. Taken by the Captain of the Missionary schooner 'Dayspring' on the occasion of their visit to that island in August 1868, with a view to enducing them to embrace Christianity". Algernon Lyons (1833-1908) captained H.M.S. *Charybdis* and H.M.S. *Immortalité*, which feature extensively in the album; "William Lanney [sic]. Last male aboriginal of Tasmania aged 26. Died 1868" and "Patty or Punnianabathac -Ringtail Opposum aged 70 August 1867"; "Chatham Island Murderers" (92 x 60mm.); a page of 3 images captioned "Wellington. New Zealand" including a Maori Chief, group of 4 Maori women and a staged image of two tribesmen shooting another Maori; views of H.M.S. *Phoebe* (group on deck, including Captain Thomas D.A. Fortescue; small portraits of 27 members of the crew, including 2 of Fortescue, who died at Malta in 1865; a photograph of his tomb "erected by his officers"); British Columbia, comprising 2 views of Esquimalt (harbour, village); a group image of the ships company on deck of H.M.S. *Charybdis* whilst stationed at Esquimalt, 4 small portraits of local inhabitants; four images of "African slaves, Bahia" in Brazil attributable to Alfredo Henschel; West Indies (9, including H.M.S. *Vesuvius* at Nassau Harbour, and views of Trinidad, Jamaica, St. Vincent and Barbados); Australia (3, including good street view of Adelaide), Tasmania (3 small of Hobart Town and Huon Road, Mount Wellington); numerous portraits of ship crew members, including a young Albert H. Markham (1841-1918), the future Arctic explorer, whilst serving as first lieutenant of *Blanche* on the Australia Station in 1868; three (?Yamamoto Studio) Japanese hand-tinted albumen prints (2 young women in elaborate kimonos; a single woman seated holding a letter, with Kabuki print tucked into sash; seated woman with tea set); uncaptioned image of a camel and handler. Other views include Malta (3, including H.M.S. *Immortalité* in the harbour in 1874), Athens (6), Smyrna, Naples, Pompeii, Spain (c.20, including Seville, Grenada, Valencia).

#### **Provenance**

Most probably a crew member of one of the ships sailing out of the Pacific Station, or possibly one of the Holbech family, of Farnborough Hall, Warwickshire. Several Holbech family members appear in the album, as do eleven view of Farnborough Hall (or village), including interior and exterior views of the house, and a good group portrait of elderly estate workers - captioned "ancient retainers" - holding their tools. The house is now owned by The National Trust.

109

### **PORTOLAN CHART - FORGERY**

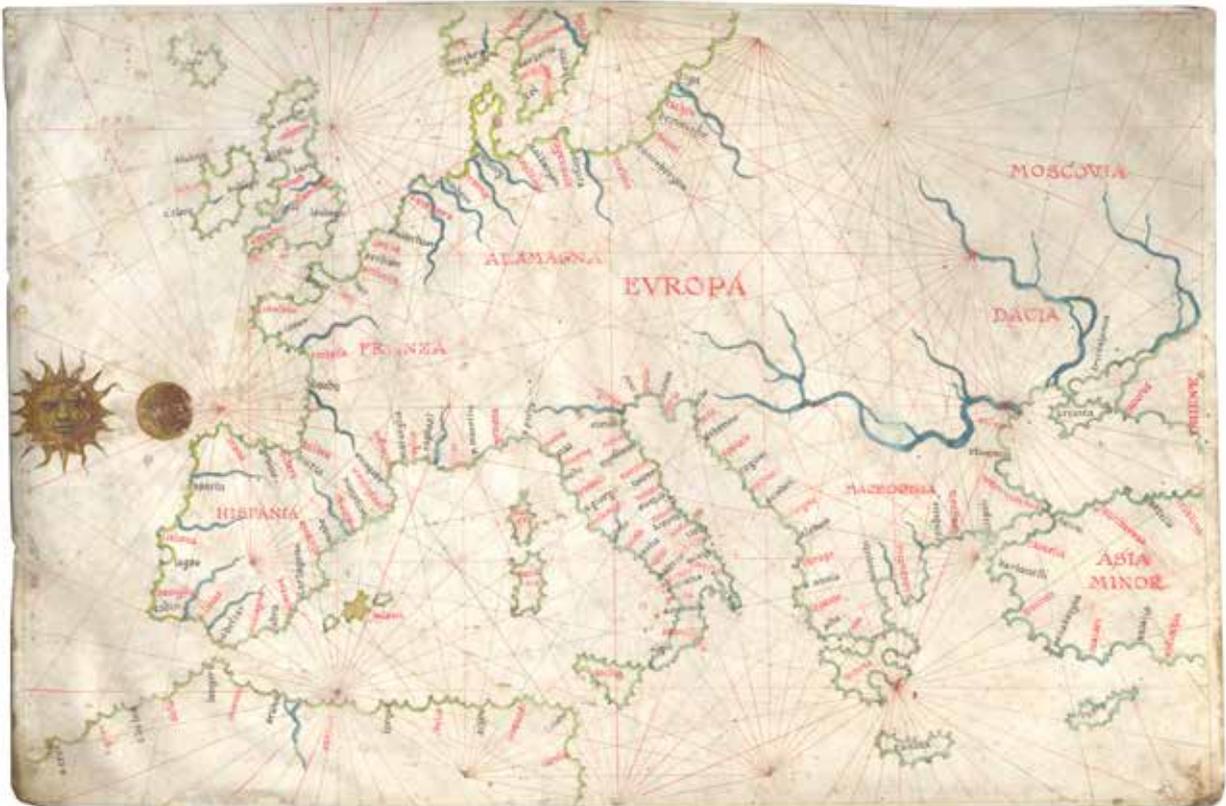
Portolan chart of Western Europe and the Mediterranean, *pen and ink with wash colour on a single sheet of vellum, extending west to east from the North of Morocco to Cyprus and Eastern Turkey, and north to south from the Norwegian Sea to the Mediterranean Sea, islands and coastlines in green, rivers in blue, numerous coastal place-names in alternating red and black calligraphic lettering, continent and country names in red, 14 unadorned wind roses, the whole chart divided by red and sepia rhumb lines, Majorca heightened in gold, stylised sun in splendour and waning crescent moon, 235 x 337mm., [?Italy, nineteenth century]*

£600 - 800

€690 - 920



108



109



110

110 •  
**PTOLEMAEUS (CLAUDIUS)**

Cosmographia [translated from Greek into Latin by Jacobus Angelus; edited by Nicolaus Germanus], 74 of 140 leaves, comprising the complete series of 32 WOODCUT MAPS (all but one double-page) with contemporary hand-colouring, the dedication to Pope Paul II, and Ptolemy's complete text, but without the alphabetical 'Registrum' by Reger or 'De locis ac mirabilibus mundi', double column, 44 lines and headline, Gothic letter, 4 hand-coloured woodcut diagrams in the text, 2 large historiated initials and 116 other woodcut initials, text with a few smudges and occasional light waterstaining at fore-edge, maps trimmed with frequent losses of side-notes and headlines, and occasional cropping of borders, some repaired wormholes at centrefolds, one map with 2 stains, blindstamped pigskin by Hedberg of Stockholm [BMC II 540; Goff P1084; HC \*13540; ISTC ip01085000], folio (395 x 270mm.), Ulm, Johann Reger for Justus de Albano, 21 July 1486

£80,000 - 120,000  
 €92,000 - 140,000

THE SECOND ULM EDITION OF PTOLEMY, following that of 1482 which was the first atlas with woodcut maps and the first to be printed outside Italy.

The splendid maps are struck from the same blocks as the 1482 edition, with new woodcut headings in the margins, and comprise: a world map (the first printed cartographical representation of Greenland, Iceland and the north Atlantic, and the first printed map to be signed), fourteen maps of Europe (including the first printed map of Scandinavia), four of Africa, and thirteen of Asia.

**Provenance**

Sixteenth or seventeenth century ink marginalia; Per Hierta (1864-1924), Swedish bibliophile who donated a large collection to the Royal Library in Stockholm, inscriptions in his hand on flyleaves, one dated 1915 ("The first printed map of Scandinavia should be a cornerstone of the Swedish library"); his sale, Björck & Börjesson, 26 October-30 November 1932, lot 1594, purchased by the grandfather of the present owner.



110



112

111 •

**ROBERTS (DAVID)**

The Holy Land, Syria, Idumea, Arabia... with Historical Descriptions by The Revd. George Croly, 3 vol., lithographed frontispiece portrait of the author by Charles Baugniet, large tinted lithographed vignette on titles, 60 full-page tinted lithographed plates, 60 half-page tinted lithographed illustrations, all by Louis Haghe after Roberts, engraved map of Roberts' route, all mounted on stubs, tissue guards, some spotting throughout, staining to lower margin of volume one, contemporary half morocco, g.e., rubbed, upper hinge/joint of volume one cracked, g.e. [Abbey Travel 385], large folio (610 x 430mm.), F.G. Moon, 1842-1849

£5,000 - 7,000

€5,700 - 8,000

**Provenance**

Leyton Public Library, bookplate (stamped "Withdrawn", small circular stamp to margin of titles, several preliminary text leaves, and a few plates not touching image).

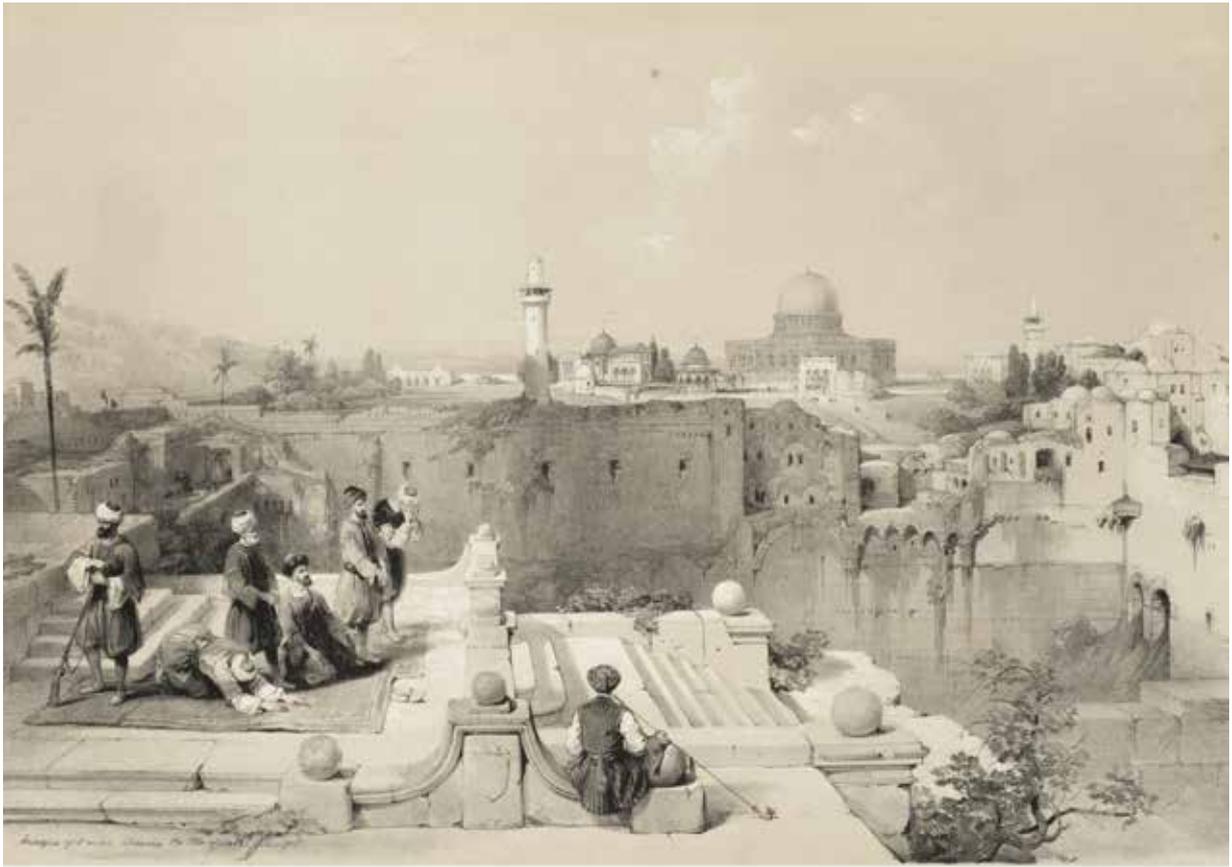
112 •

**ROBERTS (DAVID)**

The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia, 6 vol. bound in 3, 248 tinted lithographed plates (including pictorial titles), 2 engraved maps, occasional spotting and dampstaining (largely marginal), one plate loose, contemporary half morocco, rubbed [cf. Abbey Travel 272, 385 & 388, folio edition], 4to, Day, 1855-1856

£2,000 - 3,000

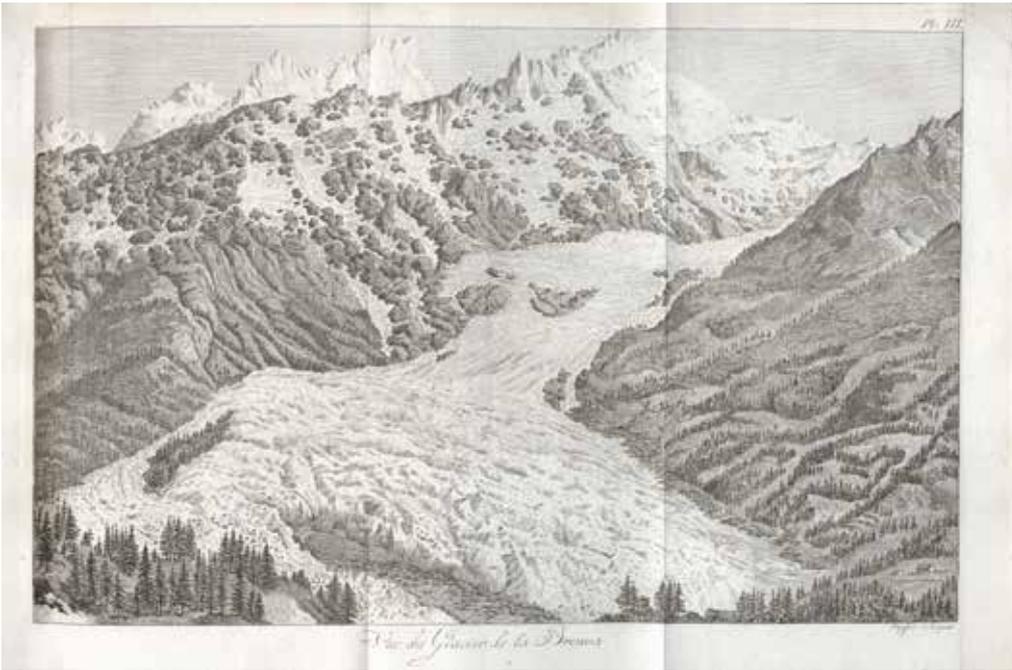
€2,300 - 3,400



111



111



113

113 •

**SAUSSURE (HORACE-BÉNÉDICT DE)**

*Voyages dans les Alpes précédés d'un essai sur l'histoire naturelle des environs de Geneve*, 4 vol., *volumes 1 and 2 second edition, volumes 3 and 4 FIRST EDITION*, half-titles, engraved vignette on titles and AT head of opening chapter in volumes 1 and 2, 22 plates on 21 engraved sheets (most folding or double-page), 2 folding engraved maps, modern half calf, red and black gilt morocco spine labels [cf. Longchamps 2615], 4to, Neuchatel, Louis Fauche-Borel, 1803-1804[-1796]

£1,000 - 1,500

€1,100 - 1,700

Saussure's pioneering study of Mont Blanc and the Alps, with special attention given to the geology of the region, and an account of Geneva and its environs. "Saussure concluded that the dislocation, distortion, and even overturning of the alpine rocks had been caused by processes of horizontal compression, as well as by uplifting by internal explosions. He thus came close to an accurate understanding of the structure of the Alps" (DSB). A mixed edition, issued in the same format by the same publisher, without the 2 tables seemingly not required in this set.

**Provenance**

Royal College of Surgeons, withdrawal stamp on titles; Coleg Harlech, bookplates on front paste-down and on front free endpaper.

114 •

**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), 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, a few small marginal repairs to text, modern half calf over marbled boards, 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]*

£1,500 - 2,500

€1,700 - 2,900



114



115

115 •  
**SLAVERY AND PIRACY**

Account book listing the slaves held on the Lacovia Plantation, Westmoreland, Jamaica, in three sections: Account A "Containing an Inventory of the negroes that were in Lacovia Plantation and belonged to Messrs Hodges & Woodstock", with notes of who died during the lease or since its expiration, who was executed, and who were still alive as of 9 February 1745, when Rose Fuller took possession of the moiety of the lease in right of John Hodges: naming some 150 slaves, with their valuations, and marked whether dead during the lease, or after (the one-legged Billy Boy marked as "Hang'd"), with further notes on their age and sex ("...16 Pichaney Boys..."), the total investment coming to £2109; Account B "Containing an Inventory of the Negroes on Lacovia Plantation that were the Sole property of John Hodges and were rented by Him to Mr Bernard Andreise [sic] Woodstock", naming five negro men and three women, with valuations; Account C "Contains the Names of the negroes that have been Born Since the Commencement of the Lease" and lists 28 boys and 15 girls and their values; these lead into Account D which is of the Plantation's cattle and stock; concluding with the statement of the account between Bernard Andreis Woodstock and John Hodges, with signature and autograph inscription at the end: "Errors Excepted the 26th April 1746/ Robert Fuller/ Attorney to John Hodges Esq", written in a stationer-supplied notebook in card wrappers, the cover bearing the engraving of the pirate George Lowther, captioned 'Cap.t George Lowther and his Company at Port Mayo in the Gulph of Matique', the paper from a stock bearing the Maid of Dort 'Pro Patria' watermark, 16 pages of slave accounts, 5 pages of cattle and remaining balances, plus 17 blank leaves at the end, some light time-staining and dust-staining to wrappers, and nicks at the edges, folded vertically for filing, 4to, Lacovia Plantation, St Elizabeth Parish, Jamaica, 26 April 1746

£4,000 - 6,000  
 €4,600 - 6,900

'AN INVENTORY OF THE NEGROES ON LACOVIA PLANTATION', bound in a notebook celebrating the notorious pirate, George Lowther: this engraving shows a reversed image of the plate originally published to illustrate Charles Johnson's *History of Most Famous Highway Men* (London, 1734) – a choice replete with irony since Lowther, who was hunted down in 1723, had begun his naval career by serving as second mate on the slaver *Gambia Castle*, on which he instigated a mutiny and which served as his first pirate ship under the name *Delivery*. Lacovia, until replaced by Black River in 1773, was the capital of St Elizabeth Parish. For a file of later legal briefs concerning this property, see the adjacent lot.

*A List of Slaves taken and Valued on Fish River Estate the Property of Peter Campbell Esquire July 21st 1794*

No.	Name	Age	Sex	Value
1	Harlequin	Mid Aged Man	M	£70
2	Prosper	Young Man	M	£50
3	Violet	Child	F	£60
4	Child	Child	F	£15
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*July 21st 1794*  
*David Innes*  
*John Luill*

116

116

**SLAVERY – JAMAICA**

Papers relating to the Campbell family of the Parish of Westmoreland, Jamaica, and their sugar plantations, including: (i) "A Valuation of four Negroes belonging to The Estate of George Carfree Deceas'd taken this 17th day of June 1766", comprising "Harlequin a Negro Man" at £70, "Prosper", another, at £50, and "Violet and her Child Poll" at £60, signed at the foot by the two assessors, 1 page, oblong 8vo, 17 June 1766; (ii) related Bill of Sale for Harlequin, Prosper, Violet and child, evidently an office copy, 1 page, folio, Jamaica, 31 January 1767; (iii) "A List of Slaves taken and Valued on Fish River Estate the Property of Peter Campbell Jun.r Esquire July 21st 1794", listing twenty-eight souls under name, status ("Mid Aged Man"), function (whether field, house, stable or cook), and value (from £15 for a child to £70 for an able young man), with an attestation in the hand of David Innes, and signed by him and his fellow assessor, John Luill, with a postscript noting subsequent deaths and births, 1 page, minor wear, folio, Fish River Estate, 21 July 1794; (iv) "List of Negroes -- on Sale – Payable in England 6 Years from date of Conveyance", comprising 65 souls, with name, inter-relationships, and price of each given, including (at £160 each) "Coromantee Prince" and "Congo Prince", with a further twenty slaves offered under lease, expiring October 1804, and a further eleven slaves belonging to Mrs Stone and offered under a seven-to-eleven year lease, docketed with financial calculations, 4 pages, minor dust-staining, folio, watermarked 1799; (v) Copy by Farrer & Co of the conveyance of Holland Plantation, Jamaica, from Peter Campbell, senior and junior, to Richard Shawe, 16 pages, secured with chancery tape, 4to, original dated 11 February 1802; (vi) Set of legal briefs anent John Campbell of Orange Bay and Patrick Campbell of Fish River and disputed rentals of the Lacovia estates in Jamaica, the lease of which was granted to Lachlan McLachlan by Colonel Hodges in 1757, c.1810; (vii) Group of some 15 letters by Peter Campbell's daughter, Elisa, Lady Orde, to her cousin Lady Stratheden, 1818-20; (viii) File of correspondence between Sir John Orde, Principal Campbell of Aberdeen University, the Aberdeen Granite Works, and others, regarding the erection of a tombstone to Peter Campbell at Petersville, Westmoreland, Jamaica, 1861-77

£4,000 - 6,000  
 €4,600 - 6,900

'HARLEQUIN A NEGRO MAN' – records of the estates and slave holdings of the Campbell family of Jamaica. Apparently Peter Campbell and his son James, who are buried together at Petersville, were poisoned by one Kitty Moody along with the doctor who shared their breakfast. She was never formally found guilty for the crime but held in contempt by friends and family for the rest of her life.



117



118

117 •

**STRAHLENBERG (PHILIP JOHANN VON)**

An Historico-Geographical Description of the North and Eastern Parts of Europe and Asia; But More Particularly of Russia, Siberia, and Great Tartary, *second English edition, large folding engraved map by R.W. Seale (hand-coloured in outline, laid on linen, one tear repaired), folding woodcut map, 10 engraved plates (3 folding), folding letterpress table on 2 sheets joined, several full-page woodcut illustrations, spotting on title, modern cloth, 4to, W. Innys and R. Manby, 1738*

£600 - 800

€690 - 920

The English edition of an important work on Siberia and Great Tartary, first published in Stockholm in 1730. It was written by a Swedish officer who had taken part in Charles XII's campaign in Russia, where he was captured and held prisoner for ten years in Siberia, during which time he collected extensive geographical and ethnographical information. Includes a Calmucko-Mungalicum vocabulary, and the (often missing) large map by R.W. Seale.

**Provenance**

Liverpool Public Library, withdrawn ink stamp on verso of title, and several blindstamps.

118 •

**WORLD MAP**

MOLL (HERMAN) A New and Correct Map of the World, laid down According to the Newest Discoveries and from the most Exact Observations, *large twin-hemisphere hand-coloured World map on 2 sheets (joined), inset diagrams of the solar system, the sun and the moon, tables of the planets, climate and longitude, California depicted as an island, 595 x 965mm., Bowles, [1744]*

£1,000 - 1,500

€1,100 - 1,700

119 •

**WRIGHT (THOMAS)**

The Universal Pronouncing Dictionary, and General Expositor of the English Language, 25 vol., *engraved title and frontispiece, 80 double-page maps hand-coloured in outline with decorative borders and vignette illustrations, 56 engraved portrait plates, 13 engraved views, one double-page plan of Plymouth, publisher's green cloth gilt, some rubbing, 4to, J. & F. Tallis, [1852-1856]*

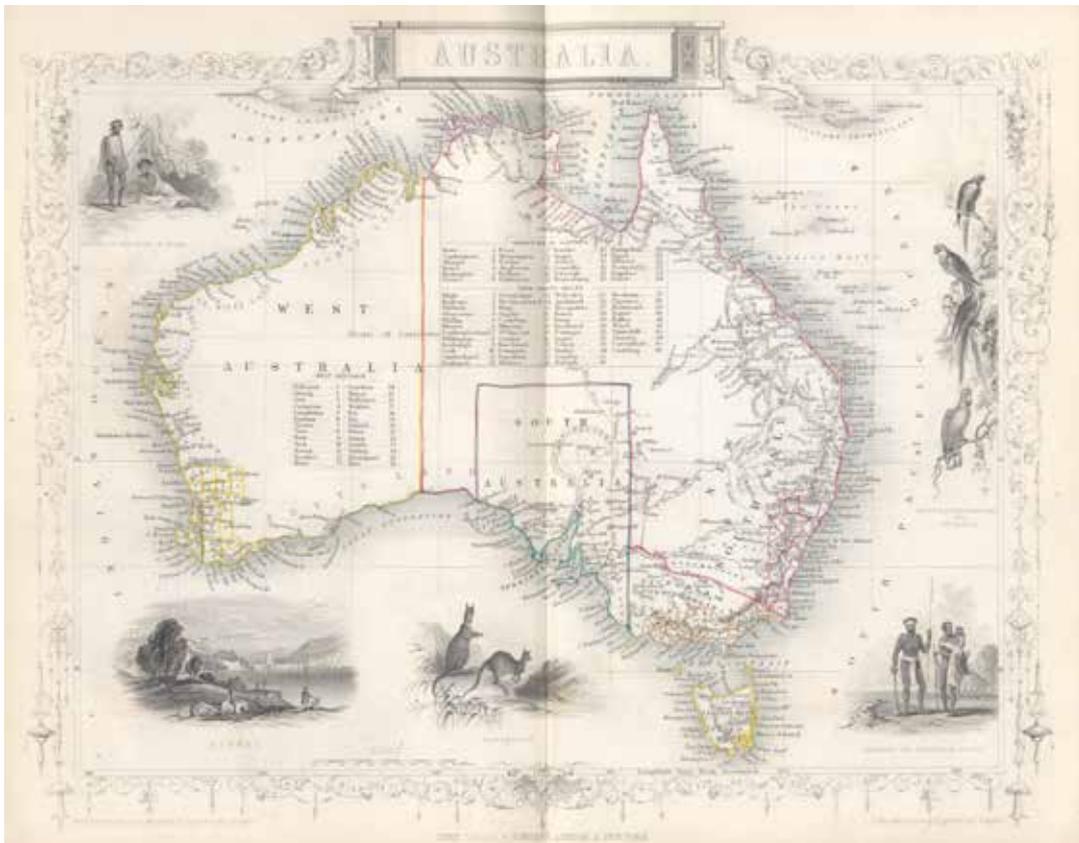
£1,500 - 2,000

€1,700 - 2,300

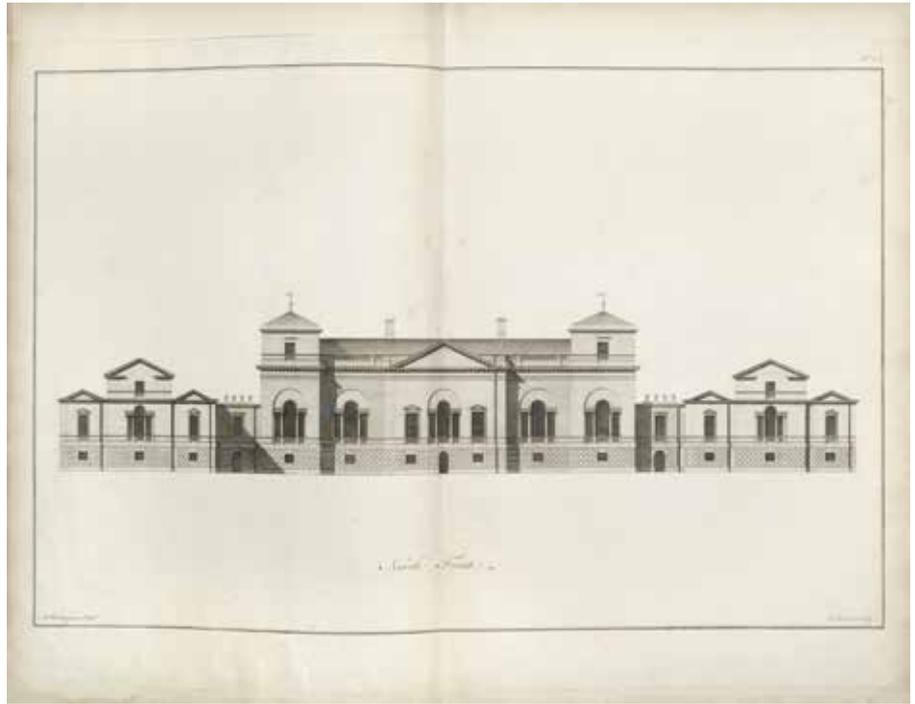
Maps include: World, North America (3), Australia (5) and China (2). See illustration.



120



119



121

## ARCHITECTURE AND ANTIQUITIES

### The property of a descendant of Briton Riviere

120 •

#### ADAM (ROBERT)

Ruins of the Palace of the Emperor Diocletian at Spalato in Dalmatia, FIRST EDITION, 61 engraved plates (including frontispiece) by F. Bartolozzi, J. Bassire, D. Cunego, F. Patton, E. Rooker, P. Santini, A. Walker and A. Zucchi, on 54 sheets (8 double-page, 6 folding), 12 shaved within platemark at one or 2 margins (2 with small loss of image, 4 touching either pagination numeral or rule border), most folding plates strengthened at fold on verso, dampstain to 5 plates, reversed half calf by George Garnham of Norwich [Berlin Kat. 1893; Blackmer 3; Cicognara 3567; Fowler 2; Harris 4], folio (515 x 360mm.), for the Author, 1764

£4,000 - 6,000

€4,600 - 6,900

Adam visited Spalato (Split) in the summer of 1757, where he drew and surveyed the remains of Diocletian's vast palace complex. The plates "are of interest not only as fine examples of architectural engraving but as showing the source of some of the motives of the Adam style" (Fowler), their publication marking the emergence of Adam as the most fashionable architect of the day.

#### Provenance

Glyndebourne, bookplate; Michael Valentine Briton Riviere, bookplate.

121 •

#### BRETtingham (MATTHEW)

The Plans, Elevations and Sections, of Holkham in Norfolk, the Seat of the late Earl of Leicester, FIRST EDITION, 28 engraved plates on 27 sheets (irregularly numbered 1-33, including 5 double-page, and 2 folding plates) by R. Baldwin, T. Miller, E. Rooker, A. Walker, and T. Morris after Brettingham, light dampstaining in margin of a few plates, folding plates strengthened at fold on verso, modern half reverse calf [Harris 46], folio (515 x 360mm.), J. Haberkorn, 1761

£1,000 - 1,500

€1,100 - 1,700

First edition of Brettingham's handsome work on Holkham, on which he claims to have "spent the best and greatest part of my life (thirty years)" (Introduction). Controversially he did not mention that the designs for Holkham were by William Kent, and that he himself was only the builder.

#### Provenance

Michael Valentine Briton Riviere, bookplate.

122 •

**COTMAN (JOHN SELL)**

A Series of Etchings Illustrative of the Architectural Antiquities of Norfolk, AUTHOR'S PRESENTATION COPY, inscribed "Presented to Miss Dix, by her devoted servant and friend, the author - as a small token of gratitude and respect for her many acts of real and substantial kindness, July 31st 1834", 60 engraved plates, original printed upper wrapper bound in, repaired tear to title, Longman, 1818; Specimens of Architectural Remains in Various Counties in England, but Principally in Norfolk, 2 vol., engraved half-titles and dedication leaf, 238 engraved plates, some pencil annotations to text, Henry G. Bohn, 1838; Architectural Antiquities of Normandy, vol. 2 only, engraved title, 44 engraved plates (2 double-page), John & Arthur Arch, 1822, FIRST EDITIONS, occasional spotting, half morocco or calf gilt by Garnham of Norwich, rubbed, folio (4)

£1,000 - 2,000

€1,100 - 2,300

**Provenance**

Michael Valentine Briton Riviere, bookplate in second mentioned, others ownership inscription.

123 •

**CROME (JOHN)**

Etchings of Views in Norfolk... together with a Biographical Memoir, by Dawson Turner, engraved portrait frontispiece of Crome, 31 etched plates (of which 7 soft-ground etchings) [Theobold 1-24, 28-34] on 23 sheets (recto only, some on india paper mounted as issued, final plate pasted in - see below), list of subscribers, Theobold numbers entered in pencil beside each plate, some light spotting (mostly to margins), publisher's morocco-backed boards, folio (437 x 340mm.), Norwich, Mr. Freeman, Repository of Arts... Mr. Muskett, 1838 [1850]

£800 - 1,200

€920 - 1,400

Crome executed 44 etchings between 1809 and 1813 but none saw the light of day during his lifetime. Mrs Crome first published them in 1834, after which the plates were reworked at the suggestion of Dawson Turner and republished in 1838. Charles Muskett, one of the original publishers, then reissued the volume in 1850, including a newly discovered etching (Theobold 34) but otherwise unaltered. In this copy Theobold 27 is missing as usual, but Theobold 15 is inserted.

**Provenance**

William D'Oyley Riviere; Michael Valentine Briton Riviere, bookplates.

124 •

**LABRUZZI (CARLO)**

Via Appia illustrata, ab urbe Roma ad Capuam, 24 etched plates (including pictorial title), modern half calf preserving original marbled boards, large oblong folio (520 x 658mm.), [Rome, 1794]

£2,000 - 4,000

€2,300 - 4,600

A magnificent series of plates by Carlo Labruzzi (1748-1817), depicting views and classical remains along the Appian Way. The work is dedicated to the antiquary Sir Richard Hoare who had instigated the project, asking the artist to accompany him on a journey following the route taken by Horace from Rome to Brindisi in 38BC.

**Provenance**

Evelyn John Shirley (1788-1856), of Ettington Park, Warwickshire, bookplate; Michael Valentine Briton Riviere.

125 •

**MAJOR (THOMAS)**

The Ruins of Pæstum, Otherwise Posidonia, in Magna Græcia, FIRST EDITION, 25 engraved plates, engraved head- and tail-pieces, contemporary speckled calf, lightly rubbed [Berlin Kat. 1894; Blackmer 808; Cicognara 2680; Fowler 187; Harris 538], folio (520 x 355mm.), T. Major, 1768

£800 - 1,200

€920 - 1,400

Major's work "was larger and much more complete than any of the previous publications" (Blackmer), the temples at Paestum having been discovered in 1746.

**Provenance**

Marlborough Rare Books, December 1981; Michael Valentine Briton Riviere, bookplate. See illustration on page 78.





125

126 •

**OTTLEY (WILLIAM YOUNG)**

The Italian School of Design: Being a Series of Fac-similes of Original Drawings, by the Most Eminent Painters and Sculptors of Italy, FIRST EDITION, 71 full-page engraved plates (some printed in sepia), and 14 large engraved illustrations after Michelangelo, Raphael, Rosa, Caracci, Donatello, Lippi and others, on paper watermarked 1817, caption of one plate shaved, occasional offsetting or spotting, maroon half morocco gilt by Aquarius, g.e. [Brunet IV, 255], folio (477 x 334mm.), Taylor and Hessey, 1823

£700 - 1,000

€800 - 1,100

**Provenance**

Marlborough Rare Books, 1983; Michael Valentine Briton Riviere, bookplate (noting that his grandfather the artist William Riviere painted a portrait of William Ottley now at the Ashmolean Museum, Oxford). See illustration on preceding page.

127 •

**SOANE (JOHN)**

Sketches in Architecture, Containing Plans and Elevations of Cottages, Villas, and Other Useful Buildings with Characteristic Scenery... To Which are Added Six Designs for Improving and Embellishing of Grounds, with Sections and Explanations by an Amateur [George Isham Parkyns], 2 parts in one vol., FIRST EDITION, 54 plates and plans (26 uncoloured aquatints, the others engraved), 4-page publisher's advertisements at end, title lightly spotted, faint foxing to Parkyns plates, half morocco by Garnham of Norwich, untrimmed [Harris 844], folio (445 x 300mm.), I. and J. Taylor, 1793

£2,000 - 3,000

€2,300 - 3,400

The *Sketches* comprise small-scale designs "of cottages for the laborious and industrious part of the community and of other buildings, generally calculated for the real uses and comforts of life, and such as are within the reach of moderate fortunes" (Introduction).

**Provenance**

Michael Valentine Briton Riviere, bookplate on front free endpaper.



127



128

128 •

**SOCIETY OF DILETTANTI**

The Antiquities of Ionia, vol. 1-3 (of 5), *second expanded edition of volume 1*, FIRST EDITION of volumes 2 and 3, engraved vignette on titles of volumes 1 and 2, 181 engraved plates, maps and plans (one double-page), numerous engraved vignettes in the text, occasional spotting, uniform nineteenth-century half morocco gilt [cf. Blackmer 1566], folio (570 x 385mm.), Nicol, 1821-1797-1840

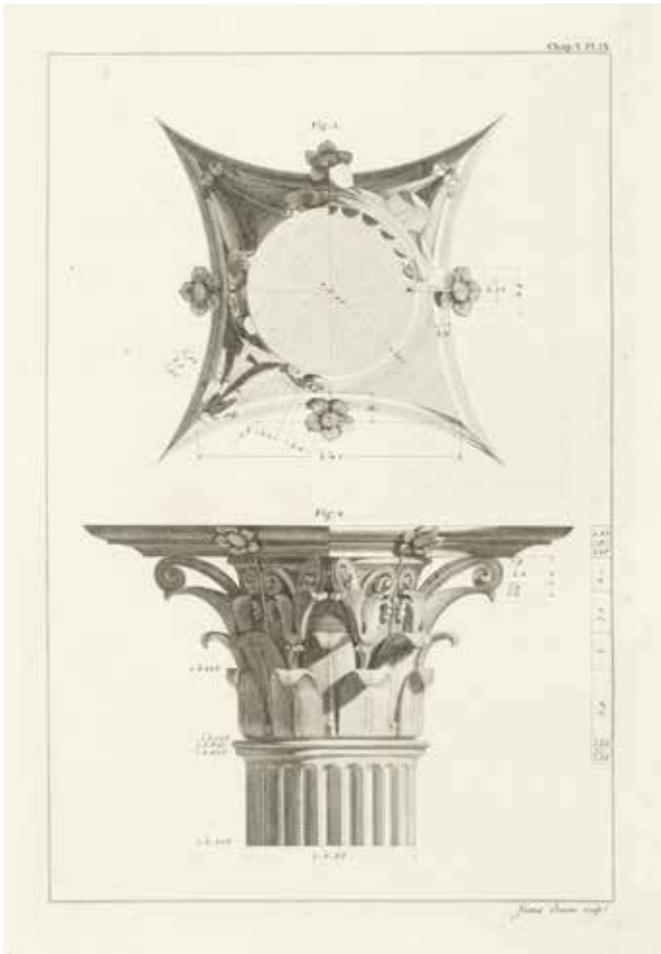
£3,000 - 5,000

€3,400 - 5,700

The Ionian missions are considered to be the Society's greatest contribution to archaeology. The first 2 volumes are devoted to the results of the first Ionian mission of Richard Chandler, Nicholas Revett and William Pars in 1764-1766. Volume 3 includes materials gathered on the second mission undertaken by William Gell, John Gandy, and Francis Bedford in 1812-1813. Two further volumes were published in 1881 and 1915.

**Provenance**

Michael Valentine Briton Riviere, bookplate.



129



133



130



131

129 •

**[STUART (JAMES) AND NICHOLAS REVETT]**

[The Antiquities of Athens], vol. 1 only, 71 engraved plates (1 double-page, 1 folding), several engraved illustrations, vignettes and headpieces, errata leaf tipped-in, lacking title, double-page plate trimmed to margins and strengthened, tear repaired in folding plate, some spotting, short tear repaired to one plate, later morocco gilt by E. A. Weeks, rubbed [ESTC T22194; Fowler 340; Harris 857], folio (540 x 380mm.), [John Haberkorn, 1762]--TAYLOR (GEORGE LEDWELL) AND EDWARD CREASY. The Architectural Antiquities of Rome; Measured and Delineated, 2 vol., 129 engraved and lithographed plates (4 double-page, 1 folding), nineteenth century quotation from Gibbon on the Arch of Constantine tipped-in, contemporary calf gilt, folio (540 x 360mm.), James Moyes, 1821-1822, FIRST EDITIONS (3)

£1,000 - 1,500

€1,100 - 1,700

**Provenance**

Michael Valentine Briton Riviere, bookplates.

130 •

**WILKINS (WILLIAM)**

The Antiquities of Magna Graecia, FIRST EDITION, engraved vignette on title, 73 plates (including 20 sepia aquatint views), engraved illustrations, plans and maps, occasional spotting, half calf by George Garnham of Norwich [Abbey Travel 128; Blackmer 1797], folio (585 x 380mm.), Cambridge, at the University Press, by Richard Watts, for Longman, Hurst, 1807

£2,000 - 3,000

€2,300 - 3,400

First edition of an influential work, based upon studies undertaken by Wilkins during a four year tour of Greece, Italy and Asia Minor from 1801 to 1805, which was one of the keystones of the Greek Revival style in English architecture. Subscribers included the Earl of Elgin, Joseph Banks, William Gell, Thomas Hope, John Nash, and Humphry Repton. The plates, including fine sepia aquatint view of Paestum and other temples, are described by Blackmer as "very fine".

**Provenance**

Michael Valentine Briton Riviere, bookplate.

131 •

**WOOD (ROBERT)**

The Ruins of Palmyra, Otherwise Tedmor, in the Desart, FIRST EDITION, 57 engraved plates on 59 sheets after G.B. Borra, 3 full-page engraved illustrations of inscriptions, half calf by George Garnham of Norwich, spine gilt tooled with lyre motifs, rubbed [Fowler 443; Harris 939], folio (575 x 390mm), [no publisher], 1753

£1,000 - 1,500

€1,100 - 1,700

*The Ruins of Palmyra* was "the first of a new breed of archaeological works presenting the results of on-the-spot investigations of ancient monuments, with ostensibly accurate measured drawings of the ruins, precise descriptions of the state in which they were discovered, and exact copies of what inscriptions there were" (Harris).

**Provenance**

Michael Valentine Briton Riviere, bookplate.

132 •

**WOOD (ROBERT)**

The Ruins of Balbec, otherwise Heliopolis in Coelosyria, FIRST EDITION, 46 engraved plates on 47 sheets (plate 3 in two sections, 10 folding) by P. Foudrinier and T. Major after G. B. Borra, spotting and light bloom affecting text and some plates, contemporary calf, rebounded and recornered [Blackmer 1835; Cohen-de Ricci 916; Fowler 444; Harris 936], folio (540 X 365mm.), [no publisher], 1757

£1,000 - 1,500

€1,100 - 1,700

**Provenance**

David Talbot Rice (1903-1972), Byzantine scholar, bookplate; Michael Valentine Briton Riviere, bookplate. See illustration overleaf.



132

133 •

**[ZANETTI (ANTONIO MARIA, THE YOUNGER)]**

Varie pitture a fresco de' principali maestri Veneziani, WILLIAM ROSCOE'S COPY, engraved title, portrait after Zanetti, and 24 numbered plates, 7 leaves of letterpress text, modern half morocco gilt [Berlin Kat. 4173; Cicognara 3470], folio (492 x 340mm.), Venice, 1760

£500 - 700

€570 - 800

A large paper copy, with fine impressions of the plates, from the collection of William Roscoe. Includes plates after frescoes attributed to Giorgione, Titian, Veronese, and Zelotti.

**Provenance**

William Roscoe (1753–1831, historian and patron of the arts); his sale, Liverpool, 9-20 September 1816, lot 1330, where purchased by Thomas Hargreaves, old manuscript note (signed by Hargreaves) pasted inside upper cover; J.A. Soler, ex libris stamp; Marlborough Rare Books, 1980; Michael Valentine Briton Riviere, bookplate. See illustration on page 80.

**Other properties**

134 •

**ALBERTI (LEON BATTISTA)**

The Architecture... in Ten Books. Of Painting in Three Books and of Statuary in One Book. Translated into Italian by Cosimo Bartoli. And Now First into English... by James Leoni, 3 vol. (including Supplement), titles and text in English and Italian (printed in double-column), engraved allegorical frontispiece by B. Picart, 102 engraved plates (24 double-page or folding), 2 lists of subscribers, browning, worm trail at head and foot of plates in volume 3 just touching image/lettering of a few, contemporary reversed calf, worn and scuffed, 3 covers detached, upper hinge of 2 volumes strengthened with tape (in volume 2 touching several letters of Italian title) [Berlin Kat. 2554; Fowler 11; Harris 12], folio (427 x 277mm.), Thomas Edlin, 1726

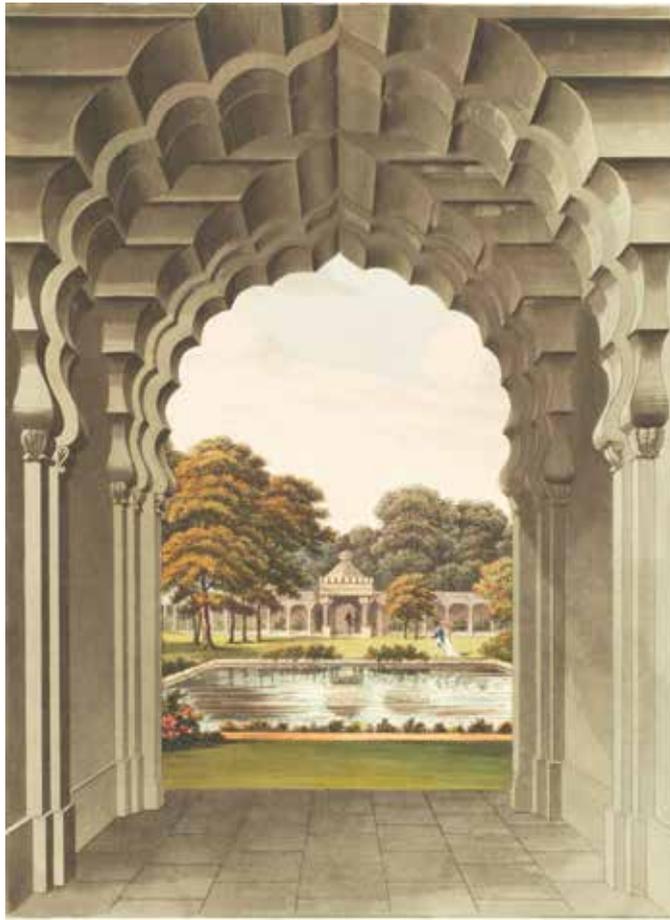
£1,000 - 2,000

€1,100 - 2,300

First edition of the first translation into English, including Leoni's supplement *Some Designs for Buildings both Publick and Private*. The work exerted an enormous influence on English architecture of the period, and subscribers included the architects John Vanbrugh, Nicholas Hawksmoor, Earl of Burlington and George Dance Senior, together with numerous tradesmen (carpenters, masons, plumbers, carvers, bricklayers, paper merchants) and their titled clients.

**Provenance**

William E. Robarts (1853-1903, architect and Government Surveyor of Durban), ownership stamp on front free endpapers; by descent to current owner.



136

135 •

**PALLADIO (ANDREA)**

The Four Books of... Architecture, 4 engraved architectural titles, 205 engraved plates, engraved illustrations in the text, list of subscribers, later calf, defective [Fowler 229; Harris 691], small folio (378 x 235mm.), Isaac Ware, 1738

£600 - 800

€690 - 920

The first translation of Palladio by Isaac Ware, “generally considered the best and most reliable English edition” (ODNB). Harris notes that Ware’s profession of architect, “skill as a draughtsman and engraver... access to Burlington’s collection, and... command of Italian to translate the text” made him the ideal person to produce the work.

136 •

**REPTON (HUMPHRY)**

Designs for the Pavilion at Brighton, second edition, 19 plates and illustrations comprising: 8 aquatint plates of which 2 are double-page (all but one hand-coloured, 4 with overslips, one with overpage) and 11 aquatint and etched illustrations in text (3 hand-coloured, of which 2 have overslips), lacks frontispiece, light dampstain to a few leaves, some loose, original calf-backed boards, printed label (“Designs for the Pavilion at Brighton. £6.6.0.”) on upper cover, covers detached, lacks spine [Abbey Scenery 57; Tooley 397], folio (565 x 380mm.), J.C. Stadler, [watermarked 1822]

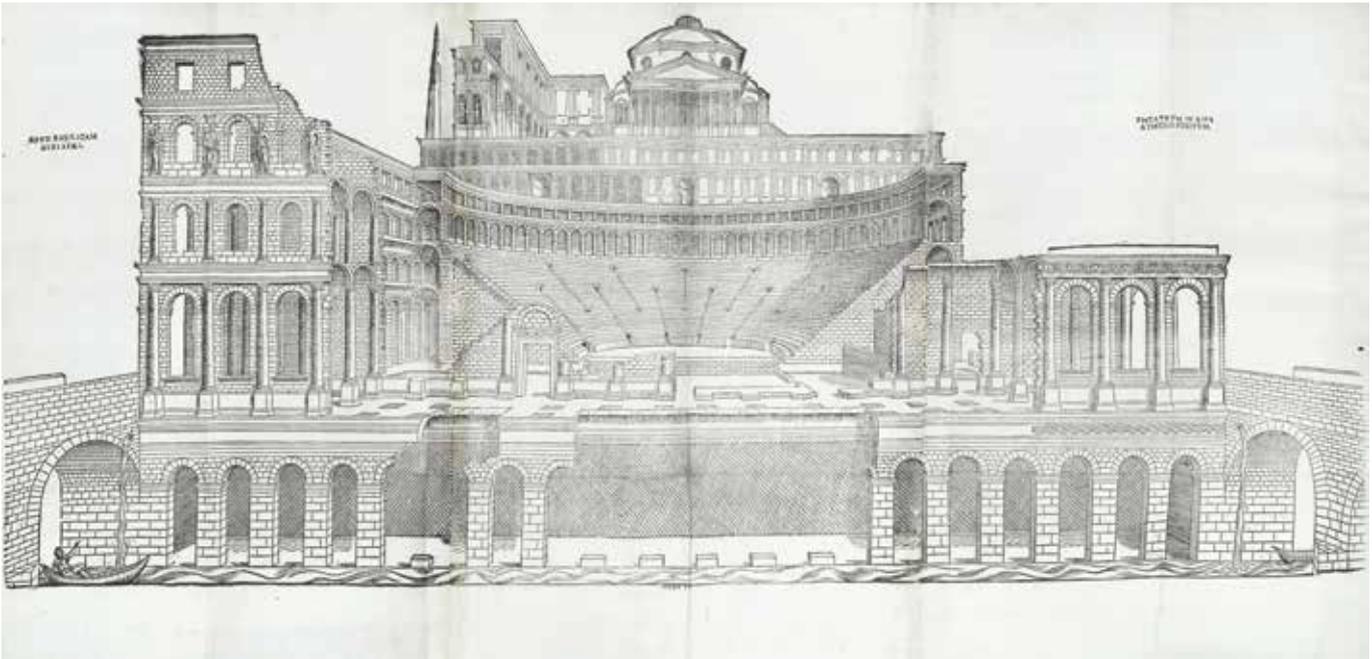
£1,000 - 1,500

€1,100 - 1,700

Repton’s proposal for a pavilion in the Indian style designed for the Prince Regent, including fine aquatint plates and a lengthy explanation as to the choice of style.

**Provenance**

W. Cox, nineteenth century bookplate.



137

137 •

**SARAYNA (TORELLO)**

*De origine et amplitudine civitatis Veronae*, FIRST EDITION, woodcut device on title with full-page portrait on verso, many woodcut illustrations including bird's-eye map of Verona, and large plate of the amphitheatre (on 3 sheets joined), several leaves folding or double-page (one frayed at margin with very minor loss to image, 2 small repairs with minor loss of amphitheatre plate), seventeenth century calf, rebacked [Adams S394; Berlin Kat. 1834; Cicognara 4089; Fowler 289; Mortimer, Italian 462], folio (310 x 210mm.), Verona, Antonius Putelli, 1540

£1,500 - 2,000

€1,700 - 2,300

First edition of treatise on the antiquities of Verona, illustrated with magnificent woodcut illustrations by the Veronese artist Giovanni Caroto. Written in the form of a dialogue between the author and the artist, a noticeable passage (on f.8) includes a discussion on the making of the large woodcut showing a reconstruction of the interior of the amphitheatre (present in this copy, but which is lacking from the Berlin Kat., Fowler and Harvard copies). Although erratically numbered this copy conforms to the signatures called for on the colophon.

138 •

**VITRUVIUS POLLIO (MARCUS)**

*I dieci libri dell'architettura*, translated by Daniel Barbaro, title within woodcut architectural border, approximately 130 woodcuts and diagrams (some double-page, many full-page) by Salviati after Palladio, with 3 paste-down cancels, 6 illustrations with overslips or extensions, 2 plates of theatres at end with additional overslips, one small volvelle pointer on p.228, opening 10 leaves repaired at lower fore-corner (with small loss of image on A2), final leaf with small wormholes and corner repair with very small loss of image, light dampstain to lower fore-corner of approximately 40 leaves, a few gatherings toned, modern half calf [Berlin Kat. 1814; Cicognara 713; Fowler 407; Mortimer, Italian 547; Millard, Italian 160], folio (403 x 270mm.), Venice, Francesco Marcolini, 1556

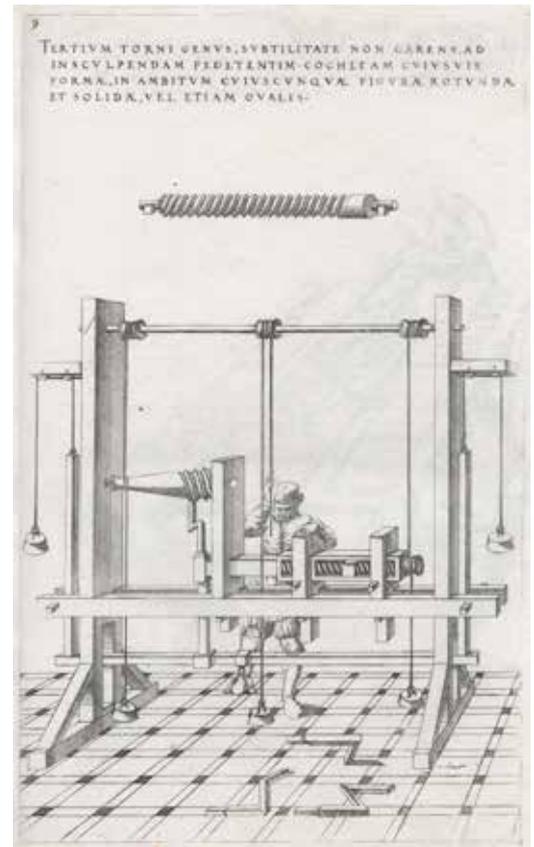
£3,000 - 4,000

€3,400 - 4,600

Translated with a commentary by Daniel Barbaro (1513-1570), and with fine woodcut illustrations by Salviati after Palladio, this edition "is widely considered to be the most significant Italian edition of the treatise" (Millard).



138



140

139 •

### [VITRUVIUS POLLIO (MARCUS)]

POLENI (GIOVANNI, *editor*) *Exercitationes Vitruviane*, 3 parts in 1 vol., FIRST EDITION, *large woodcut device on titles, 4 engraved headpieces by Visentini, several engraved initials, ornaments and illustrations in the text, untrimmed in original marbled paper boards, titled in ink on paper spine labels, preserved in drop-back box* [Cicognara 612; Fowler 250], folio (325 x 245mm.), Padua, 1739-1741

£600 - 800

€690 - 920

The first great collection of Vitruvian studies, edited by Poleni, an academic from Padua University. It includes the first serious bibliography of Vitruvius editions and manuscripts, and a life of the architect by Bernardino Baldi, together with texts on Greek theatre, the Ionic volute, and other Vitruvian themes.

## CONTINENTAL BOOKS AND MANUSCRIPTS

140 •

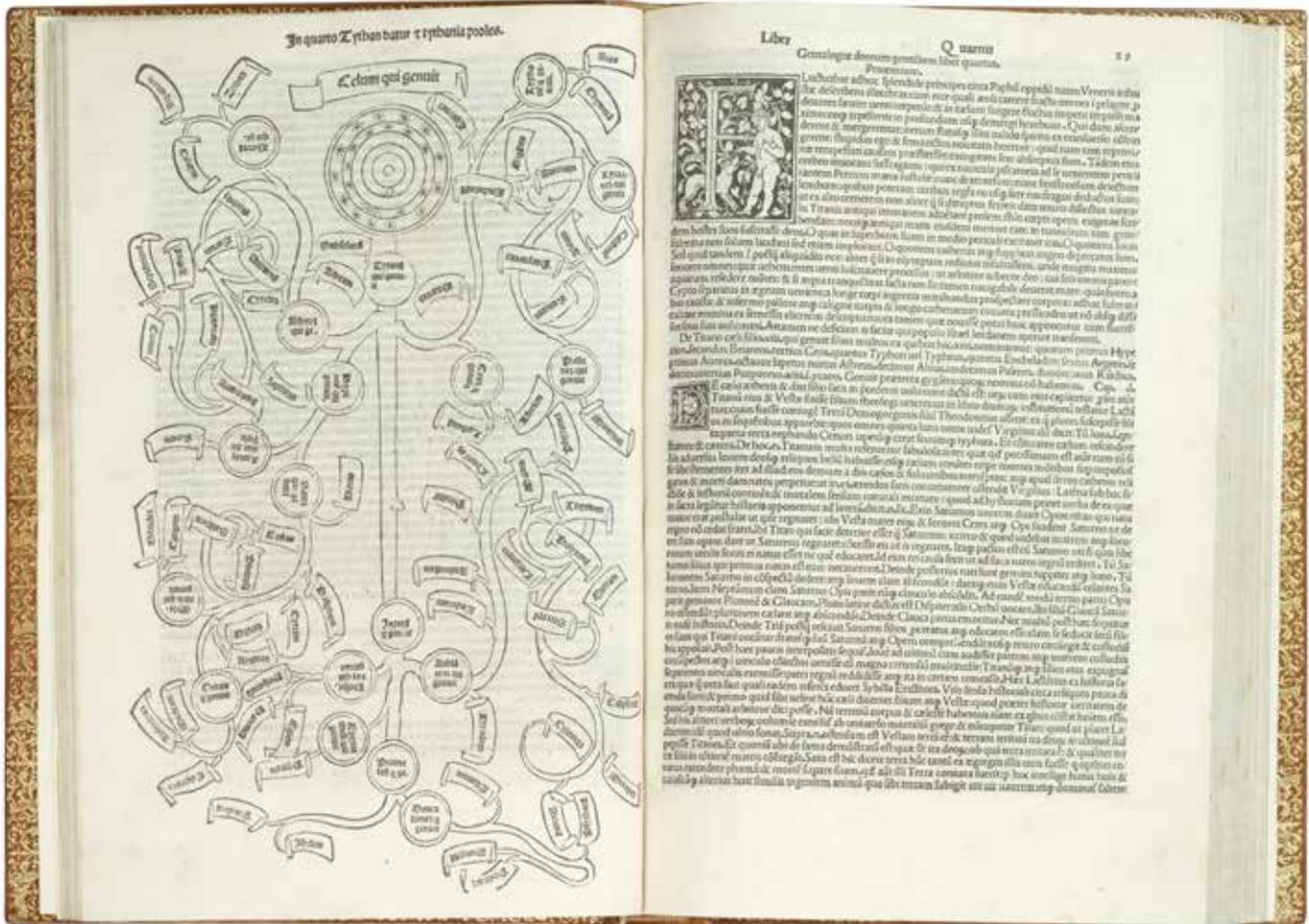
### BESSON (JACQUES)

*Theatre des instrumens mathematiques & mechaniques... avec l'interpretation des figures d'iceluy par Francois Beroald, letterpress text in French, plate captions in Latin, title within wide woodcut architectural border, 60 engraved plates, washed throughout, title and final leaf remargined at gutter margin, approximately 20 leaves with some small areas with holes filled (mostly marginal but affecting a few letters of captions on approximately 10), modern vellum, preserved in modern morocco-backed solander box* [Berlin Kat. 1769], folio (393 x 268mm.), Lyon, Barthélemy Vincent, 1579

£1,000 - 1,500

€1,100 - 1,700

The Beroald edition of Besson's work on mathematical instruments and engineering machinery. Of the plates 56 are those engraved for Besson by the architect Jacques Androuet du Cerceau in the 1560s, the remaining four being engraved later by Rene Boyvin. Together they comprise a fine visual record of the state of the mechanical engineering at the end of the sixteenth century, including tools for stone-cutting, dredging, pontoons, mill-wheels, and a water-driven musical clock.



141

141 •  
**BOCCACCIO (GIOVANNI)**

Genealogiae deorum. De montibus, silvis, fontibus, lacubus, fluminibus, stagnis seu paludibus, de nominibus maris, 192 leaves, 62 lines, roman letter, 13 full-page woodcut genealogical trees of pagan gods opening the first 13 books, woodcut initials, publisher's device at end, first few leaves with some dampstaining in lower corners (a1 repaired affecting a few letters), 2 small single worm holes in first few gatherings, small repair to l6 and stain to o4, occasional early ink marginalia, tooled brown morocco by Angulo, covers with outer and inner borders incorporating small medallion portraits, spine with raised bands and panels containing further medallion portraits, inner gilt dentelles, slipcase with matching morocco edges [ISTC ib00753000; BMC V, 444 (IB. 22904); BSB-Ink B-586; Goff B753; GW 4478; HC \*3321], folio (302 x 200mm.), Venice, Bonetus Locatellus for Ottavianus Scotus, 23 February 1494/95

£4,000 - 6,000  
 €4,600 - 6,900

Fourth edition of the full text of Boccaccio's encyclopaedic mythography, and the first to contain the full-page woodcut genealogies of Greek and Roman gods. The first version was completed in 1360, and the author continuously corrected and revised the work until his death in 1374. "In his lifetime and for two centuries afterwards it was considered his most important work... Boccaccio's Genealogia retained its prestige and was to remain the most important mythological manual until the late sixteenth century" (Malcolm Bull, in *Encyclopaedia Britannica*, p.22).



142



143

142 •

### DU FOUILLOUX (JACQUES)

La venerie... [La fauconnerie de Jean de Francieres], 2 works in 1 vol., *first title printed in red and black, both titles with large woodcut vignette of a man hawking, numerous large woodcut illustrations (some full-page), first work with small burnhole in fol. 73 and final leaf near detached, small modern ink annotation in margin of fol. 62v, without final blank in second work, later limp vellum, lacking ties* [cf. Schwerdt I, p.153 & 184], 4to, Paris, Abel l'Angelier, 1614-[1618]

£1,000 - 1,500

€1,100 - 1,700

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

143 •

### EMBLEM BOOK

Amoris divini et humani effectus varie, FIRST EDITION, *engraved title, 48 engraved plates by Michael Snyders and Gillis van Schoor, each with gilt border and halos heightened in gilt, one plate misbound, catchword on fol. C7 cropped (as in most copies according to Landwehr), contemporary limp vellum, covers with single gilt line border enclosing gilt stamped arabesque, g.e., lacks ties, soiled* [Landwehr, Low Countries 33-36], 8vo, Antwerp, Michael Snyders, 1626

£800 - 1,200

€920 - 1,400

First edition, each plate embellished with a gilt border and the halos heightened in gilt. Includes 39 numbered plates, each with a Latin caption and French couplet opposite, and 9 additional engraved emblems without text. Plates 3, 19 and 34 in this copy are as Landwehr variants.



144



144

144 •

**ERCILLA Y ZUNIGA (ALONSO DE)**

Primera y segunda parte de la Araucana, 2 parts in 1 vol., FIRST EDITION TO INCLUDE PART 2, full-page woodcut portrait of Ercilla, woodcut printer's device on title to Part 2, woodcut head- and tail-pieces, 4pp. errata at end, some soiling and staining, some worming in and towards lower margins with occasional loss of text, title with small marginal repair and some dampstaining, contemporary vellum, titled in ink on spine, recased, new endpapers [Palau 80413; cf. Sabin 22720, 4to edition], 8vo (145 x 90mm.), Madrid, Pierre Cosin, 1578

£20,000 - 30,000

€23,000 - 34,000

EXTREMELY RARE EDITION OF *LA ARAUCANA*, 'THE BAPTISMAL CERTIFICATE' OF CHILE AND THE FIRST MAJOR WORK OF LATIN-AMERICAN LITERATURE. The first part of the poem was published in 1569, but this is the first appearance of the second part. No copies are recorded as having sold at auction in the last 25 years, and complete copies are especially scarce. The present copy ends with 4 pages of errata dated 1 August 1578, which we have not traced in other copies, and is the octavo edition with continuous pagination ([32], 1-729, [5], [4]), as opposed to the quarto edition which has separate pagination for each part.

Written by the man described by Neruda as 'the inventor and liberator of Chile', *La Araucana* is the most celebrated Spanish epic poem of the Golden Age. It was based on the personal experiences of Ercilla, who joined a military expedition to the New World in 1555. Although his education had been principally literary, he distinguished himself as a soldier in Chile during the wars against the Araucanian Indians. Much of the poem was written while on the field of battle and during breaks in the action on whatever the author had to hand, including pieces of leather, some too small to contain more than six lines of poetry. He finished the poem after he returned to Spain in 1563 at the end of the campaign.

"The work of Ercilla, famous among Spanish men of letters from its first appearance, holds a lofty national interest for us... The *Araucana* sings of our land, it exalts the valor of its sons and the faithfulness of its women... For this reason, if the *Araucana* is a literary monument of the Spanish language, it ought to be for the Chileans a beloved national book as well: it is the baptismal certificate of our country" (Abraham König, *La Araucana de Don Alonso de Ercilla y Zúñiga*, Santiago de Chile, Cervantes, 1888, p.viii).

**Provenance**

?Valerin Fortunato de Agreda, and other indistinct early ownership inscriptions on title.

PRIMERA Y

SEGUNDA PARTE DE

la Araucana, de don Alonso de Er-  
cilla y çuñiga, cauallero dela or-  
den de Santiago, gentil hom-  
bre dela camara dela Ma-  
gestad del Empe-  
rador.



DIRIGIDA ALA DEL REY  
don Phelippe nuestro Señor.

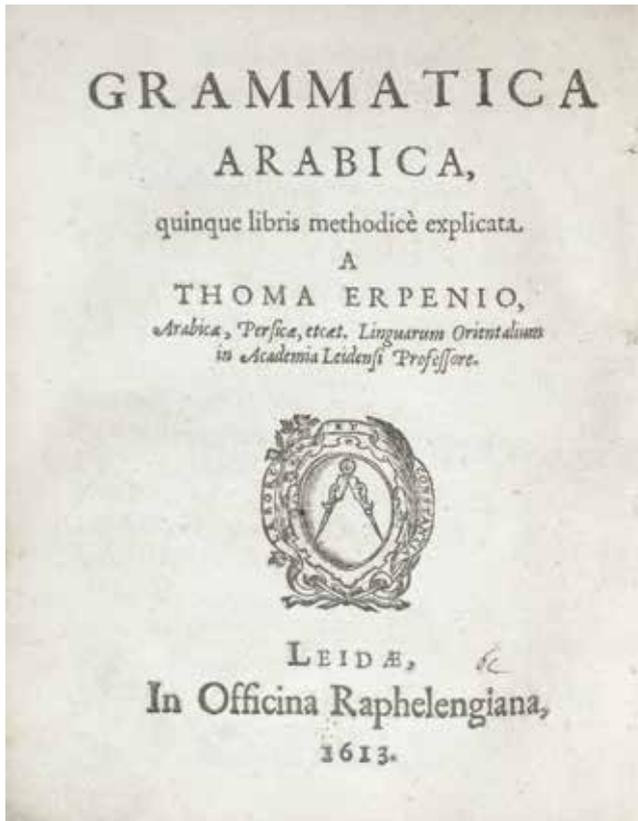
*Valeri Jorcano*  
EN MADRID.

En casa de Pierres Cor-  
sin Impressor,

Año. 1578.

Con privilegio de Castilla, y de Aragon.

*Pierres Cor-  
sin*



145

145 •

**ERPENIUS (THOMAS)**

Grammatica Arabica, woodcut device on title, text in Latin and Arabic [Schnurrer 49], Leiden, Franciscus Raphelengius, 1613; ROUS (FRANCIS) Archaeologiae Atticae libri tres. Three Bookes of the Attick Antiquities, title within rule border, with final blank [ESTC S116252; Madan I, p.202; STC 21350], Oxford, Leonard Lichfield for Edward Forrest, 1637; CRINESIUS (CHRISTOPH) Babel [in Hebrew] sive discursus de confusione linguarum, tum orientalium: Hebraicae, Chaldaicae, Syriacae, scripturae Samariticae, Arabicae, Persicae..., woodcut device on title (short tear at fore-margin just touching device), Nuremburg, Simon Halbmeier, 1629, 3 works bound in 1 vol., FIRST EDITIONS, contemporary limp vellum, lettered in ink on upper cover "Arabic Grammar", and on spine "Miscealla. 5...", soiled, small 4to

£1,500 - 2,000

€1,700 - 2,300

First edition of the Arab Grammar by Thomas Erpenius (1584-1624), "the first native European to achieve true greatness in Arabic" (Toomer, *Eastern Wisdom and Learning*, 1996), published in the year he was appointed Professor of Oriental Languages at Leiden.

**Provenance**

Laurence Palmer, inscribed twice on title and dated 1638, possibly the seventeenth century rector of Gedling, Nottinghamshire, author of *Saints Pauls politiques, or, a Sermon against neutrality*, 1644; Thomas Cursham, ownership inscription inside upper cover dated 1738.

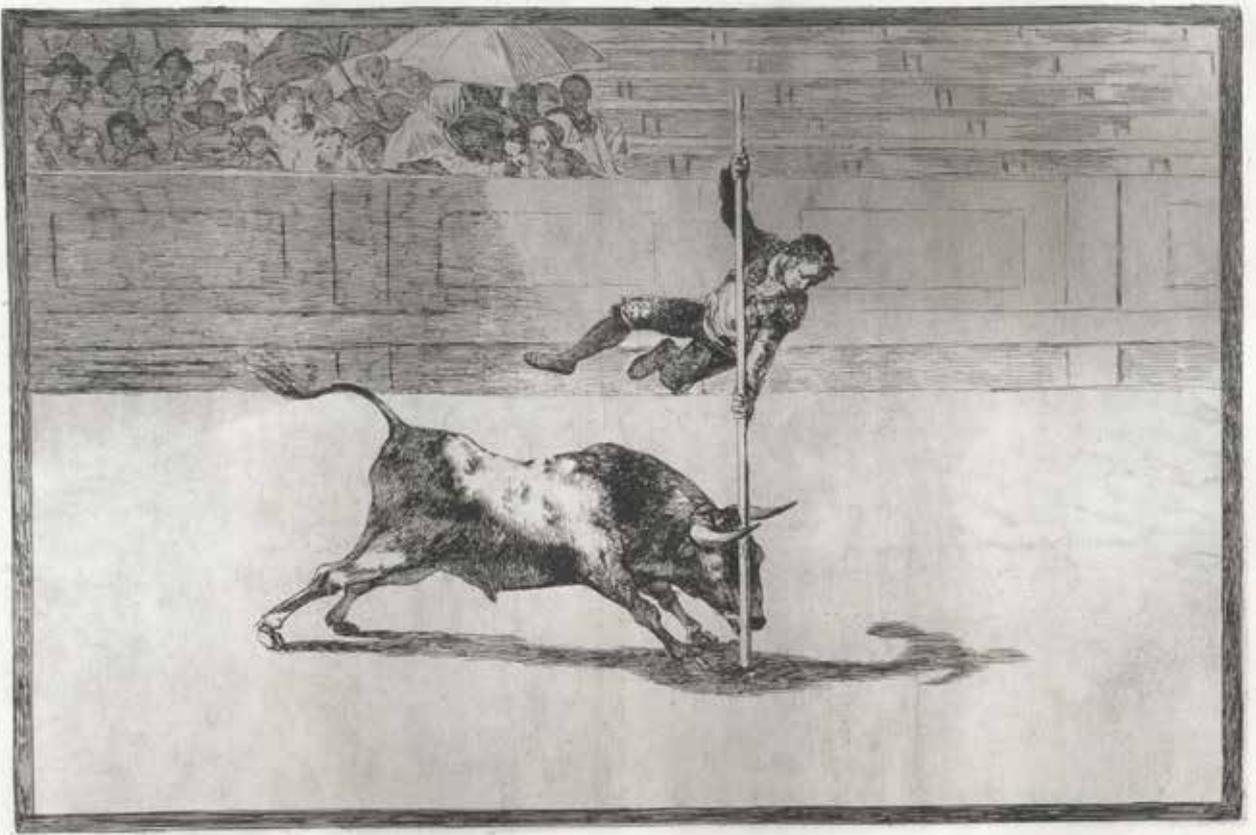
146 •

**ERPENIUS (THOMAS)**

Orationes tres, de linguarum Ebraeae, atque Arabicae dignitate, first collected edition, woodcut device on title, bookplate, blindstamp and library shelf label of the Earls of Macclesfield, contemporary calf, neatly rebacked [Schnurrer 7], 12mo, Leiden, for the Author, 1621; Grammatica Arabica, second edition, engraved device on title, 2 small continental circular blindstamps on title, contemporary calf, spine tooled in gilt with red morocco lettering label, worn at foot of spine [not in Schnurrer], 4to, Leiden, Samuel & Joannes Luchtmans, 1767; Grammatica Ebraea generalis, FIRST EDITION, woodcut device on title, later vellum, 8vo, Leiden, Franciscus Raphelengius, 1621; Psalterium Syriacum, translated with notes by Erpenius engraved vignette on title, modern half vellum, 8vo, Halle, Orphanotrophe, 1768 (4)

£800 - 1,200

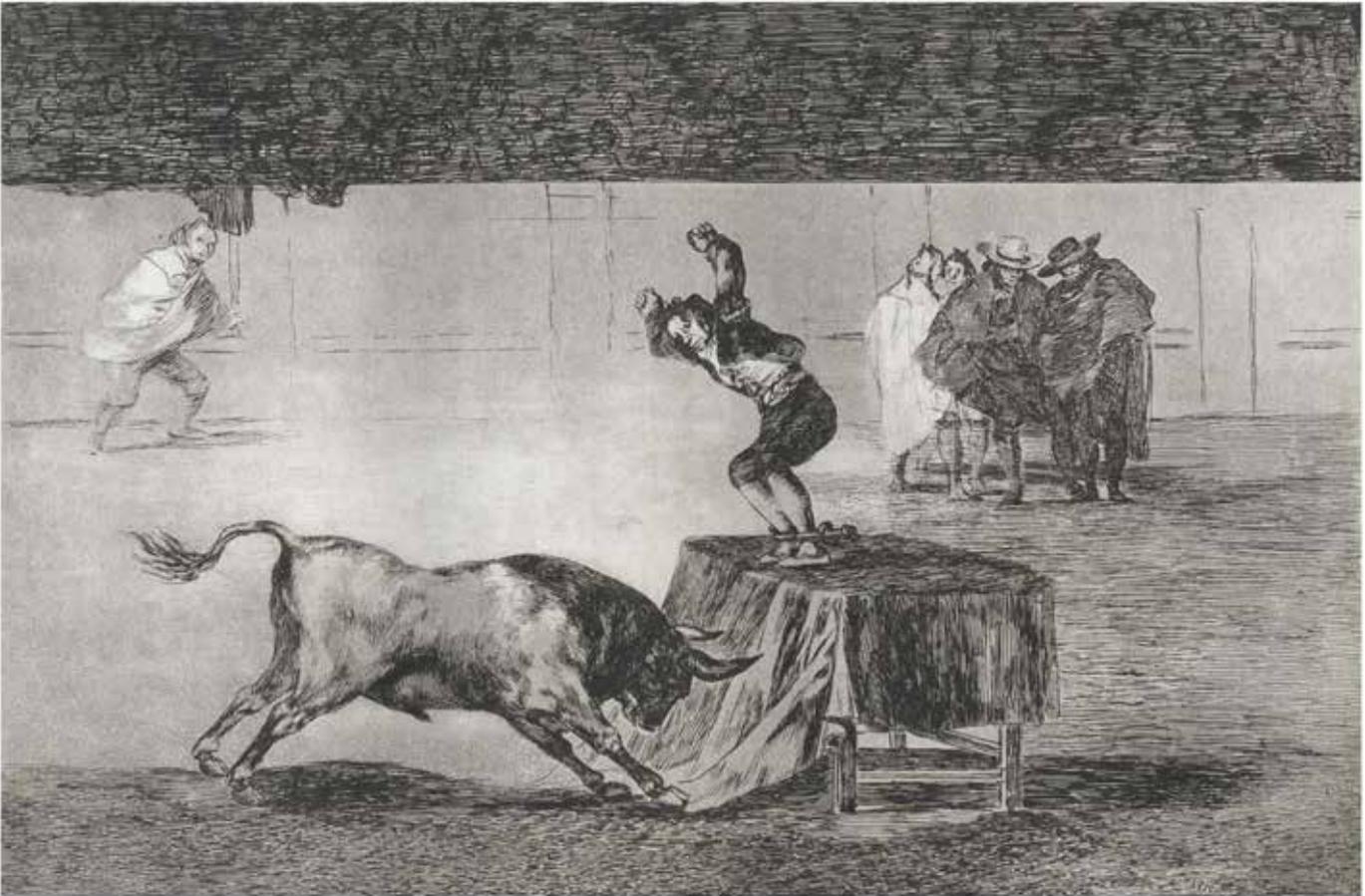
€920 - 1,400



148



148



148

147 •

**FONSECA (DAMIAN)**

*Del giusto scacciamento de Moreschi da Spagna, FIRST EDITION, architectural engraved title page, first and last couple of leaves with very small wormholes barely affecting text, eighteenth century boards, lightly rubbed [Palau 93191], small 4to, Rome, B. Zannetti, 1611*

£600 - 800

€690 - 920

A Portuguese Dominican monk's account of the expulsion of half a million Moriscos from the Iberian Peninsula - a purge he described as "el agradable holocausto". Although a translation from the Spanish, this Italian version nonetheless predates the Spanish edition of the following year.

148 •

**GOYA Y LUCIENTES (FRANCISCO JOSÉ DE)**

*[Tauromaquia] De las diferentes suertes y actitudes del arte de lidiar los toros. Inventadas y grabadas al agua fuerte por Goya, 33 etched and aquatint plates on heavy wove paper, title caption in ink added within platemark beneath image of first and last plate, later tissue guards, modern calf gilt, the original printed wrappers (with etched self-portrait of Goya on upper cover) bound in, slipcase [Harris 204-236], oblong folio (312 x 430mm.), Madrid, Estampado en la Calcografía de la Imprenta Nacional, 1855*

£15,000 - 20,000

€17,000 - 23,000

The second edition of Goya's suite of engravings illustrating the art of bullfighting, testifying to the artist's "love and understanding of this most Spanish spectacle" (Harris). First published in 1816, the plates then disappeared before their use in this 1855 edition, published at approximately the same time as the second edition of the *Caprichos*.



150

149 •

**HOLLAR (WENCESLAUS)**

*Theatrum mulierum, sive varietas atque differentia habituum foeminei sexus, engraved throughout, title and 71 plates (34 with English captions, 32 with German), all trimmed to platemark and window-mounted, one caption at foot cropped, a couple of small repairs, nineteenth century half morocco, lightly rubbed [Colas 1466; Lipperheide 30 (H. Overton imprint)], 8vo, 1643 [but later], sold as a collection of plates*

£600 - 800

€690 - 920

Probably a compilation of plates from two of the many editions of Hollar's costume works.

150 •

**HOLLAR (WENCESLAUS)**

*Navium variæ figuræ et formæ... in diversis locis ad vivum delineatæ & Aqua forti æri insculptæ, engraved throughout, title and 11 plates, all trimmed to neatline and window-mounted, one or two edges very slightly chipped, first 3 plates very slightly spotted, nineteenth century vellum, elaborately gilt, inner gilt dentelles [ESTC R20501], oblong folio (220 x 310mm.), [London], 1647*

£800 - 1,200

€920 - 1,400

**Provenance**

Harry Smith Edwards, bookplate; gift inscription below dated 1889 and referring to the Spences of Newcastle bankers Hodgkin, Barnett, Pease, Spence & Co.



151

151 •

**ILLUMINATED MANUSCRIPT**

PSALTER, in Latin, ILLUMINATED BY AN ARTIST FROM THE SOISSONS ATELIER, 206 leaves, apparently complete except for outer bifolium of first quire lacking (containing Jan/Feb and Nov/Dec of the Calendar), full collation precluded by tight binding and absence of catchwords, written space 80 x 54mm., ruled in plummet for 18 lines in 1 column, written in black ink in an early gothic bookhand, a small littera textualis, versals in red, blue and gold with elaborate penwork decoration in blue and red, linefillers in blue and gold, some as penwork interlacing in blue and red, others in the shape of fish, birds, dogs or dragons adding great variety to every opening, 2- to 4-line initials in blue and mauve on golden grounds with tendrils and white penwork and extensions towards the margins, a few of the 2-line initials incorporating fish and dragons, extensive blue and red penwork decoration in the lower margins with often oblique decorative bars and NUMEROUS DROLLERIES featuring dragons, birds and animals, a couple of illuminated drolleries in the lower margins, two figured initials with animals on golden grounds, 5 figured (inhabited) illuminated initials of 4 and 5 lines, calendar written in red, blue and gold, 16 small illuminated calendar medallions with burnished golden grounds depicting the zodiacal signs and the occupations of the month, 8 LARGER HISTORIATED INITIALS ranging in height from 7-10 lines, vellum occasionally a little darkened, slightly trimmed at top and sides sometimes affecting the marginal decoration, one leaf repaired at outer margin, a few contemporary corrections to the text, calendar miniatures slightly rubbed, a few of the psalter-miniatures more heavily rubbed and flaked (some having suffered iconoclastic attacks, with figures' eyes poked out or faces wiped off, leaving bodies intact), other miniatures unharmed, modern red velvet over wooden boards with green silk pastedowns, edges in pale blue, 12mo (123 x 85mm.), Paris, c.1230-1240

£15,000 - 20,000

€17,000 - 23,000

TEXT: fols. 1-8: Calendar; fols. 9 onwards: Psalter (Psalms 1-150), a blank leaf between psalms 108 and 109, Canticles (Isaiah 12:1-6, Exodus 15: 1-19 and others), Athanasian Creed, Kyrie, Litany with Collects, Prayers. Explicit: "Deus qui corda fidelium Sancti Spiritum illustratione docuisti da nobis in eodem spiritum recta sapere et de eius semper consolacione gaudere p(er Christum Dominum nostrum Amen)." A prayer added by a later hand in light brown ink on fol. 206v.

**CALENDAR:** The calendar is of particular interest as it could help to establish a date for the manuscript. It is not too densely occupied, and highlights in gold only the major feast days. Saints of lesser importance are given in red and blue, while it seems that saints of the least local relevance are given in brown. The hues of the brown ink do vary, implying that some names might have been added at a later time. It is noticeable that a number of abbots appear in the calendar, suggesting that this psalter was made for a monastic congregation. (There is a prayer asking for protection of the congregation: “Pretende super famulos tuos et super cunctas congregationes illis commissas dexteram celestem auxilii ut te toto corde perquirant et que te digne postulant asequam”.)

The patron saints of the major and oldest Parisian parishes are listed in gold: Albin (January), Laurent (August), Giles (September), Denis (October). Abbots Leufredus and Turianus (August and September) appear only in brown ink, but their relics are kept in the abbey of St Germain-des-Prés in Paris; also St Victor and Mary Magdalen do appear a couple of times in the calendar. Neither St Francis (canonized in 1228) nor St Antony (canonized in 1232) are mentioned in the calendar, but neither is St Benedict, who was canonized already in the 11th century, so that drawing conclusions from the omission of the founders of the mendicant orders would be a bit premature.

Interestingly though, the feast of Easter, “Resurrectio Domini”, is marked in gold on 27th of March, although the date is moveable, depending on the first full moon in spring. In 1239, Easter was indeed celebrated on the 27th of March. The special saints of the litany include Floscelle, Audoene, Genoveva, Prisca and Marina, and point to other dioceses as well.

**ILLUMINATION:** Every month of the calendar is decorated with two small medallions depicting the occupations of the month on top, and the zodiacal signs below. The sign for Gemini in May incorporates a shield that the twins are holding between them, which depicts a small fleur-de-lis. This is presumably only for decorative purposes and does not necessarily place the first owner of the book among French royalty.

The eight large historiated initials follow the traditional liturgic division of the psalter into eight parts. In accordance with that tradition, psalms 1, 26, 38, 52, 68, 80, 97 and 109 are marked with an initial and an attached illuminated field containing the first few words of the psalm. The iconography in our psalter is fairly common in the 13th century as the cycle focuses on King David seeking guidance and understanding in his relationship with God. The human figures are depicted in a static and stereotypical way with bulbous heads, soft beards, arched eyebrows, a long nose, small lips and very characteristic eyes. Their hair is very recognisably wavy and curled. The figures are outlined with strong black contours, while the shading and modelling of the drapery is mostly achieved by darker hues of the colour of the gown. The hemlines are static but not entirely straight. Feet are either bare or in tiny black shoes with white outlines. While the artistic elegance of this illuminator may be a bit limited, it is skillful and absolutely appropriate for a tiny book of this size. His palette is dominated by orange-red, blue and a mauve tone of red; he decorates most of the plain coloured backgrounds with patterns and dots of white, using crosses and circles.

All these stylistic features can be found with a collective of artists that Robert Branner named the “Soissons Atelier” (*Manuscript Painting in Paris during the Reign of Saint Louis*, 1977, cf. pp. 77-78, figs. 174-184, esp. 182, 181 + colour plate XI). For lack of evidence, Branner was unable to establish a clearly distinguished time period during which this workshop was active, but based on the calendar of a psalter manuscript (today Pierpont Morgan Library MS M.283), he suggests that this workshop, consisting of about six men, flourished between after 1228 and before 1247. If the date of Easter on 27th of March in the present calendar would indeed imply that our manuscript was made in 1239, this would be completely congruent with the period that Branner suggested for the Soissons Atelier.

In fact, the illumination of the calendar in our manuscript is almost identical to that in the Morgan Psalter (cf. <http://ica.themorgan.org/manuscript/thumbs/77413>), and gives us an opportunity to reconstruct how the calendar leaves of January, February, November and December would have looked. The Morgan Psalter however contains a number of full-page miniatures, with no text, that precede the beginning of the psalms. Whether the present manuscript also once contained such a gathering with full-page miniatures is impossible to state, but M.283 is of larger format (160 x 110mm.), ruled for 21 lines per page, and thus offered more space for larger compositions. Consequently, also the first initial of the psalms, the “Beatus vir”- initial is considerably bigger than the one in our manuscript. The following miniatures again resemble the miniatures in the present psalter so much in style and iconography that both codices could be called sister manuscripts. (Compare particularly “Dominus illuminatio”, “Dixit Insiapiens”, “Salvum me fac”, “Exultate”, “Cantate Domino”, and “Dixit Dominus”.)

The present manuscript is thus an extraordinary addition to this workshop’s oeuvre, and a surprising discovery.

The motifs are: (calendar:) Pruning of Trees and Aries; Collecting of Birds and Taurus; Falconry and Gemini; Haymaking and Cancer; Harvesting of Crops and Leo; Thrashing of Corn and Libra; Sowing and Virgo; Wine making and Scorpio. (Psalter:) David playing the Harp in an initial B; David being anointed King in an initial D; David kneeling and pointing to his mouth in an initial D; a fool with a club and a cudgel in an initial D; David submerged in water praying to the Lord in an initial S; David playing cymbals in an initial E; two monks singing in front of a lectern in an initial C; Trinity in an initial D.

#### **Provenance**

Private collection.



152



153

152 •

#### ILLUMINATED MANUSCRIPT

BOOK OF HOURS, *illuminated manuscript*, on vellum, 162 leaves (wanting 1 leaf at opening, 2 final leaves (?blanks) and probably 2 further leaves bearing miniatures), in a single gothic textura on 16 lines, WITH 6 LARGE MINIATURES (?of 8) in arched compartments, each with leafy borders with fruit and flowers in gold and colours, 2 small miniatures, 12 4-line illuminated initials in liquid gold and colours, some with spray decoration, numerous single and double line initials, rubrics (red and blue), 4 other leaves with full borders, occasional rubbing and soiling, affecting (most noticeably) the 3 miniatures at 28v, 73v and 98v, later sheep worn, small 4to (160 × 120mm.), [Northern France or Flanders, early fifteenth century]

£6,000 - 8,000

€6,900 - 9,200

An unusual Book of Hours, with extensive texts added. Though the use is unidentified, the presence of St. Druon or Drogo (apparently venerated by the shepherds of Flanders, among others) in the Suffrages strongly suggests the origin in Northern France or Flanders. The calendar for August also lists the obscure St Bettremieu (in red), associated with Cambrai and Tournai.

COLLATION: A5 (of ?6 missing A1), B8 (but missing 2 leaves with miniatures, probably singletons before B1 and B8), C8, D6, E1 (singleton), F-J8, K4, L1 (singleton), M-O8 (including 1 blank leaf), P1 (singleton), Q-R8, S10, T-W8, X6 (of 8, wanting 2 final leaves).

TEXT: fols. 1-5 Calendar March-December (wants January and February on first leaf); fols. 6-12v Hours of the Cross; fols. 13-19 Hours of the Holy Spirit; fols. 19v-27v Suffrages including prayers to John the Baptist, Saints Margaret, Katherine, Barbara, and Druon [Drogo] (partly in French); fols. 29-71 Hours of the Virgin; fols. 74-81 Penitential Psalms; fols. 82-84 De Profundis; fols. 84-96 Litany and Memorials; fols. 99-123 Office of the Dead and readings; fols. 124-35v Commendations; fols. 136-55 Six Psalms; fols. 156-162 miscellaneous devotions.

ILLUMINATION: 19v John the Baptist (104 × 76mm.); 20v Saint Margaret with a dragon (100 × 76mm.); 22 Priest and acolytes at an altar before the figure of Christ risen (100 × 80mm.); 28v The Angel appears to the Virgin in a bedchamber (126 × 78mm.); 73v David with his harp and book (124 × 79mm.); 98v Christ appears to a risen soul (female) before a town; 156 and 157, 2 small miniatures (56 × 45mm.).

**ILLUMINATED MANUSCRIPT**

BOOK OF HOURS, probably for the use of Rouen, *illuminated manuscript on vellum, in Latin and French, 139 leaves (wanting approximately 10 leaves, modern pencil foliation in upper right), written space 96 x 62mm., ruled in red for 15 lines in one column, some catchwords, written in brown ink in a littera textualis, rubrics in red, calendar written in red, blue and gold, 4-line initials in blue on golden square grounds with floral decoration and white penwork, 1- to 3-line initials in gold, blue or red on blue, red or golden grounds with tendril decoration and white penwork, line fillers in red, blue and gold with white penwork, every text page adorned with a floral decorative outer panel border, the more important texts surrounded by a full decorative border, 6 LARGE ARCH-TOPPED MINIATURES with full decorative border incorporating flowers, blossoms, acanthus leaves, fruit, sometimes birds and animals, some of the miniatures surrounded by decorated bars; the first calendar leaf (fol. 1) and the leaf commencing the Gospel Sequence (fol. 13) with an unidentified coat of arms in the borders (barry of five or and gules, rampant lion sable queue fourchy with dexter a crescent moon gules), wide margins on the text pages, often darkened and smudged, decoration rubbed although minimal flaking, green border colour often bleeding through, modern red velvet over wooden boards using earlier clasps and catches, small 4to (183 x 130mm.), [France, probably Rouen, c.1460-1480]*

**£6,000 - 8,000****€6,900 - 9,200**

COLLATION: I-II6, III-IV8, V8-1 (lacks one including a miniature), VI8 (2 leaves missing before the beginning of this quire, including one miniature), VII8, VIII6, IX6 (composite quire with 2 leaves missing before, lacks one miniature, one leaf inserted with no textual connection to following or preceding leaves, leaves missing after 2, leaves missing after 5), X8, XI6, XII8-1 (lacks one including miniature), XIII8, XIV2, XV4+1, XVI6 (lacks at least one leaf after 1), XVII8+1.

TEXT: fols. 1-12: Calendar (in French); fols. 13-19v: Gospel Sequence; fols. 19v-23v: Obsecro Te; fols. 24-28: *O Intemerata*; fol. 28v: blank; fols. 29-52: (Short?) Hours of the Virgin Mary; fols. 52-57v: Suffrages (the collation does not suggest that this part of the manuscript is misbound); fol. 58: Isolated leaf from the BMV; 59-77v: Office of the Virgin continues; fols. 78-91: Penitential Psalms; fols. 91-95v: Litany; fols. 96-99v: Short Hours of the Cross + Short Hours of the Spirit; fols. 100-131v: Office of the Dead; fols. 132-136: Fifteen Joys of the Virgin (in French), *Doulce Dame*; 136v-139: *Doux Dieux*; fol. 139v: blank.

CALENDAR: The calendar of the manuscript is very full and seems to be based on the calendar for the diocese of Rouen. There are a couple of saints though that are not characteristic for the region such as Brisce and Beatrice in January, Patrix, Affradosse in March, whereas Aubert and Astreberte in February, Gobert in April and above all Romain in October are very characteristic for Rouen.

ILLUMINATION: The six large miniatures (of probably 10 or 12) closely follow the patterns of the workshop of the Master of the Échevinage de Rouen in composition and style, although they are less refined. Our illuminator was clearly influenced by the compositions of this prolific master and his workshop (particularly recognisable with the Flight into Egypt, fol. 73, but also the Visitation), and both his technique and his palette as well as the style of the border decoration imply that he was active in Rouen around the same time as the workshop of the Échevinage de Rouen master, namely between 1455-1485. The motifs are: the 4 Evangelists, Visitation, Nativity, Adoration of the Magi, Presentation in the Temple, and Flight into Egypt.

**Provenance**

Unidentified arms on fol. 13; private collection.

**ILLUMINATED MANUSCRIPT**

The Calling of Peter and Andrew; St. Michael battling a demon, 2 large initials on fragments from an Antiphonal, attributable to the Masters of the Zwolle Bible, *the first showing Christ reaching out to the Saints in their boat against a background of receding water, distant boats and a city beneath blue clouds, the second St. Michael with 2 demons at his feet, both within burnished gold initials ("D" and "B" respectively) with some penwork embellishments set within lines of music on four-line staves in red, the second below 3 lines of text, slight abrasions, window-mounted within glazed hinged diptych wooden frame, initials 105 x 120mm. on cut sheet 152 x 158mm., [Netherlands, possibly Zwolle, c.1475] (2)*

**£2,000 - 4,000****€2,300 - 4,600**

Fine initials attributable to the Masters of the Zwolle Bible, associated with the Brethren of the Common Life at Zwolle, in the Eastern Netherlands. See illustration overleaf.



154

155 •

### ILLUMINATED MANUSCRIPT

BOOK OF HOURS, illuminated manuscript on vellum, in Latin and French 142 leaves (wanting 4 leaves), written space 105-110 x 65mm. (105 x 70mm. in the calendar), ruled in red and purple for 116-17 lines in one column, catchwords throughout, written in brown ink in a littera textualis, versals touched in yellow, rubrics in red, 3- to 4-line initials in blue on golden square grounds with floral decoration and white penwork, 1- to 2-line initials in gold on blue or red grounds with white penwork, line fillers in red and blue with white penwork and a golden spot, the more important text pages surrounded by a three-sided decorative border with flowers and acanthus leaves, 4 LARGE ARCH-TOPPED MINIATURES with full decorative borders incorporating flowers, blossoms (some arranged inside of geometrical fields on grounds of liquid gold), acanthus leaves, fruit, sometimes birds and animals, 7 SMALL MINIATURES, repair to parchment of fol. 99, a few contemporary stitches to repair natural holes of the vellum, untrimmed, miniatures and other illumination in very good condition, minor rubbing on fols. 13 (St John) and 22 (Pentecost) and negligible flaking to fols. 26 and 91, modern pencil foliation in upper right, nineteenth century annotation on fol. 1 "N<sup>o</sup>. 8", nineteenth century red velvet over wooden boards, elaborate metal clasps, g.e., yellow silk doublures, small 4to (176 x 133mm.), [Northern France (Paris?), c.1495]

£20,000 - 30,000

€23,000 - 34,000

COLLATION: I-II6, III8-1 (lacks leaf 7, which included a miniature), IV-VII8, VIII8-1 (lacks leaf 7), IX8-1 (lacks leaf 4, which probably included a miniature), X6, XI8-1 (lacks one which included a miniature), XII-XIX8.

TEXT: fols. 1-12: Calendar (in French); fols. 13-19v: Gospel Sequence; fols. 20-21v: Short Hours of the Cross; fols. 22-25v: Hours of the Spirit; fols. 26-71v: Office of the Virgin; fols. 72-83v: Penitential Psalms (lacks first 6 verses of psalm 6 + illumination); fols. 83v-90v: Litany; fols. 91-134: Office of the Dead; fols. 134v-137: *Obsecro te*; fols. 138-142v: *O Intemerata*.

CALENDAR: The calendar of the manuscript is not very specific, but with St Denis in October and SS Madeleine and Loup in July it seems to point to Paris or the neighbouring diocese of Sens. The saints of the Litany, such as Louis, Geneviève, Denis, St Loup, Godo, Helena and Mastidia tend to confirm this local attribution.

ILLUMINATION: The typical faces of all figures in the small as well as in the large miniatures imply that the images were all executed by one and the same hand. Particularly the male figures are characterized by prominent noses and flat foreheads. The illuminator's compositions are well balanced and never too crowded and busy. Adding to the calm palette is the artist's skillful use of shading and modeling, which gives the overall impression of an artist, who was influenced by the more prominent Parisian masters of his time, perhaps by the Master of Robert Gaguin (active in Paris between 1485-1500) and the followers of the Master of Jacques de Besançon, known these days as Jean Barbier fils. His painting technique is very refined and neat. The illumination cycle probably lacks three large miniatures showing David in Prayer, the Adoration of the Magi and the Flight into Egypt.

The motifs of the large miniatures are: St John on Patmos (fol. 13), Pentecost (fol. 22), Annunciation to the Virgin (fol. 26), Job on the Dungheap (fol. 91). The small miniatures comprise: Visitation (fol. 36v), Nativity (fol. 47v), Annunciation to the Shepherds (fol. 53v), Presentation in the Temple (fol. 59), Coronation of the Virgin (fol. 67), Pietà (fol. 134v), Madonna and Child (fol. 138).

### Provenance

Franz Heinrich Joseph de Raigersfeld, an Austrian baron seated in Ljubljana (1697-1760), his armorial bookplate on front pastedown; private collection.





156

156

**KRAMER (HEINRICH) AND JAKOB SPRENGER**

Malleus maleficarum, 190 leaves, 53 lines and headlines, double column, capital spaces with 3- and 4-line Lombard initials supplied in alternating blue and red, rubricated in red, occasional light soiling and browning, first leaf neatly guarded, slight stain to m3r, small single wormhole through most of the volume affecting a few letters, 2 additional small wormholes in latter quires, blind-tooled pigskin antique, marbled edges, housed in cloth solander box with red morocco spine label [ISTC ii00167300; BMC II, 498 (IA. 8634); Goff 1-165; HC 9240\*; IGI 5183; Norman 1992], 4to (182 x 139mm.), [Speyer, Peter Drach, c.1495 or 1492?]

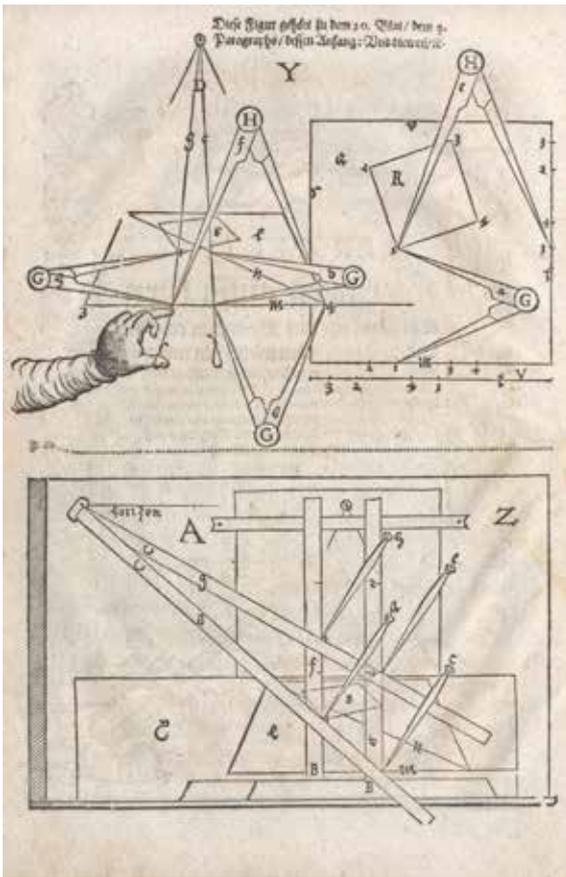
£5,000 - 7,000  
€5,700 - 8,000

THIRD EDITION OF THE 'HAMMER OF WITCHES', THE MOST IMPORTANT AND INFLUENTIAL WITCHCRAFT MANUAL OF THE MIDDLE AGES. Written in 1486, the work is usually attributed to Heinrich Kramer (a German Catholic clergyman also known under his Latin name of Henricus Institoris) and Jakob Sprenger, but it has been recently suggested that the latter's role may have been principally to lend authority to its publication. It was first printed in Speyer in 1487, and despite being banned by the Catholic Church in 1490, it went on to serve as a guidebook for Inquisitors and witch-finders in the identification and increasingly brutal prosecution of witches throughout the sixteenth and seventeenth centuries.

"As the first encyclopedia of witchcraft, the 'Hammer of witches' maintained a pre-eminent position of authority for nearly 200 years, providing both foundation and inspiration for all later European treatises on witchcraft.... If we agree with Johann Weyer that witches were possessed by nothing more than mental illness, then the 'Malleus maleficarum' may be viewed - grotesque as it may seem - as a contemporary handbook of psychopathology, and an early document in the history of psychiatry" (Norman).

**Provenance**

Scattered marginalia in a neat contemporary hand; nineteenth century bibliographical note in German on front free endpaper; Haskell F. Norman, bookplate; Christie's, New York, 18 March 1998, lot 191.



158



159

157 •

**LANTERI (GIACOMO) AND GIOVANNI BATTISTA ZANCHI**

Delle offese et difesse delle citta, et fortezze... con due discorsi d'architettura militare d'Antonio Lupicini Fiorentino, 5 parts in 1 vol., edited by Tomaso Baglioni, 3 folding woodcut plates, 4 full-page woodcut plates, several illustrations and diagrams in the text, some dampstaining, early limp vellum, lettered in ink with old paper label on spine [Graesse IV 102], 4to, Venice, Roberto Meitti, 1601

£600 - 800

€690 - 920

The first collected edition of three sixteenth century treatises on fortification.

**Provenance**

Raphael Gualerius, ownership inscription on title and first leaf of index.

158 •

**LENCKER (HANS)**

Perspectiva in welcher ein leichter Weg allerley Ding es seyen Corpora Gebew, second edition, engraved ornamental title, full-page engraved portrait of the author (dated 1616) by Lucas Kilian, woodcut illustrations and diagrams (including one large folding plate), ragged tear (with no loss) to one leaf later boards [Berlin Kat. 4698], small folio (290 x 195mm.), Ulm, Johann Meder for Stephan Michelspacher, 1617

£1,000 - 1,500

€1,100 - 1,700

Second edition of a well-illustrated treatise, following the exceedingly rare first edition of 1571, on perspective by the Nuremberg goldsmith Hans Lencker, who was inspired by Dürer and Pacioli. This edition has a new dedication and preface by the publisher Stephan Michelspacher, and a portrait of the author by the Augsburg engraver Lucas Kilian.

159

**LEOPARDI (PAOLINA)**

Four autograph letters, unsigned, to the publisher Annesio Nobili ("Nobili mio"), thanking him for the volumes that he has sent her to read and asking if he has others to lend, such as *La Storia delle Crociate* by Walter Scott; also thanking him for some suggested amendments ("Va benissimo quanto mi dite intorno al rescritto") and discussing the process of dyeing the six pieces of cloth [presumably for binding], which the dyer claims can only be done in black; all with address panels and hand-delivered ("Al Sig. Annesio Nobili"), 4 pages, two on pink paper, traces of wafer-seals, 8vo, three dated by day and month, 15 February, 17 June and 9 July, otherwise undated [?1832]

£1,000 - 1,500

€1,100 - 1,700

Four letters by the biographer of Mozart and translator, Paolina Leopardi, to Annesio Nobili, publisher of her brother Giacomo's *Canzoni* of 1824 and of her own translation of Xavier de Maistre's *Expédition nocturne autour de ma chambre* of 1825, issued as *Viaggio notturno intorno alla mia camera* in 1832. See illustration on preceding page.

160 •

**LUCANUS (MARCUS ANNAEUS)**

Pharsalia, [Edited by Johannes Andreas, Bishop of Aleria], 112 leaves, 37 lines, Roman letter, capital spaces with guide letters, wide margins, 2 worm holes running through approximately 55 leaves and touching some letters, small adhesion mark to final text leaf (affecting 2 words), some staining to first leaf, some pointing hands and passages marked in an early hand, later vellum, gilt morocco spine label, soiled [ISTC i00297000; BMC VI 715; Goff L297; GW M18847; HCR 10234], folio (300 x 207mm.), [Milan, Antonius Zarotus, 25 May 1477]

£1,500 - 2,000

€1,700 - 2,300

THE CREVENNA—CONSUL SMITH—MICHAEL WODHULL—SEVERNE—ALFORD COPY.

**Provenance**

Pierre Antoine Bolongaro-Crevenna (1735-1792, noted book collector and tobacco trader); his sale, Amsterdam, Changuion and P. den Hengst, 26 April to 15 June 1790, lot 3984; Joseph "Consul" Smith (c.1682-1770, British consul at Venice from 1744 to 1760); his sale, S. Baker and G. Leigh, 1 February 1773, lot 1151, sold for £5.5.0 to Thomas Snelling (1712–1773, Fleet Street Bookseller); Michael Wodhull (1740–1816, book collector and poet), inscription "M: Wodhull, Aug: 22d 1791", price paid "6s.6d.-", and other bibliographical notes on flyleaf; John Edmund Severne (1826–1899, Conservative politician); his sale, Sotheby's, 11 January 1886, lot 1590 with cataloguing note "This copy sold for £5 5s. in Consul Smith's sale, and was resold in 1791 for £6 6s."; purchased from William Ridler (1877-1904, bookseller) by the current owner's step-grandfather; and thence by descent to present owner.

161 •

**LULL (RAMÓN)**

De secretis naturae sive quinta essentia libri duo. His accesserunt, Alberti Magni... De mineralibus & rebus metallicis libri quinq[ue], 8 woodcut illustrations of chemical apparatus, with blank leaf a8, title laid down with some loss to blank area, some light soiling, nineteenth century calf, retaining much earlier calf sides, with unidentified gilt arms on upper cover [Duveen, p.369; Wellcome 3897; cf. Caillet 6858 (1542 edition)], 8vo (146 x 98mm.), Strasbourg, Balthasar Beck, 1541

£800 - 1,200

€920 - 1,400

The first edition of Strasbourg physician Walter Herman Ryff's influential presentation of alchemical tracts attributed to Lull (but now accepted as pseudo-Lull), the success of which resulted in further editions appearing in Venice, Nuremburg, Basle and Cologne before 1570.

**Provenance**

Alfred Scott Gatty (1847-1918), gift inscription to him in 1882, when he was Rouge Dragon Pursuivant of Arms In Ordinary, and with his bookplate.

G allorum capitis spoliis & Caesaris aera  
 I na licet in tugulos nostrorum sibi fecerit ense  
 S ylla potens Martiaq; ferens & Cinna orientis  
 C astititq; domus Ieronicus tanta potestas  
 C oncella est omnes emere/Atq; hic uendidit urbi.

M. ANNEI LVCANI PHARSALIAE  
 LIBER QVINTVS.

I c aeterna daces  
 bellorum uulnera passioe  
 In Macedam terras miscens  
 aduersa secundo  
 Seruant forctans pares.  
 tam spererat amo

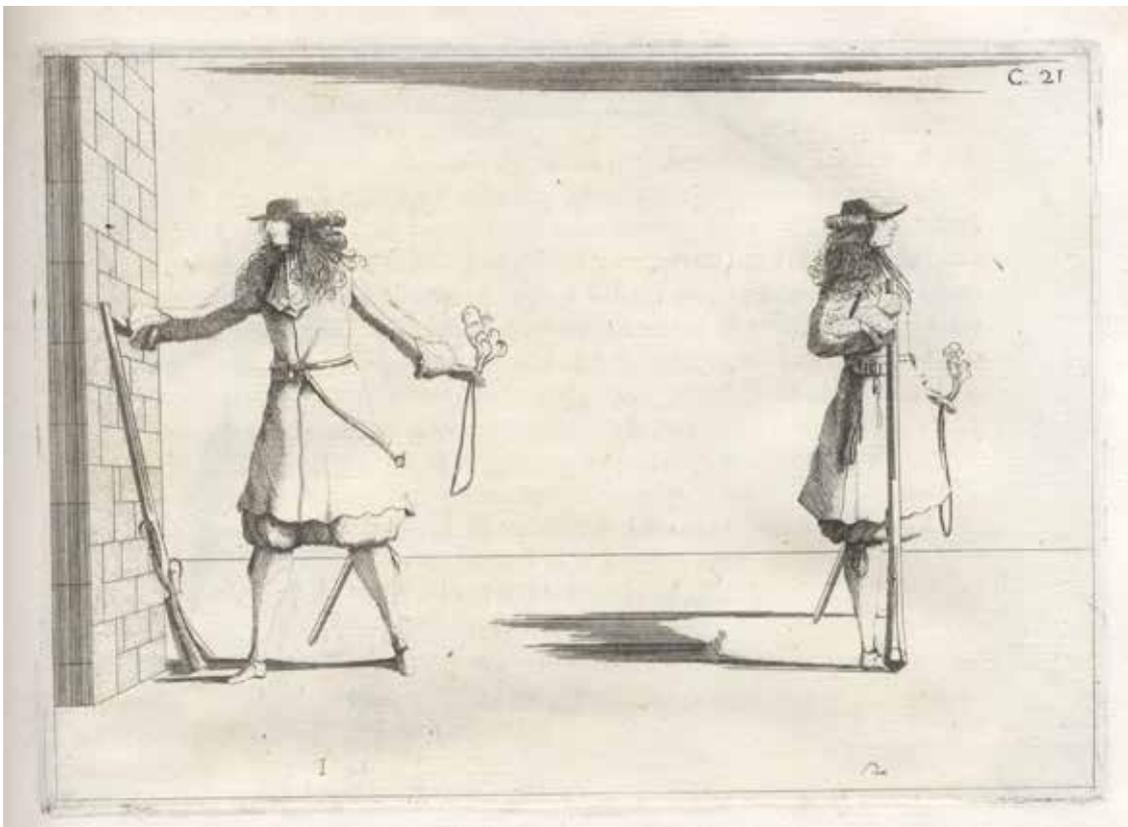
B ruma nites gelidog; cadens Atlantis olympo  
 I nstabatq; dies qui dat noua nomina castris  
 Q uoq; coit primus dicentem tempora Lanam  
 D um tamen ementi remansit pars altima uaris  
 C onsil utroque uagas pes belli munita pares  
 E licit Epirum . peregrina ac fordida sedes  
 R amanos cepit proceres . secretaq; rerum  
 H oipes in externis audiuit cura rector  
 N am quis castra nocentur strictis uane focares?  
 T ot fauces? decus populos uenerabilis aedis  
 N on magni partes sed Magnam in partibus esse.  
 V i primum mastrum tenaere silentia coctum .  
 L enculus e caelis sublimis sede profatur.  
 I ndole si dignam latus si sanguine proci.  
 R obur inest animas non qua telure coacti.  
 Q uamq; procul tectis captae sedeamus ab urbis  
 C enite sed uestra faciem cognoscite turbae .  
 C unctaq; nullum primum hoc decemite patres  
 Q uod regnis papulique laquet nos esse lenarum.  
 N am uel Hyperborea plauis glaciata sub urbe  
 V el plaga qua torrens clauisq; uaporibus axis

P. 11

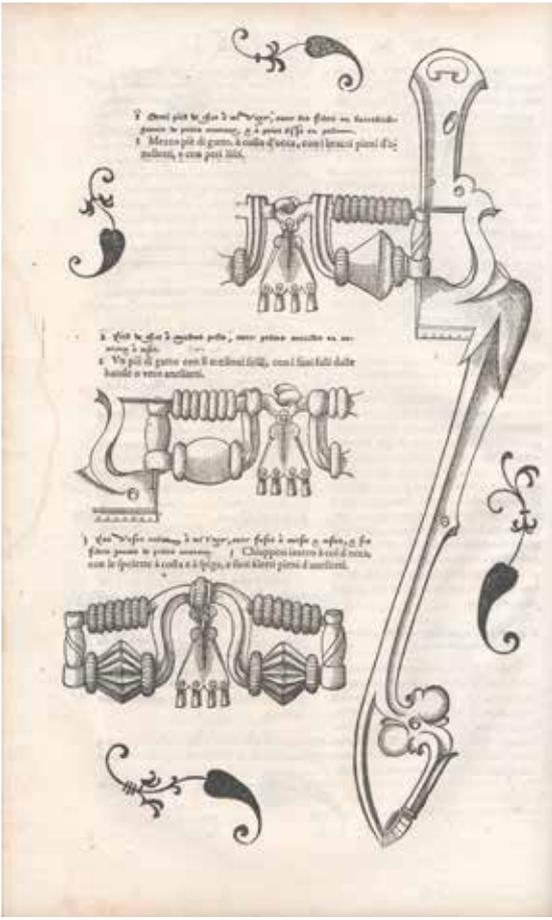
160



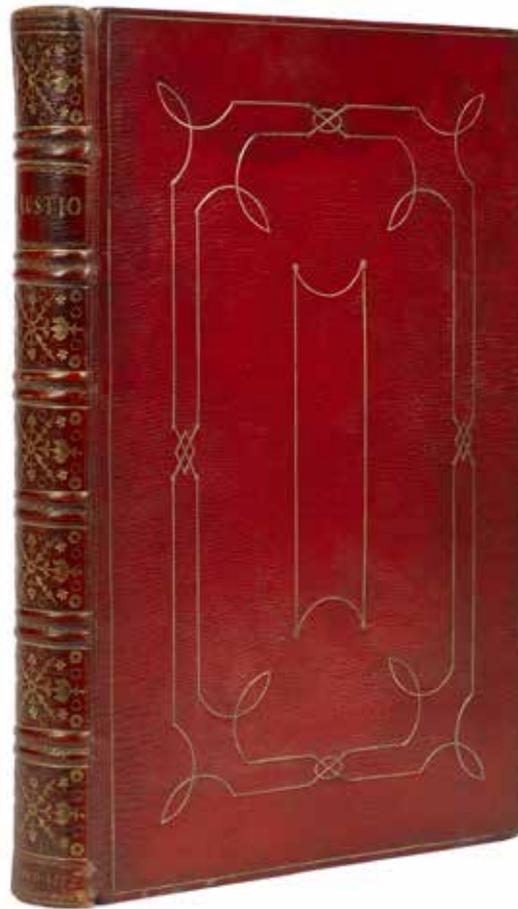
161



162



163



165

162 •  
**MARZIOLI (FRANCESCO)**

Precetti militari consacrati all' immortal nome dell' altezza serenissima di Ferdinando Maria duca dell' una e dell' altra Baviera... , second edition, half-title, engraved title within fine allegorical border, portrait of Ferdinand Maria of Bavaria, both engraved by Lorenzo Tinti, 90 engraved illustrations (many full-page), woodcut printer's device at end, occasional spotting and soiling, ownership inscriptions and short tear at foot of engraved title (no loss), gutta percha perished, later half vellum, red morocco spine label, upper cover and spine stained with ink [cf. Lipperheide 2086 e Gelli 139, 1670 edition], folio (387 x 270mm.), [colophon: Bologna, l' erede di Domenico Barbieri, appresso Giov. Fr. Davico detto il Turrini, 1673]

£1,500 - 2,000  
 €1,700 - 2,300

Second edition of Marzioli's finely illustrated treatise on military costume, dedicated to his patron, the Elector of Bavaria Ferdinand Maria (1636-1679). The first part of the work shows how to handle pikes and muskets, including how to load, aim and shoot the muskets. The second part describes training-ground exercises and the correct offensive and defensive formations for small battalions. The second edition is identical to the first of 1670, except for the colophon with Turrini's name and the date. See illustration on preceding page.

163 •  
**PAVARI (MARCO DE)**

Escuirie de M. De Pavari Ventitien, FIRST AND ONLY EDITION, text in French and Italian, double column, the French in a fine Civilité type, large woodcut device on title and (smaller) device at end, 14 pages of woodcuts, without final blank, 2 small single wormholes throughout, light dampstain at fore-margin of most leaves, modern half vellum [Menessier de la Lance II], folio (375 x 240mm.), Lyon, Jean de Tournes, 1581

£1,500 - 2,000  
 €1,700 - 2,300

First and only edition of a scarce work on horsemanship by de Pavari, a Venetian who was the horseman of François de Mandelot, the governor of Lyon. The fine woodcut illustrations depict different ornamental bits.



164

164 •

**PRUDENTIUS CLEMENS (AURELIUS)**

Liber kathemerinon, id est, opus reru[m] diurnarum, in usum piae iuventutis editus, 3 woodcut initials, a few leaves with light marginal dampstaining, paper flaw in margin of D2, modern limp vellum, titled in ink on spine, 16mo, [Nuremberg, Leonhardus a Quercu], 1530

£1,500 - 2,000  
 £1,700 - 2,300

Extremely scarce first edition of this collection of twelve lyric poems on the hours of the day and church festivals. We have traced only two other copies: the one extant copy is in the Austrian National Library, whilst the one in the Herzogin Anna Amalia Library of Weimar is presumed to have been destroyed during the fire of 2004.

It was previously thought that the first edition had appeared in 1522, undated, but that edition has now been redated to 1535, making ours the first. The Nuremberg publisher, Leonhardus a Quercu, was also known as Lienhard zur Aich and several variants of the two names.

165 •

**SALLUSTIUS CRISPUS (CAIUS)**

La conjuración de Catilina y la guerra de Jugurta, [ONE OF 120 LARGE PAPER COPIES], half-title, engraved title-page by E. Monfort, engraved medallion portrait of Sallust by Monfort after M.S. Maella, engraved map of Africa and 8 engraved plates, engraved illustrations in text, initials, head- and tail-pieces by Selma, some light mostly marginal foxing and soiling, near contemporary red straight-grained morocco gilt, spines gilt in compartments with raised bands, gilt inner turn-ins, watered silk endpapers, g.e., some wear to lower edges and light staining to covers [Brunet V 91-92; Cohen-de Ricci 938; Palau 288134; Updike II 71-3], folio (354 x 245mm.), Madrid, J. Ibarra, 1772

£2,000 - 3,000  
 £2,300 - 3,400

A HANDSOME LARGE PAPER COPY OF "ONE OF THE FINEST VOLUMES PRODUCED IN ANY COUNTRY DURING THE EIGHTEENTH CENTURY" (Updike, *Printing Types*, II, p.55). Described as a "chef-d'oeuvre typographique" by Brunet and as "l'un des chefs-d'oeuvre de l'imprimerie espagnole" in Cohen-de Ricci, Ibarra's masterpiece of printing and design was thought by Palau to surpass the best work of Didot and Bodoni. The main Spanish text is printed in a striking italic type by Antonio Espinosa de los Monteros, with two columns of the original Latin in Roman type below. The plates include two showing specimens of Phoenician, Hebrew and Maltese-Greek alphabets. The present copy is slightly taller than the others we have traced described as large paper copies.



166 •

**SCHUBLER (JOHANN JACOB)**

Erste [...Beilag zur ersten... Zwanzigste und letzte] Ausgabe seines vorhabenden Wercks; Erste [-dritte] Ausgabe des Zweyten Theils seines vorhabenden Wercks, comprising 24 parts (of 25, without final part of second series) bound in 1 vol., *general title and title to part 2 in German, other parts titles in German and Italian, 144 engraved plates (each suite of plates comprising 6 plates, lacking one plate in parts 12 and 13, but with 2 uncalled for plates in part 15 of the first series, the plates in part 15 slightly smaller and window-mounted at time of binding), short tear repaired to one plate of part 5 but otherwise generally clean, strong impressions, contemporary German half calf, spine gilt in compartments with old gilt lettering label, bold Augsburg marbled paper pastedowns, rubbed, folio (375 x 230mm.)*, Augsburg, Jeremias Wolff, [c.1720-1740], sold as a collection not subject to return

£1,500 - 2,000

€1,700 - 2,300

A fine collection of 24 scarce suites of baroque designs for canopied beds (shown in situ, 2 demonstrating the a giant clockface projected by light onto the floor or wall of the room), clocks, display cabinets, writing desks and dressing tables, chimneys, garden ornaments, fountains, organ cases, funerary monuments, garden stairs, cabinets of curiosities (one including a series of Egyptian Mummies; another scientific and mathematical instruments), and others by J.J. Schubler (1689-1741).

**Sold for the benefit of the Capuchin Province of Great Britain**

167 •

**AMBROSIUS, SAINT**

Opera, 2 vol., *half-title and engraved frontispiece in volume one, engraved vignette on titles, dedication leaf and opening of text, contemporary blindstamped calf, rebacked preserving early gilt morocco spine labels*, Paris, J.B. Coignard, 1686-1690--MARCELLINUS DE PISE. *Moralis encyclopaedia*, 4 vol., *titles printed in red and black with large woodcut device, contemporary blindstamped pigskin over wooden boards, metal clasps and catches*, Paris, Laurent Anisson, 1666--BERNARD, *Saint*. *Opera omnia*, 2 vol., *titles printed in red and black with large woodcut device, large engraved vignette on dedication leaf, woodcut ornament at end of volume 1, contemporary blindstamped vellum*, Paris, Frederic Leonard, 1667--GREGORY, *Saint*. *Opera omnium*, 4 vol., *some parallel text in Greek and Latin, half-title in volume 1, engraved vignette on titles, browning to some gatherings, early vellum, gilt morocco spine labels*, Claud Rigaud, 1705, *bookplate of Samuel Webster Allen--EPIFANIO, of Constantinople*. *Tou en agiois patros emon Epiphaniou episkopou Konstanteias [in Greek]... Epiphanii Constantiae sive Salamis in Cypro*, 2 vol., *half-title and engraved frontispiece portrait in volume 1, titles printed in red and black with engraved vignette, bookplate of Rev. H.W. Pereira, contemporary blindstamped vellum over boards, volume numerals in ink on spine, dulled*, Cologne, J. Schrey & H.J. Meier, 1682--THUCYDIDES. *De bello Peloponnesiasco libri octo*, *half-title, engraved frontispiece, title printed in red and black with vignette, 2 folding engraved maps, bookplate of Charles Edmund de Trafford, later gilt-stamped vellum, upper hinge cracked, soiled*, Amsterdam, R. and J. Westenius, 1731, *small folio*; and another, by Alexander de Hales (16)

£800 - 1,200

€920 - 1,400

168 •

**AUGUSTINE (AURELIUS)**

Opera, 17 vol. (comprising: vol. 1-10 in 15; Index generalis; Vita), *half-title in volume one, engraved portrait of Augustine by G. Audran after J.B. de Champaigne in the Life volume, engraved vignette by P. Gissart on dedication leaf and head of opening chapter in volumes 2, 3, and 9, early eighteenth century French red morocco gilt, g.e., volumes 9 and 10 near uniform but with differing tools (but bindings uniform dimensions), old paper shelf label on upper covers, a few sprinkled worm holes to some spines, folio (510 x 345mm.; volumes 9 and 10 shorter)*, Paris, Francis Muguet, 1689[-1688-1694]-1700

£1,500 - 2,000

€1,700 - 2,300

**Provenance**

John Mozeley Stark (fl. 1851-1888), bookseller's ticket inside upper covers; St. Ignatius College, No. 9 Hill Street, bookplate inside upper cover of all but 2 volumes; Samuel Webster Allen (bishop of Shrewsbury between 1897 and 1908), bookplate in volumes 5 and 7; Greyfriars, Oxford, stamp on titles and several leaves.

169 •

### **BINDINGS**

Missale Romanum ex decreto sacrosancti Concilii Tridenti restitutum, *engraved vignette on title, printed in red and black throughout, contemporary red morocco gilt, sides elaborately tooled, spine tooled within raised bands, metal clasps, surface abrasions, g.e., folio (298 x 202mm.)*, Lisbon, Typographia Regia, 1784--Le tableau de la croix représenté dans les ceremonies de la St. Messe, *engraved throughout including pictorial title-page, dedication, portrait, 83 plates (of 100), a few with pencil annotations, a few with ownership stamp in the margin, contemporary calf gilt, covers with roll-tool border enclosing decorative panel with names "Claude" and "Borez" at centre, worn*, Paris, F. Mazot, 1651 [1653]--[BIBLE]. Biblia sacra, *engraved pictorial title (slightly scuffed, ink numeral in blank area), without front free endpaper*, Amsterdam, J. Blaeu, 1651; The Whole Book of Psalmes: Collected into English Meeter, *title within typographical border, issue with 89pp. ending on e6 [issue not traced on STC]*, Company of Stationers, 1638, 2 works bound in 1 vol., *contemporary ?English black morocco gilt, panelled sides with ornamental cornerpieces, central arabesque enclosing initials "T.H.", g.e., rubbed, 12mo, all with small old paper label on one upper cover (3)*

£600 - 800

€690 - 920

170 •

### **GODSCALCUS (JOHANNES)**

Latini sermonis observationes: eloquentia fortitudine praestantior, *title within woodcut border (blank upper margin cut away), full-page woodcut device on final leaf (early name inked over in margin), binding worn with lower joint split*, Antwerp, J. Steele, 1534--TITELMANN (FRANZ) Compendium naturalis philosophiae, *light marginal dampstaining to opening leaves, old name erased from title*, Paris, J. Roigny, 1543--LUCRETIVS CARO (TITUS) De rerum natura, libri sex, *woodcut device on title, single wormhole touching a few letters, light dampstains, joint worn [Adams L1664]*, Antwerp, Christopher Plantin, 1566--ANTONINO, *Saint. Opera... da lui medesimo composta in volgare, woodcut device, without final leaf (?blank), contemporary quarter calf*, Venice, [Domenico Giglio], 1555--GELLIUS (AULUS) Noctes Atticae, *engraved pictorial title*, Amsterdam, Daniel Elzevir, 1665--FRIEG (JOHAN THOMAS) Ciceronianu, *woodcut device on title and verso of colophon, light dampstaining, joints split [Adams F1005]*, Basle, Sebastian Henripetrus, [March, 1575]--ERLAND (ISRAEL) De vita et miraculis Sancti Eriici, Sueciae Regis, *ownership stamp of Oswal Weigel on front free endpaper*, Stockholm, N. Wankivius, 1675--VERRUCHINO (CRISTOFORO) Essercii d'anima, *woodcut device on title, woodcut vignettes, some margins shaved touching side-notes*, Venice, G. Guerigli, 1696, *early vellum, soiled, 8vo--CAMDEN (WILLIAM) Annales rerum Anglicarum et Hibernicarum regnante Elizabetha, lacks errata leaf, eighteenth century calf, worn [STC 4496]*, Simon Waterson, 1615--STOW (JOHN) Annales, or a Generall Chronicle of England, *title within wide woodcut historiated border, without final blank, some light dampstaining [STC 23340]*, Richard Meighen, 1631, *last 2 mentioned later calf, rubbed, small folio; and 5 others (15)*

£600 - 800

€690 - 920

171 •

### **ITALY - ROME**

FALDA (GIOVANNI BATTISTA) Le fontane di Roma nelle piazze e luoghi publici della città, Part 1 only (of 4), *33 engraved plates (comprising title, allegorical dedication and 31 views) [cf. Cicognara 3863], oblong folio*, Rome, Giacomo de Rossi, [c.1691]--DIONISI (FILIPPO LORENZO) Sacrarum Vaticanae basilicae cryptarum monumenta, *engraved frontispiece, engraved vignette on title, 83 engraved plates, bookplate of John Wickham Legg (1843-1921, liturgical scholar), contemporary calf, worn*, Rome, A. Casaletti, 1773--VERRIUS FLACCUS (MARCUS) Fastorum anni Romani... ex marmorearum tabularum fragmentis... quae exstant ac fasti Romani, 2 parts in 1 vol., *2 engraved decorative titles by J. Cassini, engraved portrait of Augustus, 6 engraved plates (2 folding), several engraved vignettes or endpieces, stain in upper margin of opening few leaves, modern half calf, defective, folio*, Rome, [printed by Benedict Francisco], 1779--TETIUS (HIERONYMUS) Aedes Barberinae ad Quirinalem... descriptae, *engraved allegorical frontispiece (shaved), engraved portrait, 23 engraved plates (of 26, 7 folding, one defective), engraved illustrations (including 4 portraits) and vignettes, contemporary calf, worn*, Rome, Mascardus, 1642, *last 3 mentioned FIRST EDITIONS small folio, and another, sold as a collection not subject to return (5)*

£800 - 1,200

€920 - 1,400

172 •

### **JEROME, SAINT**

Omnium operum, 9 vol. bound in 5, *the first 4 volumes edited by Erasmus, some parallel text in Greek and Latin in volume 1, Greek, Latin and Hebrew text in the appendix of volume 8, dedication within woodcut architectural border, woodcut canonical calendar in volume 9, woodcut initials, contemporary blindstamped calf, worn, loss of upper portion of spine to volume 1 [Adams J113], folio (351 x 240mm.)*, Basle, Froben, 1516

£800 - 1,200

€920 - 1,400

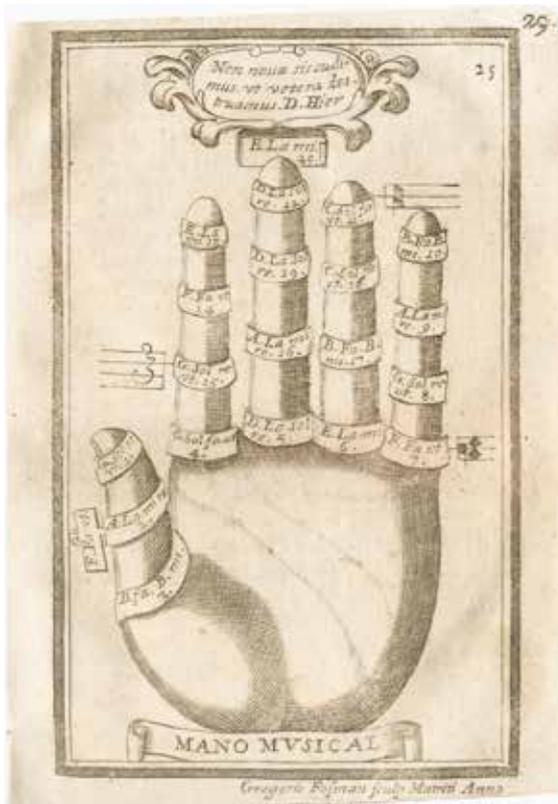
The first edition of Erasmus's commentaries on the works of St. Jerome. Includes a Quadruplex Psalterium containing the Greek and Hebrew text in addition to Jerome's translations into Latin.

### **Provenance**

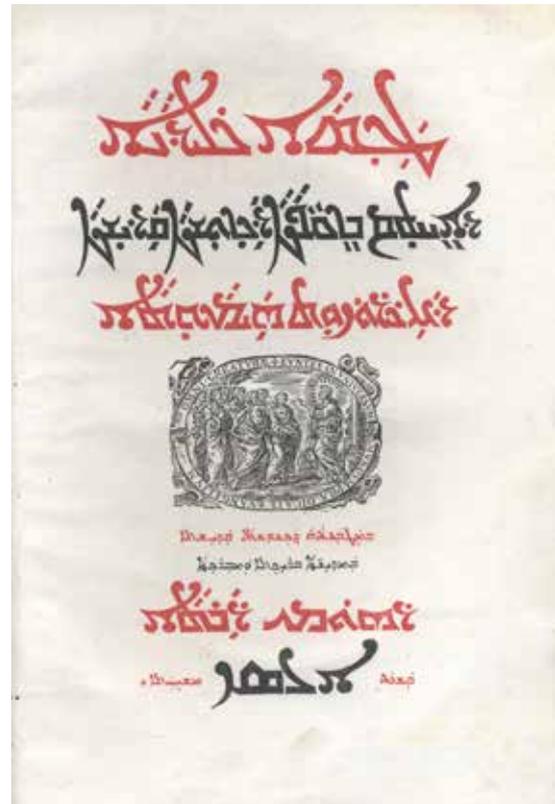
Malmedy Abbey, inscription "Liber... liberae et exemptae abbatiae Malmundariensis" on title of volume 1; Rev. H.W. Pereira, ownership inscription (dated 1845) on dedication leaf of volume 1, bookplate.



171



173



174

173 •

### PROCESSIONAL, USE OF SALISBURY

Processionale ad vsum insignis eccl[es]ie Sar[um], *printed in red and black throughout, title within wide woodcut architectural border, musical notations, without final blank scattered wormholes throughout, blindstamp on title and final leaf, nineteenth century morocco gilt, g.e., worn [STC 16244], 8vo, London, [John Kingston and Henry Sutton], 1554--MARTIN Y COLL (ANTONIO) Arte de canto llano, y breve resumen, issue with 340pp., title within typographical border, musical notations, 3 full-page engraved illustrations, pp.71/2 with paper repair, early annotations on endpapers and blank verso of final leaf, contemporary limp vellum, soiled, hinges cracked, Madrid, Imprenta de Musica, por Bernardo Peralta, 1719, 8vo; and an incomplete Breviary, Use of Sarum, 1555 (3)*

£600 - 800

€690 - 920

See illustration on preceding page.

174 •

### SYRIAC, COPTIC, AND CHALDEAN

Missale Chaldaicum ex decreto Sacrae Congregationis de Propaganda Fide editum, *titles in Syriac and Latin with woodcut vignette, text printed in red and black, nineteenth century half vellum gilt [Darlow & Moule 8971, "the first book printed in the Nestorian character"], Rome, Congregation of Propaganda, 1767-- [TUKI (RAPHAEL, Bishop of Arsinoe) Pontificiale Copticum, 1761; Euchologion Copticum, 1762; Theotokia Coptice, 1764], titles printed in red and black within typographical borders, text in Coptic and Arabic, half crushed morocco, Rome, Congregation of Propaganda--ASSEMANI (STEPHEN EVODIUS) Acta sanctorum martyrum orientalium et occidentalium, 2 vol., half-titles, titles printed in red and black with engraved vignette, some text in Chaldean, blank piece of one title cut away, full red morocco, a few small scuffmarks, Rome, typis Joseph Collini, 1748--Breviarium Chaldaicum, 3 vol., text in Chaldean (titles also in Latin), printed in red and black, Paris, 1886--LAGARDE (PAUL DE) Bibliothecae syriacae, half crushed morocco gilt, Gottingen, L. Horstmann, 1892--WHITE (JOSEPH, editor) Sacrorum Evangeliorum versio Syriaca Philoxeniana Ex. Codd. Mss. Riddleianis, 2 vol., twentieth century half calf [Darlow & Moule 8973], Oxford, Clarendon, 1788, the second to fourth mentioned bound by Zaehnsdorf, 8vo, 4to and small folio; and 10 others, related (22)*

£1,000 - 1,500

€1,100 - 1,700

#### Provenance

Samuel Webster Allen (bishop of Shrewsbury between 1897 and 1908), bookplate. See illustration on preceding page.

#### Other properties

## NATURAL HISTORY

175 •

### AUBLET (JEAN B.C. FUSÉE)

Histoire des plantes de la Guiane Françoise, rangées suivant la méthode sexuelle, avec plusieurs mémoires sur différens objets intéressans, relatifs à la culture & au commerce de la Guiane Françoise, & une notice des plantes de l'Isle-de-France, 4 vol., FIRST EDITION, *half-titles in volumes 1, 3 and 4 (as called for), 392 engraved plates, lacks frontispiece, 3liv and 3Ki cancels, occasional spotting, some light pencil annotations (giving Linnaean names), contemporary calf, rebounded, rebounded in calf, lettered in gilt on spine [Nissen BBI 54; Henrey 428; Sabin 22317], 4to, London, and Paris, Pierre-Francois Didot, 1775*

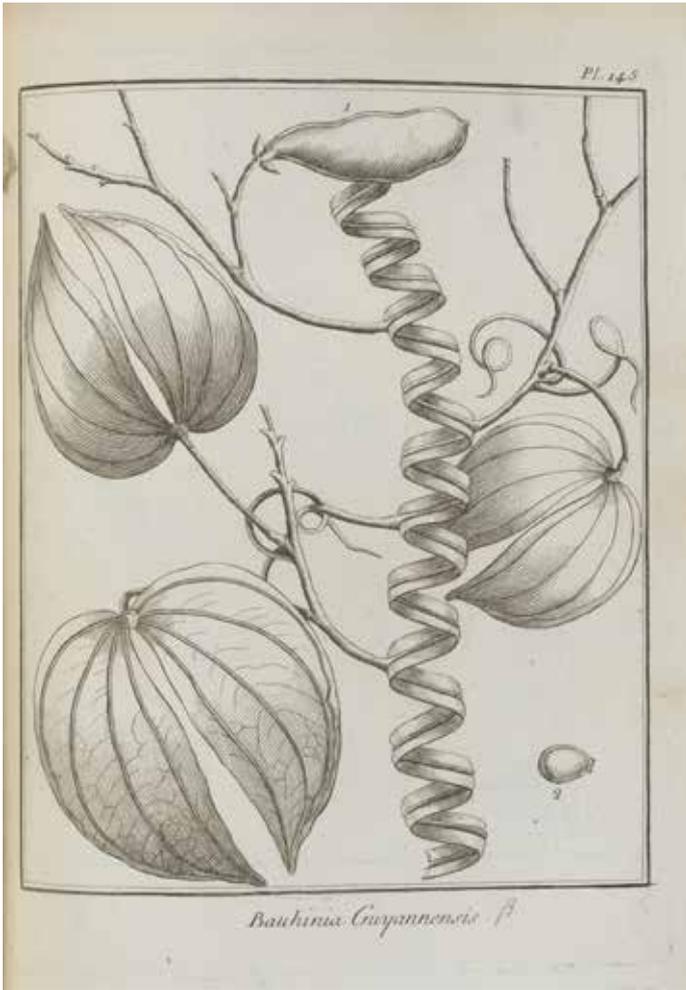
£800 - 1,200

€920 - 1,400

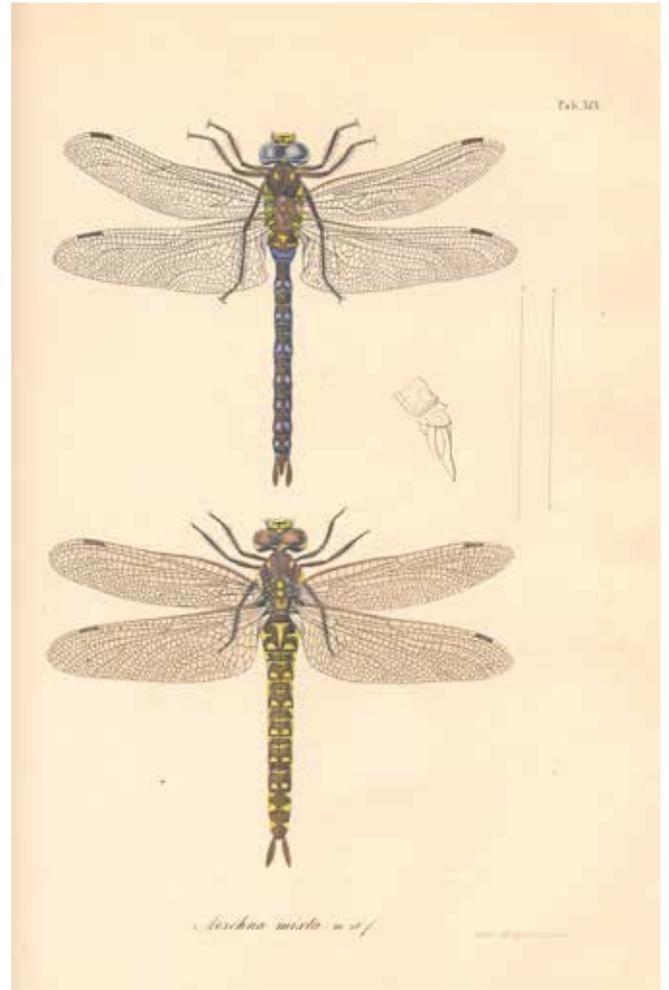
The first flora of French Guiana. Aublet (1720-1778) spent three years there assembling a large herbarium, and describes some 400 species for the first time, and nearly thirty new genera.

#### Provenance

Robert Travers, M.B., Trinity College, Dublin, ownership inscription on half-titles and title versos.



175



176

176 •

**CHARPENTIER (TOUSSAINT DE)**

*Libellulinae europaeae descriptae ac depictae*, FIRST EDITION, 48 lithographed plates (all but 2 hand-coloured), spotting to text, contemporary half calf over maroon cloth, rebounded and recorned preserving most of the original spine [Nissen ZBI 874], 4to, Leipzig, Leopold Voss, 1840

£1,500 - 2,500

€1,700 - 2,900

First and only edition of a pioneering study of dragonflies by the German entomologist Toussaint de Charpentier (1779-1847), with a distinguished provenance.

**Provenance**

Heales, nineteenth century armorial bookplate; unidentified German stamp on title; Edward Bruce Williamson (1877-1933, Curator of Odonata from 1916-1928, and a Research Associate from then until 1933 at the Museum of Zoology, University of Michigan), ownership stamp and "Museum of Zoology" stamp inside lower cover; Clarence Hamilton Kennedy (1879-1933, entomologist), bookplate ("Ex Libris De Libellulis Clarence... Out of the Night, Triacanthagyna") designed by himself. Kennedy carried out a comprehensive census of dragonflies in the western United States, publishing works on the dragonflies of central California and Nevada; Sotheby's January 23, 1989, lot 493; R.G. Kemp, contributor to *Odonata: Biology of Dragonflies*, edited by B.K. Tyagi, 2007.

177 •

**CURTIS (WILLIAM)**

The Botanical Magazine; or, Flower-garden Displayed, vol. 1-13, 466 engraved plates (of 468), all but plate 120 hand-coloured, one folding, contemporary half calf, flat spines lettered in gilt, worn, one cover near detached, 1793-1799; idem, another run, vol. 13-14, and 17-26 bound in 6, 533 hand-coloured engraved plates (as called for, including 923\*, a few folding), one uncoloured plate, contemporary half calf, gilt morocco lettering labels (3 missing), worn, one cover detached [Nissen BBI 2350], 1799-1808, 8vo, William Curtis, sold as a periodical not subject to return (19)

£2,000 - 3,000

€2,300 - 3,400

178 •

**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, plates in volume 5 bound in reverse, one leaf to text loose, occasional light spotting, a few plates in volume 3 browned, contemporary red half morocco gilt, rubbed [Nissen BBI 2350], 8vo, W. Curtis, 1793-1798, sold as a periodical not subject to return

£1,000 - 1,500

€1,100 - 1,700

**Provenance**

Robert Lang, of Moor Park (1771-1832, friend of Walter Scott), bookplate; Eleanor Maria Freeling, inscription dated February 1847; John Whitaker, Cambridge, pencil inscription dated September 1927, with price paid £2.

179 •

**GERARD (JOHN)**

The Herball or Generall Histories of Plantes... Very Much Enlarged and Amended by Thomas Johnson, engraved title within architectural border (cut to size and laid down with small loss to one corner), numerous woodcut illustrations throughout, lacks 6 leaves (2 blanks, final 4 leaves of index), lower fore-corner of opening and final leaves softened with small loss of a few blank corners, blank margin of 2 leaves cropped, modern morocco with some of original calf sides and spine laid down [STC 11751; Nissen BBI 698; Henrey 155], folio (354 x 220mm.), Adam Islip, J. Norton, and Richard Whitaker, 1633

£600 - 800

€690 - 920

The first edition of Thomas Johnson's expanded version, which corrects many of the errors found in Gerard's original edition of 1597, and adding descriptions of some 800 plants and upwards of 650 woodcuts.

180 •

**HUGHES (GRIFFITH)**

The Natural History of Barbados, FIRST EDITION, engraved double-page map by Thomas Jeffreys, 30 engraved plates after Georg Dionysius Ehret (12), George Bickham, James Mynde, and others, several engraved headpieces and vignettes, publisher's additional printed errata notice pasted in at end of preface, occasional spotting, area of loss (replaced) to blank area of title, modern calf-backed marbled boards [Nissen BBI 950; Great Flower Books, p.104; Hunt 536; Sabin 33582; Wood 393], folio (408 x 252mm.), for the Author, 1750

£800 - 1,200

€920 - 1,400

First edition of the most important early botanical treatise on Barbados, written by Welshman Griffith Hughes who was rector of St Lucy's, Barbados from 1736 to 1748. Several of the fine plates are by George Dionysius Ehret.

181 •

**JARDINE (WILLIAM)**

The Naturalist's Library, 40 vol., each with engraved additional titles (some hand-coloured) and portrait frontispieces, numerous engraved plates (all but a few hand-coloured, lacking approximately 22, a few loose, some cropped), without half-titles, contemporary green half calf, red gilt morocco spine labels, rubbed [Nissen ZBI 4708; Wood, p.405; Zimmer, p.326], 12mo, Edinburgh, W.H. Lizars, 1843, sold not subject to return

£800 - 1,200

€920 - 1,400



182 •

**LODDIGES (CONRAD) & SONS**

The Botanical Cabinet, Consisting of Coloured Delineations of Plants from all Countries with a Short Account of Each, vol. 1-5 only, *engraved titles with decorative borders, 500 hand-coloured engraved plates by George Cooke after drawings by several artists, 2 uncoloured engraved plates, contemporary green calf gilt by J.P. King of London (with yellow ticket) [Dunthorne 187; Great Flower Books, p.160; Hunt, p.219; Nissen BBI 2228], 4to, John & Arthur Arch, 1818-1820*

£600 - 800

€690 - 920

The Loddiges' fifteen acre nursery at Hackney was enormously successful, introducing rare and exotic plants to Britain, many of which were illustrated in *The Botanical Cabinet*. Bound at the end of volume 4 is a copy of "Catalogue of Plants Which are Sold by Conrad Loddiges..." (1820), and the 2 uncoloured plates depicting the steam heating and the system of irrigation from overhead pipes for the range of hothouses at the nursery.

183 •

**MAUND (BENJAMIN)**

The Botanic Garden; Consisting of Highly Finished Representations of Hardy Ornamental Flowering Plants, Cultivated in Great Britain, vol. 1-13, FIRST EDITION, *additional engraved titles, 312 hand-coloured engraved plates (each depicting 4 flowers), volumes 1-12 contemporary half green morocco, spines gilt (some slight variations of tools), volume 13 non-uniform (larger copy in different green half morocco binding) [Nissen BBI 2222; Great Flower Books, p.85; Stafleu TL2 5712], Baldwin, Cradock and Joy, [1825-1851]--The Auctarium of the Botanic Garden... Part I; The Floral Register... Part I, 2 works bound in 1 vol., contemporary half green morocco gilt (uniform with main Botanic Garden set), Simpkin, Marshall, [n.d.]--The Botanist, Consisting of Highly Finished Representations of Tender and Hardy Ornamental Plants, vol. 1-5, edited by Maund and J.S. Henslow, additional engraved titles, 243 hand-coloured lithographed plates (of 250, lacking 7 and titles in volume 5), contemporary half calf gilt, rubbed [Nissen BBI 2224], R. Groombridge, [1837-1842], small 4to (19)*

£1,000 - 1,500

€1,100 - 1,700

See illustration on preceding page.

184 •

**MERRETT (CHRISTOPHER)**

Pinax rerum naturalium Britannicarum, continens vegetabilia, animalia, et fossilia, in hac insula reperta inchoatus, FIRST EDITION, *second issue [Wing M1840; Henrey 255], T. Roycroft, 1667; RAY (JOHN) Catalogus plantarum Angliae, second edition, lacks 2 plates [Wing R382; Keynes 8], John Martyn, 1677, 2 works in 1 vol., contemporary vellum, lettered in ink on spine, 8vo*

£600 - 800

€690 - 920

185 •

**NEW NATURALIST**

The New Naturalist, vol. 1-158, *volume 1 a reprint of 1946, all others FIRST EDITIONS, plates (small loss to one plate in volume 19), short note signed by the author (L. Dudley Stamp) loosely inserted in volume 31, a few ownership inscriptions, publisher's cloth, pictorial dust-jackets (volume 40 a facsimile, approximately 18 frayed or small losses at head or tail of spine, substantial loss to upper part of spine of volume 19, 3 with short tear to spine, 13 price clipped, some fading), 8vo, Collins, 1946-2016; together with volumes 1-22 of the "New Naturalist Monographs" (all in dust-jackets), and 4 others (157)*

£3,000 - 4,000

€3,400 - 4,600



185 (part)



186



187

186 •

**PAXTON (JOSEPH)**

Magazine of Botany, and Register of Flowering Plants, vol. 1-15 (of 16), 695 *hand-coloured engraved and lithographed botanical plates after Frederick William Smith and Samuel Holden (some heightened in gum arabic, several double-page, tissue guards), 4 tinted lithographed ground plans, one uncoloured engraved plate, wood-engraved illustrations in the text, approximately 10 plates shaved just touching imprint or image, contemporary green half morocco gilt (volumes 11-14 taller with similar but variant spine decoration), g.e.* [Nissen BBI 2351; Great Flower Books, p.85; Stafleu TL2 7544], 4to, Orr & Smith, 1834-1848, sold as a periodical not subject to return

£1,500 - 2,000

€1,700 - 2,300

The *Magazine of Botany* was illustrated with fine botanical plates, of which Paxton notes in his introduction to volume 10 “the Embellishments of this work has been brought as near perfection as it is possible to attain. It is, indeed, suggested by some of our friends, that they are *too* beautiful; and that the plants they represent are not ordinarily so handsome as they are here depicted. Such a view, however, is a mistaken one: it arises from a rule which we adopt in the choice of subjects for our drawings, and which is, to have them prepared, whenever practicable, from specimens that are very favourably grown... on account of the stimulus it gives to those who see our plates, to grow their specimens to the like excellence”. From 1826 to 1858 Paxton was chief gardener at the Duke of Devon’s Chatsworth Estate, establishing it as “the most famous garden in England... [and in the *Magazine*] he described many of his plants and innovations at Chatsworth” (ODNB).

**Provenance**

M.A. Boothe, nineteenth century ownership inscription in each volume. See illustration on preceding page.

187 •

**STRUTT (JACOB GEORGE)**

*Sylva Britannica; or Portraits of Forest Trees, Distinguished for their Antiquity, Magnitude, or Beauty, additional etched title, 49 etched plates on wove paper, light spotting (heaviest on title), light marginal dampstain throughout, contemporary red half morocco, gilt morocco spine label, g.e., worn, tear to head of spine* [Nissen BBI 1907; Pritzel 9016], large folio (564 x 380mm.), Henry G. Bohn, 1826 [but c.1840]

£800 - 1,200

€920 - 1,400

A pioneering celebration of distinguished trees by Jacob Strutt (1784–1867), Essex-born landscape painter and etcher, each large etched “portrait” accompanied by a descriptive text. This Bohn edition prints the etchings on wove paper, whereas those of the first edition were printed on india-proof paper. See illustration on preceding page.

188 •

**SWAINSON (WILLIAM)**

Zoological Illustrations, or Original Figures and Descriptions of New, Rare, or Interesting Animals, Selected Chiefly from the Classes of Ornithology, Entomology, and Conchology, 6 vol. [First-Second Series] bound in 3, 318 *hand-coloured lithographed plates, plates, modern green half calf, gilt lettered spines* [Fine Bird Books p.146; Nissen ZBI 911; Zimmer II, 612], 8vo, Baldwin, Cradock and Joy, 1820-1833, sold not subject to return

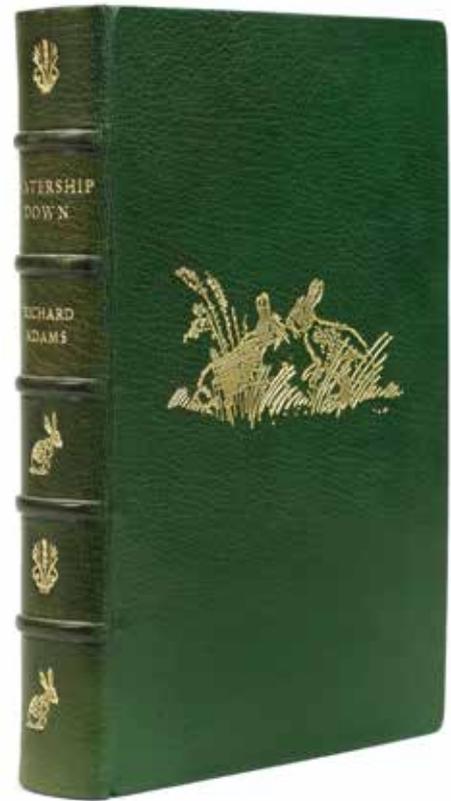
£1,500 - 2,500

€1,700 - 2,900

“A series of excellent hand-coloured plates, drawn by the author” (Zimmer). Originally issued in parts, the work was published in 2 series between 1820 and 1833. This set has been attractively bound up in 3 volumes, with the contents rearranged by classification but with the full complement of plates: Ornithology (118 plates plus 2 of fish), Shells (121 plates); Entomology (77 plates). Of the text, it has the title-page and introductory matter called for in volume 1, 2 further title-pages, and the descriptive text for each plate, but is without the other title-pages, the indices and addenda.



188



189

## MODERN BOOKS AND MANUSCRIPTS

189 •

### ADAMS (RICHARD)

Watership Down, NUMBER 90 OF 250 SPECIALLY BOUND COPIES, SIGNED BY THE AUTHOR AND THE ILLUSTRATOR (*on the verso of title and frontispiece respectively*), colour plates and illustrations by John Lawrence, one folding map, original crushed green morocco, by Sangorski & Sutcliffe, upper cover gilt-blocked with a design of two rabbits, g.e., marbled slipcase, 8vo, Paradine, 1976

£700 - 900

€800 - 1,000

190

### ARCHITECTURAL WATERCOLOURS AND POSTER DESIGNS

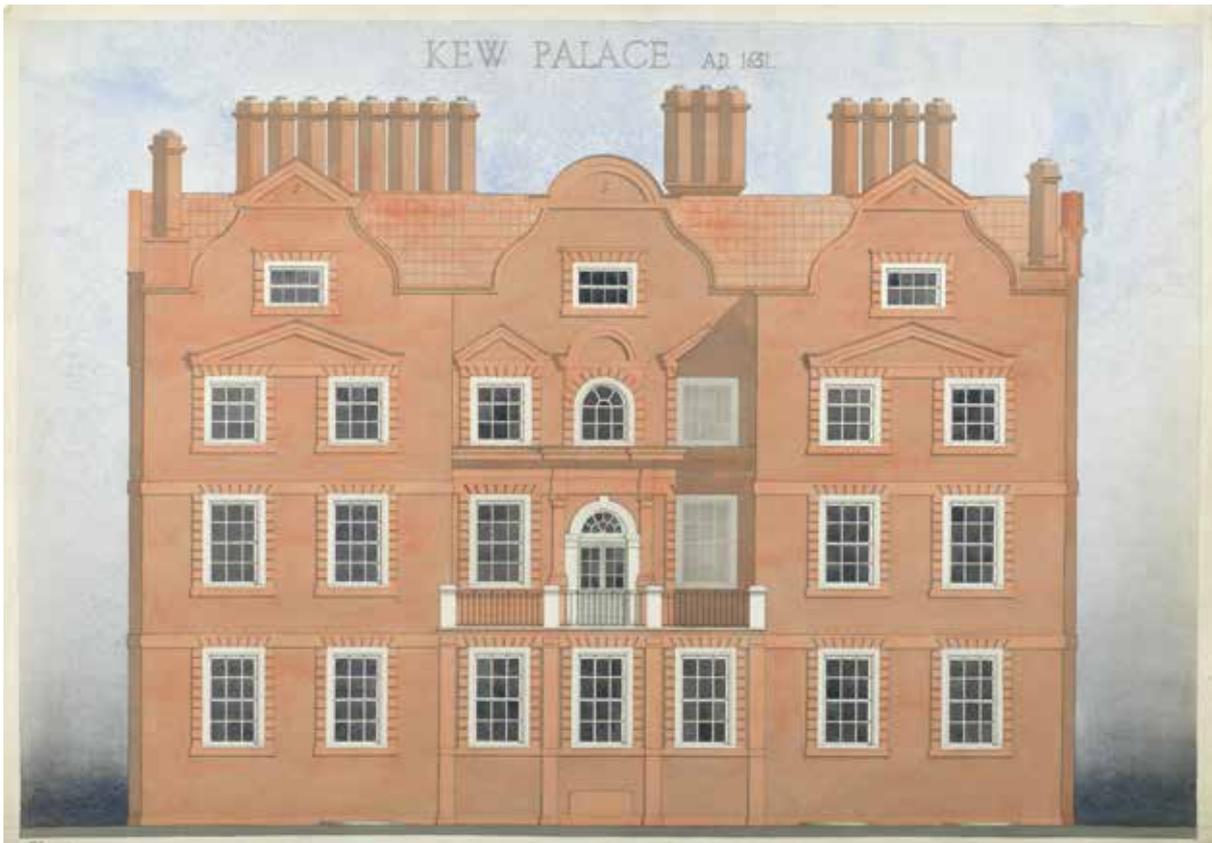
OZOLINS (L.K.E.) An archive of original pen, ink, wash and watercolour designs and elevations for several architectural projects, gouache posters for student events, and other sketches, *mostly on paper, various sizes (935 x 630mm., and smaller), [c.1944-1955]*

£2,000 - 4,000

€2,300 - 4,600

L.K.E. Ozolins, an Architecture Lecturer from Latvia, attended the Bartlett School of Architecture, University College in the 1940s. In 1983 the annual RIBA LKE Ozolins Studentship Award was established through an endowment fund left by Hoda Ozolins in memory of her husband.

Includes: "Kew Palace A.D. 1631", *large watercolour elevation, 935 x 630mm*; "Design for a British Embassy in Paris", *elevation and 3 plans in ink and wash 965 x 665mm.*; "A Publishing House", *front elevation and plan, c.565 x 770mm.*, November 1946; "A Railway Halt", *isometric projection and 4 plans, c.935 x 620mm.*, Bartlett, 1948; pen and watercolour depicting Discobolus of Myron against Greek architecture with other antiquities, *695 x 470mm.* 1944; four poster designs in gouache, including "U.C. Dance... Rex Ballroom" (a Le Corbusierian figure on a desert island), "The Devil's Discipline by Shaw... Milton Society" (a Paul Nash-like tree, blood red moon and axe), and "Bartlett Society. Chinese Painting Chiang Yee. A Talk... Architecture Theatre", *each 780 x 520mm.*; approximately 8 watercolour views including Radcliffe Observatory, Radcliffe Camera, Stonehenge, Durham Cathedral, etc. (mostly signed between 1944 and 1948); small group of life drawings, studies etc. See illustration overleaf.



190

191 •

**BEARDSLEY (AUBREY)**

ROSS (ROBERT) Aubrey Beardsley, PRESENTATION COPY to Aubrey's sister Mabel Wright, gilt lettered on turn-ins to this effect, pencil inscription by Reade recording bequest from Beardsley collector Ralph Harari (d. 1969), red crushed morocco by Hatchards, joints cracking, 1909--BEARDSLEY (AUBREY) The Rape of the Lock, no. 8 of 50 copies on Japon vellum, initialled by Leonard Smithers, ownership inscription of Harari, publisher's vellum gilt, 16mo, 1897; Under the Hill, publisher's cloth, 1904--GRAY (JOHN) Silverpoints, NUMBER 211 OF 250 COPIES, bookplate of Giles A.E. Gordon, untrimmed in publisher's decorative green cloth gilt after a design by Charles Ricketts, endpapers toned, preserved in solander box, 1893; Last Letters of Aubrey Beardsley, INSCRIBED BY ANDRE RAFFALOVICH to Gilbert St. Quintin Jones, publisher's cloth, 1904--RAFFALOVICH (MARK ANDRE) The Thread and the Path, unopened in publisher's wrappers, 1895, various sizes; and 3 others on Beardsley, Gray and Raffalovich (9)

£1,500 - 2,500

€1,700 - 2,900

From the collection of Brian Reade, "the doyen of Beardsley studies" whose landmark V&A exhibition in 1966 and monograph the following year "removed the artist from his position as the subject of an esoteric cult and gave him finally the status of a great master of design" (ODNB).

**Provenance**

Brian Reade (1913-1989), several ownership inscriptions; thence by descent to the present owner.

192 •

**[BESTALL (ALFRED E.)]**

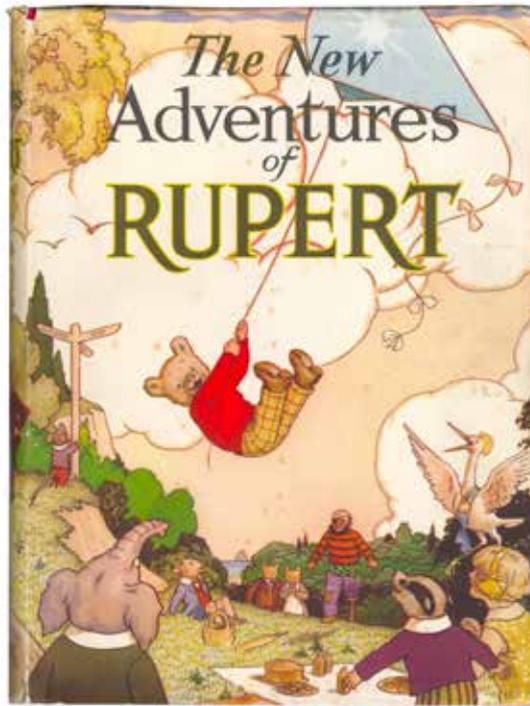
The New Adventures of Rupert, FIRST EDITION, illustrations printed in red and black, 2 of 5 colouring pages completed in a coloured ink, publisher's pictorial cloth, dust-jacket, slightly frayed at extremities, 4to, Daily Express Publications, [1936]

£600 - 800

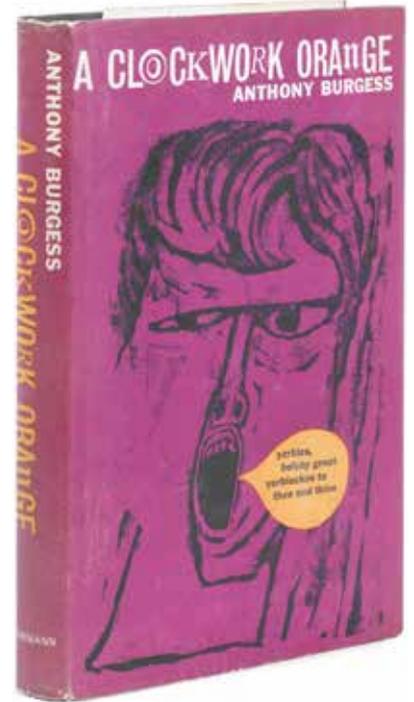
€690 - 920

**Provenance**

Joan Knight, neat pencil inscription dated 1937.



192



193

193 •

**BURGESS (ANTHONY)**

*A Clockwork Orange*, FIRST EDITION, publisher's black cloth with gilt lettered spine, first state pictorial dust-jacket designed by Barry Tengrove (with wide flaps, price clipped, slightly frayed at extremities of spine and corners), 8vo, Heinemann, [1962]

£800 - 1,200  
 €920 - 1,400

First edition of Burgess's classic dystopian novel set in a near-future Britain plagued by 'ultraviolence', technological excess and totalitarianism.

194 •

**CARPENTER (EDWARD)**

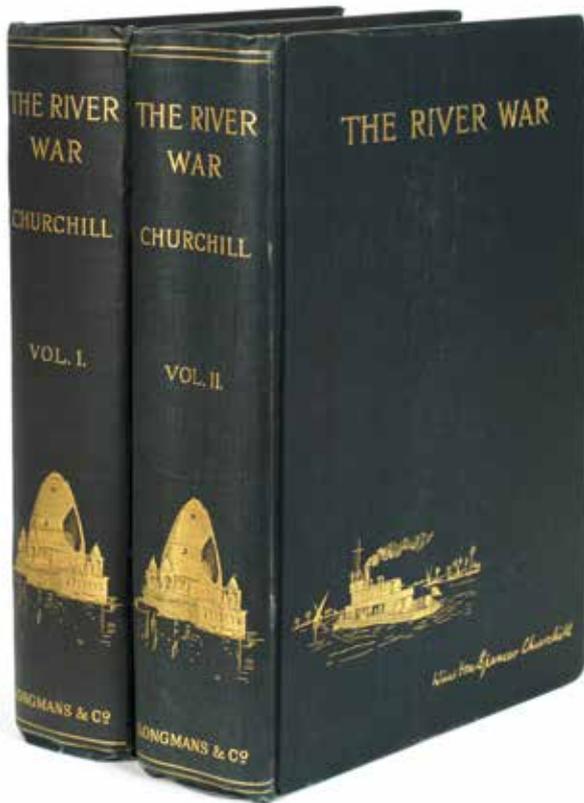
*Homogenic Love...* (Printed for Private Circulation Only), printed wrappers, detached, yapp edges very chipped, upper wrapper detached, Manchester, 1894--ELLIS (H.) AND J.A. SYMONDS. *Sexual Inversion* [Studies in the Psychology of Sex, vol. 1 (all published)], first edition in English, preface dated April 1897, publisher's cloth, 1897--[SENAC DE MEILHAN (G.)] *La foutro-manie*, ink inscription on title, contemporary mottled calf, later spine label, "Sardanapalis, aux dépens des Amateurs, 1775"--[DEVAUX (PAUL)] *Les fellatores*, later half cloth, original wrappers bound in, Paris, 1888--SAYLE (CHARLES) *Erotidia*, PRESENTATION COPY inscribed by the author to Rugby alumnus Henry Yule Oldham, publisher's cloth [*Love in Earnest*, p.250], Rugby, 1889--NICHOLSON (JOHN GAMBRIEL) *A Chaplet of Southernwood*, loosely-inserted copy photograph of Nicholson and his lover Alec Melling, bookplate of A. T. Bartholomew, quarter cloth, publisher's wrappers bound in [*Love in Earnest*, p.249], Ashover, 1896--RODD (RENELL) *Songs in the South*, upper parchment wrapper with ownership inscription of Henry Dunkin (alumnus with Rodd of Haileybury School) dated 1881, wrapper chipped with losses, 1881, 8vo and 12mo; and 30 others, including 10 Donald Weeks pamphlets on Frederick Rolfe (all inscribed to Reade and many with loosely inserted letters from Weeks) (37)

£1,000 - 1,500  
 €1,100 - 1,700

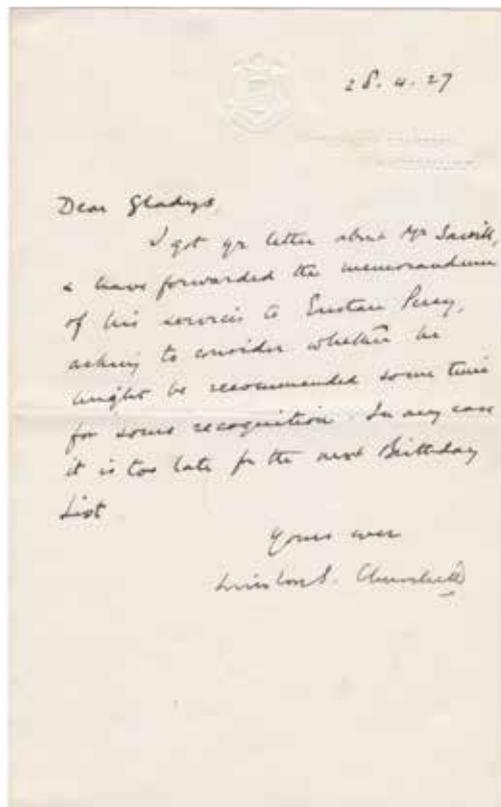
From the collection of Brian Reade, author of *Sexual Heretics* (1970), a seminal anthology of late nineteenth century homosexual literature which drew on many of the present volumes. Some of the inscriptions and bookplates found here demonstrate the complex web connecting that "group of poets... inspired and united by a mutual interest" in their own sex (D'Arch Smith, introduction to *Love in Earnest*, p.xxii). A full list of titles is available.

**Provenance**

Brian Reade (1913-1989), several ownership inscriptions; thence by descent to the present owner.



195



196

195 •  
**CHURCHILL (WINSTON)**

The River War. An Historical Account of the Reconquest of the Soudan, 2 vol., FIRST EDITION, FIRST IMPRESSION, second state with typographical correction to p.459 of volume 2, 7 photogravure portraits (including frontispieces), 24 maps (20 folding), illustrations in the text, occasional light spotting, publisher's dark blue pictorial cloth gilt, 2 corners slightly bumped [Woods A2(a)], 8vo, Longmans, 1899

£800 - 1,200  
 €920 - 1,400

**Provenance**  
 Seth Kempe, bookplates.

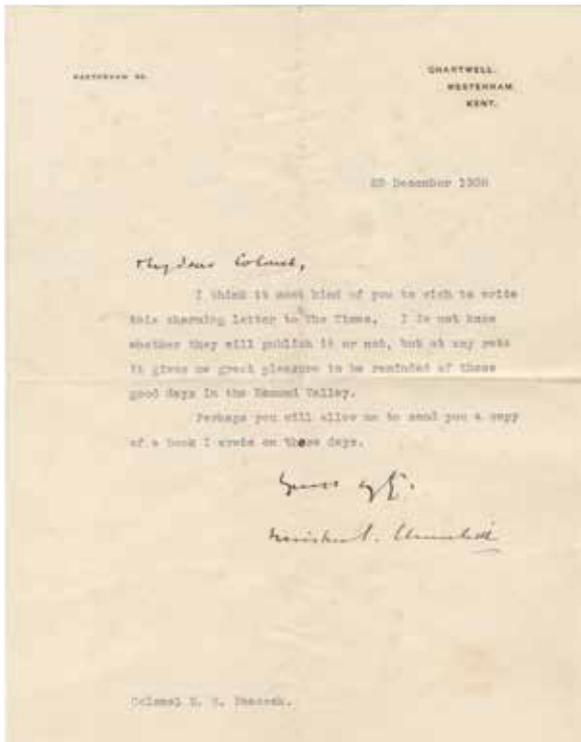
196  
**CHURCHILL (WINSTON)**

Autograph letter signed ("Winston S. Churchill"), to his cousin-in-law, the Duchess of Marlborough ("Dear Gladys"), assuring her that he has forwarded to Eustace Percy the memorandum she sent of the services of Mr Savill, "asking to consider whether he might be recommended some time for some recognition"; adding however that "In any case it is too late for the next Birthday List", 1 page, on official blindstamped paper, 8vo, Treasury Chambers, Whitehall, 28 April 1927

£800 - 1,200  
 €920 - 1,400

CHURCHILL TO GLADYS DEACON, second wife of his first cousin and close friend, 'Sunny' Duke of Marlborough. The Duke's first wife, the heiress Consuelo Vanderbilt, had abandoned him in 1906, and following their divorce in 1921 he was able to marry his long-term mistress, Gladys Deacon, famous alike for her beauty, artistic patronage and eccentricities (including the botched attempt to straighten her nose). As the decade progressed, their relationship deteriorated, exacerbated by the Duke's conversion to Rome and her insistence on breeding Blenheim spaniels; divorce papers being prepared in 1933, although this was forestalled by the Duke's death the following year.

Lord Eustace Percy, to whom Churchill forwards the Duchess's memorandum, was at this time President of the Board of Education in Stanley Baldwin's government, in which Churchill served as Chancellor of the Exchequer.



197



198

197

**CHURCHILL (WINSTON)**

Typed letter signed ("Winston S. Churchill"), with autograph salutation and subscription, to Colonel E.B. Peacock, telling him how kind he was to send a copy of his charming letter to *The Times* ("...I do not know whether they will publish it or not, but at any rate it gives me great pleasure to be reminded of those good days in the Mamund Valley...") and promising him a copy "of a book I wrote on those days", 1 page, engraved heading, some very light spotting, 4to, Chartwell, 23 December 1938

£1,000 - 1,500

€1,100 - 1,700

'THOSE GOOD DAYS IN THE MAMUND VALLEY' – Churchill looks back to the exploits of his youth. In his letter to *The Times*, Colonel Peacock relates how, when serving with the Malakand Field Force, he had been wounded and was replaced as Double Company Officer by Lieutenant Churchill – an unprecedented step as Churchill was there as a journalist rather than serving officer. Peacock continues: "I have not had the good fortune ever to meet Mr Churchill again, but I have often since recalled his kindly thoughtfulness and genial personality in coming daily, and sometimes twice a day, into my tent in the Field Hospital at Inayat Kila, when he would sit on my bed and discourse in his chatty way for 10 or 15 minutes at a time, whilst my own brother officers would sometimes be content with merely looking through the tent-flap to ask how I was getting on".

Included in the lot is the copy of *My Early Life*, Keystone Library edition, with Churchill's typed presentation-slip pasted in, dated from Chartwell, 29 December 1938; plus loose cuttings, correspondence, and a note of provenance.

198

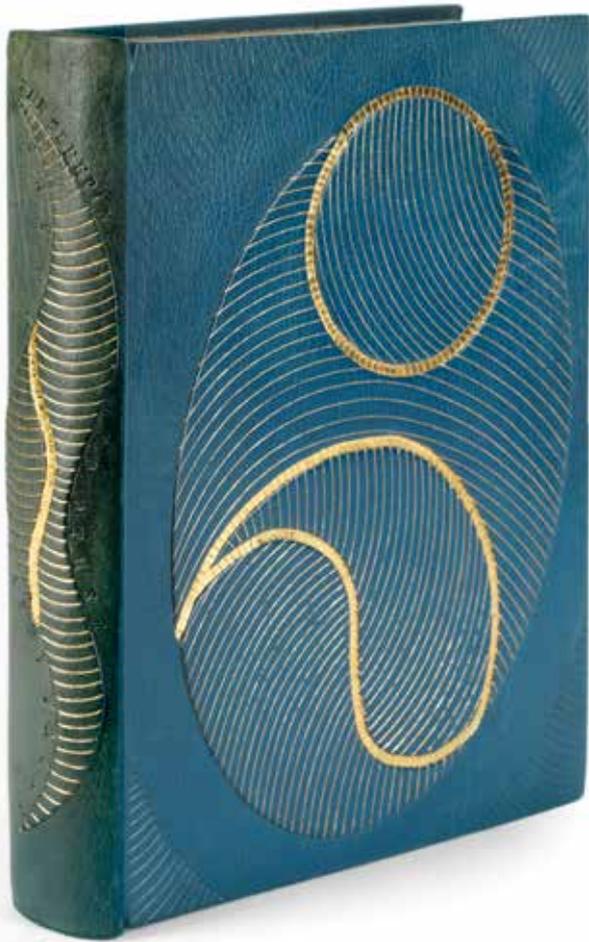
**CHURCHILL (WINSTON)**

Photograph signed and dated ("Winston S. Churchill/ 1944") on mount, showing Churchill seated with his right arm resting on the edge of the Cabinet table; with studio stamp of Walter Stoneman on reverse, original manilla mount, a few finger-marks and some silvering, size of image 164 x 150mm., 1944

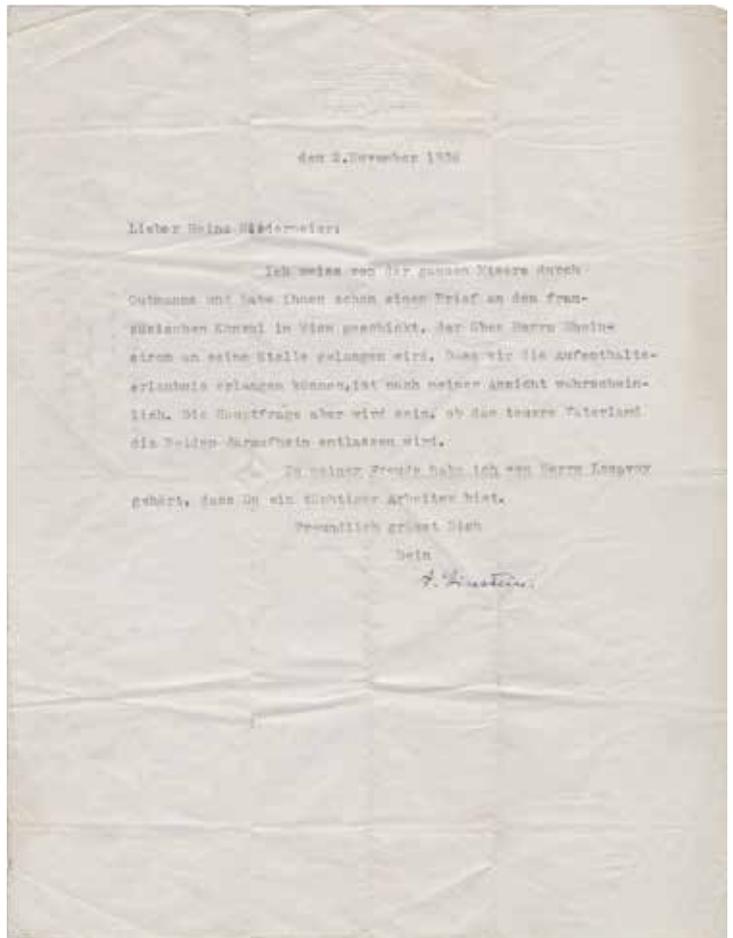
£1,000 - 1,500

€1,100 - 1,700

This well-known wartime photograph was taken by Walter Stoneman for the National Photographic Record at the Cabinet Office at about 3 in the afternoon on 1 April 1941; and is the photograph Churchill usually gave to those who served under him during the war, often in smaller format than the present example. In dating his signature, Churchill has altered the last digit of the date from "3" to "4" (presumably writing early in the new year).



200



201

199

**DOYLE (ARTHUR CONAN)**

Three autograph letters, two signed, one with signature removed, to “Dear Jessie”, giving a lively account of his struggles to set up his medical practice in Southsea while at the same time trying to establish himself as an author (“...You will see a story of mine called ‘The Captain of the Polestar’ in the January (I think) Temple Bar. It ought to frighten you. I will not tell you of any other recent story for I have been getting among bad company, I fear, who used their adjectives somewhat freely as rough men will, and I should not like you to identify me with my characters... ..If you should come across London Society for January consult it for a most cynical, misanthropical yarn yclept ‘The Man from Archangel’. The novel grows apace. I have now quite half of it done. I don’t know what to think of it. I am not quite as despondent as my friend Burton who has also written a novel. He says he always leaves it on the table as a few pages of it are useful as a sleeping draught for his friends – upon himself they act as an emetic. I ought to get mine out this year, that is to say if any publisher will undertake the responsibility...”); subscribing himself “Ever affectionately yrs” and “Your affectionate friend”, 14 pages, one on black-edged mourning paper, foot of one leaf removed with signature (affecting about three lines), another signature clipped but unobtrusively re-attached, one proper name heavily deleted, some dust-staining and minor wear, 8vo, Bush Villas, Southsea, undated [1882-1890]

£800 - 1,200

€920 - 1,400

‘I SHOULD NOT LIKE YOU TO IDENTIFY ME WITH MY CHARACTERS’ – early letters by Arthur Conan Doyle. Included in the lot is a printed invitation to the reception for his second marriage to Jean Leckie (in 1907), made out by him to Miss Thwaite and headed: “Do come, my dear Jessie/ ACD.”

The wedding invitation notwithstanding, these three letters appear to be addressed to Jessie Drummond, with whose family Doyle was on close terms when a medical student in Edinburgh and who is known to have accompanied him and his sisters Caroline and Annette on a trip to the Isle of Wight in the spring of 1884.

Doyle's story 'The Captain of the Polestar' (set on a whaler haunted by the ghost of the captain's dead love while his ship is temporarily cut off from further voyage by icebergs) was published in *Temple Bar*, for January 1883, while 'The Man from Archangel' (the tale of a hermit scientist living on a remote island whose life is disrupted by the appearance of two Russians) came out in *London Society* for January 1885; the two being collected in *The Captain of the Polestar and Other Tales* in March 1890. The novel referred to, written in tandem with his friend Burton's attempt, was to be published as *The Firm of Girdlestone* in 1890, with a dedication 'to my old friend Professor William K. Burton, of the Imperial University, Kyoto, who first encouraged me, years ago, to proceed with this little story' (Burton, a childhood friend of Doyle's, is best remembered today as the sanitary engineer who almost single-handedly eliminated cholera in Japan, as well as doing much to promote photography in the country).

200 •

**DULAC (EDMUND)**

QUILLER-COUCH (ARTHUR) *The Sleeping Beauty and Other Fairy Tales from the Old French*, NUMBER 911 OF 1000 DE LUXE COPIES SIGNED BY THE ILLUSTRATOR, 30 *tipped-in colour plates by Dulac (3 with small crease), full blue goatskin by Robert Porter (according to pencil note on front free endpaper), covers and spine with abstract design of gilt- and blind-tooled blue onlays, titled in blind on spine, t.e.g., slight abrasion at fore-corner, 4to*, Hodder & Stoughton, [1910]

£600 - 800

€690 - 920

201

**EINSTEIN (ALBERT)**

Typed letter signed ("A. Einstein"), to Heinz Niedermeier, in German, stating that he knows from the Gutmann family of their miserable situation and that he has written them a letter addressed to the French consulate at Vienna, which will reach its destination by Herr Rheinstrom ("...Dass wir die Aufenthaltserlaubnis erlangen können, ist nach meiner Ansicht wahrscheinlich. Die Hauptfrage aber wird sein, ob das teure Vaterland die Beiden daraufhin entlassen wird...") [In my opinion it is probable that the residence permit will be granted. The main question is, though, whether the dear Fatherland will let both of them go]; and saying how pleased he is to hear from Herr Lesavoy that he is a good and efficient worker; with a note of provenance ("Letter from Professor Albert Einstein to his niece [sic] Frau Neidermeier/ given to me at Dovercourt when she & her husband visited us on her release from the concentration camp of Dachau. He had been in Buchenwald"), 1 page, *integral leaf, some creasing, 4to*, Princeton, 2 November 1938

£1,000 - 1,500

€1,100 - 1,700

'WHETHER THE DEAR FATHERLAND WILL LET THEM GO' – Einstein attempts to help Jews escape from Nazi Austria. This letter was given to the present owner's adoptive grandmother, a member of the Lilley family (of Lilley & Skinner shoe fame), who lived with her sister at Dovercourt, near Harwich, and who had been to finishing school in Germany – where presumably she met the recipient of this letter, who gave it to her when visiting Dovercourt after the war (although the mention of Einstein's niece however can be discounted as his only sibling, Maja, had no children). Einstein, himself a refugee from Nazi Germany, was of course active in helping his fellow Jews escape persecution in Germany, not least fellow scientists such as Max Born, following the anschluss of March 1938, Austria.

Heinz Niedermeier has been identified as the nephew of Mrs Herbert Gutmann. His parents had been arrested in Vienna in August 1938 and Einstein was actively seeking their release by organizing immigration visas to the United States. Heinz had already been successfully admitted into America – a letter in the Einstein archives from the American Consul General, John C. Wiley, assures Einstein that the young man will be shown every possible assistance in his application. A letter from the same archive identifies Herr Lesavoy as I. Lawrence Lesavoy of the Blossom Products Corporation of Allentown, Pennsylvania. He met Heinz through a mutual friend of his and Mrs Gutmann in Vienna and acted as his referee and sponsor, writing to Einstein in March 1938 agreeing to take the young man on as an apprentice and speaking of him in glowing terms. We are grateful to Einstein archives online, [www.alberteinstein.info](http://www.alberteinstein.info), for access to this information.

202 •

**ELIOT (T.S.)**

Four Quartets, NUMBER 77 OF 290 COPIES SIGNED BY THE AUTHOR, *neat pencil correction to typesetting on p.16, publisher's vellum-backed marbled boards, t.e.g., others uncut, original matching slipcase, FINE COPY [Gallup A43c], small folio*, [Verona, Officina Bodoni for Faber & Faber, 1960]

£1,000 - 1,500

€1,100 - 1,700



204



205

203

**FLEMING (IAN)**

Typed letter signed ("Ian Fleming"), to Terence Furnell, of Maidstone, 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 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 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, *1 page, printed heading, separated where folded, stained at folds where strengthened overleaf with adhesive tape, tippexed overleaf, 4to, Kemsley House, London, 18 June 1957*

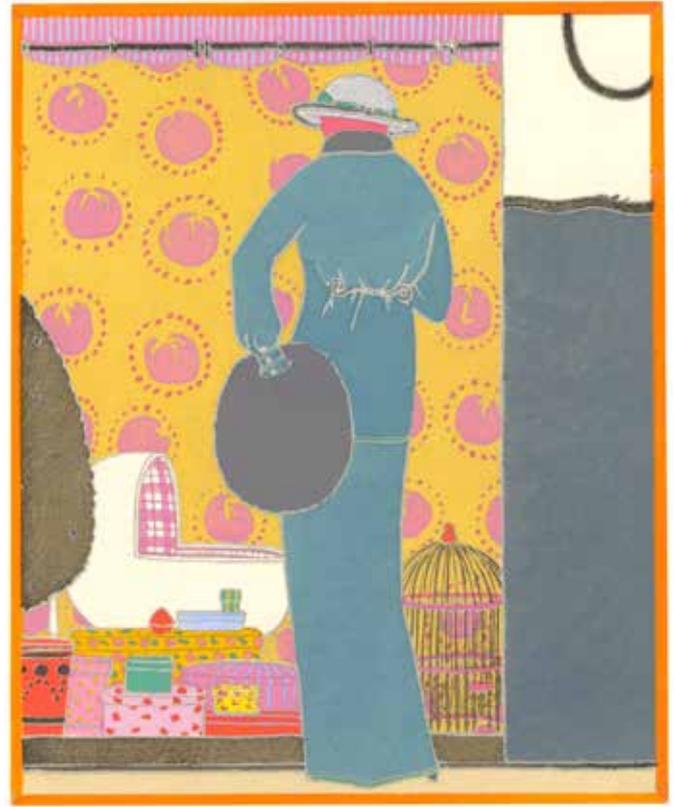
£800 - 1,200

€920 - 1,400

'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 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. It was only with the 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. A near identical version of this letter, with one paragraph added, was sent by Fleming to another correspondent three months later, on 26 September 1957 (sale in these rooms, 11 November 2015, Lot 97). Our letter was sent to the vendor's father.



206



206

204 •

**FOUJITA (TSUGUHARU)**

JOSEPH (MICHEL) *A Book of Cats. Being Twenty Drawings by Foujita*, NUMBER 178 OF 500 COPIES, SIGNED BY FOUJITA on the colophon, half-title, 20 etched plates by Foujita "printed on hand-made Arches paper", without the additional suite of plates, publisher's cloth, dust-soiled, 4to, New York, Covici Friede, 1930

£2,000 - 4,000

€2,300 - 4,600

205 •

**GAUDIER-BRZESKA (HENRI)**

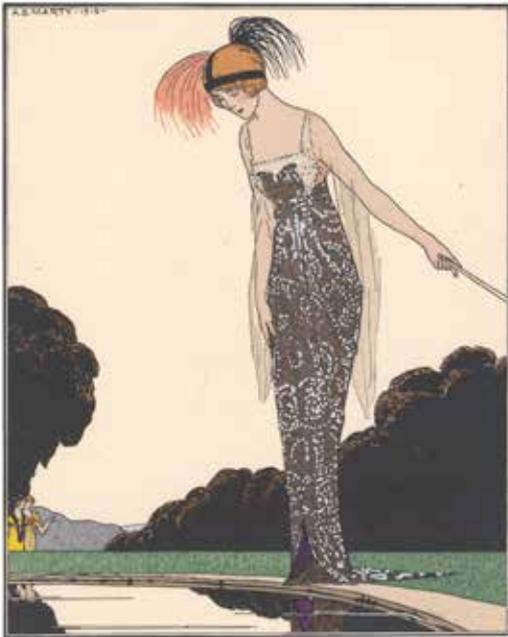
H. Gaudier-Brzeska 1891-1915, FIRST EDITION, NUMBER 157 OF 250 COPIES, woodcut vignette by Edward A. Wadsworth on title, 20 illustrations on 19 plates, loose as issued in publisher's pictorial wrappers, soiled, folio (324 x 250mm.), The Ovid Press, [1919]

£600 - 800

€690 - 920

**Provenance**

Viva King (1893-1978), Bohemian salon hostess and friend of Nina Hamnett, Gaudier-Brzeska's muse (see lot 221).



206



209

206 •

**GAZETTE DU BON TON**

Gazette du Bon Ton. Arts, modes & frivolités, vol. 1-7, comprising 63 (of 70) issues bound in 62 (lacking vol. 1, no.12; vol. 2, nos. 2-3 and 6; vol. 4, no.10; vol. 5, no.8-9), edited by Lucien Vogel and Jean Labusquière, 494 numbered plates (several double-page, one split at fold); 108 "croquis" plates (of 124 called for in these issues); several unnumbered plates or full-page illustrations by Barbier, Lepape, Brunelleschi, Marty, Thayaht, Drian, Dufy and others, the majority coloured of which many pochoir, "douze robes" supplement in no. 7 of volume 7, colour illustrations and advertisements throughout, publisher's paper wrappers (2 lacking spines, some loss to 7 others, 3 covers detached), 4to, Paris, Librairie Centrale des Beaux Arts, 1912-1915, and 1920-1925; together with approximately 100 additional plates, either in duplicate issues (of which 5 complete) or loose (including 21 not found in main run), sold as a periodical (quantity)

£6,000 - 8,000

€6,900 - 9,200

Fine long run of *Gazette du Bon Ton*, the expensively produced fashion magazine illustrated with colour pochoir plates after designs by Poiret, House of Worth, Paquin, Refern, and other great fashion designers of the day. The illustrators captured "la silhouette de leur temps... la plus élégante, la plus spirituelle et la plus neuve collection d'idées de costumes" (Introduction to vol. 1, no. 3). See illustration on preceding page.

207 •

**GONCHAROVA (NATALIA SERGEEVNA)**

TSETLIN (MIKHAIL OSIPOVICH) Prozrachnye teni i obrazy [Transparent Shadows and Forms], FIRST EDITION, ONE OF 1000 COPIES on *Vergé d'Arches*, this unnumbered, 2 full-page illustrations and numerous decorations printed in red and black, by Goncharova, occasional very light spotting, publisher's printed wrappers, foxed, 8vo, Paris and Moscow, Zorna, 1920

£800 - 1,200

€920 - 1,400

208 •

**HARDY (THOMAS)**

Tess of the D'Urbervilles. A Pure Woman, 3 vol., FIRST EDITION, FIRST ISSUE, with misnumbered chapter heading on p.199 of volume 2, small tear to one leaf in volume 3, publisher's cloth with gilt honeysuckle design on upper covers, worn [Sadleir 1114; Purdy, pp.67-78], 8vo, James R. Osgood, McIlvaine & Co., 1891

£700 - 900

€800 - 1,000

**Provenance**

Mudie's Select Library, labels on upper covers.



210

209 •

**HOCKNEY (DAVID)**

WEBB (PETER) *The Erotic Arts*, NUMBER 39 OF 126 COPIES WITH ORIGINAL SIGNED PRINTS BY HOCKNEY AND ALLEN JONES, *one engraving by Hockney and fourteen-colour screen prints by Jones, each signed and limited to 100, further numbered on the colophon, illustrations throughout, publisher's green morocco gilt, g.e., large 8vo, Secker & Warburg, 1975*

£1,500 - 2,000

€1,700 - 2,300

Limited edition containing Hockney's "Erotic Etching" and Allen Jones' "Navajo Jacket", each signed and numbered "39/100".

210 •

**HODGKIN (HOWARD) AND JULIAN BARNES**

Evermore, NUMBER 1 OF 50 'SPECIAL BLUE' COPIES PRINTED ON HAND-PAINTED PAPER, *with 2 ADDITIONAL HAND-COLOURED ETCHINGS, each initialed, dated and numbered 1/50 by the artist in pencil on reverse, from an overall edition of 200 copies, the limitation page signed and dated by the artist, and with a three-line autograph quotation signed by the author, frontispiece hand-painted in acrylics, 6 original etchings with aquatint (double-page, 4 with hand-colouring in acrylics), original inner and outer wrappers hand-painted in cyan acrylic, preserved in original silver paper-covered fitted box (the loose prints in folder attached to lid) and matching slip-case, MINT AS ISSUED in original cardboard box, numbered 1 on flap, 4to (the volume 180 x 130mm., overall size 258 x 334mm.), Palawan Press, 1996*

£1,500 - 2,000

€1,700 - 2,300

JULIAN BARNES'S REMEMBRANCE STORY, ILLUSTRATED WITH HAND-PAINTED ETCHINGS BY HOWARD HODGKIN: COPY NO. 1, PREVIOUSLY UNOPENED. 'Evermore', a short story first published in the author's collection *Cross Channel*, tells of an Englishwoman's obsessive visits to her brother's First World War grave. Hodgkin spent six months interspersing the story with hand-coloured prints, the shades and density of his colouring differing slightly from copy to copy. Barnes' inscription on the title-page quotes the verse often found on First World War memorials:

No morning dawns  
No night returns  
But what we think of thee

211 •

### LE CORBUSIER

La deuxième collection Salubra par Le Corbusier, *text in French, English and German, diagrams in the text, 14 double-page marbled colour wallpaper samples, 20 single sheet colour wallpaper samples (the black sample mostly torn away leaving ragged stub), colour-key pasted inside lower cover, 3 colour photographic plates of interiors, 2 cardboard windows in plastic wallet as issued, printed list of prices in English (+ 6% added in biro) publisher's cloth with pictorial pasteboard upper cover, oblong folio (240 x 365mm.), Basle, Salubra, 1959*

£600 - 800

€690 - 920

Le Corbusier (1887-1965) was commissioned by Salubra, a Swiss wallpaper manufacturer to design two series of wallpapers. The first collection, consisting of plain coloured papers only, was issued in 1932. This second collection includes geometric patterns, marble papers and bold single colour papers described as "oil paint in rolls" or "machine prepared painting", which Le Corbusier thought would free the architect from "the mercy of indifferent workmanship".

212

### LEWIS (C.S.)

Two autograph letters signed ("C.S. Lewis"), to the Rev D.W. Middleton, discussing his science-fiction novels *Out of the Silent Planet* (1938) and its sequel *Voyage to Venus* (1943) ("...Ransom does pray (in so many words) in the previous volume *Out of the Silent Planet*; and the dialogue between Our Lord and Ransom in *V. to V. may, I think, be regarded as a description of that kind as 'prayer' in which God is, if I may put it, 'the Aggressor'...*"), and giving his views on devils ("...The existence of devils is no part of my credo but it is one of the things I, just as a chap, happen to believe... The Devil is not the opposite of God; God is defined as 'that which has no opposite.' The Devil is only the opposite of Michael. (I wish they wouldn't conduct their little duel in our back yard, but there it is). I don't know what (what the devil) an impersonal cosmic force is: when they mean something like gravitation..."); in the first letter discussing the place of the Holy Ghost and Jesus within the Trinity, and the theology of the arts, of beauty and of erotic love ("...We are both, seemingly, of the same type – the type to whom God speaks thro beauty both natural and artistic... The arts, I shd. say, were not false gods, nor true gods. I'd say of them as D. de Rougemont says of (erotic) love 'It ceases to be a demon when it ceases to be a god.' The modern cultured world makes a sort of religion of the arts, with fatal results not only for religion but for the arts themselves..."); and concluding with a wry assessment of his own abilities in the field of religious verse; with autograph envelopes, stamped and postmarked, 4 pages. *engraved letter-headings, 8vo, Magdalene College, Cambridge, 25 October 1955 and 17 January 1956*

£1,500 - 2,000

€1,700 - 2,300

'THE EXISTENCE OF DEVILS IS NO PART OF MY *CREDO*' – C.S. Lewis on his science fiction, the role of the arts, the nature of erotic love, the place of the Holy Ghost and Christ within the Trinity, and the existence of the Devil. The two novels discussed in the second of these letters were published in 1938 and 1943 respectively (*Voyage to Venus* under the title *Perelandra*), the first being set on Venus, the second on Mars. They were to be followed by *That Hideous Strength* in 1945, with an incomplete fourth volume, *The Dark Tower*, appearing posthumously.

His quotation of Denis de Rougemont's dictum, that erotic love "ceases to be a demon when it ceases to be a god" (which he was to reiterate in *The Four Loves*), is perhaps apposite; in that he was at this time in correspondence with Joy Gresham, whom he was to marry three months after the second of these letters, on 23 April 1956. These letters have we believe only just come to light and are not printed in the revised and expanded edition of *The Letters of C.S. Lewis*, edited by W.H. Lewis (1987).

213 •

### MAINDRON (ERNEST)

Les affiches illustrées (1886-1895), NUMBER 659 OF 1,000 COPIES "sur papier vélin", from an overall edition of 1,025 copies, 72 chromolithographed plates after Cheret (37), Toulouse Lautrec, Grasset, Mucha and others, 1896--BAUWENS (MAURICE) and others. Les affiches étrangères illustrées, NUMBER 1043 OF 1000 COPIES "sur papier vélin", 67 chromolithographed plates (2 double-page) after Aubrey Beardsley, Toulouse-Lautrec, Evenepoële, Louis Rhead and others, Paris, 1897, FIRST EDITIONS, numerous illustrations (some full-page), tissue guards, uniform contemporary half morocco by Durvand, spines tooled in gilt with green morocco onlays and lettering labels, t.e.g., short tear to head of spine on second mentioned, publisher's pictorial wrappers bound in, 4to, Paris, G. Boudet (2)

£1,000 - 2,000

€1,100 - 2,300



214 •

**NASH (PAUL)**

Genesis. Twelve Woodcuts by Paul Nash with the First Chapter of Genesis in the Authorised Version, NUMBER 73 OF 375 COPIES, 12 full-page woodcut plates by Nash, text printed in Rudolph Kochs Neuland type, printed on Zanders hand-made paper, publisher's black boards, lettered in gilt, orange dust-jacket (light dampstaining to spine and some losses, but the boards very fresh), 4to, Curwen Press for Nonesuch Press, 1924

£600 - 800

€690 - 920

215

**O'CASEY (SEAN)**

Five autograph letters signed ("Sean O'Casey"), to Norman Bishop, of the Progress Theatre, Reading, discussing *The Plough and the Stars* ("...I don't think the Abbey Theatre could help... for I don't think they ever included the song sung by 'Fluther' and 'Rosie', in the II act: it was cut, as being indecent. 'The Soldiers' Song' is Ireland's (Eire's) National Anthem – the worst one in the world. It was composed by a lad who died of tuberculosis in a Dublin Hospital. I was with him once there, just before he died, & saw the blood foaming from his lungs out over his lips. He was a Draper's porter, working from 7 in the morning to 10 at night. He had a lovely tenor voice... In better circumstances he might have given Ireland a gift of music..."); most of the letters concern Bishop's unrequited ambition to stage O'Casey's 1949 play *Cock-a-Doodle Dandy* ("...We playwrights have to live, you know; & as I get 9/10ths of my income from U.S.A., I naturally favour productions there. My income from English performances last year was about £17. – less I believe. So you see I look first to America, then to Eire, then to Europe, & take with thanks, anything England likes to give me. Brecht's case is different. I am well-known here; but, as the 'Times Lit. Supplement' said recently 'British people have decided to have nothing to do with O'Casey because of his lamentable judgements'. It is appointed to man once to die, & after that the judgement. Here the judgement comes before the death..."); elsewhere, O'Casey derides English notions of the Irish accent when putting on his plays, whilst for himself rejoicing at the variety of English accents ("...I am always at home with them, though they all differ, & have a glorious indifference to 'Standard English'..."), and refers to *Within the Gates*, *Red Roses for Me*, *Oakleaves and Lavender*, and the last volume of his autobiography, *Sunset and Evening Star*, upon which he is hard at work; concluding the last letter: "My love to Betty & to you; God be wi' you both, & with all your members, & may He bless your work", 10 pages, printed address headings, one or two light smudge-marks, oblong 8vo, Tingrath, Totnes, 1949-1953

£600 - 800

€690 - 920

'BRECHT'S CASE IS DIFFERENT' – O'Casey on his status as a playwright and on *The Plough and the Stars*. The Progress Theatre, Reading, was founded in 1946 by a group of local enthusiasts, including Norman and Betty Bishop, in order to produce new and challenging productions, putting on its first play in 1947. It is still going strong, and this November is staging the 11th *Annual WriteFest*, a showcase for new writing.

216 •

**POWELL (ANTHONY)**

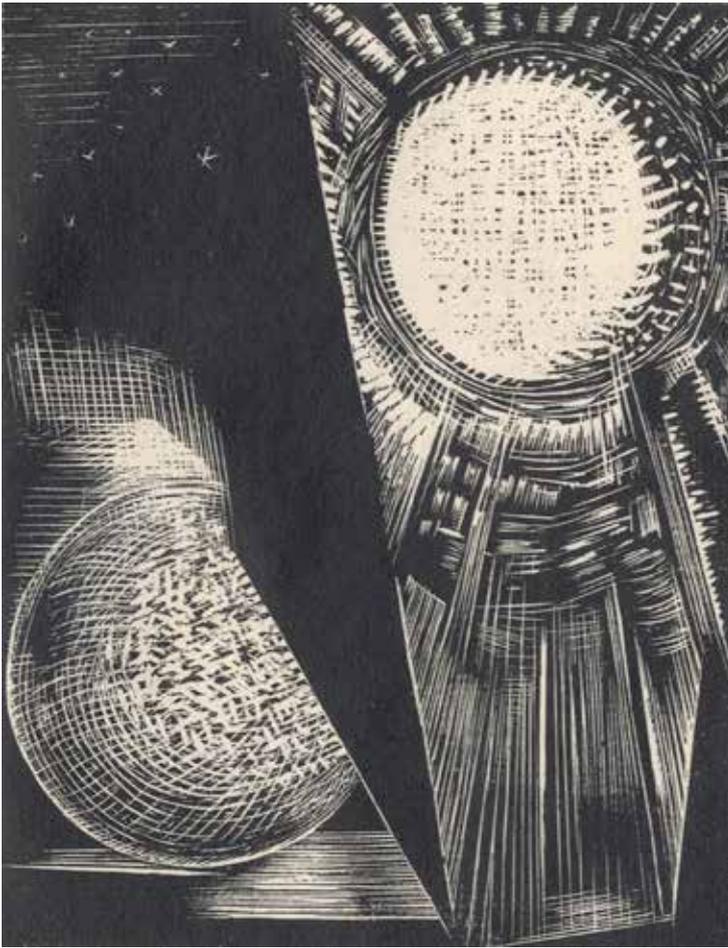
What's Become of Waring, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Pansy with love from Violet & Tony/ Valentine's Birthday, 1939" on front free endpaper, covers dampstained, 1939; The Acceptance World, loss to head of dust-jacket spine, 1955; At Lady Molly's, pencil inscription "Lamb, Coombe Bissett" on front free endpaper, 1957; Casanova's Chinese Restaurant, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Henry & Pansy [Lamb] with love from Tony/ June, 1960", 1960; idem, another copy, 1960; The Kindly Ones, 2 copies, 1962; The Valley of Bones, 1962; The Soldier's Art, 1966; Books Do Furnish a Room, 1971; Temporary Kings, 1973; Hearing Secret Harmonies, 1975; O, How the Wheel Becomes It!, SIGNED ON TITLE, 1983; The Fisher King, SIGNED ON TITLE, 1986, FIRST EDITIONS, publisher's cloth, all but first mentioned in dust-jackets, 8vo; and 2 others by Powell (16)

£600 - 800

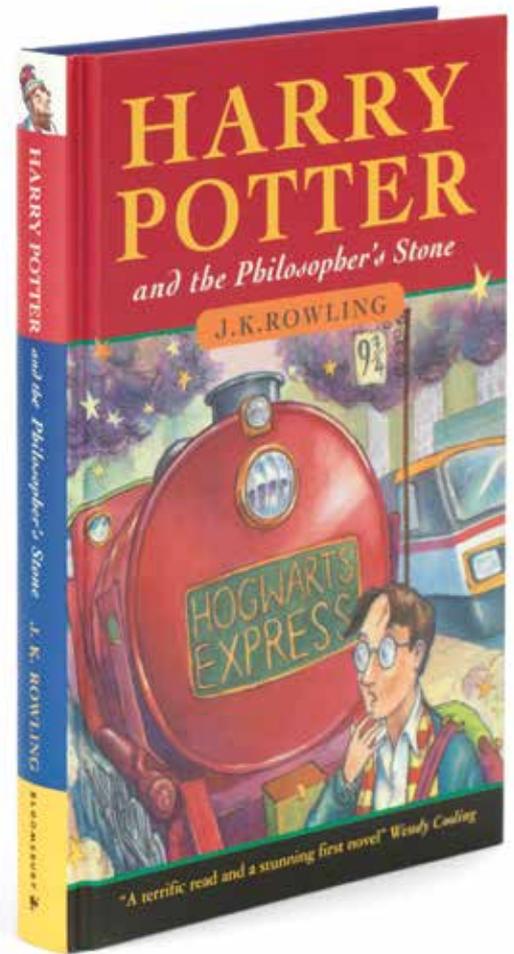
€690 - 920

**Provenance**

Lady Pansy Lamb née Pakenham (1904-1999). Anthony Powell married Pansy's sister Violet in 1934. "She had first spoken to Anthony Powell when she phoned him, pretending to be a disgruntled parlourmaid, to invite him to a party given by her eldest sister, Lady Pansy Lamb. They met properly at Pakenham Hall, co. Westmeath, in the summer of 1934 when Powell was having his portrait painted by Henry Lamb (Lady Pansy's husband)" (ODNB); by family descent.



214



218

217 •

**RACKHAM (ARTHUR)**

STEPHENS (JAMES) *Irish Fairy Tales*, with an ORIGINAL INK SKETCH OF A GOBLIN on the half-title, signed and dated 24 June 1929, 16 colour plates and other illustrations by Rackham, publisher's decorative green cloth gilt, small 4to, Macmillan, 1920

£800 - 1,200

€920 - 1,400

218 •

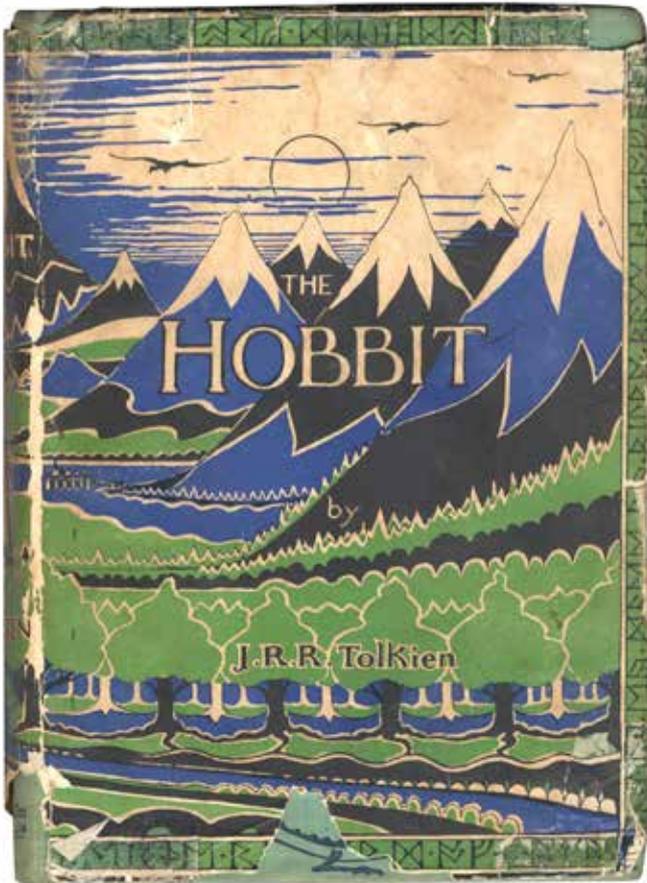
**ROWLING (J.K.)**

*Harry Potter & the Philosopher's Stone*, FIRST EDITION, FIRST ISSUE, publisher's imprint page 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, publisher's pictorial boards, 8vo, Bloomsbury, 1997

£15,000 - 20,000

€17,000 - 23,000

AN EXCEPTIONALLY FINE FIRST EDITION OF THE FIRST HARRY POTTER NOVEL AND THE AUTHOR'S FIRST BOOK.



219



221

219 •

**TOLKIEN (J.R.R.)**

The Hobbit or There and Back Again... Illustrated by the Author, FIRST EDITION, *second impression*, 5 plates (4 colour), illustrations (some full-page), map endpapers printed in red and black, publisher's green cloth, dust-jacket (unclipped, some loss mostly at extremities, a few old paper repairs), 8vo, George Allen & Unwin, 1937

£2,000 - 4,000

€2,300 - 4,600

The second impression, dated 1937 but actually published in January 1938, saw the first appearance of four additional colour illustrations by Tolkien. Some 2300 copies were printed, although 423 unbound copies were destroyed at the binders during the Blitz in 1940.

**Provenance**

Pat Greenwood, book label of original owner pasted on half-title; thence by descent to the present owner.

220 •

**TOLKIEN (J.R.R.)**

The Lord of the Rings, SIGNED BY THE AUTHOR in black ink on the half-title, maps, publisher's pictorial wrappers designed by Pauline Baynes, some creasing, one corner torn away, 8vo, George Allen & Unwin, [1969]

£1,000 - 2,000

€1,100 - 2,300

**Provenance**

Signed by Tolkien for the present owner on one of his final visits to his publisher, George Allen & Unwin in 1969. The vendor recalls "I was working as the Secretary to the Foreign Rights Manager at the time. It was very jolly. He signed our books and then chatted to us over tea and cake".

221

### **VIVA KING, 'QUEEN OF BOHEMIA'**

An archive of manuscripts, photographs and original artwork relating Viva King (1893-1978) and her social circle, including Augustus John, Nina Hamnett, Cecil Beaton, Ronald Firbank, Philip Heseltine (i.e. Peter Warlock), Rebecca West, and Olivia Manning, *various sizes and formats*, [c.1915-1970s]

**£1,000 - 2,000**

**€1,100 - 2,300**

Viva King (1893-1978), for over 40 years at the centre of London's artistic circles, was referred to by Osbert Sitwell as both "the Queen of Bohemia" and "the Scarlet Woman". "Viva King was never as promiscuous on the lavish scale of Nina Hamnett [see *below*], although she had a troubled affair Philip Heseltine. Her marriage to Willie King [British Museum curator and ceramics expert] was unconventional (both were said to proposition young gay men), but it enabled her to become the hostess in the 1940s of a successful salon at Thurloe Square, in London..." (Elizabeth Wilson, *Bohemians: The Glamorous Outcasts*, 2003).

Manuscript material includes: a typescript of Viva's *The Weeping and the Laughter. An Autobiography* (1976), approximately 200 sheets, with extensive corrections, additions and deletions in Viva's hand; other related notebooks or papers in her hand; ephemeral correspondence from the 1960s including an excursive 2-page typed letter signed ("Olivia") from Olivia Manning concerning the death of Ivy Compton-Burnett and her bequests ("... I did not expect, or want, Ivy's money but if she wanted to leave me something, she could have left me something pleasing - Heaven knows, I went there as often as I could and at the end suffered a great deal of boredom..."), 1969; 2-page autograph letter signed ("Rebecca") from Rebecca West discussing the death of her husband Henry Andrews ("... so many private jokes suddenly suspended.. but I don't feel quite as other people often do - the unqualified grief - because he was ill for so long", 1968; letter from "Tom/Violet" mentioning "... I went to the World Transvestite conference at Leicester [1975]. Gave a talk on reincarnation in a fur coat!"; a letter written (presumably unsent) by Viva to her doctor complaining having had to answer questions about her sex-life in front of a crowd of students.

Artwork includes: portrait drawing of Viva in 1921 (225 x 155mm.) by Augustus John (reproduced in King's autobiography *The Weeping...*, 1976); portrait drawing of a seated woman (328 x 252mm.) by Nina Hamnett inscribed "To Viva. Nina Hamnett Aug. 19/1621"; portrait drawing of Viva (c.335 x 230mm.) by Polish artist Mieczyslaw Kotarbiński (1890-1943) inscribed "à Mademoiselle Viva Booth Mieczyslaw Kotarbinski Paris 1921"; portrait print of Ronald Firbank by Wyndham Lewis, signed and dated (1925) by the sitter on the image; unattributed 1920s pencil portraits of Viva and ?Willie King; caricature pencil drawing of ?Peter Warlock (or Willie King) holding a vase.

Photographs includes: portraits of Viva by Cecil Beaton (3 with Norman Douglas in her house, 1940s; 2 of Douglas alone), Hay Wrightson, Vivienne, Bertram Park, Felix Fonteyn, and other London society photographers; and a series of seven unsigned studies of Viva and her husband Willie in close embrace, including two topless. Others featured include Viva's husband William King, Augustus John (to whom Viva acted as secretary for a short while, 2), April Ashley (in 1969, close friend whom she introduced to her nephew, the bookseller "King" Richard Booth of Hay), the composer Peter Warlock/Philip Heseltine (one of Viva's lovers in the late 1920s, by Hay Wrightson), Lennox Berkeley, and Norman Douglas (including several by Cecil Beaton, 4 on contact sheet; one inscribed by Douglas).

222 •

### **WAUGH (EVELYN)**

*Brideshead Revisited. The Sacred & Profane Memories of Captain Charles Ryder*, FIRST EDITION, LIMITED TO 50 COPIES, *half-title, untrimmed in publisher's stiff blue-grey wrappers with labels printed in blue and red on the upper wrapper, dust-soiled, edges slightly frayed with small loss at foot of spine, 8vo*, Chapman & Hall, 1945 [1944]

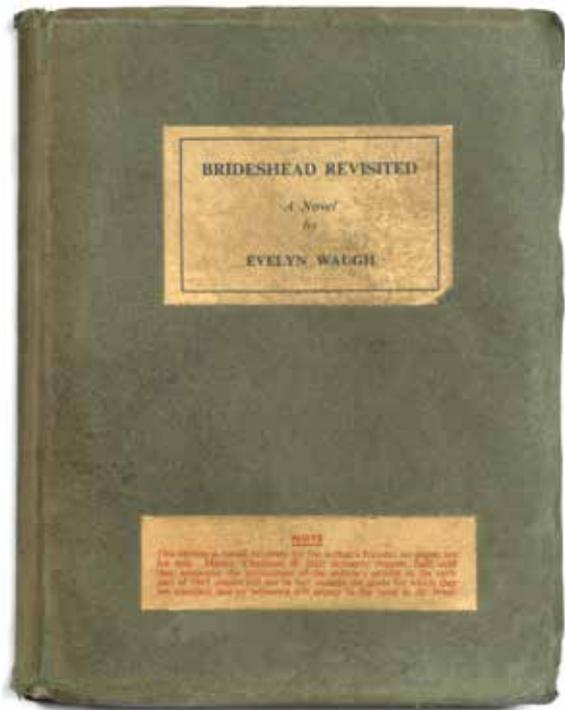
**£4,000 - 6,000**

**€4,600 - 6,900**

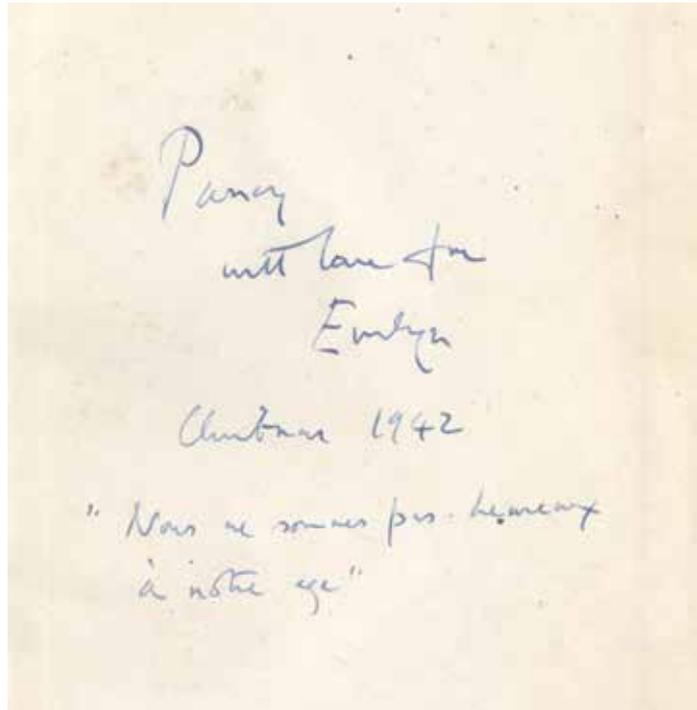
FIRST EDITION, ONE OF 50 COPIES SPECIALLY ISSUED, printed at the author's expense. The Note on the upper wrapper reads: "This edition is issued privately for the author's friends; no copies for sale. Messrs. Chapman & Hall earnestly request that until they announce the publication of the ordinary edition in the early part of 1945, copies will not be lent outside the circle for which they are intended, and no reference will appear to the book in the Press". Waugh gave copies to his closest friends and associates. Having received opinions from various recipients Waugh revised the text prior to the first trade edition published in the following year.

### **Provenance**

Lady Pansy Lamb née Pakenham (1904-1999), see previous lot. On receiving her copy of *Brideshead*, Pansy, who in the 1920s shared a flat with Waugh's first wife Evelyn Gardner, wrote to Waugh "You see English Society of the 20s as something baroque and magnificent on its last legs.... I fled from it because it seemed prosperous, bourgeois and practical and I believe it still is". See illustration overleaf.



222



224

223 •

**WAUGH (EVELYN)**

Edmund Campion, NUMBER 34 OF 50 COPIES "FOR PRIVATE CIRCULATION", INSCRIBED BY THE AUTHOR "Pansy with best love from Evelyn" on front free endpaper, publisher's red cloth, unevenly faded, 8vo, Longmans, 1935

£800 - 1,200

€920 - 1,400

**Provenance**

Lady Pansy Lamb neé Pakenham (1904-1999), gifted from the author. She had been sharing a flat with Evelyn Gardner, Waugh's first wife, at the time of their engagement. Like Waugh she was a Catholic convert, making her an obvious recipient of *Edmund Campion*, which won Waugh the Hawthornden Prize and foreshadowed Campion's canonization in 1970.

224 •

**WAUGH (EVELYN)**

Work Suspended, FIRST EDITION, LIMITED TO 500 COPIES, AUTHOR'S PRESENTATION COPY, INSCRIBED "Pansy with love from Evelyn/Christmas 1942 'Nous ne sommes pas heureux à notre age'", publisher's cloth, faded, Chapman & Hall, 1942--HOUSMAN (LAURENCE) Echo de Paris. A Study from Life, number 261 of 750 copies, BOOKPLATE OF EVELYN WAUGH below ownership inscription of Waugh's Lancing College and Oxford University friend Rupert Fremlin, publisher's cloth-backed boards, Jonathan Cape, 1923--STRACHEY (LYTTON) Pope. The Leslie Stephen Lecture for 1925, AUTHOR'S PRESENTATION COPY, INSCRIBED "To H.[enry] L.[amb]" from *The Lecturer* on front free endpaper, publisher's boards, paper label on upper cover, New York, Harcourt, Brace and Co., 1926, 8vo (3)

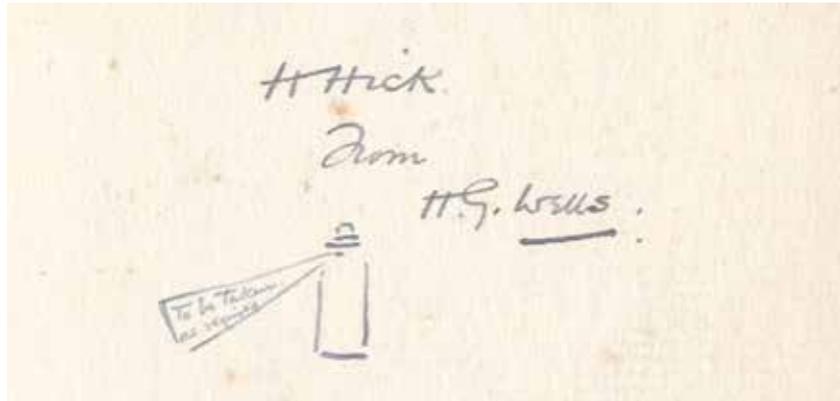
£800 - 1,200

€920 - 1,400

The quotation "Nous ne sommes pas heureux à notre age" used by Waugh in his presentation inscription to Pansy Lamb is seemingly borrowed from Cyril Connolly's *Enemies of Promise* (1938) in which he attributes the sentiment to King Louis XIV. *Work Suspended* was written in 1939, the year after the publication of Connolly's book, but not published until 1942. Christopher Hitchens wrote that "it is difficult to believe that Waugh did not read *Enemies of Promise* before writing *Brideshead Revisited*. There are too many felicitous coincidences" (*The Atlantic*, May 2008).

**Provenance**

Lady Pansy Lamb née Pakenham (1904-1999). A close friend of Evelyn Waugh, she had married the artist Henry Lamb in 1928; by family descent.



226

225 •

**WELLS (H.G.)**

Certain Personal Matters. A Collection of Material Mainly Autobiographical, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "H. Hick (Bless his heart!) from H.G. Wells" on front free endpaper, half-title, 32-page publisher's advertisements ("Autumn Season 1897") at end, publisher's cloth, hinges weakened, worn [Wells 12], 8vo, Lawrence & Bullen, 1898

£800 - 1,200

€920 - 1,400

*Certain Personal Matters* was published in 1898, the year in which H.G. Wells, seriously ill with a recurrence of his kidney infection, stayed with Dr. Henry Hick during his recuperation. Hick helped him recover, subsequently becoming his personal physician during his years spent in Kent, the closeness of the relationship reflected in Wells acting as godfather to Hick's daughter Marjory (for whom he wrote his only children's book *The Adventures of Tommy*). In "How I Died", the final essay in the collection, Wells reflects on his shifting attitude towards death since his first serious illness in 1887. He noted that "The medical profession, which had pronounced my death sentence, reiterated it steadily - has, indeed, done so now this ten years", the most recent doctor to offer this warning being Henry Hick, the book's recipient.

**Provenance**

Henry Hick, gift inscription from the author; thence by descent to the present owner.

226 •

**WELLS (H.G.)**

When the Sleeper Wakes, AUTHOR'S PRESENTATION COPY, INSCRIBED "Henry Hick fm. H.G. Wells" on half-title, 3 plates, 1899; *Tales of Space and Time*, AUTHOR'S PRESENTATION COPY, INSCRIBED WITH A DRAWING "H. Hick from H.G. Wells" above a small sketch of a medicine bottle with label reading "To be taken as required" on front free endpaper, 1900 [1899], FIRST EDITIONS, publisher's cloth, age soiling [Wells 15, 16], 8vo, Harper & Brothers (2)

£1,500 - 2,500

€1,700 - 2,900

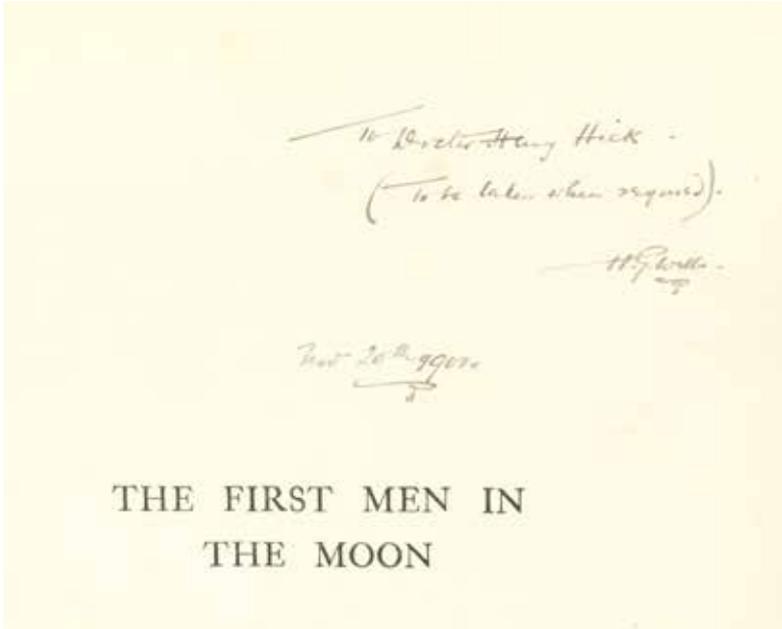
PRESENTATION COPY OF TWO OF WELLS' SCIENCE FICTION NOVELS, one with a small drawing of a medicine bottle labelled "To be taken when required".

During the writing of "A Story of the Days to Come", one of the five stories collected in *Tales of Space and Time* Wells corresponded with Hicks, in two letters outlining the story and asking of Hicks "What might the disease be to satisfy the conditions of this story?... But N.B. diseases in magazine stories must be decent".

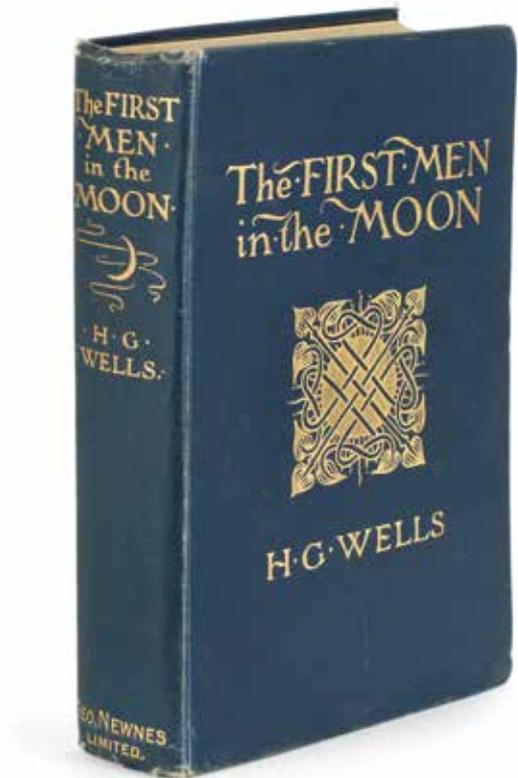
On receipt of a copy of *Tales of Space and Time* Henry James, who had visited Wells at Henry Hick's house at Romney the previous year, wrote "you fill me with wonder and admiration... your spirit is huge, your fascination irresistible, your resources infinite".

**Provenance**

Henry Hick, gift inscription from the author; thence by descent to the present owner.



227



227

227 •

**WELLS (H.G.)**

The First Men in the Moon, FIRST EDITION, FIRST ISSUE, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Doctor Henry Hick (To be taken when required). H.G. Wells. Nov 20th 1901" on half-title, 12 plates, publisher's decorative dark blue cloth gilt, extremities of spine rubbed, 2 corners bumped [Wells 18], 8vo, Georges Newnes, 1901

£4,000 - 6,000

€4,600 - 6,900

Inscribed first edition of science fiction classic *The First Men in the Moon*. The main protagonists of the novel meet in Lymptne, a village which is located approximately half way between where Wells and Henry Hick lived in Kent. Dr. Hick's sister was married to the celebrated architect C.F.A. Voysey, from whom Wells commissioned the house at Sandgate, near Folkestone, where he moved in late 1900.

**Provenance**

Henry Hick, gift inscription from the author; thence by descent to the present owner.

228 •

**WELLS (H.G.)**

Anticipations of the Reaction of Mechanical and Scientific Progress Upon Human Life and Thought, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Henry Hick, and if he does'nt like it he's only got himself to blame for curing me, H.G. Wells, Nov. 11th 1901" on half-title, publisher's cloth, t.e.g., rubbed [Wells 19], 8vo, Chapman & Hall, 1902[1901]

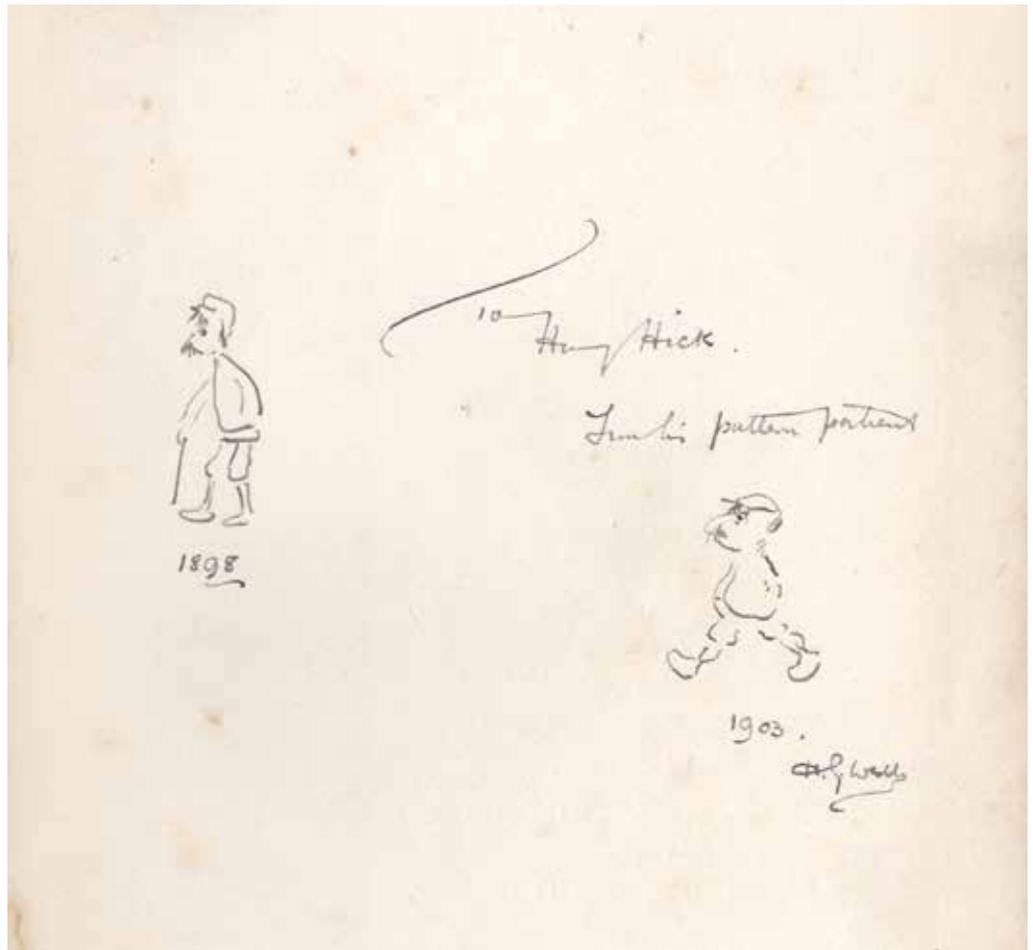
£800 - 1,200

€920 - 1,400

"IF HE DOES'NT LIKE IT HE'S ONLY GOT HIMSELF TO BLAME FOR CURING ME!" - a presentation copy from Wells to his doctor. *Anticipations* established Wells "as a political prophet as quickly as *The Time Machine* had made his name as a dealer in horror and spells... England was at the beginning of a new reign and a new century, and Wells... struck just the right note of prophecy... H.G. clearly foresaw the Age of Motors..." (N. & J. Mackenzie, *The Time Traveller. The Life of H.G. Wells*, 1973).

**Provenance**

Henry Hick, gift inscription from the author; thence by descent to the present owner.



230

229 •

**WELLS (H.G.)**

The Sea Lady. A Tissue of Moonshine, inscribed "To Henry Hick from H.G. Wells" on front endpaper, half-title, 40 pages of advertisements (dated 'July 1902') [Wells 21], Methuen, 1902; Mankind in the Making, inscribed "To Doctor Hick from his Happy Patient H.G. Wells. N.B. Not to be lent" Let 'em buy a copy" on half-title [Wells 22], Chapman and Hall, 1903; The Food of the Gods and How it Came to Earth, inscribed "To Hy. Hick from H.G. Wells" on half-title, publisher's advertisements (dated '20.7.04") at end, Macmillan, 1904, FIRST EDITIONS, AUTHOR'S PRESENTATION COPIES, INSCRIBED TO HENRY HICK, rubbed, 8vo (3)

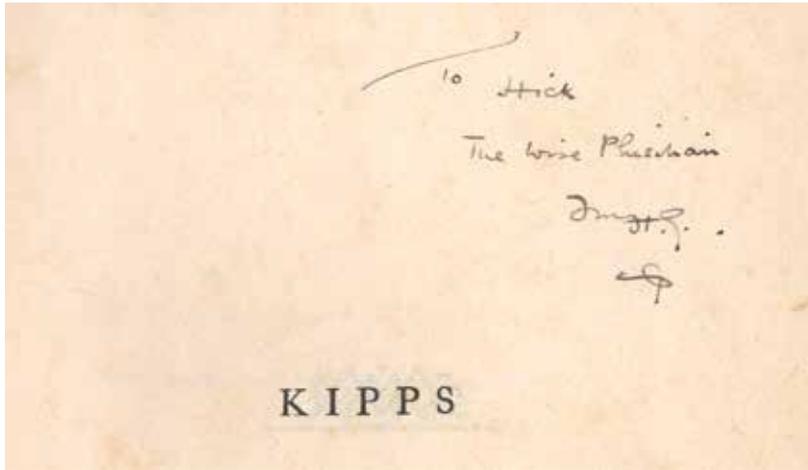
£1,500 - 2,000

€1,700 - 2,300

"TO DOCTOR HICK FROM HIS HAPPY PATIENT" - three warmly inscribed presentation copies. Henry Hick had been recommended to Wells as a doctor by George Gissing, a close lifelong of Hick since their early years in Wakefield. On Gissing's death in 1903 Wells was asked to contribute a tribute of his fellow author to be used as a preface to Gissing's posthumously printed novel *Veranilda* but, rejected by his executors, subsequently appeared in *The Monthly Review*. "When Dr. Hick saw the revised preface in *The Monthly Review* [August 1904], he blew up. He read its references to Gissing's persistent ill health... [feeling it to be] as good as a public announcement that Gissing had been a syphilitic... his fury knew no bounds" (Anthony West, *H.G. Wells. Aspects of a Life*, 1984) which led to a serious falling out between the two men. According to West, Wells' son and biographer, "My father had liked Dr. Hick, and was much wounded by some of the things that he felt called upon to say in his anger. He was particularly hurt by the doctor's observation that the memoir was just what he should have expected from a man with my father's background". Our copy of *The Food of Gods* was presumably inscribed from Wells to Hick in either July or August 1904 (the month in which his contentious article appeared). That Wells inscribed, with an affectionate note, a copy of *Kipps* to Hicks in 1905 (see lot 231) suggests that the falling out between the two men was not as final as West suggested.

**Provenance**

Henry Hick, gift inscription from the author; thence by descent to the present owner.



231

230 •

**WELLS (H.G.)**

Twelve Stories and a Dream, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Henry Hick, from his pattern patient. H.G.Wells" beside two self-portrait caricatures, showing Wells as he was in 1898 and in 1903, on the front free endpaper, half-title, publisher's catalogue at the end (dated 20.09.03), publisher's cloth, rubbed [Wells 23], 8vo, Macmillan, 1903

£4,000 - 6,000

€4,600 - 6,900

PRESENTATION COPY INSCRIBED WITH TWO CARICATURE SELF-PORTRAITS.

In July 1898 Wells fell seriously ill during a cycling tour in Southern England, but managed to make his way to Dr. Henry Hick at New Romney in Kent. Hick, a childhood friend and correspondent of novelist George Gissing, was medical officer of health for Romney Marsh. Writing in *Experiment in Autobiography* (1934) Wells recalled that "Hick was a good man at diagnosis and he did me well. An operation seemed indicated and he put me to bed and starved me down to make the trouble more accessible to the scalpel, but when the surgeon came from London it was decided that the offending kidney had practically taken itself off and that there was nothing left to remove. Thereupon I began to recover...". Wells recuperated in Hick's home throughout August, during which time Henry James and Edmund Gosse paid a visit, and Wells became godfather to Hick's daughter Marjory, for whose amusement he wrote and illustrated *The Adventures of Tommy* (subsequently published in 1929). On leaving, still largely confined to a wheelchair, Wells moved at Hick's advice to nearby Sandgate, his permanent home until 1909. During this time Hick continued as both his doctor, and close friend, the amusing caricature (or "picshua" as Wells termed them) in the present book demonstrating Wells' gratitude towards him for restoring him to good health.

**Provenance**

Henry Hick, gift inscription from the author; thence by descent to the present owner. See illustration on preceding page.

231 •

**WELLS (H.G.)**

Kipps. The Story of a Simple Soul, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Hick, the wise phisician fm H.G." on half-title, occasional light spotting, advertisements (second state, dated "10.10.05") at end publisher's cloth, rubbed [Wells 26], 8vo, Macmillan, 1905

£1,000 - 1,500

€1,100 - 1,700

A good association copy of *Kipps*, described by the author as "the complete study of a life in relation to England's social condition", inscribed by Wells to his personal physician ("The wise phisician") Henry Hick. In 1898 Wells stayed for a month with Hick at his house in New Romney, prior to moving to Sandgate near Folkestone, events which seem to exert a direct influence on the setting of *Kipps*. The first draft of the novel was completed in 1899, and in the opening chapter of the novel, "The Little Shop at New Romney" the eponymous hero arrives as a boy in the town (where much of the action is to take place), and at the commencement of the second chapter "Kipps left New Romney" to enter the service of a draper's shop in Folkestone.

**Provenance**

Henry Hick, gift inscription from the author; by family descent to current owner.

232

**WODEHOUSE (P.G.)**

Two typed letters signed ("P.G. Wodehouse"), to Anthony Powell, writing as one novelist to another ("...I have always admired your work so much, especially the Music of Time series... what I like, and what I suppose everyone likes, is the feeling that one is living with a group of characters and sharing their adventures, the whole thing lit up by the charm which is your secret. I hope the series is going on for ever. I should hate to feel that I should never meet Widmerpool again..."): telling him that he read *What's Become of Waring* at a sitting and enjoyed every line of it ("...And had the usual Why-on-earth-didn't-I-think-of-that feeling I always get when I read your books...") and, in the second letter, thanking him for *Books Do Furnish a House* [sic] ("...As usual I am absolutely stunned by your artistry. I study the stuff under a microscope, and I still can't see how you do it. A Powell book is unique. I have them all now, including the five early ones, and the lovely thing is that I can go on re-reading them indefinitely..."); he also gives news of his own work ("...I suppose you have that ghastly in-between books phase. I am going through it now, having finished one at the end of October. My consolation is that I am all right for 1968 and have nearly two years... to think out a plot. I suppose one will come..."), 3 pages, printed headings, the first stapled at head, small 4to and 8vo, Remsenburg, Long Island, 16 November 1967 and 24 January 1973

£600 - 800

€690 - 920

'THE USUAL WHY-ON-EARTH-DIDN'T-I-THINK-OF-THAT FEELING I ALWAYS GET WHEN I READ YOUR BOOKS' – fan letters from P.G. Wodehouse to Anthony Powell. An extract from the first letter is printed by Sophie Radcliffe, *PG Wodehouse: A Life in Letters* (2011).

233

**WOOLF (VIRGINIA)**

Autograph letter and autograph postcard signed ("Virginia Woolf"), to Peggy Belsher, secretary and clerk at the Hogarth Press, thanking her for the gift of a calendar ("...hope that it will keep me punctual & neat...") and wishing her well on leaving the Press ("...Here we are beginning to pick apples, in the rain, & playing bowls, & getting mushrooms, also in the rain...") and telling her that "I always meant to say how sorry I was you were going – if for no other reason than you were always so kind to me", adding that "I'm not able to work very long hours, but I'm getting on slowly with my proofs"; autograph address on verso of postcard, 3 pages, minor spotting and creasing, 8vo, Monks House, the card postmarked 27 December 1934, the letter 10 August [1936]

£1,000 - 1,500

€1,100 - 1,700

'I'M GETTING ON SLOWLY WITH MY PROOFS' – VIRGINIA WOOLF AT WORK ON THE FINAL STAGES OF *THE YEARS*. *The Years* had begun its life as a 'Novel-Essay' and was not only her longest, but her most heavily revised work, the final stage taking up most of 1936, and requiring that some 200 pages be cut. 'We had', as Leonard put it in his autobiography, 'a terrifying time with *The Years* in 1936' (vol.2, pp.299-302). The book was finally published on 15 March 1937; Peggy Belsher's copy being inscribed on 12 March 1937 (sold in these rooms on 15 June, lot 189).

Included in the lot are six autograph and typed letters by Leonard Woolf to Miss Belsher; the first dated 1 February 1929, offering her the post of Assistant Secretary at the Hogarth Press, and on 7 May 1936 he writes her a letter of recommendation on leaving; on the 29th he tells her "...We had a very pleasant time in Cornwall and it did Mrs Woolf good, although she is not yet really well and will have to be very careful until she has finished her book...". On 27 April 1941 he thanks her for her letter of condolence ("...Mrs Woolf often spoke of you with affection. She had been fairly well until the end of last year. Then symptoms of the old nervous trouble came back & she became very depressed & convinced that this time she would not recover..."); the final letter dating from 1961 ("...I remember the last time I saw you, I think, was when Mrs Woolf and I came to tea with you..."). Also included in the lot are two snapshots of her (one, family tradition has it, at the wheel of Leonard Woolf's car) and an autobiographical note; two snapshots of the Woolf dogs, Sally and Mitzi (one on a postcard to her from Leonard); and letters to her by Anne Olivia Bell, discussing her time at the Press.

**END OF SALE**

FORTHCOMING SALES:

1 February 2017 The Travel and Exploration Sale

1 March 2017 Fine Books and Manuscripts

29 March 2017 Single-Owner House Sale

## Index

Adam, R.	120	China	1, 92, 95	Gallimaufry	39
Adams, R.	189	Churchill, W.S.	195-198	Gaudier-Brzeska, H.	205
Alberti, L.	134	Clayton, G.F.	28	Gay literature	194
Alchemy	161	Clochar, P.	96	Gazette du Bon Ton	206
Ali Pacha	99	Coleridge, S.T.	76	Gerard, J.	179
Ambrosius, St.	167	Colour theory	27	Gilpin, W.	40
Arabic	145, 146	Cookery	29, 30	Godscalcus, J.	170
Architecture	120-140, 158, 190, 211	Coptic and Chaldean	174	Godwin, W.	41
Ariosto, L.	2	Costume	73, 149	Goncharova, N.S.	207
Aristotle's Master Piece	3, 4	Cotman, J.S.	122	Goya Y Lucientes, F.J. de	148
Art	5, 38	Cottafavi, G.	97	Grammar	46
Ascham, R.	7	Cries of London	31	Great Fire	50
Atlases	110, 114	Crome, J.	123	Greece	125, 128
Aublet, J.B.C.F.	175	Cruikshank, G.	32	Griffith, E.	42
Augustine	168	Curtis, W.	177, 178		
		Cuthbertson, J.	55	Hamilton, E.	84, 91
Bacon, F.	8			Hardy, T.	16, 208
Barnes, J.	210	D'Aucuna, C.	98	Harington, J.	2
Barrow, J.	92	D'Avenant, C.	33	Hawthorne, N.	17
Beardsley, A.	191	Darwin, C.	34	Herbals	179
Berkeley, G.	9	Davenport, W.	99	Heresbach, C.	43
Berlioz, H.	52	Diaz del Castillo, B.	100	Hieronymus	172
Besson, J.	140	Dickens, C.	35, 36	History	44
Bestall, A.	192	Doyle, A. C.	199	Hobbes, T.	45
Bewick, J.	29	Drtikol, F.	59	Hockney, D.	209
Bible in Irish	13	Du Fouilloux, J.	142	Hodges, R.	46
Bibles	10-13, 49, 169	Dulac, E.	200	Hodgkin, H.	210
Bindings	14-19, 71, 168, 169, 200			Hogarth Press	233
Bligh, W.	93	Egypt	28, 106, 111	Hollar, W.	149, 150
Bloomsbury Group	233	Einstein, A.	201	Holy Land	111
Boccaccio, G.	141	Eliot, G.	15	Homosexuality	194
Bodoni Press	202	Eliot, T.S.	202	Horsemanship	163
Books of Hours	151-155	Elyot, T.	37	Hughes, G.	180
Boxer Rebellion	95	Emblem books	143	Hunting	142
Brettingham, M.	121	Engineering	64, 66, 70	Husbandry	43
Brontë, E.	22	Entomology	176		
Brunel, I.K.	6	Erasmus, D.	172	Illuminated manuscripts	151-155
Bullfighting	148	Ercilla y Zuniga, A. de	144	Incunabula	141, 160
Burgess, A.	193	Erotica	209	India	102
Burton, R.	23	Erpenius, T.	145, 146	Ireland	13, 34, 217
				Islamophobia	147
Cambini, A.	94	Falconry	163	Italy	96, 97, 103, 124, 126, 133, 137, 171
Caricature	24, 72	Falda, G.B.	171		
Carlyle, T.	14	Fashion	206	Jaime, E.	24
Castiglione, B.	25	Feuillee, L.	101	Jamaica	116
Changi P.O.W. Camp	65	Fleming, I.	203	Jardine, W.	181
Charles II	26	Forgeries	109	Joseph, M.	204
Charpentier, T. de	176	Foujita, T.	204		
Chevreur, M.E.	27	Frith, F.	58	Keate, G.	104
Chile	144			Keats, J.	20

## Index

King, V.	221			Society of Dilettanti	128
Knights Hospitaller	78	Pacific	104, 108	Soissons Atelier	151
Knolles, R.	105	Palladio, A.	135	South America	98, 101
Labruzzi, C.	124	Pamphlets	55	Spain	165
Lanteri, G.	157	Parkyns, G.I.	127	Sprenger, J.	156
Laroon, M.	31	Pavari, M. de	163	Sterne, L.	67
Lawrence, T.E.	18	Paxton, J.	186	Stow, J.	170
Le Corbusier	211	Peacham, H.	56	Strahlenberg, P.J. Von	117
Lear, E.	48	Perspective	158	Stravinsky, I.	53
Lemnius, L.	49	Peru	57	Strutt, J.G.	187
Lencker, H.	158	Photography	58, 59, 108, 221	Stuart, J.	129
Leopardi, P.	159	Piracy	115	Sudan	28
Lewis, C.S.	212	Portolan chart	109	Sussex	136
Liverpool & Manchester railway	62	Postal history	60	Swainson, W.	188
Loddiges, C.	182	Posters	213	Swift, J.	68, 69
London	50	Powell, A.	216	Syria	132
Lucanus, M.A.	160	Praxinoscope	61	Syriac	174
Lull, R.	161	Processional	173		
		Prudentius Clemens, A.	164	Talfourd, S.T.N.	60
Maindron, E.	213	Psalter	151	Tallis, J.	119
Major, T.	125	Ptolemaeus, C.	110	Telford, T.	70
Marzioli, F.	162			Textiles	27
Maud, B.	183	Rackham, A.	217	Thom, R.	1
Mayer, R.	106	Railways	62	Tolkien, J.R.R.	219, 220
Merrett, C.	184	Ray, J.	184	Turgenev, I.	21
Mexico	100	Reade, B.	191, 194	Turkey	94, 105
Middle East	112	Reade, C.	19		
Military	77, 162	Repton, H.	136	Vanbrugh, J.	71
Military fortification	157	Richardson, S.	69	Vanity Fair	72
Moll, H.	118	Roberts, D.	111, 112	Visiting cards	103
Moors	147	Rowling, J.K.	218	Vitruvius Pollio, M.	138, 139
More, C.	51	Rupert the Bear	192		
More, T.	51	Ruskin, J.	63	Walker, G.	73
Moryson, F.	107	Russian literature	21, 207	Walton, W.	54
Mountaineering	113			Waugh, E.	222-224
Music	52-54, 173	Sallustius	165	Wells, H.G.	225-231
		Sarayna, T.	137	West Indies	180
Napoleon	82, 90	Saussure, H-B. de	113	Wilkins, W.	130
Nash, P.	214	Schubler, J.J.	166	Wollstonecraft, M.	74
Naval	79-91, 150	Seller, J.	114	Women authors	42
Nelson, H.	79-91	Semple, G.	64	Wood, R.	131, 132
New Naturalist	185	Sexology	3, 4, 194	Woolf, V.	233
Nonesuch Press	214	Shelley, P.B.	20	Wordsworth, W.	75, 76
Norfolk	83, 121, 123	Siberia	117	World map	110, 118
		Sikh Wars	102	World War II	77
O'Casey, S.	215	Singapore	65	Wright, T.	119
Omdurman	195	Slavery	115, 116		
Optical toy	61	Smeaton, J.	66	Yorkshire	78
Ottley, W.Y.	126	Snyder, M.	143		
Ozolins, L.K.E.	190	Soane, J.	127	Zanetti, A.M.	133

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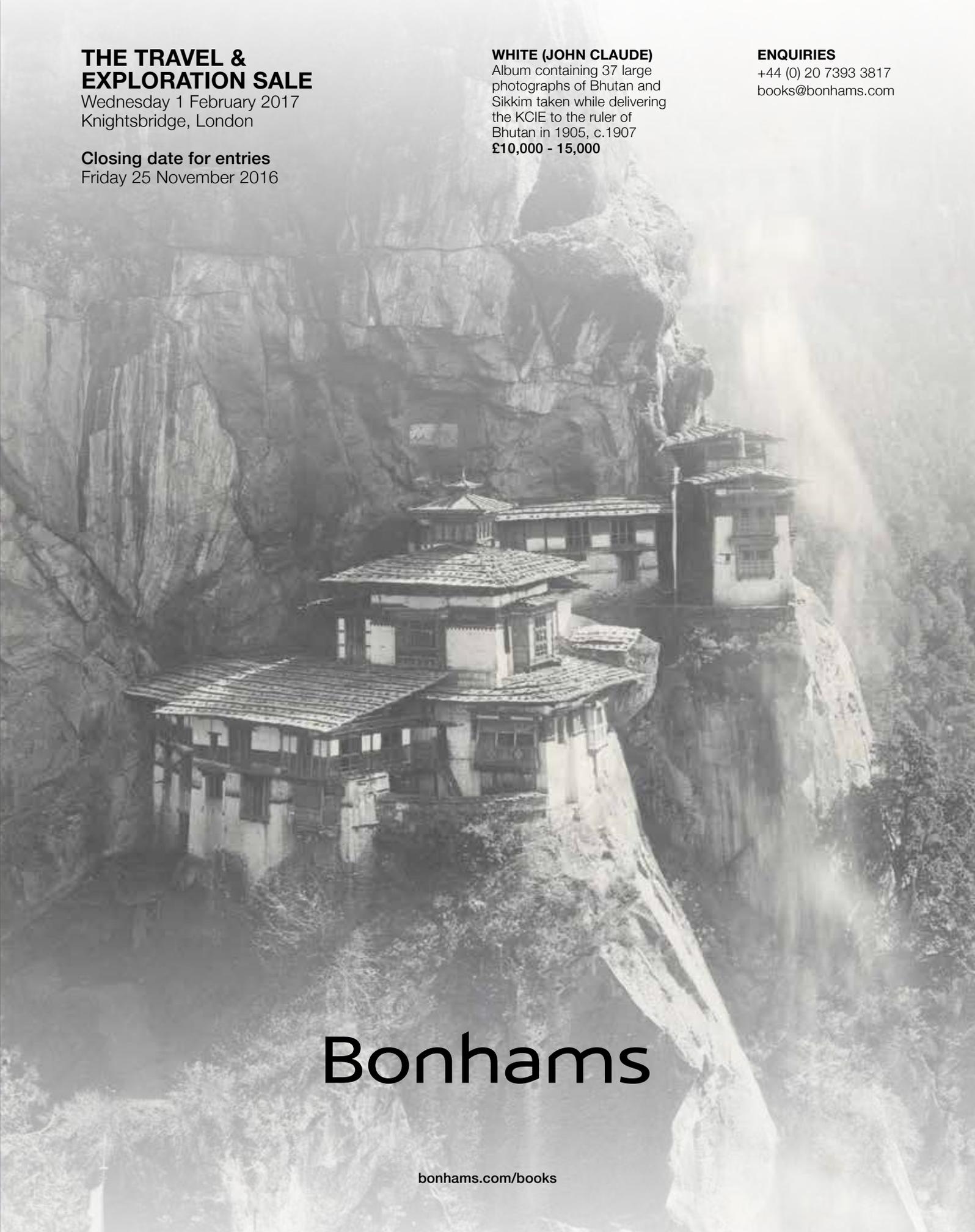
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## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, including *Bidders* and potential *Bidders* (including any eventual *Buyer* of the *Lot*). For ease of reference we refer to such persons as "*Bidders*" or "*you*". Our List of Definitions and Glossary is incorporated into this *Notice to Bidders*. It is at Appendix 3 at the back of the *Catalogue*. Where words and phrases are used in this notice which are in the List of Definitions, they are printed in italics.

IMPORTANT: Additional information applicable to the *Sale* may be set out in the *Catalogue* for the *Sale*, in an insert in the *Catalogue* and/or in a notice displayed at the *Sale* venue and you should read them as well. Announcements affecting the *Sale* may also be given out orally before and during the *Sale* without prior written notice. You should be alert to the possibility of changes and ask in advance of bidding if there have been any.

### 1. OUR ROLE

In its role as *Auctioneer* of *Lots*, *Bonhams* acts solely for and in the interests of the *Seller*. *Bonhams'* job is to sell the *Lot* at the highest price obtainable at the *Sale* to a *Bidder*. *Bonhams* does not act for *Buyers* or *Bidders* in this role and does not give advice to *Buyers* or *Bidders*. When it or its staff make statements about a *Lot* or, if *Bonhams* provides a *Condition Report* on a *Lot* it is doing that on behalf of the *Seller* of the *Lot*. *Bidders* and *Buyers* who are themselves not expert in the *Lots* are strongly advised to seek and obtain independent advice on the *Lots* and their value before bidding for them. The *Seller* has authorised *Bonhams* to sell the *Lot* as its agent on its behalf and, save where we expressly make it clear to the contrary, *Bonhams* acts only as agent for the *Seller*. Any statement or representation we make in respect of a *Lot* is made on the *Seller's* behalf and, unless *Bonhams* sells a *Lot* as principal, not on our behalf and any *Contract for Sale* is between the *Buyer* and the *Seller* and not with us. If *Bonhams* sells a *Lot* as principal this will either be stated in the *Catalogue* or an announcement to that effect will be made by the *Auctioneer*, or it will be stated in a notice at the *Sale* or an insert in the *Catalogue*.

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully 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* on each lot purchased:

25% up to £100,000 of the *Hammer Price*  
20% from £100,001 to £2,000,000 of the *Hammer Price*  
12% from £2,000,001 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](mailto:shipping@bonhams.com)

## 12. EXPORT/TRADE RESTRICTIONS

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

## 13. CITES REGULATIONS

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

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

## 14. THE SELLERS AND/OR BONHAMS' LIABILITY

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

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

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

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

## 17. FIREARMS – PROOF, CONDITION AND CERTIFICATION

### Proof of Firearms

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

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

### Guns Sold as Parts

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

### Condition of Firearms

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

## Original Gun Specifications Derived from Gunmakers

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

## Licensing Requirements Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

## Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### ~ Ruby and Jadeite

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

## Gemstones

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

## Estimated Weights

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

## Signatures

### 1. A diamond brooch, by Kutchinsky

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

### 2. A diamond brooch, signed Kutchinsky

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

### 3. A diamond brooch, mounted by Kutchinsky

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

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

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

Wines lying in Bond are marked Δ. All *Lots* sold under Bond, and which the *Buyer* wishes to remain under Bond, will be invoiced without VAT or Duty on the *Hammer Price*. If the *Buyer* wishes to take the *Lot* as Duty paid, UK Excise Duty and VAT will be added to the *Hammer Price* on the invoice.

*Buyers* must notify *Bonhams* at the time of the sale whether they wish to take their wines under Bond or Duty paid. If a *Lot* is taken under Bond, the *Buyer* will be responsible for all VAT, Duty, clearance and other charges that may be payable thereon.

*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.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- 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](http://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](mailto: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.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>		
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 seven days 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	<b>GOVERNING LAW</b>
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>		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* on each lot, 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*.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):			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;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	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:	<b>10</b>	<b>OUR LIABILITY</b>
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:
		<b>9</b>	<b>FORGERIES</b>	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](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

**"Bidder"** a person who has completed a *Bidding Form*.

**"Bidding Form"** our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## American Paintings

Kayla Carlsen  
+1 917 206 1699

## 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

+61 2 8412 2222

## Books, Maps & Manuscripts

UK  
Matthew Haley  
+44 20 7393 3817  
U.S.A  
Christina Geiger  
+1 212 644 9094

## British & European Glass

UK  
John Sandon  
+44 20 7468 8244  
U.S.A.  
Suzy Pai  
+1 415 503 3343

## British Ceramics

UK  
John Sandon  
+44 20 7468 8244

## California & American Paintings

Scot Levitt  
+1 323 436 5425

## Carpets

UK  
carpets@bonhams.com  
U.S.A.  
Hadjji Rahimpour  
+1 415 503 3392

## Chinese & Asian Art

UK  
Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
+1 415 503 3333  
HONG KONG  
+852 3607 0010  
AUSTRALIA  
Yvett Klein  
+61 2 8412 2222

## Clocks

UK  
James Stratton  
+44 20 7468 8364  
U.S.A  
Jonathan Snellenburg  
+1 212 461 6530

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A  
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  
Katherine Schofield  
+44 20 7393 3871  
U.S.A  
Catherine Williamson  
+1 323 436 5442

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A  
Peter Scott  
+1 415 503 3326

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