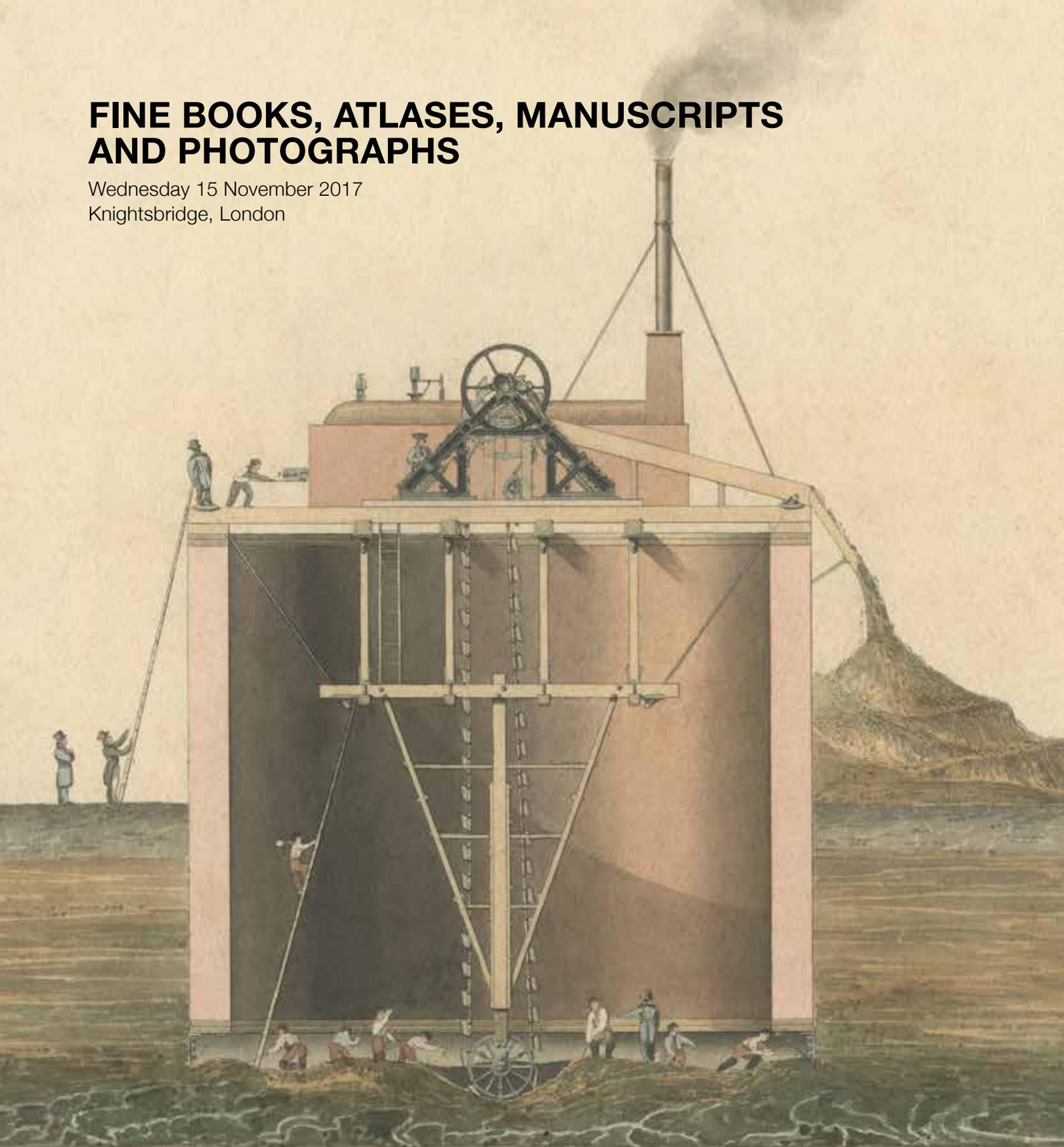


# FINE BOOKS, ATLASES, MANUSCRIPTS AND PHOTOGRAPHS

Wednesday 15 November 2017

Knightsbridge, London



# Bonhams

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# FINE BOOKS, ATLASES, MANUSCRIPTS AND PHOTOGRAPHS

Wednesday 15 November 2017 at 1pm  
Knightsbridge, London

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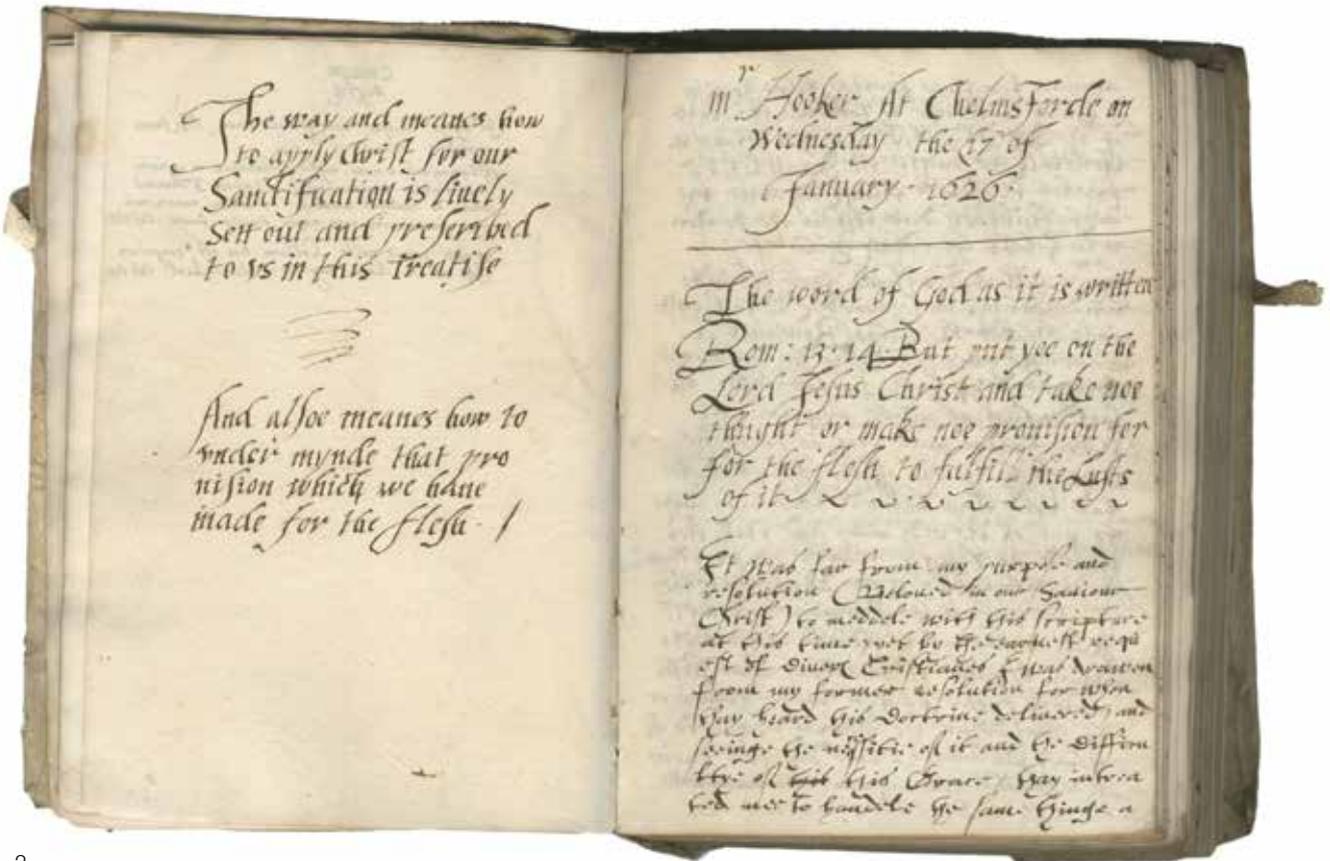
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1



The way and meanes how  
to apply Christ for our  
Sanctification is finely  
set out and preserved  
to us in this treatise



And also meanes how to  
under mynde that pro  
mision which we have  
made for the flesh /

M<sup>r</sup> Hooker At ChelmsForde on  
Wednesday the 17 of  
January 1626.

The word of God as it is written  
Rom: 13: 14 But put yee on the  
Lord Jesus Christ and take noe  
thought or make noe promission for  
for the flesh to fulfill the lusts  
of it

It was far from my purpose and  
resolution (belov'd in our Saviour  
Christ) to meddle with this Scripture  
at this time nor by the goodly words  
of St. Augustin Christianized I was drawn  
from my former resolution for when  
I had heard his doctrine delivered and  
seeing the necessity of it and the diffini  
tion of it I had his Grace pray intrea  
ced me to handle the same thing a

2

# FINE BOOKS, ATLASES, MANUSCRIPTS AND PHOTOGRAPHS

Wednesday 15 November 2017 at 1pm

1

## ALBUMS - NINETEENTH CENTURY

Sketch book of a Tour in the West Country and North Wales, approximately 80 full-page pencil views (*Teignmouth, Torquay, St. Michael's Mount, Becky Falls, Llanberis, Cwm Bycam, "Summit of Cader Idris"*) on recto only, some captioned and many noting the day and date drawn, eighteenth century red morocco gilt, g.e., rebaked, 4to (230 x 175mm.), [c.1832]--ALBUM, approximately 35 watercolours, pencil sketches, including portraits, British views, botanical studies, caricatures, a view of Vesuvius (loose), and several lithographs and engravings, contemporary blind stamped morocco, worn, 4to (258 x 210mm.) [c.840]; and 4 other nineteenth century albums, one with numerous gilt and paper cut Christmas cards, another including 7 full-page botanical watercolours, together in 2 purpose-made box cases (6)

£600 - 800

€670 - 890

2 •

## AMERICA - THOMAS HOOKER OF CONNECTICUT

Contemporary manuscript headed "Mr Hooker At Chelmsford on Wednesday the 17th of January. 1626." and marked "The way and meanes how to apply Christ for our Sanctification is lively sett out and prescribed to us in this treatise/ And alsoe meanes how to render mynde that provision which we have made for the flesh", Hooker taking as his principal text Romans 13:14 ("...The word of God as it is written Rom:13.14. But put yee on the Lord Jesus Christ and take noe thought or make noe provision for the flesh to fulfill the Lusts of it..."), exhorting them as Paul did the Romans "that they ought to put off] the old man and that they should no longer walke in riottinge in wantonnesse &c But that they should put on the Armoure of light And walke as Children of the light", to this end setting out the three "meanes whereby we must putt on Christ" ("...the last meanes is meditation, That is when the soule turnes it selfe altogether to that grace which is in Christ... This meditation keeps the Boate upon the Streame, as faith Cast it uppon the Streame... as the branch cannot bringe foorth any fruite, except it abyde in the vine Noe more Can yee except ye abide in me..."), the transcript clearly written in a flourished contemporary hand, employing a mixture of Roman and Secretary features, entered into a contemporary notebook with a few other jottings and entries, *the sermon 47 pages, with numerous blanks, first gatherings coming loose, remains of two of the original ties, contemporary limp vellum, small 4to*, Chelmsford, 17 January 1626/27

£2,000 - 3,000

€2,200 - 3,400

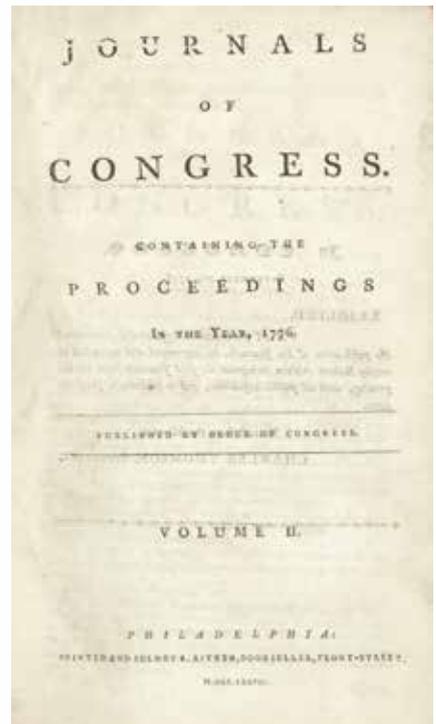
'PUT ON THE ARMOUR OF LIGHT AND WALKE AS CHILDREN OF THE LIGHT' - A SERMON BY THE FOUNDING FATHER OF CONNECTICUT, author of the declaration that 'the foundation of authority is laid in the free consent of the people' (preached in a sermon before the General Court of Connecticut in 1638), a maxim that was to inspire the Fundamental Orders of Connecticut, widely considered as the modern world's first written constitution and as lying at the heart of American democracy.

Thomas Hooker (1586?-1647) had spent fourteen years at Cambridge, most of them as Fellow of Emmanuel College, the alma mater of numerous New England luminaries including John Cotton, Nathaniel Rogers and John Harvard. After leaving in 1618 he joined the household of Sir Francis and Joanna Drake at Esher, Surrey. While here he incurred the displeasure of the Bishop of Winchester, Lancelot Andrewes, who silenced him 'on the complaint of King James' himself (Sargent Bush, jun. *ODNB*). Sometime after his patroness Lady Drake's death in 1625 he accepted a post as Lecturer and Curate to John Michaelson, Rector of St Mary's, Chelmsford, Essex: 'In this location, Hooker's outspoken puritan principles soon earned him a reputation as one of England's most powerful and prominent voices of Independency' (*ODNB*). Several sermons preached from this time have survived, although we have found no record of ours. It was during his Chelmsford ministry that Hooker opened a puritan academy where he employed as his assistant John Eliot, afterwards famous as the 'Apostle to the Indians'. Here, as he was later to recall, Eliot experienced the life of the 'voluntary community' in the surrounding parishes to whom Hooker was pastor. These pious Christians not only met privately together but also 'held publicke parochial communion so far as avoided offence, and interested themselves in all good meanes for the publicke good of the parish' (J. Frederick Fausz, 'John Eliot', *ODNB*).

Eventually Hooker's criticisms of the Laudian church establishment became so pronounced that he was forced to flee the country, staying first in the Netherlands before sailing for America, arriving at Boston in the Massachusetts Bay Colony in 1633. There he settled as pastor at Newtown (now Cambridge), three years later removing to what was to become Connecticut: 'His trek to Hartford was the symbolic beginning of America's westward expansion, and his principles (stated in *A Survey of the Summe of Church-Discipline* and in his numerous sermons) not only supported the dominance of the Puritan church in succeeding centuries but also provided a tentative basis for American democracy' (Nancy Finlay, 'Thomas Hooker: Connecticut's Founding Father', *connecticuthistory.org*).



3



4

3

**AMERICA - WILLIAM PENN**

Indenture signed ("Wm Penn"), granting to William Yardley, 500 acres in "that Tract or Part of Land in America with the Islands therein conteyned... erected... into a Province or Signory by the Name of Pennsylvania", in receipt of £10, signed by Penn on the lower fold-up and bearing his armorial seal in red wax on the attached tab; signed as witnesses on the reverse by Thomas Rudyard, Hugh Springett and Thomas Cox, with near-contemporary dockets, plus subsequent dockets by Algernon S. Cadwallader, 1882, and others, *on one sheet of vellum, indented head, engraved with manuscript insertions, neat repairs where worn and folded, but overall in fresh and attractive condition, 510 x 660mm., 21 March 1681[2]*

£1,000 - 1,500

€1,100 - 1,700

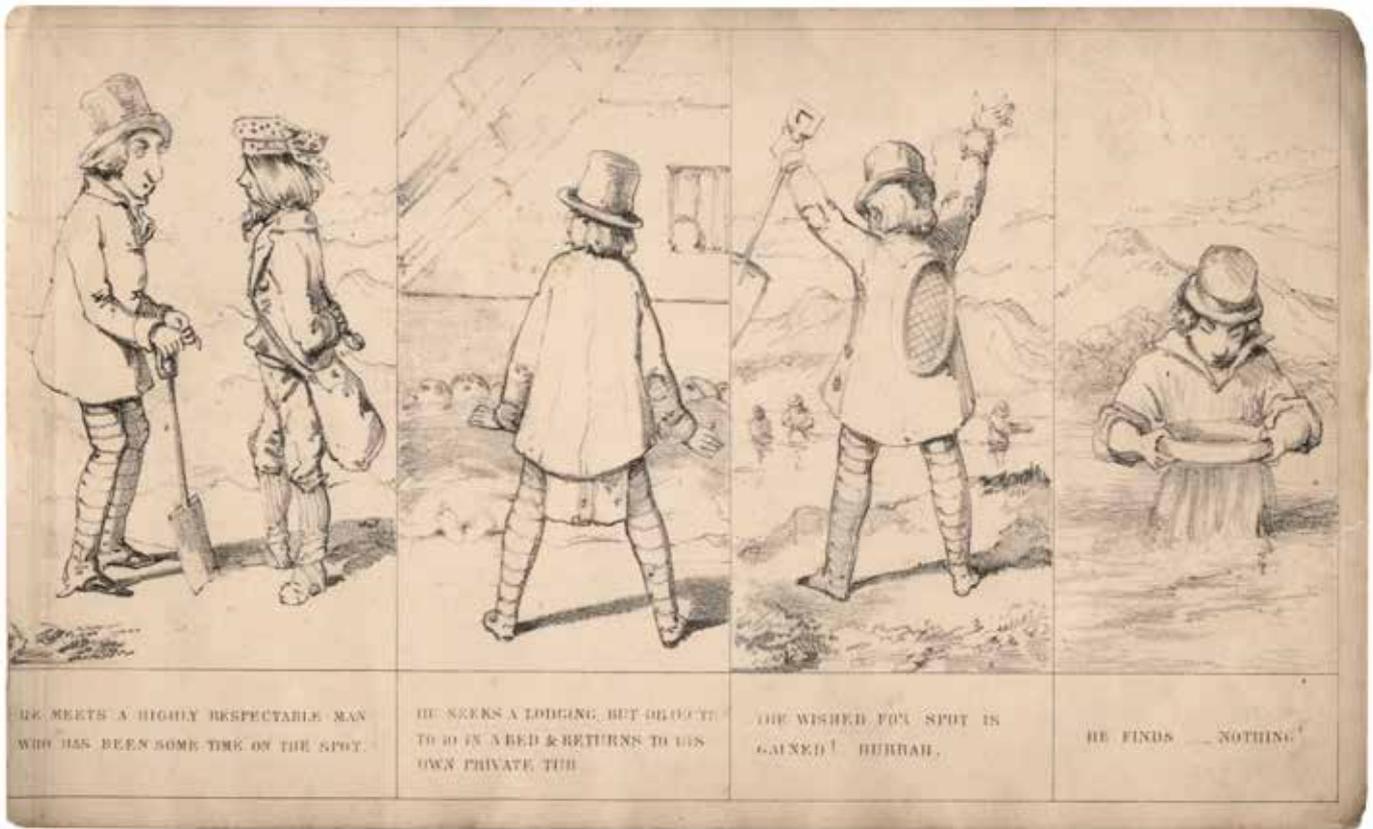
'A PROVINCE OR SIGNORY BY THE NAME OF PENNSYLVANIA' – A DEED OF SALE OF 500 ACRES TO A 'FIRST PURCHASER' IN THE FLEDGLING COLONY, made just seventeen days after Penn had granted his charter by the King on 4 March 1682, as recited at the outset of our deed – "Whereas King Charles the Second by his Letters Patents under the greates seale of England bearing date the fourth day of March... hath given and granted unto the said William Penn his heirs and Assignes All that Tract or part of Land in America with the Islands therein conteyned and thereunto belonging as the same is bounded on the East by Delaware River... and hath erected the said Tract of Land into a Province or Signory by the Name of Pennsylvania in order to the establishing of a Colony and Plantation in the same".

The present grant predates the first of Penn's prospectuses for his new colony, *A Brief Account of the Province of Pennsylvania Lately*

*Granted by the King*, published that April. It is one of those to the so-called 'First Purchasers', made so that Penn could recoup his expenses and undertake his 'Holy Experiment' in establishing the new colony, principally as a refuge for fellow Quakers such as the recipient. William Yardley (1632-1693) of Rushton Spenser, Staffordshire, had like many Quakers suffered persecution, and was to emigrate with his family to the new colony soon afterwards, surveying his new property in Makefield Township that September and naming it Prospect Farm that December. Yardley was to serve as a member of Falls Monthly Meeting, as a member of the Assembly and the Provincial Council, and as a Justice of the Peace and Sheriff of Bucks County, one of the colony's original three counties (see *The Papers of William Penn*, Volume 2: 1680-1684, p.531, March 1684). He was to die of smallpox in the winter of 1702-3, and the property passed to a nephew, who established the village that became Yardleyville, now known as Yardley.

The Yardleys were closely connected to Penn himself. William Yardley was a friend of William Penn and travelled on the *Welcome* with him to America with the first settlers. William's wife Jane was sister-in-law of James Harrison, Penn's advisor. The other signatories witnessing the deed were also members of the circle: Thomas Rudyard served as Acting Governor of New Jersey on behalf of the Quakers, and came from the same part of the country as Yardley; Herbert Springett was a cousin of Penn's wife; while Thomas Cox, a rich Quaker merchant, had lent money to Penn to enable him to secure the charter. Three more recent inhabitants of Yardley have docketed the deed as having been examined at Yardley, namely: Algernon S. Cadwallader, the first Burgess [Mayor] of Yardley Borough, in 1882, Augustus S. Cadwallader in 1933, and John [?] M. Yardley in 1944 (see Vince Profy, *Yardley*, 1999).

The deed remains in the possession of the Yardley family.



5

4 •

#### AMERICA - THE CONTINENTAL CONGRESS

Journals of Congress. Containing the Proceedings in the Year, 1776. Published by Order of Congress. Volume II [containing the Declaration of Independence], FIRST ISSUE, *occasional light spotting and some browning, small old ink spots to C4-E1, 3X1-3 roughly opened, contemporary mottled sheep, gilt panelled, spine joints cracked, spine and corners worn, 8vo*, Philadelphia, Robert Aitken, 1777

£4,000 - 6,000  
€4,500 - 6,700

A RARE AND IMPORTANT PUBLICATION IN THE BIRTH OF THE UNITED STATES: AITKEN'S FIRST ISSUE WITH HIS PRINTING OF THE DECLARATION OF INDEPENDENCE.

Robert Aitken was licensed by Congress to publish the Journals on 26 September 1776. Volume I of the series comprised reprints of his "Cartridge Paper" edition, the monthly issues which covered the first four months of 1776; the present volume II included the first publication of the June-December Journals, and came off the press the following year. According to Aitken 532 copies were printed, but when Congress had to flee from Philadelphia in the autumn of 1777 Aitken's press was lost and many copies were seemingly left behind and destroyed by the British. Subsequently responsibility for publication passed to John Dunlap and David Claypoole, and the former printed a second issue of the volume at York-town in 1778. Few complete copies of Aitken's issue are known: auction records list only three, each of which was part of the complete run of 13 volumes.

The volume records some of the most tumultuous events of the Revolution, and the text of the Declaration appears in full, with the names of the signers, on pages 241-246. On 18 January 1777 it was declared to be the authentic text by a vote of the Congress (including Jefferson), and there are numerous variations between this and the Dunlap broadsides.

5 •

#### AMERICA - CALIFORNIA GOLD RUSH

[FORRESTER (ALFRED HENRY)] "ALFRED CROWQUILL". A Good Natured Hint about California, FIRST EDITION, 8 lithographed plates (with a total of 35 illustrated panels on rectos only, the opening 6 neatly hand-coloured), folding accordion-style into publisher's stiff buff wrappers, with printed title and decoration on upper cover, final plate split at fold, wrappers dust-soiled, small loss to spine [Howes F268; Sabin 25120], oblong 12mo (128 x 210mm.), D. Bogue, [1849]

£1,000 - 1,500  
€1,100 - 1,700

A caricature narrative, by *Punch* cartoonist Alfred Crowquill, following the fortunes of Mivins, an Englishman who "dreams of California" and sets sail for San Francisco and the gold fields, where he is forced to discard his carpet bag, roast a rodent, and live in a barrel rather than share a lodging bed with 10 others; he pans in a river and "finds... Nothing!", is robbed by a "Native", and attempts suicide before his return home to his mother.



6

6 \*

### ARCHITECTURE - NINETEENTH CENTURY ALBUMS

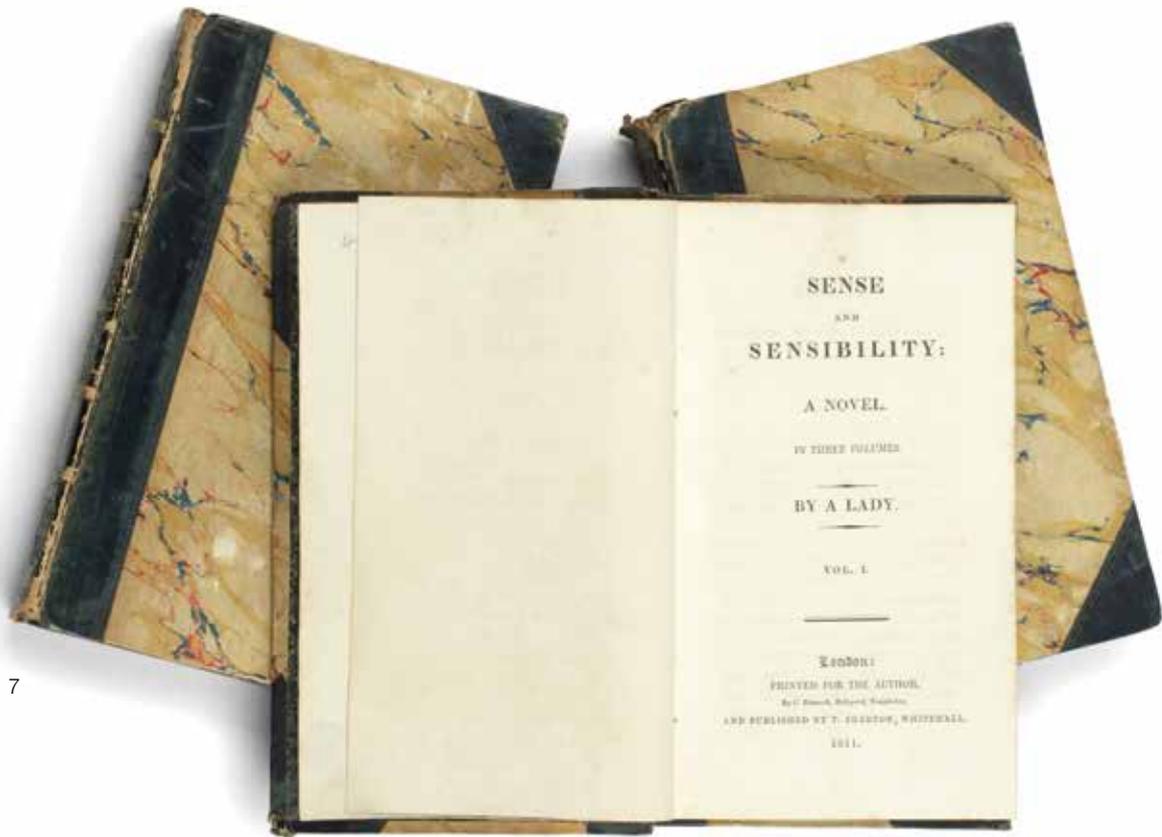
SUTER (RICHARD) A collection of 17 albums of original watercolours and pencil and ink sketches of views, buildings, and architectural details and around England, Wales, Scotland, Ireland, France and Italy, together approximately 3,000 original drawings (nearly all captioned, many dated), mounted between one and 10 images per page (largest c.260 x 180mm., some panoramas of between 3 and 6 sheets joined), approximately 30 albumen prints and several items of printed ephemera, some items loose, 12 albums uniform red half morocco gilt lettered on upper cover (i.e. "Italian Tour. 1835-1836"), others half morocco or boards, one spine defective, some rubbing, folio, [c.1820s-1870s]; and an album of pencil studies of flowers (17)

£4,000 - 6,000  
€4,500 - 6,700

A series of albums of watercolour views, sketches and drawings by Richard Suter (1797-1883), covering the span of his career from the 1820s to the 1870s. Appointed as Surveyor to Trinity House Corporation, and the Fishmongers Company in 1822, he formed an architectural partnership with Annesley Voysey in the 1830s, and continued to work until his retirement in 1867. The contents of the albums include working drawings and related sketches to many of his most successful projects (as listed in Howard Colvin, *Biographical Dictionary of British Architects 1600-1840*) including a church at Banagher (near Londonderry), a hospital building in Wandsworth, and school houses at Holt, Norfolk and Orpington, Kent. There are huge numbers of detailed studies "à la John Ruskin" of buildings - famous churches, castles, etc. but also examples of regional vernacular

architecture - from close-ups of chimney brickwork to window-frames to schematic views of the exteriors of buildings. A number of the volumes are devoted to tours undertaken to specific regions (Whitby and Yorkshire, 1869; Normandy, August 1849; Italy, 1835-1836") and include topographical views (some panoramas on 3 to 6 sheets joined, eye-witness "on the spot" sketches of scenes such as Thomas Telford's Menai Bridge ("shortly after its erection"), "The Victory in Portsmouth Harbour 1829", and informal views often taken from Suter's hotel room or "on the street" with several studies of local inhabitants.

The album devoted to Yorkshire exemplifies the range, including "The band of her majestys 17th lancers in the High Street, Doncaster", "Richmond Market Place. View from our lodgings (Mrs Wanleys)", "Richmond... from our sitting room window" [showing locals in the square], several views of Scotten Hall close-up and in the landscape, "Whitby from the door of the shop of Watson, Dobson & Comp. drapers... while the ladies went in to shop!!!. Sept. 18.[18]69 Saturday", "Masonry of Western pier on side of the causeway down to sands, Whitby", "Descending road to the waterfall at Newton House. Same day Aug. 30.[18]69", "From our sitting room window No. 19 John Street, Whitby", "portraiture of rock fracture" [series of close-ups of rock formations], etc. Other albums are devoted to London; Hampshire and Isle of Wight; Kent; Maidenhead and Environs in Berkshire (including "Railway Bridge at Cookham, 1857"); the West Country (with good sequence of Salisbury and Stonehenge); Wales; Scotland and Ireland; Oxford, Cambridge, Norfolk and Suffolk; Surrey and Sussex.



7

7 •

**AUSTEN (JANE)**

Sense and Sensibility. A Novel. In Three Volumes. By a Lady, FIRST EDITION, 3 vol., half-title in volume 2 only, some foxing and browning (heavier in parts of volume 2), printing flaw on K3r in volume 2, repairs to half-title and to B10 in volume 3 (no loss), nineteenth century black half calf, spines gilt, rubbed [Gilson A1], 12mo (166 x 97mm.), Printed for the Author by C. Roworth... and Published by T. Egerton, 1811

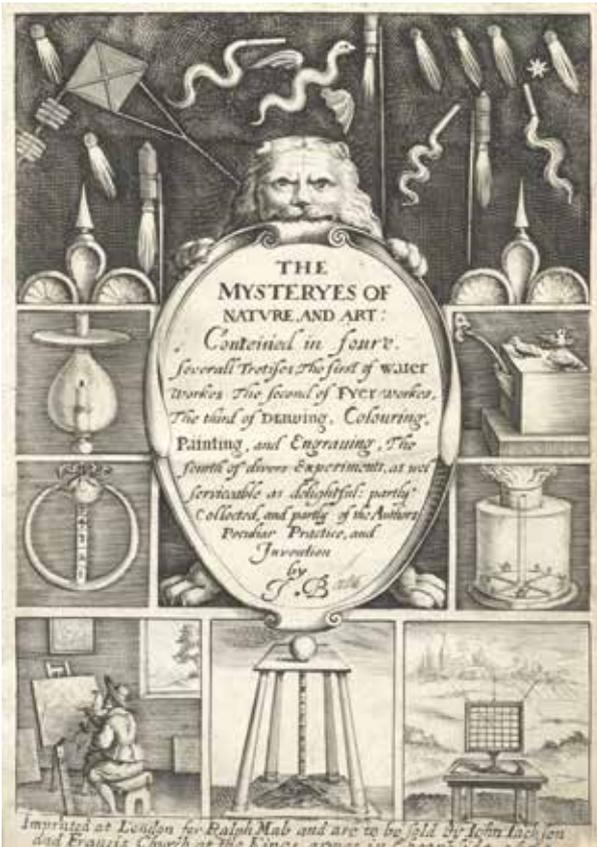
£10,000 - 15,000  
 €11,000 - 17,000

FIRST EDITION OF JANE AUSTEN'S FIRST PUBLISHED NOVEL - THE CAWDOR COPY. The book had its origins in a series of letters written by Austen in 1795, but it was a further 15 years before it was chosen as the writer's first publication ahead of *First Impressions* and *Susan* (which became *Northanger Abbey*). So sure of its failure was she

“that she actually made a reserve from her very moderate income to meet the expected loss” (her brother Henry, quoted in Gilson). It is not known how many copies were printed (some suggest as few as 750), but they sold out within two years, bringing the writer “£140 beside the Copyright, if that shd ever be of any value” (letter to her brother Francis, 3 July 1813).

**Provenance**

‘C. Cawdor’, ownership signature on fly-leaves. This may simply refer to Castle Cawdor, or to the Campbells of Cawdor (John Frederick Campbell, 1st Earl Cawdor, 1790-1860, had a notable library); or it may be the signature of Lady Caroline Cawdor (Isabella Caroline Campbell, Lady Cawdor of Castlemartin, 1771-1848), who is recorded as having signed a sketch of the Castle “C. Cawdor”. A well-known society figure, she had her portrait painted by Joshua Reynolds and corresponded with Sir William Hamilton.



8

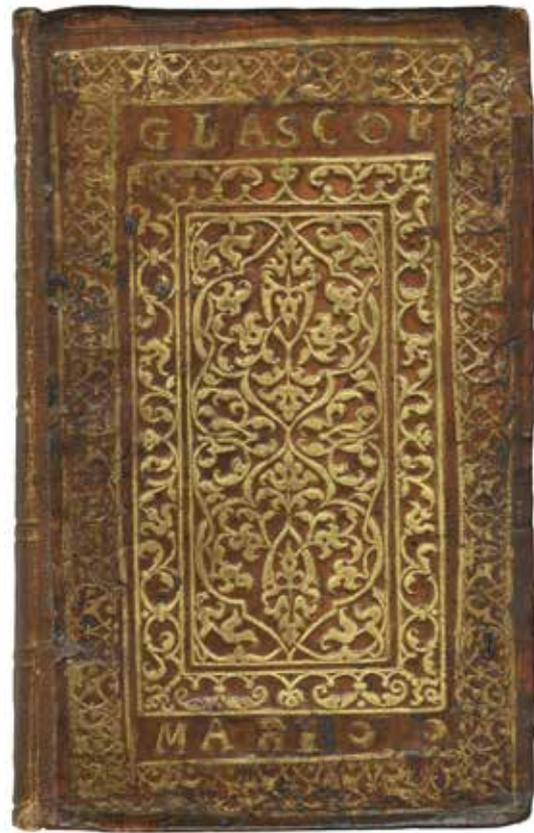
8 •

**[BATE (JOHN)]**

The Mysteries of Nature and Art: Contained in Four Several Treatises, the First of Water Workes. The Second of Fyer Workes, the Third of Drawing, Colouring, Painting, and Engraving, the Fourth of Divers Experiments, as Wel Servicable as Delightful: partly collected, and partly of the Authors Peculiar Practice, and Invention by J \* B, 4 parts in 1, FIRST EDITION, engraved pictorial general title, woodcut illustration on separate titles to parts 2 to 4, additional woodcut leaf inserted between pp.14 and 15 (as called for), upwards of 80 woodcut illustrations (some full-page, of which 6 printed on recto only), lacks final blank, general title shaved touching last line of imprint, 2 woodcuts slightly cropped, ink spot on pp.175/176, numerals neatly added in ink to a few pages, contemporary calf, gilt lettered red morocco spine label [ESTC S122341; cf. Toole Stott 82, second edition], small 4to (178 x 132mm.), Ralph Mab, and are to be sold by John Jackson and Francis Church, 1634

£2,000 - 4,000  
€2,200 - 4,500

FIRST EDITION of the first comprehensive illustrated English book on waterworks and hydraulic machinery (including for conjuring and horological uses), with further sections on on drawing, painting, recipes, and folk remedies, as well as one on fireworks and incendiary devices. "Bate's influence extended to the young Isaac Newton, who owned a copy of *Mysteries*, copied extracts from Bate's section on drawing, and was probably inspired by his section on waterworks" (ODNB). STC records two variants of the first edition, both published for Ralph Mabb. Our copy has the imprint on the title of STC 1577, but collates as per STC 1577.5.



9

9 •

**BINDING**

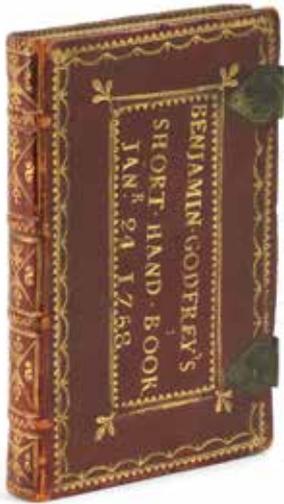
POYNTZ (ROBERT) Testimonies for the Real Presence of Christes Body and Blood in the Blessed Sacrame[n]t, FIRST EDITION, lacks 4 leaves (X3-6), contemporary English calf, covers gilt panelled with large central foliate stamp and wide foliate border, gilt lettered "Glascok" and "Mari" at head and foot, rebacked and slightly recorned, rubbed, wanting ties [ESTC S114864], 8vo, Louvain, John Foulmer, 1566

£2,500 - 3,500  
€2,800 - 3,900

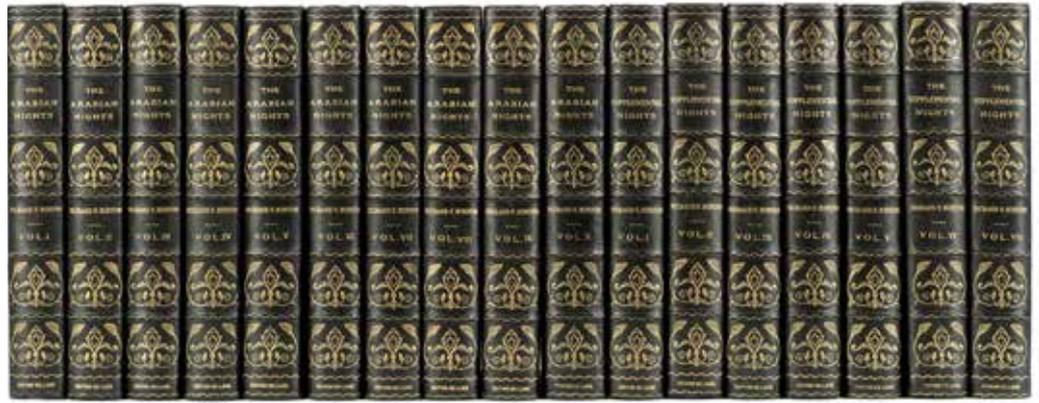
AN EARLY ENGLISH GILT BINDING, in the style of, but postdating, the French printer and binder Thomas Berthelet. A similar design with the same stamps can be found on Lasco's *Tractatio de Sacramentis* (1552), British Library shelfmark G11698. Poyntz's text is a response to Jewel's attacks on the Mass.

**Provenance**

Bertholmew Wicks, inscription at end "Im por help me & my dear mother pray for me 1565"; possibly Mary Glascock (née Josselyn, b.1525), who married John Glascock in Essex in 1554, gilt names on covers; Captain C. Lindsay, Charles Ludovic Lindsay, and Belvoir Castle, notes and inkstamps on front endpapers.



10



11

10 •

**BINDING - SHORTHAND**

MACAULAY (AULAY) Polygraphy or Short-hand Made Easy to the Meanest Capacity, *third edition, with author's signature of authentication on verso of title, engraved throughout, including frontispiece, title, dedication to Prince George, and one folding leaf, contemporary red morocco gilt, sides stamped "Benjamin. Godfrey's Short.Hand.Book Jan.r 24 1758" within central panel on upper cover, metal clasps and hasps, g.e., 12mo, for the Author, 26 July 1756*

£500 - 700  
€560 - 780

**Provenance**

Benjamin Godfrey (1740 – 1812), stamped in gilt on upper cover. Godfrey made a fortune through the sale of his patented children's medicine "Godfrey's Cordial" (or 'Mother's Friend'), a mixture of opium, treacle, water and spices. His grandson was the celebrated art collector Benjamin Godfrey Windus (1790-1867), who at one time owned some 200 paintings by William Turner; thence by descent to the present owner.

11 •

**BINDINGS**

[ARABIAN NIGHTS] The Book of the Thousand Nights and a Night [-Supplemental Nights], 17 vol., "DE LUXE EDITION", NUMBER 124 OF 250 COPIES, *translated with notes by Richard F. Burton, titles printed in red and black, numerous plates after Letchford, Lalauze and others, tissue guards, contemporary blue half morocco, spines elaborately tooled in gilt within raised bands, t.e.g. [Penzer, pp.131-132], 8vo, The Burton Club for Private Subscribers Only, [c.1904]*

£1,200 - 1,800  
€1,300 - 2,000

12 •

**BINDINGS**

LECKY (WILLIAM E.H.) [The Works], 19 vol. (including a "Memoir" by his wife), *FIRST EDITIONS, AUTOGRAPH LETTER SIGNED BY LECKY tipped-in at front of the first volume, early dark green calf gilt, red morocco lettering labels on spine, g.e., 8vo, Longmans, 1865[-1909]*

£600 - 800  
€670 - 890



13

13 •

**BINDINGS**

ELIOT (GEORGE) *The Writings*, 25 vol. (complete, including "The Life"), "LARGE PAPER EDITION", LIMITED TO 750 SETS, numerous photogravure plates, the frontispieces printed in coloured and uncoloured states, crushed brown half morocco gilt, t.e.g., 8vo, Boston and New York, Houghton Mifflin, 1908

£1,000 - 2,000

€1,100 - 2,200

14 •

**BINDINGS**

BROWNING (ROBERT) *The Works...* with Introductions by F.G. Kenyon, 10 vol., "Centenary Edition", NUMBER 168 OF 500 COPIES on antique laid paper, from an overall edition of 526, AUTOGRAPH LETTER SIGNED BY BROWNING bound in at front of volume 1, photogravure portrait frontispiece in each volume, dark green crushed morocco gilt, spines gilt tooled and lettered in 6 compartments with raised bands, t.e.g., 8vo, Smith, Elder, 1912

£1,000 - 1,500

€1,100 - 1,700

Includes a one-page autograph letter signed ("Robert Browning"), to Mrs [Emilie] Hughes-Hallett, apologising for his not being able to make an appointment and dated 7 July 1884.

15 •

**BINDINGS**

PRESCOTT (WILLIAM H.) *The Works*, 22 vol. (complete), "Montezuma Edition", number 457 of 1000 sets, edited by Wilfred Harold Munro, titles printed in red and black, photogravure plates printed on india-paper mounted, contemporary black morocco gilt, t.e.g., 8vo, Philadelphia, J.B. Lippincott, [1904]

£600 - 800

€670 - 890

**Provenance**

Elmer Holmes Bobst, bookplate.

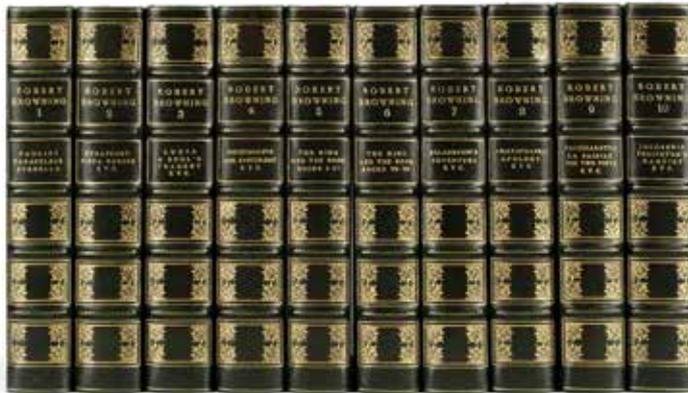
16 •

**BINDINGS**

SCOTT (WALTER) *Waverley Novels*, 'Border edition', 48 vol., NUMBER 174 OF 365 SETS, on Arnold's unbleached hand-made paper and with etched plates printed as proofs before letters, later blue half calf, gilt panelled spines with red morocco lettering labels, t.e.g., A FINE SET, 8vo, John C. Nimmo, 1892-1894

£1,000 - 1,500

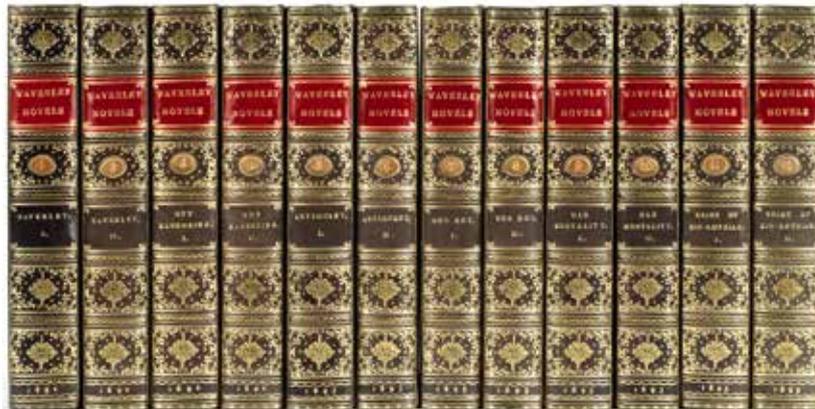
€1,100 - 1,700



14



15



16 (part)

**BINDINGS**

**SURTEES (ROBERT)** [Sporting Novels:] Mr Sponge's Sporting Tour, 13 hand-coloured plates, 1853; Handley Cross; or Mr. Jorrocks's Hunt, first illustrated edition, 17 hand-coloured plates, 1854; "Ask Mamma", 13 hand-coloured plates, 1858; "Plain or Ringlets?", hand-coloured engraved title and 12 plates, 1860; Mr Facey Romford's Hounds, 24 hand-coloured plates, 1865, together 5 vol., **FIRST EDITIONS**, illustrated by John Leech, uniformly bound in red calf gilt by Tout, spines with oval fox, hound and horse emblems, t.e.g.; Jorrocks's Jaunts and Jollities, second edition, hand-coloured additional engraved title with vignettes and 14 hand-coloured aquatint plates by Alken, red morocco gilt by Riviere, gilt panelled spine with floral tools, t.e.g., [Schwerdt II p.236; Tooley 471], Rudolph Ackermann, 1843--**EGAN (PIERCE)** Sporting Anecdotes, engraved frontispiece, 2 engraved portraits and 3 hand-coloured plates by Robert Cruikshank and others (one folding of a boxing match), wood-engraved illustrations, red morocco gilt by Riviere, g.e., joints rubbed [Cohn 268; Schwerdt I p.159; Tooley 202], 1825--**SCROPE (WILLIAM)** The Art of Deer-Stalking, additional engraved title and frontispiece, 11 lithographed plates, crushed brown half morocco gilt by Bayntun, John Murray, 1839--**FIELDING (HENRY)** The Works, 12 vol., **NUMBER 61 OF 250 LARGE PAPER COPIES**, edited by George Saintsbury, plates (foxing in margins), red crushed morocco gilt by Morrell, gilt panelled spines with stylised floral tools, t.e.g., J.M. Dent, 1893, 8vo (20)

£1,000 - 1,500  
€1,100 - 1,700

**BOOK OF COMMON PRAYER**

The Book of Common Prayer [-The Psalter or Psalmes of David], 2 parts in 1, general title and Psalter titles within wide decorative woodcut border (the first printed in red and black, the second dated 1577), almanac (for years 1572 to 1606) and calendar printed in red and black, large printer's device on final leaf verso of first part, lacks 2 leaves (A2 supplied in manuscript, and N2), old paper repairs to approximately 30 leaves (mostly lower margin, resulting in loss of a few catchwords or letters of text) [cf. ESTC S93785; STC 16306.2, citing Cornell copy only], Richard Jugge, [?1577]; The Whole Booke of Psalmes, Collected into English Meter, by Thomas Sternhold, J. Hopkins, and Others, title within wide architectural woodcut border, musical notations, lacks one leaf (S3), 2 short tears [ESTC S107030; STC 2445], John Day, 1575, 2 works bound in 1 vol., black letter, large woodcut initials and decorations, extensive early manuscript notes on opening title, 5 blank leaves and pastedowns (see footnote), printed words "Queene" and "Elizabeth" struck through and replaced with "Kinge" or "James", contemporary English blindstamped calf over wooden boards [Oldham, "R.B." binder, rolls 448 & 449], metal clasps and catches (lacks straps), later red morocco lettering label and gilt tooling on spine, rubbed with small loss to head of spine, folio (280 x 190mm.)

£2,000 - 4,000  
€2,200 - 4,500

**SCARCE ELIZABETHAN BOOK OF COMMON PRAYER, IN A CONTEMPORARY BINDING, WITH NOTES BY THE EARLY OWNERS, SIR HUGH CHOLMONDELEY, AND ROBERT CHOLMONDELEY, 1ST EARL OF LEINSTER**, recording contemporary events such as the death of Mary Queen of Scots, and the Invasion of the Spanish Armada.

The Cholmondeley family had been established at Cholmondeley, Cheshire, since the late eleventh century, with Hugh inheriting the estates in 1539. He served as sheriff of Cheshire, and on three occasions was involved in military action in Scotland, between 1542 and 1557, when he led a hundred men against the Scots in the army commanded by the third earl of Derby. The extensive memoranda he wrote in his copy of the prayer book reflect these interests, recording not only important family births and deaths, but notes on the sessions at which he sat ("Crystmas 1586. The qtr sessyons next... to be kept at Knottysforde..."), and events of national importance, including; "The yerle of northumberland with a pycastle beyng in the Towre in prsonne the XXth of June 1585 murdered hym selfe with the sayd pycastle in the nyght Season. About mydnyght..." "... the Scottyshe Quene was executed at Foddryngam in the hall thyr the viiith of Febuair 1586 about XI of the clocke", "Sir Phyllippe Sydneys funeral was at Powles church in London the XVth of Februarii 1586", "Robart yerle of lecester changed thys lyfe at cornebery park in the lodge thys thursdy the vth of September. 1588", and "the Spanyshe flete wolde have invaded Englande in the begynnyng of Auguste 1588 & by Godds doyngs were repulsed and overthrown by sea, and the Quenes Mats Armye by Sea". Later notes are added in the hand of Robert Cholmondeley (1584-1659), a staunch Royalist who, in the early 1640s, "emerged as a strong supporter of the established church. He was a key ally of Sir Thomas Aston in drawing up and circulating petitions in defence of the Book of Common Prayer" (ODNB).

This copy of the *Book of Common Prayer* has differences in collation to that cited in ESTC 93785, but is similar in having the Psalter title-page dated 1577, with line 5 ending ",poynted".

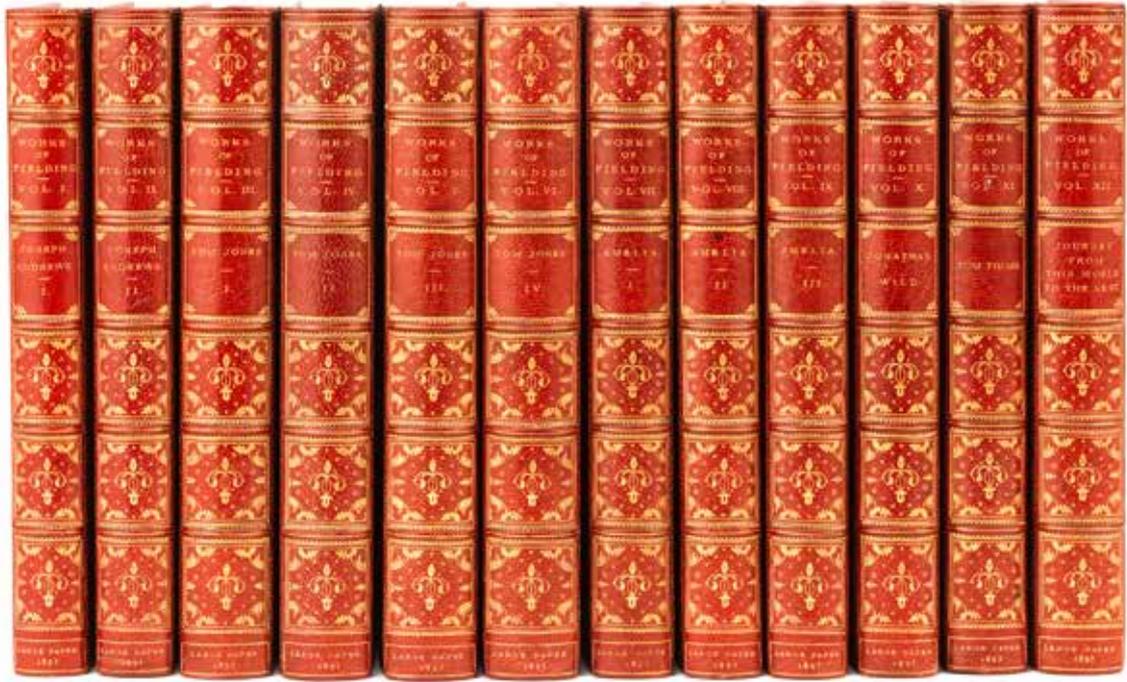
**Provenance**

Sir Hugh Cholmondeley (1513-1596), ownership inscription on title, with numerous notes in his hand; Robert Cholmondeley, 1st Earl of Leinster (1584-1659), ownership inscription ("Eliz: regni. 26. I was borne at Chrouch ende, near Higat, wensday morninge 27 of June in a:o 1584"), and several other notes; J.S. Geikie, loose typed label signed; "Presented by Sir Alexander Walker, K.B.", label loosely inserted; sold on behalf of an educational trust, Ayrshire.

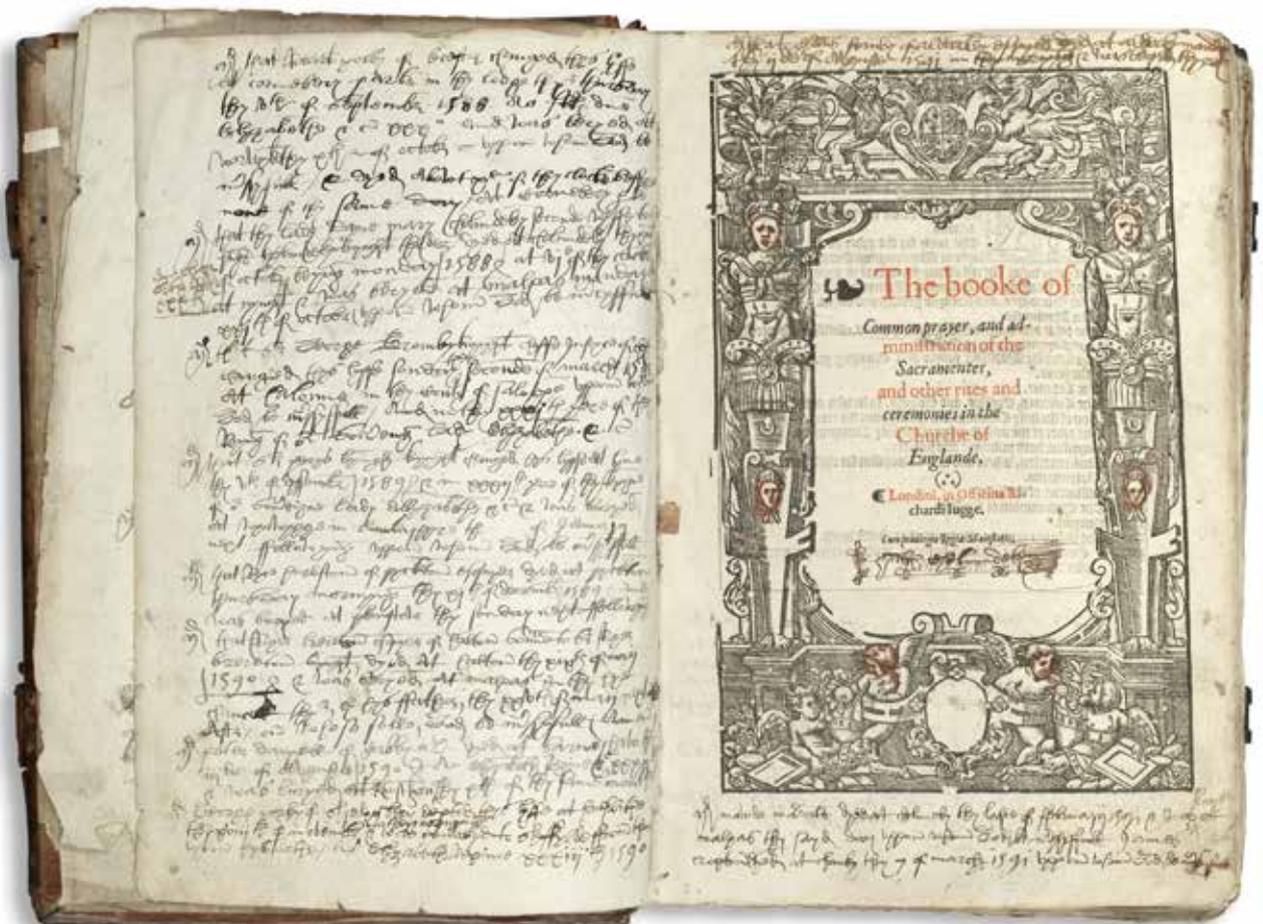
**[BROWNE (THOMAS)]**

A True and Full Copy of that which was Most Imperfectly and Surreptitiously Printed before under the Name of Religio medici, engraved title with old ink ownership inscription and stains in margin, without initial blank, some side-notes trimmed [Wing B5170], Andrew Croke, 1645; DIGBY (KENELM) Observations upon Religio Medici, second edition, title within typographical border, initial blank [ESTC R10597], F.L. for Lawrence Chapman & Daniel Frere, 1644, 2 works in 1 vol., some browning, speckled calf gilt by R. Wallis, gilt panelled spine, g.e., small 8vo

£600 - 800  
€670 - 890



17 (part)



18



20

20

**CAMERON (JULIA MARGARET)**

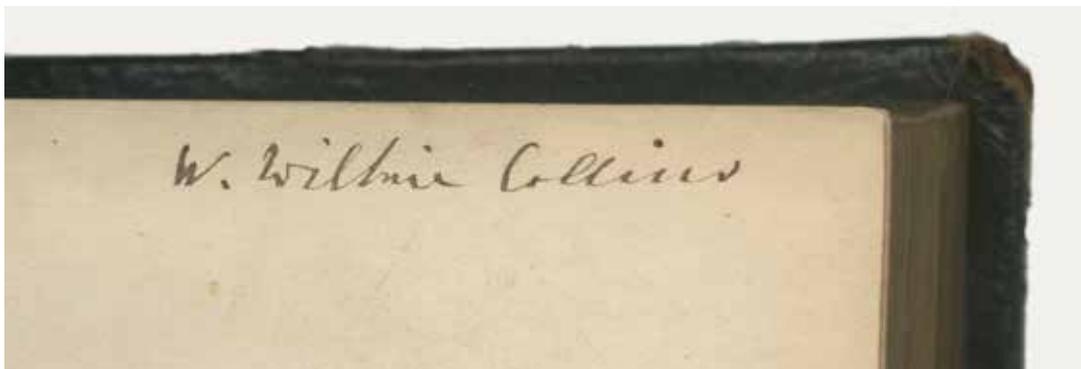
"Sappho" [Mary Hillier], albumen print, signed, titled and with note "From Life not enlarged" in ink beneath image on original mount [Cox & Ford 253], image 349 x 278mm., [1865]; [Prospero and Miranda, i.e. Henry Taylor and Mary Ryan], albumen printed, signed and with note "From Life" beneath image on original mount, tear extending 80mm. into image at upper margin [Cox & Ford 1095, citing only Gernsheim copy], image 280 x 226mm., [1865], with Colnaghi stamp in lower margin; and a salt print view of Brading Church, Isle of Wight by an unidentified photographer (3)

£2,000 - 4,000

€2,200 - 4,500

**Provenance**

Purchased by the vendor's father at a sale of the contents of Halstead Place, Kent in the 1940s. Halstead Place was the home of pioneering photographer Anna Atkins (1799-1871). The photographs were in a folder together with documents and personal papers relating to Atkins (which were donated by the vendor to the Bodleian Library).



22

21

### COLLECTION - LETTERS AND MANUSCRIPTS

Collection relating to music, literature and history, comprising autograph letters etc. by Joseph Joachim (on the forthcoming premiere of Brahms's *German Requiem*, in English, to John Farmer of Harrow, the composer of 'Forty Years On' – "shall stay three days at Brussels, where I give a chamber music soirée with Mme Schuman... to Bremen on Charfreitag to hear Brahms's Requiem (german words selected from the Bible by himself) I think the most important work since Beethovens Mass in D. Then...I shall go to Kopenhagen and spend a fortnight with my old friend Gade"); Clara Schumann (also in English, to Sir George Grove); Giacomo Meyerbeer; George III (two military commissions, both signed on 27 October 1760, two days after his accession, one appointing Guy Carleton [future Commander-in-Chief during the American War of Independence] lieutenant colonel in the 72nd Regiment and counter-signed by the elder Pitt; plus a licence to plead for [Serjeant-at-Law] John Lens, bearing the King's late, infirm signature, 1816); A.W. Kinglake (to his publisher, on the unexpected success of *Eothen*: "I do not at present contemplate the idea of tempting the critics (who have hitherto treated me so handsomely) with any further chapters... I am extremely well satisfied with the way in which the present volume has been got up", 18 September 1844); Sir John Cope (on manoeuvres – "the Honest Lads having been sick, and consequently, incapable of much Fatigue", 3 June 1745); Samuel Sebastian and Charles Wesley Jr., Sarah Siddons, Adelina Patti (pictorial Christmas card with singing cats, each identified by her), William Crotch (about a carol), J.P. Kemble, Fanny Stirling, Henry Irving, Joseph von Hammer (presenting the Royal Society with the fifth volume of "my history of the Ottoman empire"), and others, including alphabetical index cards from the Enys collection and an envelope of loose bookplates, most in their original Enys Collection paper folders, Carleton commission browned and seal detached

£1,000 - 1,500  
€1,100 - 1,700

#### Provenance

From the Enys collection.

22 •

### [COLLINS (WILKIE)]

DICKENS (CHARLES) The Posthumous Papers of the Pickwick Club, first edition in book form, WILKIE COLLINS'S COPY, with the ownership inscription "W. Wilkie Collins" (possibly autograph) on fly-leaf, additional etched title and plates by Buss (2), Seymour and Phiz, issue with 'Veller' on etched title, plates with usual oxidisation and some stains, lacking half-title, c1 repaired affecting text, contemporary roan gilt, neatly rebacked [Smith 3; Eckel p.23-50], 8vo, Chapman & Hall, 1837

£2,000 - 3,000  
€2,200 - 3,400

WILKIE COLLINS'S COPY OF 'PICKWICK PAPERS': A RECENTLY REDISCOVERED BOOK FROM HIS LIBRARY. Collins would have been about 13 years old when *Pickwick Papers* was published, and the form of signature on the fly-leaf ("W. Wilkie Collins") is found in other books from his library sold after the author's death. His juvenile signatures do vary and have been the subject of some discussion, so although the signature seems likely to be autograph, it is possible, for example, that the young writer's father, the painter William Collins, wrote his son's name in the book when he gave it to him. Be that as it may, the book was undoubtedly owned by Collins, and as far as we can see no other works by Dickens from his library have appeared on the auction market.

#### Provenance

Wilkie Collins, ownership inscription on fly-leaf; "Catalogue of the Interesting Library of Modern Books of the late Wilkie Collins, Esq. Which will be Sold by Auction by Puttick and Simpson Jan. 20th, 1890", lot 57 (pencilled number on front free endpaper); Sotheby's, 16 February 1931, lot 481 ("Wilkie Collins' copy with his autograph signature on fly-leaf"), sold for £6.10 to "Masters"; reputedly from the library of E.M. Forster, acquired following the author's death by the present owner's father, a Senior Librarian in Weybridge from about 1953 to 1975, when Forster's executor "invited a number of friends to select objects from his rooms in his memory" (A.N.L. Munby, Introduction to *This book belongs to E.M. Forster*, Heffer Catalogue Seven', 1971).

The book is included in William Baker, *Wilkie Collins's Library. A Reconstruction*, Greenwood Press, 2002, item 156. Baker identifies the 1890 buyer as "Stirling" (who also bought a presentation copy of Dickens's Works and another book with the signature of "W. Wilkie Collins"), but makes no mention of the 1931 sale or any subsequent ownership.



25

23 •

### COOKERY

[WOOLLEY (HANNAH)] *The Compleat Servant-maid: or, the Young Maidens Tutor. Directing Them How They May Fit, and Qualifie Themselves for Any of These Employments... the Fifth Edition Corrected and Amended, engraved frontispiece portrait, 2 folding engraved plates of calligraphy, advertisement leaf at end (silked with a few small holes), frontispiece laid down, some headlines cropped or shaved, modern crushed morocco, spine gilt with red morocco lettering label [ESTC R232224, citing only 2 copies], 12mo, Thomas Passenger, 1691*

£600 - 800

€670 - 890

An unauthorized adaption of the advice books of Hannah Woolley, composed for the “great benefit and advantage of all young maidens...”, and especially the “waiting woman, house-keeper, chamber-maid, cook-maid, under cook-maid, nursery-maid, dairy-maid, laundry-maid, house-maid, [and] scullery-maid”.

24 •

### COOKERY AND MEDICINE

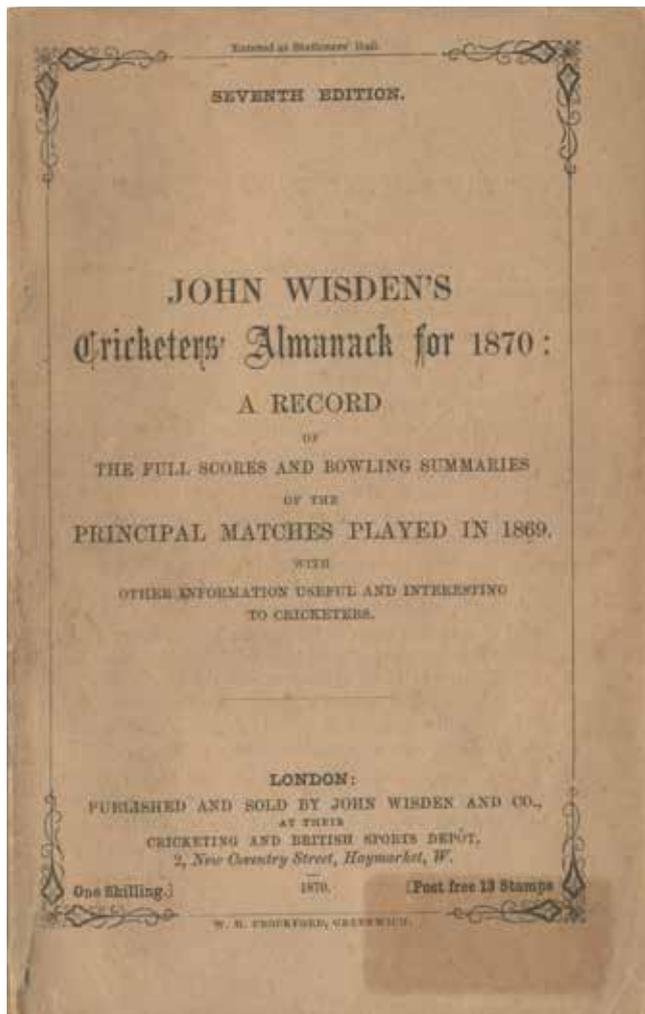
Recipe and medical prescription book, the main part evidently kept by a professional physician, with notes of cures (entered in a mixture of English and Latin, with medical symbols), medical observations, etc., including entries under headings such as: “An Account of the Nature and quality of the Bath waters: & the manner of using them, and the diseases, in which they are Proper” (“...Internally; they cure all cold and Chronical distempers, such as Cholicks, Palsies, whites, suppressions of the Menses, begginning Dropsies, Cachjoxies [wasting syndromes], Barrenness &C, because their fixt Salts attenuate the Gross & Viscid humours, occasioning these Disorders...”), a note taken from Newton (“...Sr Isaac Newton in the last Edition of his opticks page 354, says,

that Even the Gross body of Sulphur powderd with an Equal weight of Iron filings, and a little water made into a paste sets upon the Iron, and in five or Six hours, grows too hott, to be touched, and Emitts a flame...”), “An account of the Virtues, situation, origin, rocks and adjacent soil of the Bristol Hott well wat[e]r”, “A Biliou and Nephistick cholick”, “oil of Bacon for a Scall’d head”, “Venemous Exhalations, from y.e earth, or Atmosphere”; interspersed with more domestic recipes (“How to make sealing wax”, “To recover lost pidgeons”, etc.) and cookery recipes such as for “Raison wine” (subscribed “Su Fosket of Bristol”), “Blamangee, Lady Rook”, “To make shrub”, “To make Raspberry Jam”, “To preserve Apricots”, “Cherry Marmalade”, “Currant for Tarts”, “Right french cherry Brandy” (“...Take five Gallons of the best French Brandy, and three dozen pounds of the best black cherries, one dozen pound of the best Kentish cherries, ditto of Morrella’s, one quart of ripe raspberries and two quarts of the juice of full ripe mulberries, one quart of black cherry cornels well bruised, ditto of 3 dozen curnels of fresh apricots...”), etc.; kept in several mid eighteenth-century hands, *c.260 pages, usual signs of dust-staining, wear, etc. but overall in good and attractive condition, original green-stained vellum boards, 4to, [Greenmeadow, mid eighteenth century]*

£600 - 800

€670 - 890

A note of provenance states that the principal compiler was a member of the Wyndham Lewis family of Greenmeadow, Glamorganshire. On the inner cover is “A Catalogue of my Books” dated 1739 (mostly, but by no means all, medical). Where periodical sources for recipes are given, dates range from 1748 to 1762, one taken from a recipe by Dr Wall of Worcester, the porcelain manufacturer.



26

25 •  
**COX (DAVID)**

A Treatise on Landscape Painting and Effect in Water Colours... With Examples in Outline, Effect and Colouring, FIRST EDITION, 56 plates (16 hand-coloured aquatints, 16 uncoloured aquatints, 24 soft-ground etchings), old red half morocco, gilt morocco lettering label on upper cover [Abbey Life 115], oblong folio (300 x 470mm.), S. and J. Fuller, 1814

£500 - 700  
€560 - 780

First edition of a popular treatise on landscape painting, the final section on colour giving directions on pigment is illustrated with hand-coloured aquatints by R. Reeve after Cox's designs.

26 •  
**CRICKET**

WISDEN (JOHN) Cricketer's Almanac for 1870. Seventh Edition, publisher's printed wrappers, spine with '1870' added by hand in ink, bookseller's label in lower corner of inner front wrapper (resulting in slight brown mark on front wrapper), tear and slight chip to upper portion of spine, 8vo, John Wisden & Co., 1870

£2,000 - 3,000  
€2,200 - 3,400

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



27

27 •  
**CRICKET**

WISDEN (JOHN) Cricketer's Almanack, a long run comprising the years 1885, 1887-1888, 1890, and 1892-2011, 24 with photographic plate, most with advertisements, volumes 47, 49 and 75 to 148 publisher's cloth (20 limp yellow cloth, others hardback, all but 6 of which in dust-jackets), the others in modern cloth, most with original wrappers bound in (13 without either wrapper, 7 with one wrapper only, most wrappers with some loss or wear), 8vo; and the index volume for years 1864-1964, sold as a periodical (125)

£2,000 - 3,000  
€2,200 - 3,400

A long run of Wisden's for the years 1885 to 2014, missing just 3 volumes.



28

28 •

**DANIELL (WILLIAM)**

A Voyage Round Great Britain, Undertaken in the Summer of the Year 1813, and Commencing From the Land's-End in Cornwall, by Richard Ayton, With a Series of Views Illustrative of the Character and Prominent Features of the Coast, 8 vol., *aquatint dedication leaf and 289 hand-coloured aquatint plates (of 308), all on stiff card, folding engraved index map, modern half calf, gilt lettered spines* [Abbey Scenery 16; Tooley 177], folio (360 x 255mm.), Longman, Hurst, 1814-1825

**£7,000 - 9,000**  
**€7,800 - 10,000**

ONE OF THE "SPECIAL" COPIES WITH PLATES MOUNTED ON CARD. "A magnificent series of plates, almost all of equal quality. Valuable as a record and exquisite in its presentation. The most important colour plate book on British topography" (Tooley). According to Tooley there were only 25 sets on card (issued at 96 guineas, whilst the ordinary edition was £60), but Abbey suggests the number on card was probably more than 25.

**Provenance**

Old library stamp on verso of letterpress titles.

29 •

**DANIELL (WILLIAM)**

A collection of 62 views from Daniell's "A Voyage Round Great Britain, Undertaken in the Summer of the Year 1813", *hand-coloured aquatint plates, most window-mounted, folio*, [c.1814-1825]

£1,500 - 2,500  
€1,700 - 2,800



29

30 •

**[DAUMIER (HONORÉ)]**

Galerie physionomique, 31 *hand-coloured lithographed caricature plates (numbered 1-31, some heightened in gum arabic) by Daumier and (plates 25-30) Edouard Traviès, 2 with some surface abrasion*, [Paris], d'Aubert & de Junca [1836-1837]; Croquis d'Expressions, 14 *hand-coloured lithographed plates by Daumier (numbered 1-14), one with some adhesion of paper to image*, [Paris], Aubert gal. véro-dodat, [1838], 2 works in 1 vol., *captions in French and English, a few small wormholes (mostly one single, think thread towards end)*, Dupin & Co. "Grand Magasin de Gravures en de Lithographies" label inside upper cover, *contemporary quarter morocco, worn, folio (350 x 260mm.)*, sold as a collection of plates

£1,000 - 2,000  
€1,100 - 2,200

Celebrated caricatures by Daumier, the *Galerie Physionomique* depicting single male figures in a variety of moods and modes (drinking, taking medicine; reading whilst eating; enjoying oysters; brushing a wig; eating an ice cream, sniffing snuff; smoking a pipe; shaving whilst holding a note "Oh! My wife is dead!"; yawning holding a book; theatre goer eyeing a dancer through binoculars; in a bathtub with dogs, etc.).

**Provenance**

Antonio Turnes del Rio, label inside upper cover.



30

31 •

**DICKENS (CHARLES)**

Hard Times. For These Times, *first edition in book form, half-title, one-page AUTOGRAPH LETTER SIGNED BY DICKENS ("C.D.") loosely inserted, publisher's olive green cloth, lettered in gilt "Price 5/-" at foot of spine, rubbed, spine darkened [Eckel, p.131; Sadleir 689; Smith 1, 11]*, Bradbury & Evans, 1854--MEREDITH (GEORGE) The Ordeal of Richard Feverel, 3 vol., *FIRST EDITION, publisher's brown cloth [Carter's "B" binding], rubbed, circular "W.H. Smith & Son Library" blindstamp on front free endpaper of volume 1 [cf. Sadleir 701]*, Chapman and Hall, 1859--THACKERAY (WILLIAM MAKEPEACE) The Virginians, 2 vol., *half-titles, additional engraved titles and 46 plates by the author, bookplate of Adolph Zukor, publisher's blue patterned cloth, preserved in early twentieth century morocco-backed slipcase (rubbed)*, 1858-1859; The History of Pendennis, 2 vol., *additional engraved titles and plates by the author, later half morocco gilt*, 1849-1850, Bradbury & Evans, 8vo (7)

£800 - 1,200  
€890 - 1,300

Includes a one-page autograph letter signed by Charles Dickens ("C.D.", dated 3 August 1843) to the Scottish journalist and literary editor William Jerdan, mentioning that he was only "in town for but a few hours specially for the Elton Committee", and "had not yet had the Haymarket lecture". Dickens was on his way to chair a committee set up to raise funds for the family of actor Edward Elton, who had drowned in a shipping accident two weeks before the meeting.



33

32 •

**DICKENS (CHARLES)**

The Tale of Two Cities, FIRST EDITION IN BOOK FORM, FIRST ISSUE, with p.213 misnumbered 113, 16 engraved plates (including additional title and frontispiece) by Hablot K. Browne, green half morocco by Birdsall of Northampton, gilt lettered on spine, t.e.g. [Smith I.13; Eckel, pp.86-90], 8vo, Chapman and Hall, 1859

£800 - 1,000  
€890 - 1,100

33

**ODGSON (CHARLES LUTWIDGE) 'LEWIS CARROLL'**

Portrait photograph of Emily "Emmie" Drury, albumen print, photograph number "2275" in the negative, surface abrasions to lower section, 137 x 104mm., [June 1874]; and another portrait (number "2271") by Dodgson, thought to be Mary "Minnie" Drury (2)

£1,000 - 1,500  
€1,100 - 1,700

Two portrait photographs by Dodgson, both taken in his rooftop studio, Christchurch, Oxford on June 16, 1874. He recorded in his diary "Mrs Drury bought her 3 girls, and Miss Sampson for the day. I photographed and fed them, and treated them to the Horticultural Fete". He had first met the three Drury sisters, with their mother, whilst on a train journey in 1869. Emily (1864-1930) was the youngest, and Mary (1859-1931) the eldest, with Isabella the middle sister.

Literature: Edward Wakeling, *The Photographs of Lewis Carroll. A Catalogue Raisonné*, 2015, listing and illustrating IN-2272 (Emily). The second image "2271" not included.

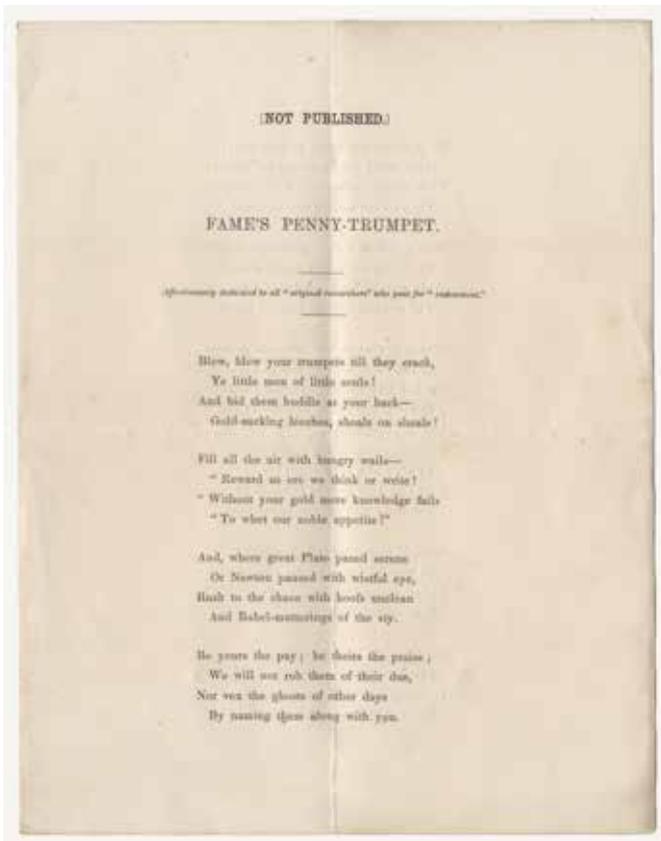
34 •

**[DODGSON (CHARLES LUTWIDGE)] 'LEWIS CARROLL'**

Fame's Penny-Trumpet. [Not Published.]... [by] An Unendowed Researcher, FIRST EDITION, 4pp., bifolium, old fold creases, docketed in a contemporary hand "Fame: Penny trumpet (C.L.D.)" on final blank page, 4to (235 x 183mm.), [Privately Printed, July 1876]

£1,000 - 1,500  
€1,100 - 1,700

RARE PRIVATELY PRINTED POEM, LIMITED TO ONLY 50 COPIES, with no copies traced at auction since 1963. Having been rejected for publication by the *Pall Mall Gazette*, *Punch*, and the *World*, Dodgson had "Fame's Penny Trumpet" privately printed by Thomas Vere Bayne. Dodgson noted that the pamphlet was available in Christ Church Common Room on 24 July 1876, and it seems probable this copy belonged to a friend or colleague. "The Poem was an attack on young scholars who use research as a means of seeking fame and making money" (Cohen and Wakeling, *Lewis Carroll & His Illustrators*, 2003). It was subsequently published, with an accompanying illustration by Arthur B. Frost, in Dodgson's *Rhyme? And Reason?*, 1883.



34

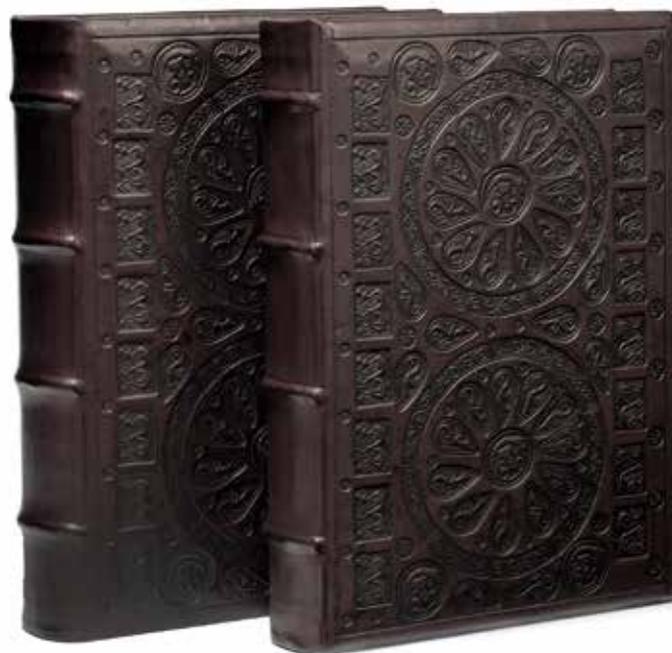
35 •

**DOMESDAY BOOK**

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

£600 - 800

€670 - 890



35

36 •

**EDWARDS (EDWIN)**

Old Inns, 3 vol. (all published), FIRST AND ONLY EDITION, LIMITED TO 150 COPIES, letterpress titles in red and black, 135 etched plates (including frontispiece, additional titles and dedication, some with more than one image per page), loose as issued in publisher's wrappers, the cover of the first 2 with an etching on upper cover, folio (460 X 405mm.), [no place or publisher], 1873-1881

£800 - 1,200

€890 - 1,300

COMPLETE SET IN ORIGINAL WRAPPERS of a work limited to 150 copies, after the printing of which the etching plates were destroyed. Edwards (1823-1879), a regular contributor to the Royal Academy exhibitions, intended to make a record of the old coaching inns throughout the country before they were "sacrificed to the genius of rapid locomotion" but died before the project was complete (his wife issuing the second and third parts). The set mostly depicts inns in East Anglia, but also some in London and the south-west.



36



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**ELIZABETH I – PRIVY COUNCIL, ESSEX AND IRELAND**

Letter by Queen Elizabeth I's Privy Council signed by the Earl of Essex (favourite of Elizabeth I, Master of the Horse and of the Ordnance), Sir Robert Cecil (Secretary of State), Lord Hunsden (Lord Chamberlain and patron of Shakespeare's company), Lord Howard of Effingham and Earl of Nottingham (Lord High Admiral and victor over the Spanish Armada), John Whitgift (Archbishop of Canterbury), Roger Lord North (Treasurer of the Household), and William Knollys (Comptroller of the Household), to Lord Buckhurst (Lord High Treasurer), and Sir John Fortescue (Chancellor of the Exchequer), authorising them to pay £173-6s-8d from the Treasury to Thomas Scudamore for "coate and conduct money" to defray the expense of sending 400 soldiers "leaved in the countie of Yorke... that were sent the last month for her Majesties service into the Realme of Irelande" raised by Captain George Mallory, Foulke Conway, Captain Lawrence Lindley and Captain Anthony Wardman, embarking from the port of Chester [*abbreviations expanded*]; integral address leaf ("To our very good L. the L. Buckhurst/ and our very loving freind Sr John/ Fortescue knight Chancellor/ and/ Under Treasurer of her Majesties Exchequer"); near-contemporary docket ("24. March 1598/ The Privie Counsell/ Cole & Conduct/ money of 400 men/ Levied in Yorkshyre"), trace of seal and corresponding seal-tear; folded for delivery, inscribed in a nineteenth-century hand "Essex/ Elizab/ Class II", 1 page, *trace of guard where formerly mounted, worn with minor paper-loss at lower fold, light spotting and dust-staining, but nevertheless still in sound and attractive condition overall, folio*, Richmond, 23 March 1598[99]

£1,500 - 2,000

€1,700 - 2,200

'HER MAJESTIES SERVICE INTO THE REALME OF IRELANDE'  
– SHAKESPEARE'S 'GENERAL OF OUR GRACIOUS EMPRESS'  
PREPARES FOR WAR, raising four hundred soldiers "leaved in the countie of Yorke... for her Majesties service into the Realme of Irelande".

This Privy Council letter encompasses a significant confluence of signatories and dates from a crucial time in what many see as the tragedy of Essex's rise and fall. Essex had stormed out of Court the previous summer, when the Queen sought to nominate his uncle Sir William Knollys (another signatory) as Lord Deputy of Ireland, grossly insulting her in the process and having to be restrained by the Lord Admiral (also a signatory). He had been restored to some sort of favour that September, and returned to Court. Meanwhile the situation in Ireland had deteriorated alarmingly, with Hugh O'Neill, Earl of Tyrone, winning a crushing victory over the English at the River Blackwater on 14 August: 'As a soldier who still dreamed of winning martial glory and the political rewards which he believed this would bring, Essex could not bear to let the opportunity pass to another. He also recognized that this was also his only chance to recapture the political initiative from his rivals' (Paul E. J. Hammer, *ODNB*). The Queen confirmed Essex's appointment as Lord Lieutenant of Ireland on 30 December, with command of an army of 17,000 men and wide powers. Four days after signing our Privy Council letter, on 27 March, he set off from London for his new domain.

Another signatory of the letter is the Lord Chamberlain, Lord Hunsden, patron of Shakespeare's company of players. At the time this letter was issued his company was in the process of uprooting themselves from their previous theatre, The Theatre at Shoreditch, to the Globe at Southwark; with timbers from the old theatre being transported to the new site over the Christmas season. The Globe is thought to have opened that summer, with a performance of a play newly-written in celebration of an earlier hero, *Henry V* (to be followed in the autumn by a play taking the tragedy of a Danish prince as its theme). *Henry V* contains the famous chorus in which Shakespeare compares the anticipated return of Essex to London with that of Henry after Agincourt. This is one of very few references to contemporary happenings to be found in any of his plays: 'Like to the Senators of the antique Rome,/ With the plebeians swarming at their heels,/ Go forth and fetch their conquering Caesar in:/ As, by a lower, but loving likelihood,/ Were now the General of our gracious Empress,/ As in

good time he may, from Ireland coming,/ Bringing rebellion broached on his sword;/ How many would the peaceful city quit,/ To welcome him?'

Things of course turned out differently. That September 'the General of our gracious Empresse', having been baffled by Tyrone, returned to England without her authority and not long after attempted to stage a coup, for which he went to the block on 25 February 1601 (for which his co-plotter, and Shakespeare's other patron, the Earl of Southampton, was imprisoned). In this business Lord Hunsden's players and their playwright played a small part, being paid forty shillings by the plotters to mount a performance of *Richard II* – including the deposition scene – a few days before what they fondly hoped would be an uprising of London citizenry.

Another signatory, Secretary of State Sir Robert Cecil, can be described as Essex's nemesis. He was the Earl's chief rival, and more than anyone the target of his attempted coup. It was he who gathered evidence for the Earl's trial and secured his conviction for treason; during the course of which he had the Earl's uncle William Knollys – another signatory – refute the Earl's accusation that he had plotted against the Queen. After Essex's downfall he was left in undisputed power, and able, surreptitiously, to negotiate with James VI of Scotland for the smooth transfer of the crown on Elizabeth's death.

Yet another signatory, the Lord High Admiral, Lord Howard of Effingham, Earl of Nottingham, managed to do what Essex attempted but never quite achieved. In 1588 he had obtained one of the greatest victories in English history, as commander of the navy that defeated the Spanish Armada. He, too, played his part in the Essex tragedy, being in command of the body of Queen's men to whom the hapless rebel, besieged in Essex House, surrendered.

Sir John Fortescue, Chancellor of the Exchequer, second of the addressees of this letter, was a distant cousin of Essex; and as his trial is said to have given his charges against the Earl so quietly as to be inaudible. The principal recipient, Lord Buckhurst (Burghey's successor as Lord High Treasurer) was an ally of Cecil's. But he is chiefly remembered today for having been joint author of the first verse drama in English to employ blank verse, *The Tragedy of Gorboduc*, written for performance at the Inner Temple for Christmas 1561, and staged before Queen Elizabeth in the new year.

Among those officers listed in our letter as raising the four hundred men for the Irish service, one at least was to earn notoriety allied to great prosperity in Ireland; the Lord Deputy Sir Arthur Chichester recording that 'Sr Foulke Conway... while I was awaye hathe done as good dayes workes in kyllinge, burninge, taking of Cowes, and destroyinge the reables as anie in Ierlande and I hope to contineue yt' (quoted by Daniel Starza Smith, *John Donne and the Conway Papers*, 2014, p.46).

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**FRÖLICH (LORENZ)**

Series of five original illustrations, *ink and watercolour, mounted on board, 3 signed, 2 annotated (e.g. "Enjoyment of plenty") and one dated 1860, oval images 90 x 160mm., individually framed, c.1859-60 (5)*

£2,000 - 3,000

€2,200 - 3,400

A parable by Frølich, perhaps for an English chapbook (given the English-language captions), in which three putti happen upon a stash of fruit that makes them ill. An old woman shows them the error of their ways. See illustration on preceding page.



**GARRICK (DAVID)**

Archive of manuscripts, ephemera and artefacts from the estate of David Garrick's widow, (Eva) Maria, and held by her executor the Revd Thomas Rackett, comprising:

(i) Accounts for musicians at Garrick's Drury Lane Theatre for the 1750-51 season, kept by the theatre's treasurer William Pritchard, signed and receipted by him in three places, opening on 8 September 1750 ("Began to Play September 8th 1750"), with the final receipt entered on 20 May 1751: entries in the main section made on a daily basis and listing each musician, their role and sum disbursed (as for example: "Mr Bennet 1st & 2nd Musick Romeo & Juliet/ Mr Lewis all Night – [£]2-3-4"), plus notes of the (all too frequent) occasions when the musicians were unable to perform because of illness; followed by a summary of "Nights Play" and "Weekly Account of Forfaits for the Year 1750", *54 pages, usual dust-staining, etc., in a stationer's ruled account book, limp sheep, 8vo*

(ii) Catalogue of David Garrick's library of play quartos, from the early seventeenth to the early eighteenth century (with a few earlier), listing about a thousand quartos, opening: "A Woman a weather Cock a Comedy by nat field 1612/ Amende for Ladies a Comedy Ditto 1639/ Loves sacrifice a Tragedy by John forde --- 1633/ the Lover's melancholy a tragi-Comedy Ditto 1629/ the fancies by Ditto/ tis pity she's a whore 1633/ the Chronicle history of perkin warbeck --- 1634/ the Ladies tryal a tragi comedy by John forde – 1639/ the suns Darling a moral masque by John ford & thomas Decker -- - 1657/ Loves Labyrinth a tragi Comedy thomas forde -- - 1660...", *77 pages, plus numerous blanks, in a ruled stationer's account book, browned, lacking covers, 8vo*

(iii) Transcripts of David Garrick's love-letters to his future wife, Eva Maria Veigel, comprising seven letters, beginning: "Madam/ As this is the first time I write to you..." and continuing until just after their marriage; with one additional letter of dismissal, possibly to a previous amour, the actress Susannah Cibber, *10 pages, on paper with watermark date 1822, in three bifolia, 4to*

(iv) Autograph wager signed by Garrick: "N.B the proof is upon Mr Home/ D Garrick", in response to John Home's bet: "A dinner for seven that Mr Barry is not engaged at Covent Garden before this date May the fourteenth 1774", on the reverse of a card addressed to Garrick by the Collector of the RSA, *1 page, oblong 8vo* [Garrick lost the bet, his great rival Spranger Barry abandoning Drury Lane for Covent Garden at the end of the season; Mrs Barry's acting had been largely responsible for the success of Home's tragedy *Alonzo* earlier that year]; Two autograph box admission tickets signed by Garrick, (undivided, on one card); seven engraved box admission tickets, signed by Eva Maria (either as "M. Garrick" or "E.M. Garrick"), two dated 1800; autograph letter to David and Eva Maria Garrick bearing a self-portrait of the writer, "Mr Tycho"; an autograph letter to David Garrick by William de Chair Tattersall, son of the Rev James Tattersall, Rector of St Paul's, Covent Garden, writing on behalf of his father about the forthcoming Christmas festivities ("...wishing to settle a point, & then – drink a pint with him..."), bearing Garrick's autograph docket, Covent Garden, 26 December [1773] [see David Garrick Papers, Hereford Museum: 1992-24/9]; Garrick's visiting-card

(v) Shakespeare Jubilee: printed ephemera and effects pertaining to the Shakespeare Jubilee staged by Garrick at Stratford upon Avon in September 1769, including a steward's jubilee medal by Westwood of Birmingham, with part of the original rainbow ribbon attached; another example of the Shakespeare Jubilee ribbon (with note describing its origin); Garrick's broadsheet *Ode Upon Dedicating a Building and Erecting a Statue to Shakespeare at Stratford Upon Avon* (with the *Testimonies*, without half-title, in a separate gathering), 1769, with one missing line supplied in manuscript; and the Stratford printing of Boswell's *Verses in the Character of a Corsican at Shakespeare's Jubilee, At Stratford-upon-Avon, Sept. 6, 1769, the latter creased, frayed at edges, half-folio*

(vi) Decorative ephemera, including an etched admission ticket on card to the private theatre at Wynnstay, depicting Falstaff and other festive

characters cavorting round a bust of Shakespeare [visited by Garrick in 1771; the design by Bunbury]; two admission tickets engraved by Bartolozzi after Cipriani, for Giaruini's Benefit (both dated in ink Thursday, 12 March 1778); etched funeral invitation: 'The Executors of David Garrick Esq.r request the honor of your Company next the 1st of February at 11 o Clock in the forenoon, at his late House in the Adelphi, to attend his Funeral to Westminster Abby', adorned with mourning figure, pyramid, urn and putto

(vii) Over eighty unused examples of Garrick's engraved bookplate (half on laid, half on wove paper)

(viii) Treen, medals and other mementos, including a box with its lid made from the fabled mulberry tree from Shakespeare's garden, the rest made from a cypress planted by Garrick at Hampton (with note by Rackett: "The lid of this Box is formed of the Mulberry Tree planted by the hand of Shakespeare & found in the possession of Mrs Garrick by Mr Beltz & myself her Executors/ Thos. Rackett"), and another similar; two pairs of shoe-buckles, one set with paste brilliants (presumably Garrick's); silver medals of Garrick by Pingo, 1772, in the original shagreen case (hinge defective, one of three examples listed as being among Eva Maria's effects; Hereford 1992-24/39a/o); and of Garrick by Kirk, 1772 (presumably the example listed among Eva Maria's effects)

(ix) Family correspondence: a file of over a dozen letters addressed mostly to Eva Maria Garrick, including two by Garrick's brother Peter from Lichfield, Garrick's nephew, Nathan Egerton Garrick, his nieces Catherine Payne and Emma Jones and her husband Evan Jones [with whom Eva Maria fell out] ("...will do Myself the pleasure of walking over your garden... Many thanks for the use of your Box last Monday night..."); plus autograph drafts by Eva Maria herself ("...I am not the Mistress but only tenent for life of all I now enjoy, the two houses with the furniture are to be sold after my Decease for the Benefit of the Heirs at Law the family of my Ever to be lamented Hus.d I always was a faithful Steward..."); Maria's niece, Elisabeth Fürst (who had been a great favourite of Garrick's), writing to Rackett from Vienna, offering memories of her aunt and uncle ("...my reception, when I saw her first was kind enough, yet with some reserve; but that of Mr. Garrick of a cordiality and tenderness as had I been a long absented daughter he saw again...")

(x) Sundry printed plays, broadsheets, etc., including Hannah More's *Ode to Dragon, Mr. Garrick's House-dog, at Hampton, 1787* (inscribed "From the Author"); Hoadley's *Love's Revenge* (1737), marked up for performance; Dryden and Boyce's *Secular Masque* (the sheet 'Deliver'd Gratis at the Theatre'), 1749 [only one other copy, at the BL, listed in ESTC]; Sheridan's *Verses to the memory of Garrick: Spoken as a monody, at the Theatre Royal in Drury-Lane* (frontispiece after de Louterbourg), 1789; *A Song Sung At Wynstay on the 19th of April 1770...* [two copies only listed in ESTC]; fragment of Reynolds's *Discourses*, inscribed on his behalf [to Garrick]; Pratt's *Garrick's Looking-Glass: or, the Art of Rising on the Stage, 1776*; Williams's *A Letter to David Garrick on his Conduct as Principal Manager and Actor at Drury-Lane, 1772*; Combe's *Sanitas, Daughter of Aesculapius. To David Garrick, Esq., 1772*; *The Morning Post* for 11 June 1776, containing a report of Garrick's last appearance on stage; a list of *Subscribers to Dr. Johnson's Monument*; [William Combe]; and *Jonsonus Virbius: or the Memorie of Ben: Johnson* [Pforzheimer 562], *title dust-stained, cropping, lacking final blank, wrappers, small 4to, etc.*; plus a mid eighteenth-century manuscript transcript of D'Urfey's *The Richmond Heiress, c.50 pages, marbled wrappers, 4to*



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(xi) Executor's papers, including "The Accounts of the Estate of Mrs Eva Maria Garrick (who died 16 October 1822) undertaken by The Revd Thomas Rackett and George Frederick Beltz Esq Executors of her Will" (including seven guineas paid "Mr Gell for the Dean & Chapter of Westminster Abbey for leave to lay down a Grave Stone over the Spot of Interment of Mr & Mrs Garrick in Westminster Abbey", notes of the auctions, funeral charges, etc.), *over 60 pages, in a stationer's account book, red calf, folio*; Rackett's manuscript facsimile transcript of Roubiliac's contract with Garrick for the Shakespeare statue at the Hampton Temple [probably prepared when handing the statue over to the Trustees of the British Museum]; printed auction sale catalogues (most in duplicate or triplicate) including Christie's of the principal pictures and statuary, 23 June 1823, 4to; Saunders's of the prints and tracts, 23 April 1823 and nine following days, 4to; Christie's of the engravings, 5 May 1825, 8vo; Robins's of miscellaneous effects, 22 May 1823; and the Court of Chancery catalogue of the Villa and Adelphi Terrace property, 11 June 1823; plus a quantity of miscellaneous items, including numerous engraved and lithographed portraits of Garrick and of Eva Maria, seal-impressions, sundry engravings and watercolours of the Hampton Villa and Temple, maps, etc.; printed play-bills; nine miniature gouaches of actors and actresses in costume [compare those by Faesch, illustrated Little & Kahrl, *Letters*, ii. p. 571]; two painted armorial funeral escutcheons, on canvas; a large engraved flourished funeral notice; gold mourning-ring lettered 'Eva Maria Garrick', and engraved on the reverse with her date of death and age

(xii) "Shakespeare's Glove formerly belonging to David Garrick", being a seemingly early seventeenth-century glove for the left hand, in kid leather with gold thread couched adornment [compare with Lot 80 interloped into the Christie's Garrick sale catalogue of 23 June 1823 - 'A Pair of Gloves and a Dagger, formerly belonging to Shakespeare, *authentick*']; watercolour of a majolica salt-cellar [identifiable with Christie's lot 79: 'A Salt-cellar, made of Delft ware, which formerly belonged to Shakespeare'; kept by Garrick in the Temple]

£10,000 - 15,000  
 £11,000 - 17,000

'THE PROPERTY OF THE LATE DAVID GARRICK, ESQ., DECEASED'  
 -- THE REMAINING PAPERS AND MEMORABILIA OF DAVID GARRICK AND OF HIS WIDOW, EVA MARIA, as inherited by the family of Mrs Garrick's principal executor the Rev Thomas Rackett.

Pritchard's account book for the Drury Lane 1750 season is an important new source for the study of both theatrical and musical history in Georgian Britain. The 1750 season marked a significant advance in Garrick's promotion of his idol, Shakespeare. On the opening night, he announced from the stage that henceforth Drury Lane Theatre was to be 'Sacred to Shakespeare'. That self-same night saw the opening of what soon became known as 'the War of the Romeos'; this being a twelve night run with both Drury Lane and Covent Garden staging *Romeo and Juliet*, Garrick's Romeo facing off Spranger Barry's at the Garden. Along with *Romeo*, Drury Lane staged plays and entertainments such as *Comus*, the farce *Leithe* and *Macbeth* (to cite three mentioned by name in this volume). Regarding the latter, the entry is made: "Mr Bennet all Night Macbeth".

This probably refers to the organist and composer John Bennett, who according to Burney was a pupil of Pepusch, is known to have performed as singer and dancer at the Drury Lane: if so, the conjectural date of his birth (c.1735) should be amended. According to Burney (whom he succeeded as organist at St Dionis Backchurch), Bennett was a pupil of Pepusch and was chiefly employed as a viola player in the Drury Lane orchestra, as well as occasionally appearing as a 'Chorus singer & figurante in processions': 'he published an interesting set of Ten Voluntaries for the Organ or Harpsichord to which many contemporary musicians including Handel subscribed. These pieces are remarkable... as being among the most extended and technically demanding 18th-century examples of their kind' (*Oxford Grove*).

Bennett was typical in relying on the theatre for part of his income: 'Nearly all of the most significant composers of the period were connected in some way with writing for the theatre... Most certainly for economic reasons, David Garrick virtually abolished the tradition of retaining a house composer when he took over the management of Drury Lane in 1747, much to the frustration of talented theatre composers... By the late Georgian era it was more common for theatres to hire composers on a freelance basis' (*The Oxford Companion to the Georgian Theatre 1737-1832*, ed. Swindells and Taylor, 2014, p.312). This volume is indeed a rich source for information on these musicians. To take just the first two names in it: "Began to Play September 8th 1750/ Mr Hebden all Night – 0-5-0/ Mr Oswald Ditto – 0-5-10". "Mr Hebden" is identifiable with John Hebden, the Yorkshire-born composer, cellist, and bassoonist, who had migrated to London some years earlier and had been employed as cellist in Thomas Arne's orchestra at Vauxhall. He is known to have published solo works for flute and, in around 1749, *Six Concertos for Strings*. (These were rediscovered in 1980 by Ruzena Wood and have been recorded by Cantilena.) Our accounts seemingly provide the only record of his employment at Drury Lane (as indeed they do of what seems to be a wretched state of health, suffering night after night from gout). The second name on the list, "Mr Oswald", can be identified with the Scottish composer James Oswald. He had helped Garrick set up an anonymous consortium of composers who published their works under the name of 'The Temple of Apollo' (which features several times in our accounts); in what is generally recognised as a ploy by which Garrick – not wishing to pay the likes of Thomas Arne – could undercut regular theatre composers. Among the eight or so other volumes of Drury Lane accounts kept during Garrick's management that are known to have survived, most date from the 1780s and 80s, none from the 1750-51 season.

Garrick's collection of play quartos, many dating from the Shakespearian period, was to be bequeathed to the British Museum, where until George III's Library came to the Museum it constituted ninety percent of all English plays held there. It is all the more remarkable for the fact that at this period printed plays from the early modern period were not greatly treasured (see 'Garrick Collection of English Plays' in the present British Library website). Garrick's library was a resource upon which contemporary scholars, such as his friend Samuel Johnson, greatly relied. When bequeathed to the Museum it comprised some 1,300 volumes, as against the thousand or so to be found in our list; the inference being that it was made while the library was still being formed. At this stage it held a formidable range of quartos for playwrights such as Ford, Massinger, Marston, Chapman and Tourneur, while several notable Shakespearian items which were in the library by the time it arrived at the British Library, such as the second quarto of *Hamlet*, have yet to be added; nor is the 1612-13 quarto of *The Duchess of Malfi* present (only that of 1640). It appears to date from before 3 December 1768 when he had over a thousand plays rebound, including *As You Like It* and *All's Well That Ends Well*, neither of which are to be found here (Phillips, 19 March 1992, lot 19).

Regarding Garrick's letters to his wife, his editors Little and Kahrl remark: 'Of all Garrick's correspondence, early or late, the most welcome and revealing would have been that with his wife. But not

one letter has been found that passed between them' (*Letters*, i, p.xxxv). The late Ian McIntyre had access to these transcripts, but only after publication of his Garrick biography; and so far as we and the family are aware, they remain unpublished. They are indeed striking, preserving, it might be thought, something of the 'bustle' and effervescence that marked his Garrick's appeal as an actor: "Has not my precious Life & Soul been happier since yesterday morning? I must confess my anxieties are gone, & my Heart, (your heart my Dearest Violette) is at present as joyous as sincere, we have now begun to open the innermost secrets of our Souls, they now draw nearer to each, & I hope nothing will give 'em rest, but their Eternal Union – Good God how you looked & talked to me? I watched every motion of your eye, every colour of your cheek & every flutter of your heart, & in 'em I saw (or thought I saw) the extream of sincerity, Love & tenderness!"

Another notable feature of the archive is the material relating to the Jubilee staged by Garrick at Stratford-upon-Avon on 6-8 September 1769; of which is has recently been written: 'If the Jubilee was in the short term a failure, a fiasco and a folly, great things were to come of it. It had held the attention of England for three days but its influence rapidly spread to Europe, immediately influencing the works of Herde and Goethe in Germany, and eventually giving rise to hundreds of other worldwide Shakespeare festivals... The very existence of the Royal Shakespeare Theatre complex owes something to Garrick, the 1864 Festival having inspired Charles Edward Flower to begin campaigning for a permanent Memorial Theatre in the town' (Bettina Harris, "My Folly": Garrick and the Shakespeare Jubilee of 1769', Shakespeare Institute Library blog). It was at the Jubilee that the fourteen-year-old Thomas Rackett, his widow's eventual executor, first came to Garrick's attention, by a recitation of his Ode.

One of the most evocative items among the Jubilee material is the broadsheet of James Boswell's *Verses in the Character of a Corsican at Shakespeare's Jubilee*. According to the famous account given in his diary, Boswell finished writing these during the course of the festivities, having a local printer run off a set that evening. But as they only got to him at two in the morning, he was unable to hand them out as he had intended. Nevertheless, before quitting rain-sodden Stratford he did manage to button-hole Garrick 'and gave him a parcel of my *Verses*. He read them to me in such a manner that I was quite elated' (*Boswell in Search of a Wife 1766-1769*, p.284). This, then, is how this broadside came to join the present archive. (Boswell was later to have the Ode printed by Baskerville of Birmingham: see Philip Gaskell, *John Baskerville: A Bibliography*, 1973, no.xiii, where the Stratford printing is described as 'set in what appears to be a very worn fount of Alexander Wilson's *Small Pica* roman No. 1'.)

There have been four previous sales of similar property from this source; namely at Sotheby's, 19 June 1928 (Property of G.E. Solly Esq., lots 246-265); Sotheby's, 31 October 1950 (Property of Col. R.J.N. Solly, lots 243-252); Sotheby's, 23 July 1962 (Property of Lt. Col. R. Solly, lots 279-295), and Phillips, 19 March 1992 (lots 1-73). This is the last such sale.

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#### **GARRICK (EVA MARIA)**

Six admission counters for her private box at the Drury Lane Theatre, Letter F, for the season 1804-5; in the original tubular box, *ivory, box lacking lid, one counter split, each c.40mm diam.*; together with a turned wooden box containing gaming counters

**£600 - 800**

**£670 - 890**

Sold subject to CITES regulations.



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### GARRICK AND GEORGE III

Heart-shaped bloodstone and white glass paste double-sided cameo in mid-relief by James Tassie depicting George III and Queen Charlotte, suspended within a coiled serpent frame of textured form, set with circular-cut ruby and cabochon garnet eyes in closed back settings, *small chip to the tip of George III's socle, total length 65mm., [c.1775]*

£2,000 - 3,000

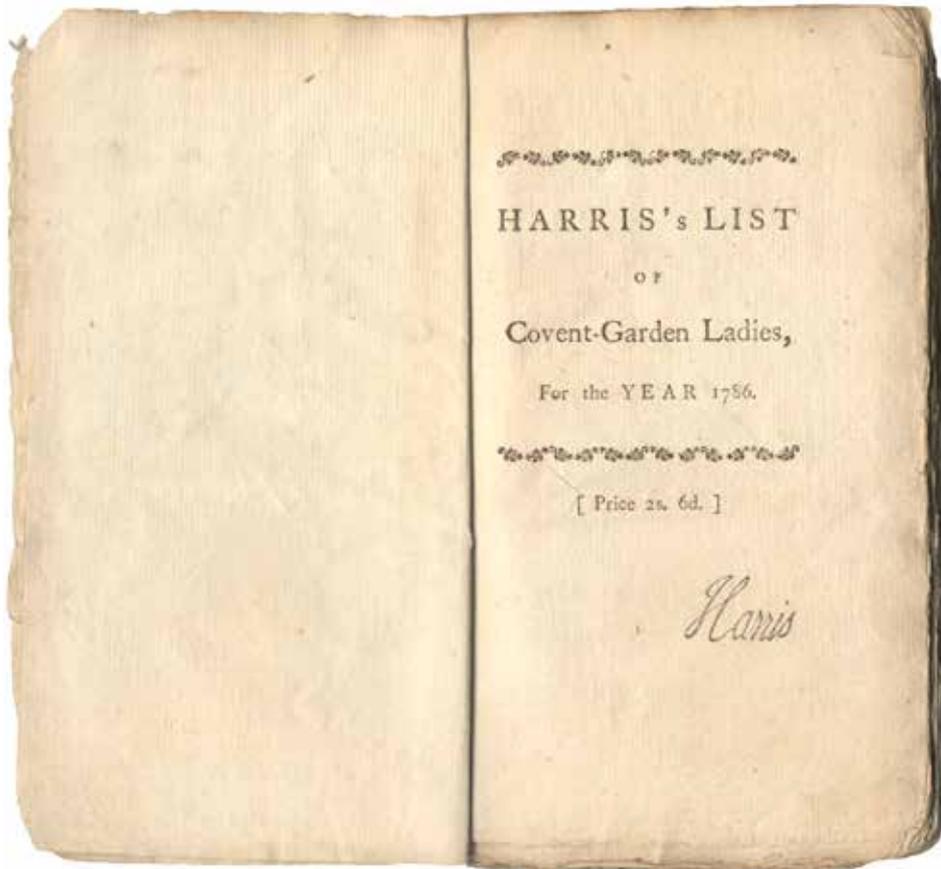
€2,200 - 3,400

GEORGE III AND QUEEN CHARLOTTE TO EVA MARIA AND DAVID GARRICK: this handsome jewel was almost certainly a gift from George III and Queen Charlotte to Eva Maria Garrick, deriving as it does from the papers of her executor Thomas Rackett, and thus by family descent to the present owners (see lots 39 and 40 in the present sale). The links between the Garricks and their sovereign were of course numerous. Even as a prince, George was a keen theatre-goer. In 1758 he visited Garrick's Drury Lane three times to see John Hume's play *Aegis*, in which Garrick delivered a patriotic prologue drawing a parallel with the Spartan Agis: 'the widow'd mother shewed her parting son,/ The race of glory which his sire had run'. When the King and Queen were crowned, Garrick mounted a pageant recreating the event (one, admittedly, not as splendid as that mounted by his rivals at Covent Garden, as Garrick thought best to save money by recycling the costumes he had employed in celebrating the previous coronation).

Shortly before staging the Shakespeare Jubilee in September 1769, he was summoned to recite his Ode to the King and Queen, afterwards telling a friend that he 'met with much approbation' and 'was 3 hours & a quarter with them' (Letter 554). Another occasion on which this

jewel might have been presented, and fitting better perhaps with its assigned date, is the rather dismal occasion when he was summoned out of retirement to read his hugely popular 'dramatic entertainment' *Lethe* before their Majesties on 15 February 1777, having revised the play for their benefit. Northcote told Hazlitt that: 'Garrick complained that when he went to read before the Court, not a look or a murmur testified approbation; there was a profound stillness – every one only watched to see what the King thought. It was like reading to a set of waxwork figures: he who had been accustomed to the applause of thousands, could not bear this assembly of mutes' (William Hazlitt, *Conversations of James Northcote*, 1830, p.263). Garrick himself famously remarked that it was 'as if they had thrown a wet blanket over me' (*The Plays of David Garrick*, edited by H.W. Pedicord and F.L. Bergmann, vol.i, 1980, p.382).

A very similar pair of intaglio portraits is in the Royal Collection, where they are ascribed to Tassie: 'The Scottish modeller James Tassie pioneered the casting of imitation cameos and intaglios in a new form of fired vitreous paste of which the largest constituents were silica, lead oxide and potassium oxide. He produced small portrait medallions and reproductions of ancient gems... Although Tassie's paste formula was a closely guarded secret, the reproductive nature of the process led to widespread piracy of his models. The catalogue of Tassie's products published by R.E. Raspe in 1791 lists nine separate cameos and intaglios of George III and three of Queen Charlotte. For these two-sided pendants of the King and Queen, Tassie's profiles have been mounted by a jeweller on a background of bloodstone to imitate a carved cameo with two strata' (online catalogue entry adapted from *George III & Queen Charlotte: Patronage, Collecting and Court Taste*, 2004; RCIN 33992; see also RCIN 45862). Another example, unasccribed, is in the Victoria and Albert Museum (A.23-1950).



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**HARRIS (JACK)**

Harris's List of Covent-Garden Ladies: or, Man of Pleasure's Kalendar, for the Year 1786, *half-title with Harris' stamped signature, stab-stitched, unpressed and untrimmed in original pale blue wrappers, rubbed and soiled, no spine, a few numerals pencilled on upper wrapper* [ESTC T504825, Bavarian State Library copy only], 12mo (190 x 108mm.), H. Ranger, [1786]

£5,000 - 7,000  
€5,600 - 7,800

RARE EDITION OF 'HARRIS'S LIST': only one copy in Munich is recorded on ESTC and in Jane Ing Freeman's census ('Jack Harris and "Honest Ranger"', *The Library*, 7th series, vol. 13, no. 4, December 2012), and only two copies of any edition are recorded in auction records (the lists for 1788 and 1790).

First printed in 1760, *Harris's list*, or directory of London prostitutes, immediately became a popular seller, and was published nearly every winter for 34 years. Each of the entries, with the ladies' names thinly disguised, includes the address and a physical description, often accompanied by a note on prices and particular specialities or attributes. Both the author and the publishers were pseudonymous, the use of the name Harris evoking a well-known waiter and pimp at the Shakespear's Head Tavern, but "the extent to which *Harris's List* should be viewed as an 'honest' guide to the capital's prostitutes remains a subject of debate... The lush descriptions of women also function as soft-core pornography" (ibid., p.425). The lists's notoriety culminated in the prosecution of two London booksellers for publishing the 1794 edition of this 'wicked, nasty, filthy, bawdy, and obscene' book (Court of King's Bench records, as quoted by Freeman, ibid., p.423).

43 •

**[HARRISON (JOHN)]**

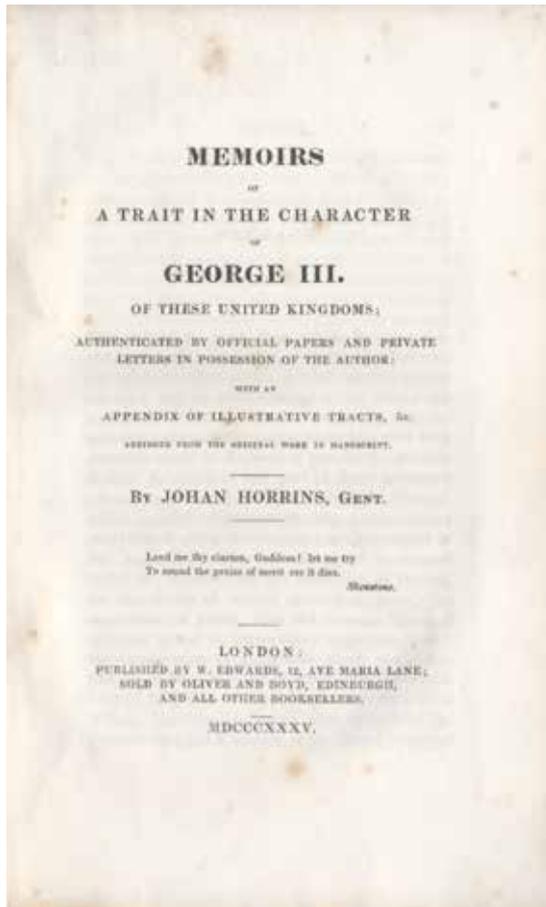
Memoirs of a Trait in the Character of George III of these United Kingdoms... by Johan Horrins, FIRST EDITION, *publisher's cloth-backed boards, printed paper spine label, untrimmed, some soiling, joints splitting, 8vo*, W. Edwards and sold by Oliver and Boyd, 1835

£1,000 - 2,000  
€1,100 - 2,200

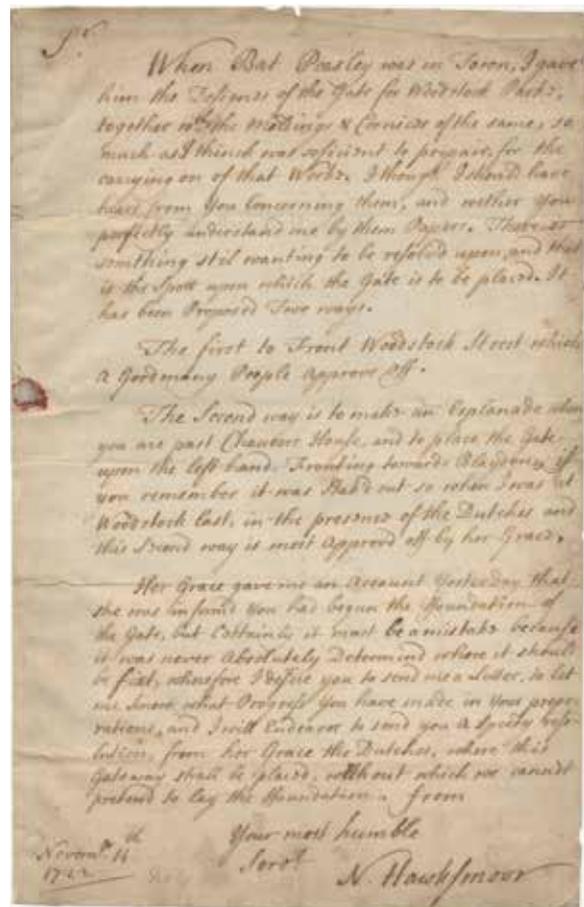
Scarce posthumous work by John Harrison, of which Johan Horrins is an anagram, with a horological provenance. Based on a manuscript by Harrison, it contains an account of his attempts to claim the prize for determining longitude, and the intercession of King George III on his behalf, "to rescue from unqualified oppression the aged Claimant of the second moiety of the reward of £20,000 for discovering the Longitude at sea..." (Preface).

**Provenance**

"[?]T H Hyde, Sleaford", ownership inscription on front paste-down. Hyde & Sons were a well-known nineteenth century family of clockmakers in Sleaford, Lincolnshire.



43



44

44

**HAWKSMOOR (NICHOLAS)**

Autograph letter signed ("N. Hawksmoor"), to "Mr Willm Townsend Mason in Oxon" [the master mason and architect William Townesend], discussing their work at Blenheim on the Triumphal Arch, also known as the Woodstock Gate ("...When Bat Peasley was in Town, I gave him the Designs of the Gate for Woodstock Parke, together with the Moldings & Cornices of the same, so much as I think was sufficient for the carrying on of that Worke. I thought I should have heard from You Concerning them, and whether You perfectly understand me by them Papers. There is something still wanting to be resolv'd upon, and that is the Spott upon which the Gate is to be plac'd...") and going on to discuss the position of the gate, whether "to Front Woodstock Street which a Good many People approve of", or the plan approved by the Duchess of Marlborough ("...The Second way is to make an Esplanade when you are past Chaucers House, and to place the Gate upon the left hand, Fronting towards Blaydon, if you remember it was Stak'd out so when I was at Woodstock last, in the presence of the Dutches and this Second way is most Approv'd off by her Grace..."); he also expresses concern that the Duchess believes that he has already begun work on the foundations, something in which she must be mistaken ("...I will Endeavor to send you a Speedy resolution, from her Grace the Dutches, where this Gateway shall be plac'd, without which we cannot pretend to lay the Foundation..."), one page, autograph address leaf, seal and postmark, slightly dust-stained overall, guard, folio, 14 November 1722

£2,000 - 3,000  
 £2,200 - 3,400

'THE DESIGNS OF THE GATE FOR WOODSTOCK PARKE' - NICHOLAS HAWKSMOOR AT WORK ON THE TRIUMPHAL ARCH AT BLENHEIM PALACE. This is described in its listing (Grade 1) thus: 'Triumphal arch. 1723, by Nicholas Hawksmoor. Limestone ashlar. Keyed semi-circular archway flanked by 2 orders of Corinthian columns set on panelled plinth and supporting entablature with inscription set on narrow attic. Rusticated flanking walls, terminated by drum piers, has C18 panelled doors set in semi-circular arched doorways with lions' heads carved on keystones. The gateway was built to provide a more convenient entrance for visitors from Woodstock... The builders were Peisley and Townesend'; Hawksmoor's design being 'based on an esoteric reconstruction of the arch of Titus in Rome' (Kerry Downes, ODNB). For further details of William Townesend, recipient of our letter and the mason responsible, see the ODNB.

The Duchess evidently got her way over the gate's siting. In 1723 the Woodstock entrance to the park was to be built to the right of Chaucer's House, necessitating the demolition of the house which Hawksmoor's late collaborator, John Vanbrugh, principal architect of Blenheim, had once occupied (see 'Blenheim Park from 1705' in VCH Oxfordshire, xii, edited by Alan Crossley, 1990). Only one other item by Hawksmoor is recorded as having been sold at auction by ABPC.

**Provenance**  
 From the Enys collection.



45

45 •

### HERTFORDSHIRE

CHAUNCY (HENRY) *The Historical Antiquities of Hertfordshire*, FIRST EDITION, title printed in red and black, engraved portrait of the author, engraved folding map by Moll, 44 engraved views, towns and plans by Jan Darpentier and others (most double-page, 2 trimmed with some loss, small piece of "Knebworth" torn away but present), additional folding letterpress genealogical table of the Chauncy family (dated 1787) and portrait of Sir John Brockett, with the often-missing "Directions for placing the cuts" (laid down), some browning, dampstain at fore-margin towards end, contemporary calf, rebacked in calf gilt [ESTC R6200], folio (380 x 230mm.), Ben. Griffin, [and others], 1700

£600 - 800

€670 - 890

The result of fourteen years research (and five years in the press) Chauncy's work, printed in a print run of 500 copies, "can be regarded as the first true history of the county,... [and] the bird's-eye perspective drawings of the seats of the noblemen and gentlemen who had subscribed to the publication. form a valuable contemporary record of a period notable in Hertfordshire for the building or comprehensive remodelling of its country houses" (ODNB).

#### Provenance

Theodore H. Broadhead (nineteenth century collector, owner of a Shakespeare First Folio), bookplate.

46 •

### HOROLOGY - JAPAN

MODY (N.H.N.) *A Collection of Japanese Clocks*, FIRST EDITION, NUMBER 161 OF 200 COPIES, texts in English and Japanese, 135 plates (mostly photographic, some folding, all with printed tissue guards), publisher's cloth, g.e., dust-jacket (repaired with some loss to extremities of spine), 4to, Kegan Paul, 1932

£600 - 800

€670 - 890

#### Provenance

John Read, inscribed (in Japanese) on title "To the Managing Director John Read, given by Mr Hotta of the Hotta Corporation, Tokyo".

47 •

### IRELAND

QUIN (EDWIN RICHARD WINDHAM, third Earl of Dunraven) *Notes on Irish Architecture*, 2 vol., FIRST EDITION, edited by Margaret Stokes, half-titles, 125 mounted autotype plates (5 double-page, one loose), 14 lithographed plates, numerous woodcut illustrations after the author, George Petrie and others, publisher's green decorative cloth gilt, folio (368 x 360mm.), George Bell, 1875-1877

£1,000 - 1,500

€1,100 - 1,700

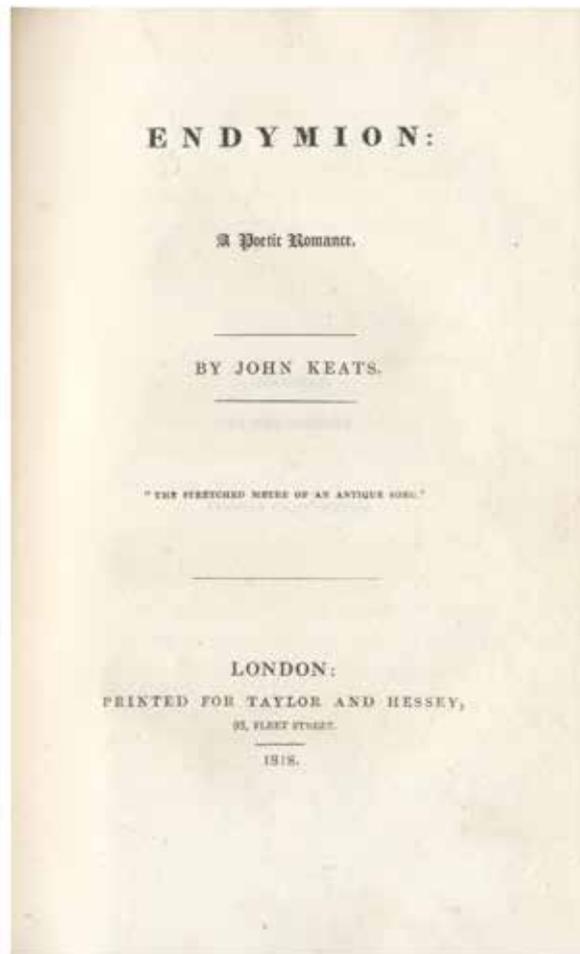
An important record, handsomely illustrated with photographic plates, of the ancient stone buildings and the belfries and Romanesque architecture of Ireland. Dunraven, who helped found the Irish Archaeological Society in 1840, "visited every barony in Ireland, and nearly every island off the coast, usually in the company of a photographer" (ODNB) for his research.

#### Provenance

Richard Laurence Pemberton, bookplate.



47



49

48 •

#### IRELAND

STAFFORD (THOMAS) *Pacata Hibernia, Ireland Appeased and Reduced*, woodcut ornament on title (cut to size and laid down), 16 engraved plates and maps (on 18 sheets, most folding, some shaved/cropped with small loss of image, small rusthole affecting image of Limerick plan), one folding woodcut plate, lacks additional title, portrait and map of Munster, contemporary calf gilt, morocco spine label ("*Pacata Hibernia*"), worn, tear to lower border [ESTC S117457], small folio, Printed by A[ugustine] M[athewes]... And part of the impression made over, to be vented for the benefit of the children of John Mynshew, deceased, 1633--BURTON (RICHARD) *The History of the Kingdom of Ireland; Being an Account of All the Battles, Sieges... During the Late Wars There, till the Entire Reduction of that Country, by.... King William, 1811; The History of the House of Orange, 1814*, 2 works in 1 vol., new editions, woodcut frontispieces, titles printed in red and black, first work with numerous woodcut portraits in the text, contemporary diced calf gilt (attributed to George Mullen of Dublin), rubbed, 4to, Machell Stace--[BORLASE (EDMUND)] *The History of the Execrable Irish Rebellion*, title printed in red and black, folding letterpress table (2 tears repaired with old paper), errata leaf laid down and bound at end, title soiled, several leaves loose, thin trace of worming towards end, early calf, rebacked, defective [ESTC R227807], small folio, Henry Brome and Richard Chiswell, 1680; and another (4)

£600 - 800

€670 - 890

#### Provenance

First work, "M. Gunle", early ink inscription on p.1; Second work, W.H. White, bookplate.

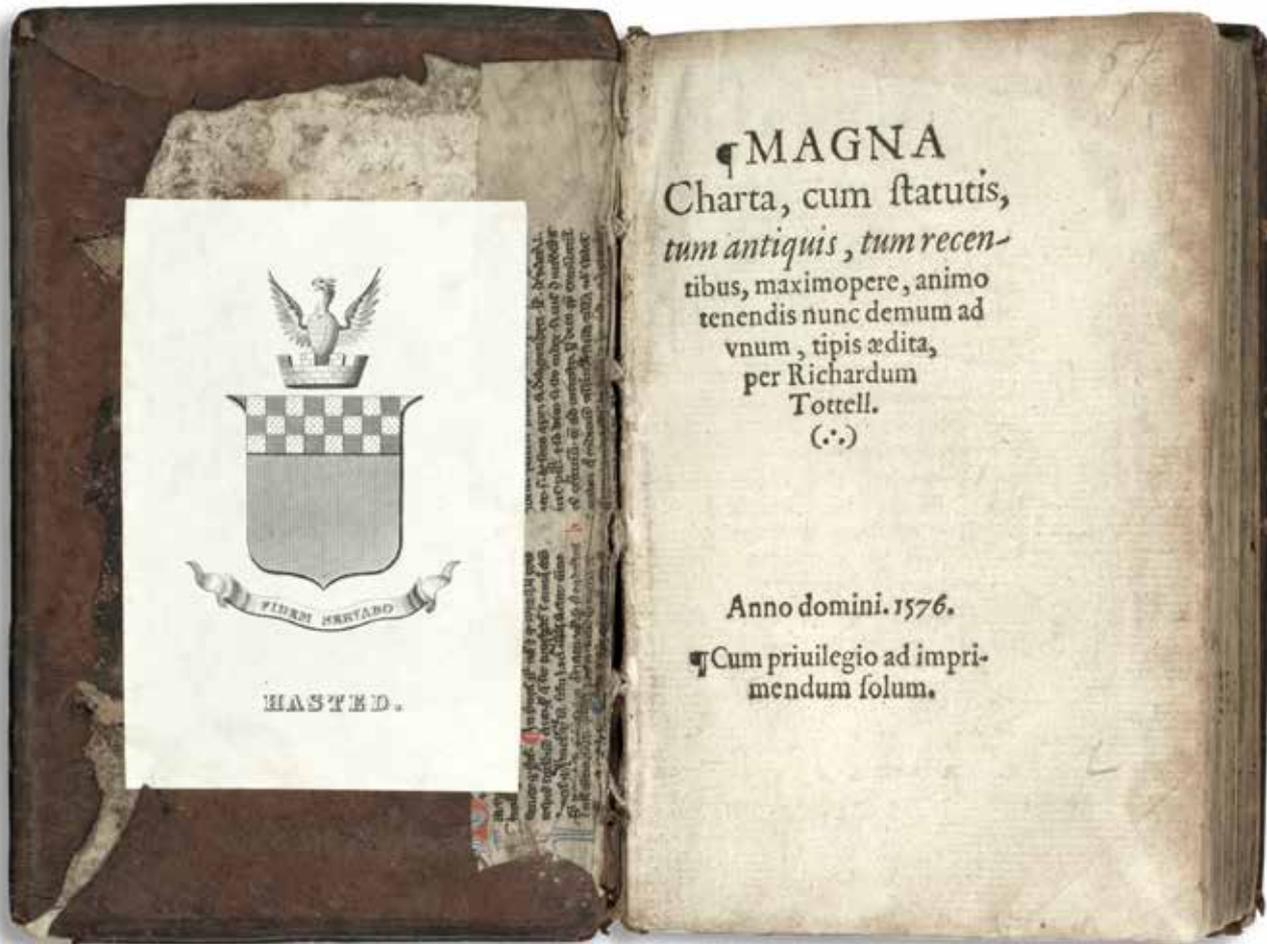
49 •

#### KEATS (JOHN)

*Endymion: A Poetic Romance*, FIRST EDITION, with 5 line errata, without half-title and the 2 leaves of advertisements, final leaf with 2 tears and laid down [Haywood 232; Sterling 522], Taylor and Hessey, 1818; COLERIDGE (SAMUEL TAYLOR) *Zapolya: A Christmas Tale*, in Two Parts, FIRST EDITION, without half-title [Wise 46], Rest Fenner, 1817, 2 works in 1 vol. (Coleridge bound first), nineteenth century half calf, worn, 8vo

£1,000 - 2,000

€1,100 - 2,200



51

50 •  
**LONDON**

MAITLAND (WILLIAM) *The History of London, from its Foundation by the Romans to the Present Time, FIRST EDITION, engraved folding panoramic bird's-eye view of London, 24 engraved plates (2 folding with short tears), contemporary calf, worn, Samuel Richardson, 1739--DUGDALE (WILLIAM) The History of St. Paul's Cathedral in London, engraved frontispiece portrait, title printed in red and black, 14 engraved plates (mostly double-page or folding, one with long tear, 2 shaved), numerous engraved illustrations in the text (some full-page), additional engraved portrait of Gilbert Sheldon bound in before p. 1, final dedication leaf laid down, final contemporary calf, spine gilt tooled within raised bands, worn, upper cover detached [ESTC R16413], Printed by Tho. Warren, 1658; idem, another copy, engraved frontispiece portrait, title printed in red and black, 14 engraved plates (mostly double-page or folding, 2 shaved), numerous engraved illustrations in the text (some full-page), eighteenth century calf, worn, covers detached, Printed by Tho. Warren, 1658, folio (3)*

£800 - 1,000  
€890 - 1,100

**Provenance**

First work, Edward Henry Jones, bookplate; Second work, John Boyle, 5th Earl of Cork & Orrery, bookplate (and manuscript inscription "Orrery 1742"), and later Boyle bookplate on blank verso of title.

51 •  
**MAGNA CARTA**

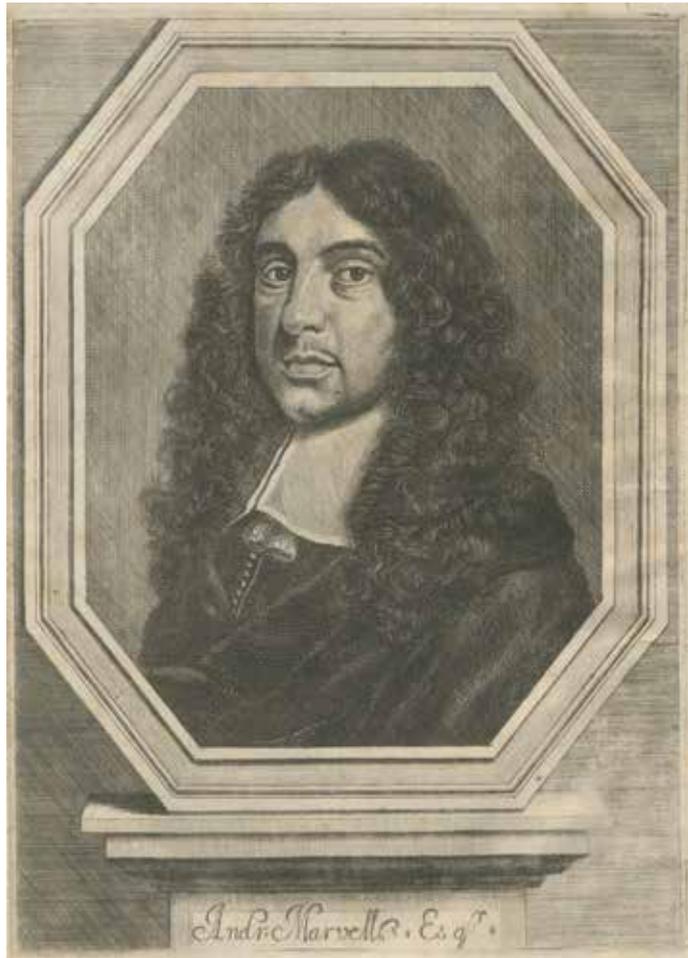
*Magna Charta, cum statutis, mostly in Latin or Law French, then in English after p. 119, black letter, without preliminary blank, woodcut initials, marginal annotations in one or two neat early hands on approximately 25 pages, contemporary English blindstamped calf, fragments of a thirteenth century illuminated Bible used as binder's waste at hinges, title in ink on fore-edge, worn with small losses to extremities of spine, lacks ties [ESTC S101094; Beale S18], 8vo, Richard Tottell, [the 8 day of Marche], 1576*

£1,000 - 1,500  
€1,100 - 1,700

A rearranged edition, with omissions and additions. The additions, selected through to the fourteenth year of Elizabeth's reign, are mostly printed in English.

**Provenance**

Hasted, bookplate.



53

52

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

Autograph letter signed ("Marlborough"), to the Secretary of State Robert Harley ("For m.r Secretary Harley"), asking him to call at his lodgings the next morning at ten as he has a "feavour" to ask him; subscribing himself Harley's "with much truth"; integral address leaf, seal in red wax bearing the Duke's crest circled by the Garter and surmounted by a ducal coronet, 1 page, light dust-staining to address leaf where folded for despatch, 4to, "Wensday night" [1704-8]

£1,000 - 1,500

€1,100 - 1,700

DUKE OF MARLBOROUGH TO ROBERT HARLEY – autograph letters, such as this, by the Duke of Marlborough are uncommon. It dates from between 16 May 1704 and 13 February 1708, when Harley was Secretary of State for the Northern Department. It was in this capacity that he pushed through the Union with Scotland, employing Daniel Defoe as his intelligence gatherer and propagandist. It was also in this period that he began to put together the Harleian MSS, starting with his purchase in October 1704 of the Simonds D'Ewes MSS, which were to be purchased by the nation in 1753 and form the basis of the British Museum's manuscript collections (and where they were to be joined, in 1978, by the Duke of Marlborough's own archive). Harley had come to office through his alliance with Godolphin and Marlborough, the three being so close that they were known as the Triumvirate; and was forced from office by the same two, when they discovered that he was seeking to influence Queen Anne behind their backs, displacing Marlborough's wife Sarah as the Queen's favourite with Harley's cousin Abigail Hill, Mrs Masham.

For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.

53 •

**MARVELL (ANDREW)**

Miscellaneous Poems, FIRST EDITION, engraved portrait frontispiece, the Cromwellian verses excised as usual, light foxing, blank fore-edge of frontispiece renewed, nineteenth century quarter cloth [ESTC R23026; Pforzheimer 671], folio (290 x 180mm.), Robert Boulter, 1681

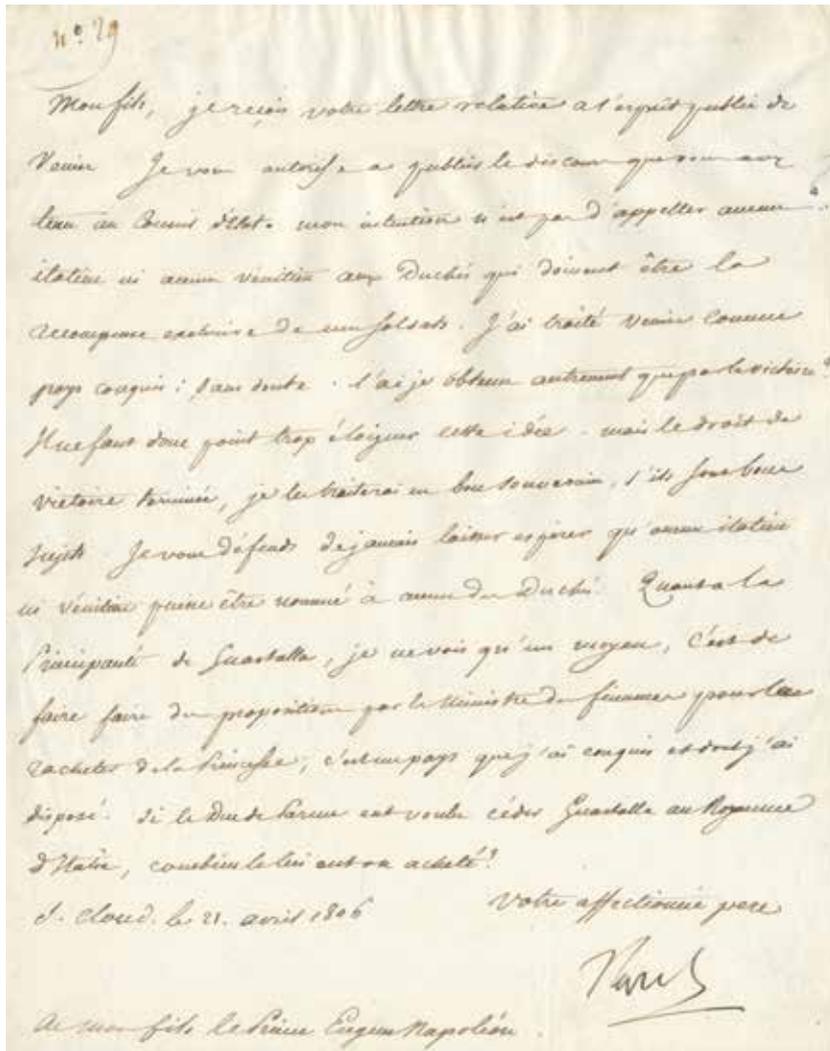
£2,500 - 3,500

€2,800 - 3,900

The first appearance in print of 'To his Coy Mistress', 'The Garden', 'Upon Appleton House' and nearly all the remainder of Marvell's verse.

**Provenance**

Sir William Stirling Maxwell (1818-1878), bookplate and blindstamped arms on upper cover.



54

54  
**NAPOLEON BONAPARTE**

Letter signed ("Napol") to his stepson Eugene de Beauharnais, Viceroy of Italy ("Mons fils le Prince Eugene Napoléon"), in French, discussing the status of the nobility of Venice: stating that it is not his intention to elevate any Italian or Venetian to a dukedom, which must be the exclusive reward for his soldiers; affirming that even though he may have treated Venice as a conquered country, it is his by right of conquest and this must be born in mind at all times; although of course, having obtained the rights of victory, he will be a good sovereign to them if, that is, they are good subjects, but repeating nevertheless that Eugene must never allow any Italian or Venetian to aspire to any of the duchies; with regard to the Principality of Guastalla, the only course is to instruct the Minister of Finance to buy it back from the Princess [Pauline]; and reminding him that this, too, is a country that he conquered and had disposed of accordingly; and asking if the Duke of Parma had wanted to cede Guastalla to the Kingdom of Italy, how much would have to be paid for it, 1 page, on gilt-edged paper, traces of mounting on reverse, 4to, St Cloud, 21 April 1806

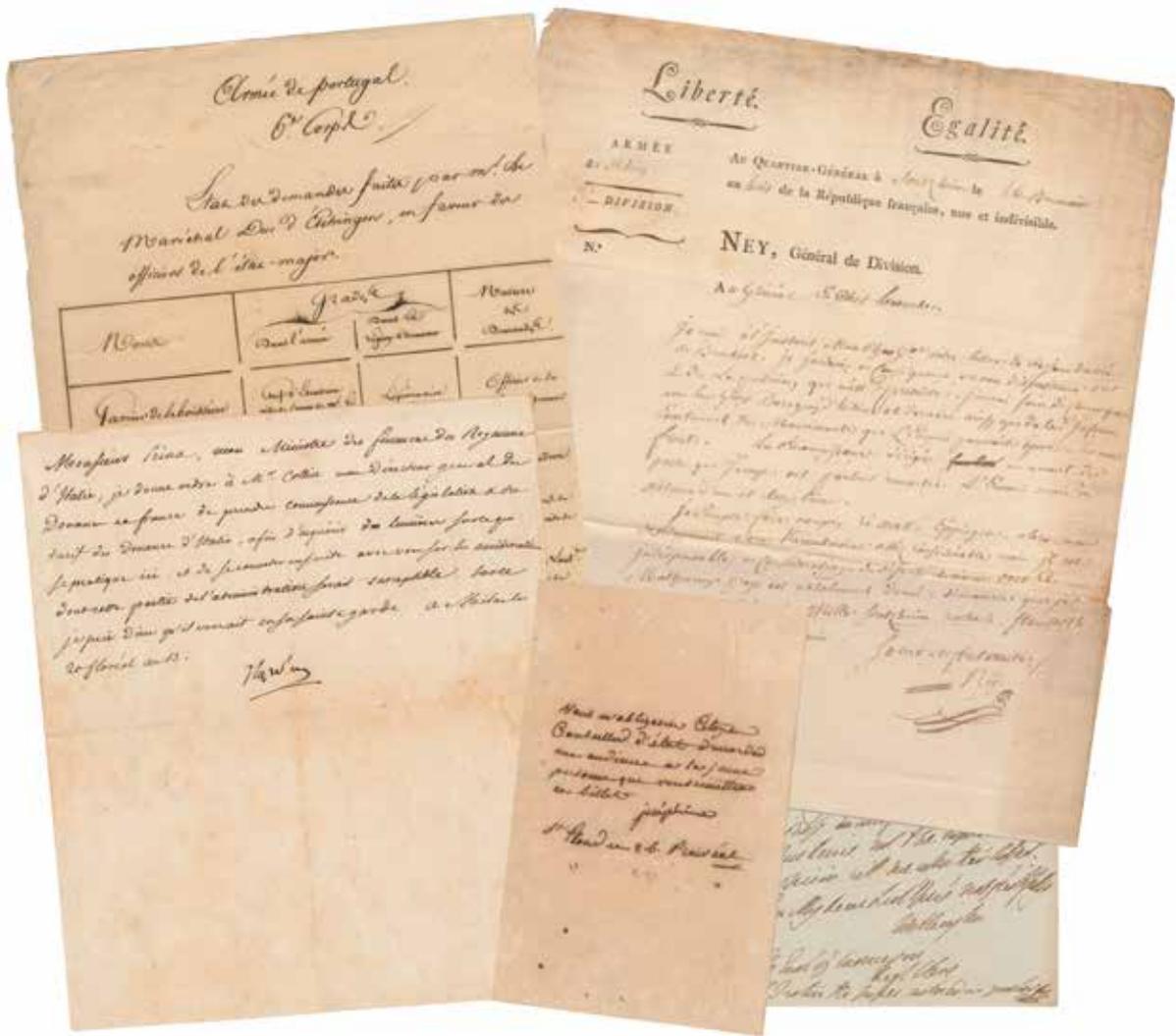
£2,000 - 3,000  
 €2,200 - 3,400

'I HAVE TREATED VENICE AS A CONQUERED COUNTRY, DID I OBTAIN IT OTHERWISE THAN BY VICTORY?' – a remarkably frank letter in which Napoleon displays his uncompromising attitude towards his conquered subjects, especially the nobility of the once-proud Republic of Venice (she who, as Byron was to put it, once held 'the gorgeous East in fee' and had fallen to him in 1797). Having ceded Venice at first to the Austrians, Napoleon had, the previous December, incorporated it into his newly-created Kingdom of Italy; he being King and Eugene, Josephine's son by her first marriage, his Viceroy. The Duchy of Guastalla was to be annexed a month later, on 24 May 1806.

55  
**NAPOLEON BONAPARTE**

Two reports signed as approved by Napoleon ("accordé Np"), (with printed heading: 'Rapport A Sa Majesté l'Empereur et Roi'), both signed by the Minister of War, the duc de Feltré, one submitting the resignation of 2nd Lieutenant Freytag, an officer despised by his comrades who has led so dissolute a life that he spits blood and is incapable of mounting his horse, the other requesting that Winkler, a Bavarian who had been taken prisoner in Spain and taken into the Hanoverian Legion, be sent back to his homeland, 3 pages, browned with slight fading of the ink, traces of mounting at edges, folio, 24 December 1811 and Fontainebleau, 21 October 1812

£800 - 1,200  
 €890 - 1,300



56

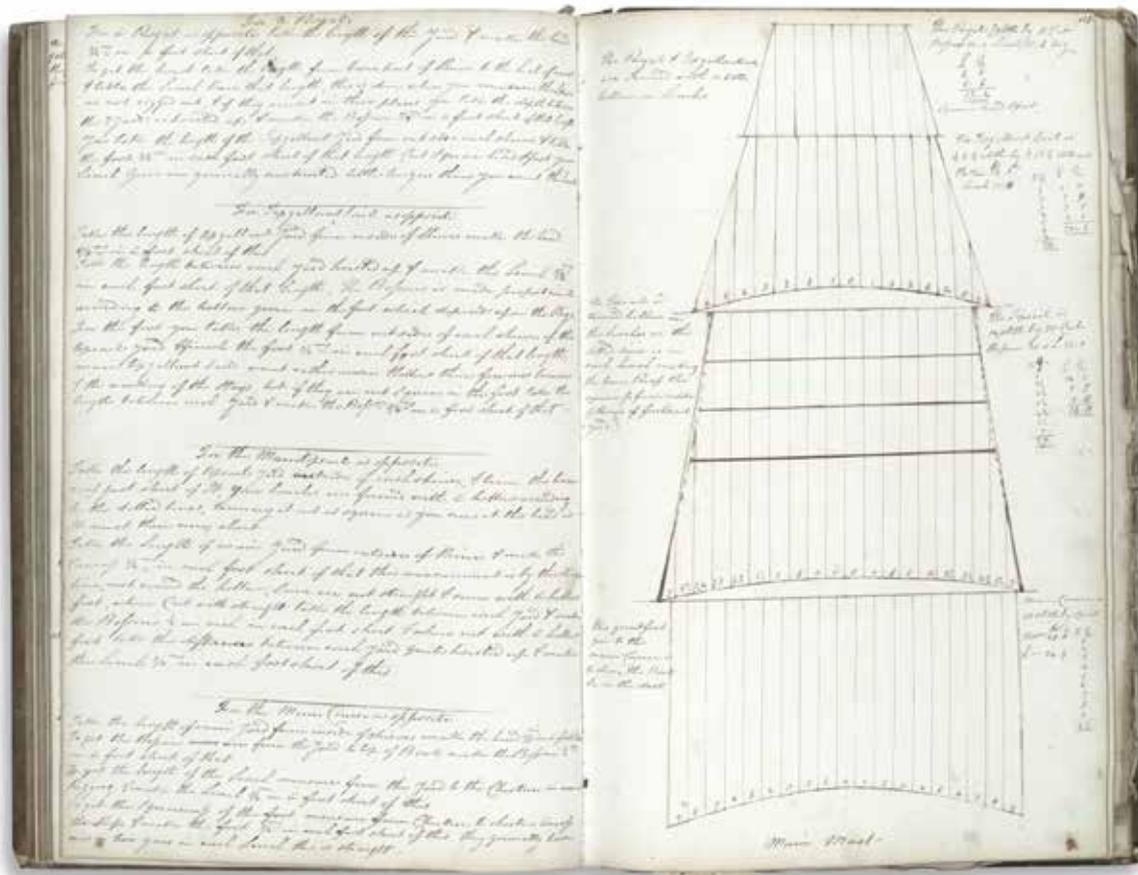
**NAPOLEON, JOSEPHINE, NEY AND WELLINGTON**

Group of letters and documents pertaining to Napoleon and his circle, and to the Duke of Wellington, all but the latter in French; comprising: (i) letter signed by Napoleon ("Napoleon"), to [Joseph] Prina, Minister of Finance of the Kingdom of Italy, stating that he has ordered the Director General of the French Customs to gather data on the Italian customs with a view to effecting improvements, 1 page, slight wear along folds, light browning and foxing, but overall in satisfactory condition, 4to, Milan, 20 Floreal an 13 [10 May 1805]; (ii) letter signed by the Empress Josephine ("Joséphine"), to Monsieur Réal, Councillor of State, asking him to grant audience to the young woman who is the bearer of this note; with integral address leaf ("A Monsieur/ Réal Conseiller d'état/ De la part de L'impératrice"), written on the Empress's personal stationery, bearing a small round perforated stamp with her initials ("JB"), embossed floral borders with classical motifs, gilt edges, 1 page, overall browning, 8vo, 26 Prairéal, no year [15 June 1804]; (iii) autograph letter signed by Michel Ney ("Ney"), to the commander-in-chief officer General Claude Lecourbe, describing organizational difficulties with his division of the Army of the Rhine and promising him intelligence "of the movements the Enemy may make on my front", adding that "Reconnaissance carried out from my advance posts has everywhere encountered the Enemy but at a distance of one or two leagues" and that he plans to occupy Eppingen that very morning as the country is stripped of supplies, 1 page, light dust-staining, minor wear at edges, folio, Headquarters at Sintzheim, 26 Brumaire an 8 [17 November 1799]; (iv) document

signed by Michel Ney ("M.al duc d'Elchingen"), being a list of requests for promotions and decorations for seven officers on his staff in the 6th Corps of the Army of Portugal, two being his aides-de-camp, two officers he wishes to be promoted to ADC, and his secretary whom he wishes to be promoted to Hon Adjutant, 1 page, light browning, folio, Tomar, Portugal, 30 December 1810; (v) letter of safe-conduct signed by the Duke of Wellington ("Wellington"), the text in the hand of his Military Secretary Lord Fitzroy Somerset, issued on behalf of "Colonel St Simon of the French Army" who has his permission to pass the British outposts and proceed to Toulouse on his return from the headquarters of Marshal the Duke of Albufera (Marshal Suchet), 1 page, in good condition, 4to, "Given at my head Quarters this fourteenth day of April 1814"; (vi) autograph letter signed by Wellington ("Wellington"), to Lord Carnarvon, about the proposed railway between Newbury and Basingstoke, 1 page, light dust-staining, 8vo, Stratfield Saye, 16 December 1843

£2,000 - 4,000  
 €2,200 - 4,500

FINE NAPOLEONIC COLLECTION, comprising items by Napoleon himself, his most famous lover, Josephine, his most famous marshal, Ney, and his most famous enemy, Wellington.



57

Napoleon's letter, which bears the relatively uncommon unabbreviated form of his signature (more often shortened to "N", "Np" or "Nap"), was issued two weeks before he was crowned King of Italy. The Josephine letter, which bears witness to the kindness that she was famous for showing towards petitioners who had been rebuffed by officialdom, appears to date from the brief period in which republican and imperial titles coincided; the republican calendar, used here, being abolished in December 1805. The recipient, Pierre-François Réal (here addressed as "Citoyen Conseiller" by the Empress) had helped Napoleon to power and, as chief of police, played a part in the murder of the duc d'Enghien. He was close also to Josephine, who after his son was killed in action in 1806, comforted him. He fled to America after Napoleon's defeat at Waterloo.

The fine autograph campaign letter by the future Marshal Ney, written when serving as General commanding the 3rd Division of the Army of the Rhine, under overall command of General Lecourbe, dates from shortly after Napoleon had come to power in the coup of 18 Brumaire (9 November 1799), news of which reached Ney on 13 November. Spurred on by this news, his army hitherto having been worsened by the Austrians, Lecourbe launched a successful counter-attack, with Ney leading the 3rd Division in person; our letter dating from immediately after the action, when the Army of the Rhine was attempting, without much success, to consolidate its position on the right bank pending reinforcement (see A. Hilliard Atteridge, *Marshal Ney: The Bravest of the Brave*, 1912, reissued 2005, pp.48-50).

Wellington's letter of safe-conduct, its text in the hand of his military secretary Fitzroy Somerset, later Lord Raglan of Crimea fame, is significant in that it was issued four days after Wellington had defeated Soult at the Battle of Toulouse and two days after he had received news of Napoleon's abdication. The night before, on 12-13 April, Napoleon attempted suicide.

57 •

### NAVAL - SAILMAKING

Manuscript workbook of Gravesend sailmaker Henry Eversfield, entitled "Henry Eversfield's Systems of Sail Making" on front board, with his heading "My System of Sail Making is entirely/ constituted & arranged by myself/ HE" on inside leaf, written in a neat hand interspersed with over forty carefully drawn technical diagrams of sails and calculations, describing the sails required for various vessels and giving instructions on how to measure each vessel to obtain the correct dimensions of sail ("The first thing to be observed after measuring a vessel is the way she sits upon the water..."), subjects include "Method to make the allowances upon the spars after having obtained the total length", "To get length of a Leach for Larger Cutters", "Method to get Number of Cloths head & foot of Sails made of 18 inch Canvas", "Method of Casting up, or fully Constructing a Trysail", "Method of Cutting & Casting up Jibs", "Particulars to be observed in the Cloth before you Cut out any Sail, particularly a Mainsail" etc., some entries incomplete, contents page pasted to front endpaper, collection of rough working drawings, sketches and other papers loosely inserted, c.136pp., original vellum, scratched and worn, folio, [c.1840-1860]

£2,000 - 3,000  
£2,200 - 3,400

'MY SYSTEM OF SAIL MAKING IS ENTIRELY CONSTITUTED & ARRANGED BY MYSELF': a rare survival recording the sailmaker's craft in the mid nineteenth century, attractively illustrated with many drawings, sketches and plans.

58 •

### NAVAL - SHIPBUILDING

Manuscript log book of shipwright John Kirkaldy of Wapping Wall, containing accounts and details of work undertaken from July 1819 to July 1821 on over 200 vessels (including His Majesty's Post Office Packets *Arrow* and *Lightening*, the *Jack Tar*, and the *Valiant*), listing the work done ("Painting cabin, staterooms, steerage", "Whitewashing twixt decks" and even making good "8 10ft hen coops" on the *Competitor*), the quantity of paints, oils and equipment used (including, on the *Dowson*, white, black, "P.Green...Pn Blue...Vermillion... 2 galls Turps...5 do sperm oil...6 brushes...6 camel hair pencils") and labour required ("1 man, ½ day taking down pump pipe", "2 men ½ day painting"), preceded by alphabetical index, ownership inscription on taped inner hinge "John Kirkaldy. 3 Wapping Wall Jany 1819", c.480pp, brown calf, letter 'E' stencilled on front board, worn, spine missing, folio, 1819-1821

£500 - 800

€560 - 890

59

### NAVAL - AMERICAN REVOLUTION, BRITISH EMPIRE AND THE GREAT WAR

Collection comprising orders for "Night Parole at Sea" for March 1780 to February 1781, issued and signed by Admiral Sir George Rodney ("GBRodney"), as Commander-in-Chief St Lucia, issued to Captain Graves of HM Ship *Savage*; with contemporary docket, 2 pages, mounted with a steel-engraving of Rodney, some browning, folio, the Sandwich, Gros Islet Bay, St Lucia, 29 March 1780; letter signed by Sir Cloudesley Shovell, to the Portsmouth commissioners, ordering nine or ten bolts of duck canvas and a hundredweight of good sewing twine, 1 page, stain along edge, 8vo, Triumph, 2 July 1703; together with six logs and journals kept by members of the St John family, comprising two logs kept by F.G. St John as midshipman on HMS *Triumph* and *Constance*, in the China seas between 1885 and 1888; his journal books when with the training squadron on HMS *Howe*, *Rover*, *Ruby*, *Volage* and *Arethusa*, 1888-1896; plus S.A.G. St John's midshipman journals kept while serving on HMS *Nelson*, *Argus* and *Watchman*, in home waters, 1928 to 1930; the volumes illustrated throughout with technical drawings, watercolour views and, latterly, photographs, original cloth and boards, four covered with felt, usual wear, one volume partly disbound, folio and 4to, 1703-1930; autograph "Orders for Capt [F.G.] St John", signed by H.F. Oliver, C-o-S, directing him to escort George V to France ("...Take a guard of picked men... and proceed to Dover... You are to proceed on board Brighton with your guard and are to be responsible for His Majesty the King's safety until he lands in France... The closest secrecy is essential..."); with a correction initialled by Oliver in the margin, 2 pages, blindstamp Admiralty cypher, folio, Admiralty, 28 November 1914

£800 - 1,200

€890 - 1,300

'RESPONSIBLE FOR HIS MAJESTY THE KING'S SAFETY UNTIL HE ARRIVES IN FRANCE'. The first document in the collection was issued by Admiral Rodney during the American War of Independence, shortly after he had effected the relief of Gibraltar and while he was facing off the French fleet under Admiral De Guichen in the West Indies. Captain Graves, to whom his orders are addressed, can be identified as Samuel Graves, commander of the *Savage* sloop, who was later to attain fame as Nelson's second-in-command at the Battle of Copenhagen. The final item, as quoted above, is the original top-secret order issued by the Chief of Admiralty War Staff for George V's first visit to the Western Front in December 1914.

Vice-Admiral Francis Gerald St John, CB, MVO (1869-1947), responsible for keeping the first four volumes and recipient of the Admiralty order for the King's voyage to France, was son of Admiral Henry Craven St John (1837-1909), his mother being Catherine Stratford Rodney, great-granddaughter of Admiral Lord Rodney. The last two were kept by his son, Captain Stratford Allan Gerald St John (1911-2001). For watercolours by, and a presentation scroll to, Admiral St John, see the Hong Kong and China lots in the present sale (lots 170 and 177). They have been consigned for sale by members of the family.

60 •

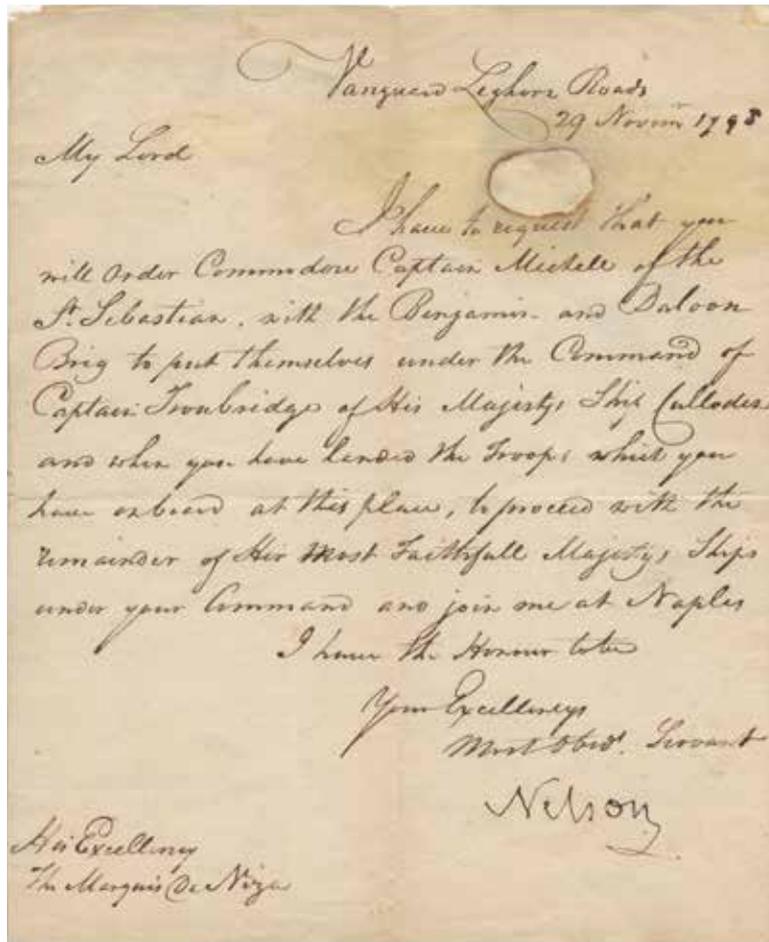
### NAVAL - LOG BOOK

"Log of the ship "Britannia", East Indiaman, on a voyage from Bengal to England, February 4th to July 6th 1788", prefaced by a diary entry describing preparations for the voyage (involving attending Lord Cornwallis's Ball and putting his legal affairs in order), continuing with daily maritime observations and "occurrences" during the voyage, written in ink on ruled paper, 80 pages, vellum, rubbed and soiled, spine with tape repairs, folio, 4 February to 6 July 1788

£500 - 700

€560 - 780

The *Britannia* launched at Bombay in 1777 and made thirteen voyages for the British East India Company before wrecking off Brazil in 1805. She was the first East Indiaman trading between England, India and China to demonstrate the qualities of teak in ship construction. On this voyage under the command of Captain Edward Cumming, a journey (according to the log book) of some 11,565 miles, she appears to be carrying invalids "from the Honble Companys service" thus accounting for the frequent mortalities logged here ("Mr Wright the ships steward died at 9am, his body was committed to the Deep" or, "at day break found the body of Lazarus Maxwell a supernumerary, a dead [sic] upon the upper deck"). Other observations include unusual weather, sighting of the *Aurora borealis* ("very distinct and beautiful"), the spotting of what "we imagine to have been a Dutch ship from China" which "exercised the guns", encounters with Spanish ships and the pursuit of a turtle.



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**NELSON (HORATIO)**

Letter signed ("Nelson"), to the Portuguese Marquis de Niza, requesting that he "Will order Commodore Captain Michele of the St. Sebastian, with the Benjamin and Baloon Brig to put themselves under the command of Captain Troubridge of His Majesty's ship Culloden and when you have landed the Troops which you have on board at this place, to proceed with the remainder of Her Most Faithful Majesty's [i.e. the Queen of Portugal's] Ships under your Command and join me at Naples"; integral blank leaf, contemporary docket ("Sir H" deleted and replaced by "Lord"), 1 page, burn-hole (c.15 x 25mm.) in blank area above the text with smaller tear to integral leaf, not affecting the text, 4to, Vanguard, Leghorn Roads, 29 November 1798

£1,000 - 1,500  
€1,100 - 1,700

**NELSON SEIZES LEGHORN:** this letter was written the day after Nelson had aided his Neapolitan and Portuguese allies in securing the Tuscan port of Leghorn (Livorno) against the French; violating the port's neutrality in the process. Writing on the same day as our letter to the First Lord of the Admiralty, Lord Spencer, Nelson said of his Portuguese allies: 'I say that the Portuguese Squadron are totally useless. The Marquis de Niza has certainly every good deposition to act well, but he is completely ignorant of sea affairs'.

This is one of the earliest of his letters signed "Nelson", a comparatively uncommon form of his signature which he used for only a year or so: he had been awarded a barony for his victory at the Nile, news of which reached him on 17 or 18 November. It is printed from the letter-book version by Nicolas, *Despatches and Letters*.

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**NELSON (HORATIO)**

Autograph letter signed ("Nelson & Bronte"), to Captain Charles Tyler ("My Dear Tyler"), addressing him in his civilian capacity ("Ch.s Tyler Esq.r"), assuring him that he is at that moment writing to Elliot, British Minister at Naples, "to try to get hold of Your Son", and likewise to Jackson at Rome, with the hope that "We shall get hold of Him before any great length of time"; subscribing himself "Ever My Dear Tyler"; contemporary or near-contemporary docket, 1 page, evenly browned, remains of paper backing at corners and associated minor damage where previously mounted, nevertheless still in attractive condition, 4to, [Victory], 30 September 1805

£2,000 - 4,000  
€2,200 - 4,500

**NELSON WRITING TO ONE OF HIS MOST TRUSTED CAPTAINS THREE WEEKS BEFORE THE BATTLE OF TRAFALGAR,** about a matter of exceptional delicacy. It is all the more remarkable, in that it deals with such a personal matter on the eve of his last and greatest battle (when many would think he might have had better things to do). Nelson had joined the fleet before Cadiz on 28 September and taken command the following day, his 47th birthday, inviting the admirals and captains under him into his cabin to outline his plan of battle, the famous 'Nelson touch'.

Charles Tyler, the recipient of our letter, was one of the relatively few of those present who had served with Nelson before. Indeed, Tyler, along with Captain Hardy, was a founder-member of what became known as Nelson's 'Band of Brothers'. They had both been officers of a small detachment of which Nelson had taken command of back

My Dear Tyler

I am this moment writing  
 to Mr. Elliot our Minister at Naples to try  
 and get hold of your son, and send to the  
 same Mr. Jackson at Rome and I hope  
 we shall get hold of him before any  
 great length of time. Ever my Dear Tyler

Yours faith fully  
 Nelson

Sept 30<sup>th</sup> 1805  
 C. Tyler Esq

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in 1793: 'Though little known, their commanders were Nelson's first captains, and seemed to have liked him. Charles Tyler of the *Meleager*, a slight, handsome, hawk-faced officer who limped from a wound taken in the American war, would grace two of Nelson's greatest victories [Copenhagen and Trafalgar] and carry a lock of his admiral's hair into retirement' (John Sugden, *Nelson: A Dream of Glory*, 2004, p.453). After Copenhagen, Nelson wrote to him: 'Sunday the 26th being Santa Emma's birthday, I beg you will do me the favour of dining on board the *St George*, as I know you are one of her votaries'. At Trafalgar 'Charles Tyler's eighty-gun *Tonnant* pierced the line astern of the Spanish *Monarca*, disposing of her with two raking broadsides before engaging the *Algésiras*, the flagship of the French rear admiral, Charles-René Magon... In the course of the fight, however, a musket ball ripped through Tyler's right thigh, and he had to quit the deck, leaving his first lieutenant to finish the battle. When he forced the Spanish *Monarca* to surrender he did not have a boat left over to go over to take possession' (Sugden, *Nelson: The Sword of Albion*, 2012, p.819).

Tyler's son, the subject of this letter, had deserted his ship and run off with an opera dancer from Malta. Nicolas, in *Dispatches and Letters*, prints two letters about the affair, although tactfully leaves the name of both father and son blank (the latter, a 'retired' sea captain, died in 1846, the year the book came out). Nicolas was not however aware of our letter, which appears to have remained unpublished. The first of Nicolas's letters is addressed to William Marsden of the Admiralty and dates from 11 April 1805. Nelson tells Marsden that 'Lieutenant ...., (son to that excellent and respectable Officer Captain ....) from an unfortunate desire to travel, and perhaps an imprudent attachment

to an Italian female, quitted the *Hydra* when she was last at Malta, without, I fear, the smallest inclination of ever returning to his duty in that Ship'. Nicolas's other letter is the one referred to in ours. In the event Nelson thought better of writing directly to Elliot, as promised, but addressed himself to Captain Sotheron at Naples instead: 'Captain ....'s son is adrift in Italy, at Naples, or Rome; we think, very probably, in prison for debt. His father is very anxious to save the lad. He was Lieutenant of the *Hydra* and ran away with an opera-dancer from Malta. Pray try, with Mr. Elliot at Naples, and with Mr. Jackson, at Rome, to get word of Mr. .... Captain .... will pay his bills he has drawn for on England – supposed to be two or three hundred pounds – and if now a few more is necessary to liberate the youth, I will be answerable. All we want is to save him from perdition. If you will, my dear Sotheran, undertake this task of inquiry, it will save me the no small trouble of writing two letters'.

Sugden sees this extraordinary intervention – desertion after all was a serious offence punishable by death – as revealing 'the deep-seated humanity in Nelson. He did not shrink from punishing deserving malcontents, but knew that even the good and the able could find themselves in difficulties, and that mistakes were part of the learning experience' (*Sword of Albion*, p.676). To which one might add that condemning a liaison with an exotic female was not something that Nelson was best fitted to do. Also, more pertinently, it was just such an act, undertaken with no little difficulty for an old friend and on the eve of a major battle, that made him beloved of those who served under him. It is a letter that reveals something of his genius as a commander – an act of generosity that was to be repaid in full measure by the boy's father in the coming battle.



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**NELSON - TRAFALGAR BROADSIDE**

Britannia Triumphant. The Most Decisive and Glorious Naval Victory that ever was Obtained Since the Creation of the World!! The Victorious British Fleet was Commanded by the most Renowned, most Gallant, and ever-to-be-Lamented Hero, Admiral Lord Viscount Nelson; and the vanquished fleets of France and Spain by the Admirals Villeneuve and Gravina. This memorable Action was fought off Cape Trafalgar, near the Entrance of the Straights of Gibraltar, on the 21st of October, 1805, *large letterpress broadside (watermarked "1805")*, *large woodcut vignette of Britannia placing a wreath on Nelson's tomb, several folds, old dampstain, small hole touching 2 letters, 440 x 560mm.*, Printed by R. Edwards, for E. Kent and Son, [1805]

£600 - 800  
€670 - 890

A SCARCE LARGE BROADSIDE ANNOUNCING THE VICTORY OF THE BRITISH NAVY AT THE BATTLE OF TRAFALGAR, and recording the composition and fate of both the British and French fleets.

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**NIGHTINGALE (FLORENCE)**

[YONGE (CHARLOTTE MARY)] A Book of Golden Deeds of All Times and All Lands, PRESENTATION COPY FROM FLORENCE NIGHTINGALE, *inscribed to "Mr. John S. Milton with Florence Nightingale's best wishes 7/7/77" on front free endpaper, engraved portrait of Florence Nightingale after Hilary Bonham Carter on the title-page, small dampstain in upper inner corner of opening few leaves, publisher's cloth, gilt-stamped device of a hand holding a lamp on upper cover, dampstained, 8vo, Macmillan, 1876*

£600 - 800  
€670 - 890

A presentation copy inscribed by Florence Nightingale of Charlotte Yonge's celebration of "soul-stirring" events and persons from history, including Nightingale herself "... to whom our title-page points as our living type of Golden Deeds - to her... who has opened a path of shining light to many another woman who only needed to be shown the way. Fitly, indeed, may the figure of Florence Nightingale be shadowed forth at the opening of our roll of Golden DeedS" (pp.7/8).

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**PHILIP IV OF SPAIN**

Letter signed ("El Rey") to Cardinal Bugliesi, in Portuguese, introducing Don Miguel Soares Pereira as Portuguese agent in Rome in place of Salvador de Souza, integral address panel, papered seal, docketed on verso, *one page, light dust staining at creases but overall in attractive condition, folio, Madrid, 22 September 1622*

£400 - 600  
€450 - 670

Philip IV appointed Don Miguel Soares Pereira as his emissary in Rome one year into his reign. Ten years later Pereira was charged with convincing the Pope of the importance of keeping the Catholic Church in India and Brazil (a Portuguese possession) under the authority of the Catholic, that is the Spanish, King (*O clevo catedralicio portugês e os equilibrios sociais do poder 1564-1670*, Hugh Ribeiro da Silva, Lisbon, 2013, p.210).

**Provenance**

Formerly in the collection of Lord Brabourne, removed from the Library at Mersham-Le-Hatch, Kent.

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**PLAYING CARDS**

SINGER (SAMUEL WELLER) Researches into the History of Playing Cards, FIRST EDITION, LIMITED TO 250 COPIES, *engraved frontispiece on india-proof paper, title printed in red, 18 plates (of which 8 hand-coloured, depicting an early German deck), letterpress list of subscribers, blank leaves bound at beginning and end (5 illustrations of playing cards mounted on 2 leaves), modern calf preserving original calf upper cover, rubbed, 4to, Robert Triphook, 1816*

£700 - 900  
€780 - 1,000

"A valuable and interesting work" (Lowndes).

**Provenance**

Thomas Dutton, bookplate; E. Channing Coolidge, note that he was responsible for the binding, 1944.



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**PROCESSIONAL, USE OF YORK**

Processionale completum per totu[m] anni circulum ad vsum celebris ecclesie Eboracensis de nouo correctum et emendatu[m], printed in red and black throughout with musical notation, title within woodcut architectural border (just shaved at upper margin), lacks final leaf K8, leaf H1 restored at blank fore-margin, modern blindstamped calf retaining old calf side panels, gilt lettered "Processionale Eboracensis" on spine, 2 TWELFTH CENTURY MANUSCRIPT LEAVES ON VELLUM used as endpapers (each with liturgical texts, brown ink in a legible hand, 28 lines, 2 columns, some musical notation, several large initials in alternate red and green, 2 side margin decorations, one leaf with significant loss) [ESTC S93723, citing 3 copies only], modern calf retaining worn old English blindstamped side-panels [not traced in Oldham], small 4to, John Kynston and Henry Sutton, 1555

£1,500 - 2,000  
 €1,700 - 2,200

An unusual sixteenth century English Processional, Use of York, retaining two leaves of a twelfth century manuscript on vellum. Includes verses from the Gregorian liturgy, Exodus 38.7-15, and John's Gospel.

**REGICIDE - JOHN DOWNES**

[LUTHER (MARTIN) A Commentarie... Upon the Epistle of S. Paul to the Galathians], ANNOTATED THROUGHOUT BY THE REGICIDE JOHN DOWNES, with marginal notes in red ink on approximately 70 pages, extensive underscoring of passages, rubrications, pointing hands, hearts and other symbols (including chess pieces) in the margins, lacks title and first preliminary leaf, loss of text to one leaf, some browning and soiling, occasional light dampstaining in lower margin, contemporary sheep, worn, remnants of old repairs to spine, preserved in modern wooden hinged box [cf. ESTC S108909, 1635 edition], small 4to (175 x 133mm.), [?G. Miller, 1635], sold as an association copy

£4,000 - 6,000

€4,500 - 6,700

"I HAVE BEEN 4 YEARS A PRISONER IN THE TOWER": MARTIN LUTHER'S GALATHIANS EXTENSIVELY ANNOTATED BY THE REGICIDE JOHN DOWNES DURING HIS IMPRISONMENT IN THE TOWER OF LONDON.

John Downes (1609-c.1666) was one of the fifty-nine signatories to the death warrant of King Charles I. He first entered parliament for Arundel in 1641 (against the wishes of the Catholic Thomas Howard, fourteenth earl of Arundel), whereupon he zealously upheld the position of Parliament during the Civil War, leading to his appointment to the High Court of Justice to try the King. After the execution he served the new government as Chairman of the Army Committee, and was appointed to the Council of State at the time of the so-called Rump Parliament in 1659. At the Restoration in 1660, Downes hastened to publish *A True and Humble Representation touching the Death of the late King, so far as he may be concerned therein*, in which he argued that he had not been active in the proceedings of the trial, and that he had signed the death warrant only after death threats from Cromwell. However, in May 1660 he was arrested, tried and "found guilty, but was relieved from execution and sent to the Tower.

Although considered for release in February 1662, he remained in prison and in poverty. In April 1663 he appealed to John Robinson, the lord mayor, begging to be "thrust into some hole where he where he may more silently be starved; alms and benevolence failing him" (ODNB). The exact date of his death is not known, but he is listed among thirty-eight prisoners confined in the Tower in November 1666.

Martin Luther's commentary on the Galathians was first translated into English in 1575, after which it was republished nine times up to 1644, exerting a significant influence on the theological debates of the period. John Bunyan wrote (close to the time when Downes was imprisoned) "I do prefer this book of Mr. Luther upon the Galathians, (excepting the Holy Bible) before all the books that ever I have seen, as most fit for a wounded conscience" (quoted in *Luther and Calvinism. Image and Reception of Martin Luther...*, ed. by J.M. Lange van Ravenswaay, 2017). It is clear from the annotations that John Downes, very much a man with a "wounded conscience", engaged closely with Luther's text, not only underlining long passages and highlighting others with pointing hands or a charming "heart" or "keyhole" symbol, but contesting and commenting on the printed text in lengthy side-notes, which include: "This binding of the law, is nothing else but Christ, being made under the law as the first Adam...", and "The only life & the surest death, clearly laid out" (fol.82); "A possibility that those [?by] through the violence of temptation have turned from Christ & grace, are left to the bewickm[en]te of the Devill, may yet be delivered out of his snares... why else did Paul thus labor to bring back the Galatians &

why else doth Luther thus write" (fol.95); "The Law would do soe, But the proud foolish heart of man will not suffer it..." (fol.151); "A blessed thought... savory to a poore troubled tempted soul, that is troubled & afflicted w[ith] Blasphemous thoughts" (fol.169); "An yet in this Luther falls short..." (fol.173); "No doubt Luther means the comfort of faith & the Holy Ghost, otherwise this one sayinge destroyes all the comforte wch he hath laboured to give to the afflicted in his whole Booke..." (fol.264).

As this copy lacks the title we cannot be sure of the publication date, but it is most likely to be either 1635 or 1644. ESTC lists 4 editions (1602, 1616, 1635 and 1644) with the same collation and running title ("Upon the Epistle of the Galathians"), but for the 1635 edition - printed by George Miller as is the 1644 edition - notes that C1 is a cancel which corresponds to our copy.

**Provenance**

John Downes, "This 27th day of August 1664 I have been 4 years a prisoner in the Tower, for what cause God will one day manifest to the comfort of me and myne. John Downes", ownership inscription in red ink on final leaf (fol.296); "Jane Hodgkin her book 1710", ownership inscription in brown ink in lower margin of fol.9, and a similar one on fol.296; "This book was a gift of Jane Hodgkin to Rebecca Richardson in June 1713", inscription on fol.4.; "Henry Crayton's book Bot. at Aktion Dec.r 1762"; "William Trotter Bought this book of H. Crayton May 29/1770 Price 2", inscriptions on blank verso of fol.296; private collection

**REPTON (HUMPHRY)**

Observations on the Theory and Practice of Landscape Gardening, FIRST EDITION, stipple-engraved portrait by W. Holl after S. Shelley, 27 plates comprising 22 aquatints (one double-page, one folding, 15 hand-coloured or tinted, 12 with overslips) and 5 etchings and line engravings, 11 smaller aquatints and 15 wood-engravings in the text (2 with overslips, one hand-coloured), spotting to frontispiece and title (and light dampstain to inner margin of portrait), 2 short tears touching image of folding plate, contemporary half calf, rebounded preserving most of original spine and gilt morocco lettering label [Abbey Scenery 390; Henrey II, p.546; Tooley 399], 4to (342 x 275mm.), T. Bensley for J. Taylor, 1803

£2,500 - 3,000

€2,800 - 3,400

First edition of the second of Repton's three works featuring his ingenious use of folding overslips to show the estates before and after improvement. "These publications are important as records of Repton's work and views as a landscape gardener. But they are also among the finest examples of books to appear in this country illustrated by the aquatint process" (Henrey).

**Provenance**

Tompkins, nineteenth century bookplate, and faint pencil inscription "?Mr. G. Tompkins" on title, with a few neat pencil comments on the text in 5 margins of approximately 5 leaves. Includes "I have passed many a pleasant day at Burley [Rutlandshire], I coincide in opinion of the author in what he advances in respect to the Court Yard", and, beside Repton's derogatory opinion of the use of "white paint, with which, for a few shillings, a whole country may be disfigured, by milk white gates, posts..." the early owner notes "I like milk white gates".

death, that I may obtaine life. Christ fighting against the devill, that I may be the child of God: and destroying heli, that I may enjoy the kingdom of Heaven.

Verse 19. Thus I might live unto God.

That is to say, that I might live before God. Ye see then that there is no life unless ye be without the law, yea unless ye be utterly dead unto the law. I mean in conscience. Notwithstanding in the outward season (as I have often said) in long as the body liveth, the flesh must be exercised with laws, and vexed with exactions and penitential laws, as were the Egyptians. But the inward man not subject to the law, but delivered and freed from it, is a lively a just, and a holy person, not of himselfe, but in Christ, because he beleeveth in him, it followeth.

Verse 20. I am crucified with Christ.

This he addeth to declare that the law is a devourer of the law, Not onely (saith he) I am dead to the law through the law, that I may live to God, but also I am crucified with Christ. But Christ is Lord over the law, because he is crucified and dead unto the law. Therefore also am I Lord over the law. For I likewise am crucified and dead unto the law, for as much as I am crucified and dead with Christ. By what means? By grace and faith. Through this faith because I am now crucified and dead unto the law, therefore the law loseth all his power which it had over me, even as it hath lost all his power which it had over Christ. Wherefore, even as Christ himselfe was crucified to the law, sin, death and the devill, so that they have no further power over him: even so I through faith being now crucified with Christ in faith, am crucified and dead to the law, sin, death and the devill, so that they have no further power over me, but am now crucified and dead unto me.

I am I speak not here of crucifying by imitation or example (for to follow the example of Christ, is also to be crucified with him,) which crucifying belongeth to the flesh. Whereof Paul speaketh in his first Epistle and second Chapter: Christ suffered for us, (saith he) having once as an example that we should follow his steps. But he speaketh here of that high crucifying, whereby sinne, the devill and death are crucified in Christ, and not in us. Here Christ is crucified all himselfe alone. But I beleve in Christ,

The flesh subject to the law, but not the inner man.

Ye see crucified with Christ.

Christ, am by faith crucified also with Christ, so that all these things are crucified and dead unto me.

Verse 20. Thus I live.

I speake not so (saith he) of my death and crucifying, as though I now lived not: Yea I live, for I am quickened by this death and crucifying, through the which I die: That is, for as much as I am delivered from the law, sin and death, I now live indeed. Wherefore that crucifying, and that death whereby I am crucified and dead to the law, sin, death and all evils, is to me redemption and life. For Christ crucified the Devill, he killeth death, condemneth sin, and bindeth the law, and I beleiving this, am delivered from the law, sin, death and the Devill. The law therefore is bound, dead and crucified unto me, and I againe am bound, dead and crucified unto it. Wherefore even by this death and crucifying, that is to say, by this grace or liberty, I now live.

Here (as before I have said) we must observe Pauls manner of speaking. He saith that we are dead and crucified to the law, whereas in very deed the law it selfe is dead and crucified unto us. But this manner of speech he useth here of purpose, that it may be the more sweet and comfortable unto us. For the law, (which notwithstanding continueth, liveth and reigneth in the whole world, which also accusereth and condemneth all men) is crucified and dead unto those only which beleive in Christ: whereas to them alone belongeth this glory, that they are dead to sin, hel, death and the Devill.

Verse 20. Yet now am I.

That is to say, not in mine owne person, nor in mine owne substance. Here he plainly sheweth by what means he liveth. And he teacheth what true Christian righteousness is, namely that righteousness whereby Christ liveth in us, and not that which is in our person. Therefore when we speake of Christian righteousness, we must utterly reject the person. And here Christ and my conscience must become one body, so that nothing remaine in my sight, but Christ crucified and raised from the dead. But if I behold my selfe only and for Christ abide, I am gone. For by and by I fall into this temptation: Christ is in heaven, and thou art on the earth: how shalt thou now come unto him? For looke I will live holily, and do that which

X =

the way like of the devill.

the law is not crucified and dead to the law.

the law is not crucified and dead to the law.

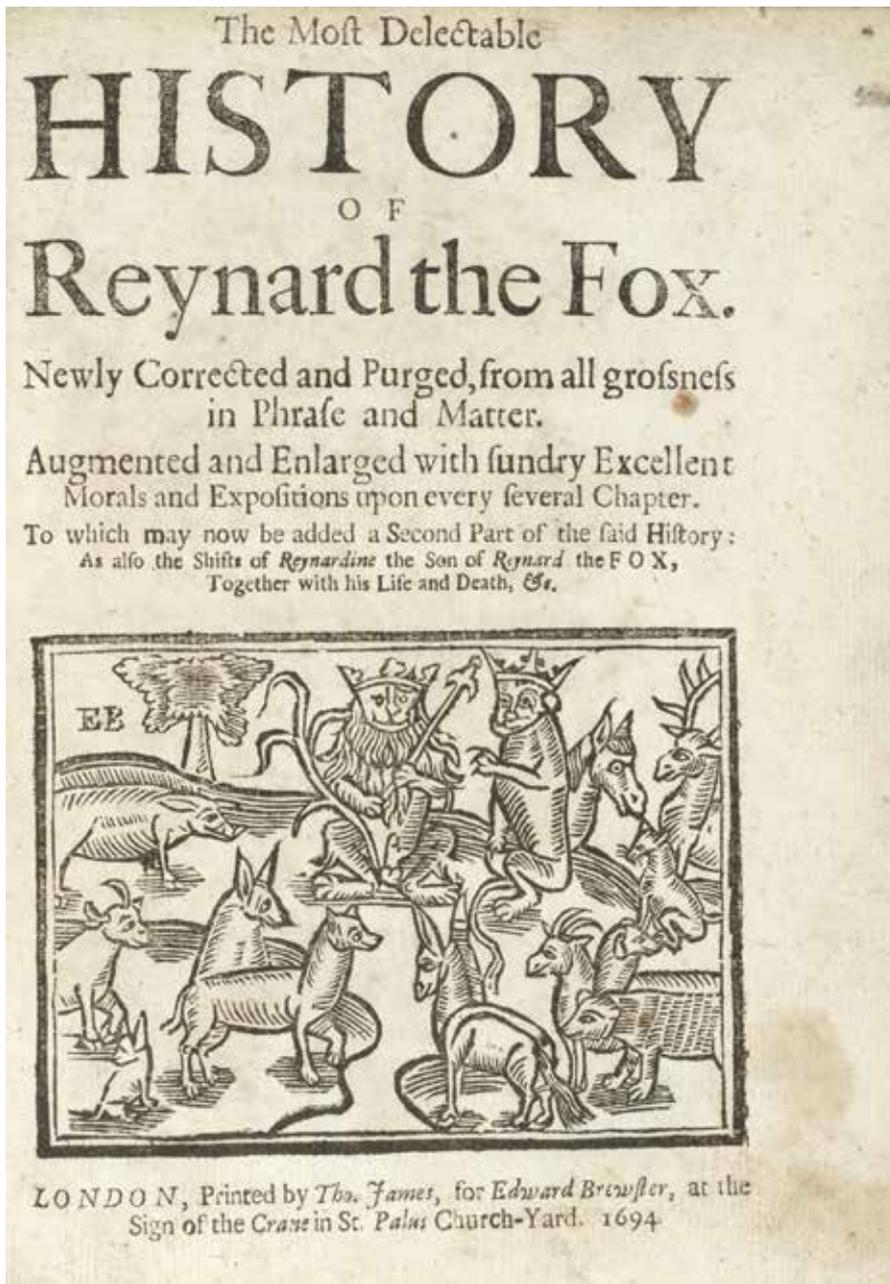
the glory of the world.

the glory of the world.

the glory of the world.



WATER AT WENTWORTH, YORKSHIRE.



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### REYNARD THE FOX

The Most Delectable History of Reynard the Fox. Newly Corrected and Urged, from All Grossness in Phrase and Matter, 3 parts in 1 vol., mostly black letter, numerous large woodcut illustrations (some repeated several times), occasional light spotting or toning, small repair to margin of 3 leaves, ?mid-eighteenth century manuscript notes on the text on front free endpaper, nineteenth century morocco by C. Smith (with label), g.e. [ESTC R24532, R218371, R40614], small 4to (191 x 141mm.), Tho. James, for Edward Brewster, 1694-[1681-1684]

£3,000 - 4,000

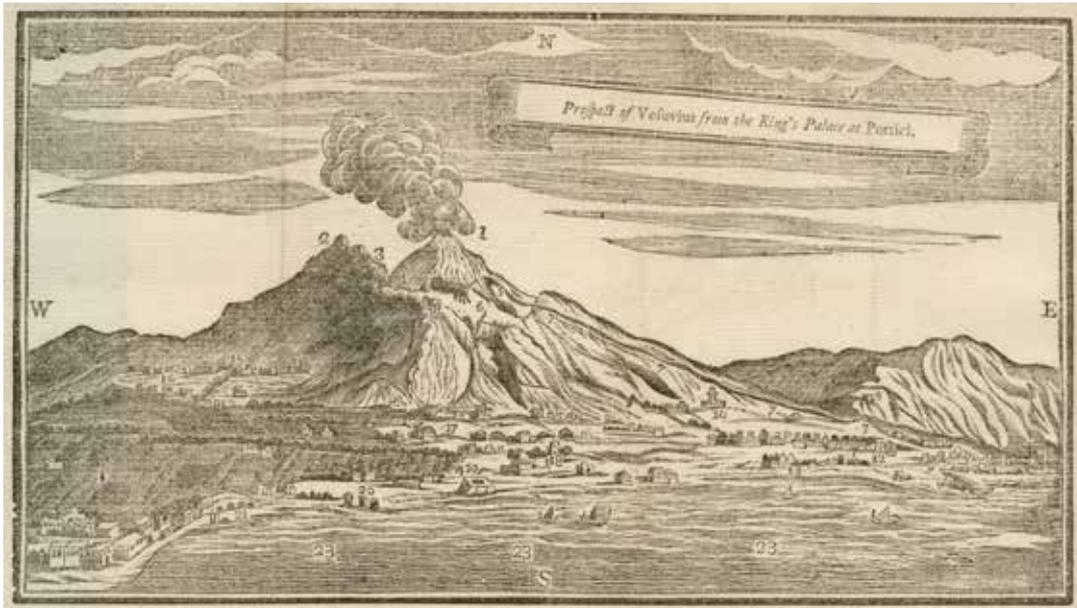
€3,400 - 4,500

### Provenance

Charles W.G. Howard, nineteenth century bookplate; Lawrence Strangman, bookplate.



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71

**ROYALTY - NAVAL AND LONDON**

BASIRE (JAMES, *engraver*) The Embarkation of King Henry VIII at Dover May XXXIst MDXX. Preparatory to His Interview with the French King Francis I, 650 x 1180mm., [5 July 1781]; The Procession of King Edward VI from the Tower of London to Westminster, Feb. XIX., MDXLVII, Previous to his Coronation, 680 x 1330mm., 1 May 1787, hand-coloured engraved views by James Basire after S.H. Grimm, a few neat repairs, laid down, Society of Antiquities (2)

£700 - 900  
 €780 - 1,000

72 •

**[SERAO (FRANCESCO)]**

The Natural History of Mount Vesuvius, with the Explanation of the Various Phenomena that Usually Attend the Eruptions of this Celebrated Volcano. Translated from the Original Italian, *first edition in English*, 2 folding woodcut plates (section and view of Vesuvius), folding table, woodcut head- and tail-pieces, 8-page publisher's catalogue at end, contemporary speckled calf gilt, spine darkened, 8vo, E. Cave, 1743

£1,000 - 1,500  
 €1,100 - 1,700

**Provenance**

"J. Bridgemans bo[ke] 174[?]", ownership inscription on title (cropped); Lord Bradford, ownership signature on title and Weston Library bookplate.

**ST GEORGE'S CHAPEL WINDSOR – SIR REYNOLD BRAY KG**

Probate issued under the Seal of the Consistory Court of Canterbury of the Testament and Last Will of Sir Reynold Bray, Knight of the Garter, comprising his testament (disposing of personal effects) in Latin, followed by his will (written in English, beginning half way down the document at line 79): "In The Name Of God Amen. I Sir Reynold Bray Knyght, beyng in good and hole mynde thankyng laude and praynsinge be to almighty god, ordeyne declare and make my testament concernynge therin my Last Will. Of all my Lordshippes..." [*contractions expanded*]; the latter making provision for the completion of St George's Chapel, Windsor: "I will that myn executors Immediaty afre my deceesse endevoyre them selfe with all diligence with my goodes and thissues and profites of my said Landes and tenements by them to be receyved and had to make and performe and cause to be made and performed, the werk of the new werkes of the body of the Church of the College of our Lady and saint George within the Castell of Wyndesore. And the same werk by them hooly and thoroughly to be performed & fynsshed accordinge and after the forme and entent of the foundacion thereof aswell in stone werk tymber Ledde Iron glasse and all other thinges necessary and requysite for the utter performance of the same. Also I will that myn executers undrewretyn Immediaty afre my deceesse shall cause a convenient Tombe to be made in the said Chapell uponn my grave in all goodly haste afre my deceesse as it may be if it be not made in my lyfe... "; with historiated initial letter 'U' ("Universis sancte matris ecclesie filiiis..."); with a fragment of the Court's seal adhering to the seal-tag, in red wax (showing St Thomas at the altar with the four knights striking him, gothic tracery above; the reverse with three finger-indentations); manicules and other early annotations in the left-hand margin, with line-numbering in the right-hand margin (presumably made by his executors); early and later dockets; in a linen bag, *148 numbered lines of text on one large sheet of vellum, small flecks of damp-discolouration in the upper half, minor dust-staining (especially to verso), rubbing and other usual signs of wear, nevertheless overall in good and attractive condition, c.800 x 580mm.*, will made 4 August 1503 [the day before Sir Reynold's death], probate issued 10 November 1511

**£20,000 - 30,000**

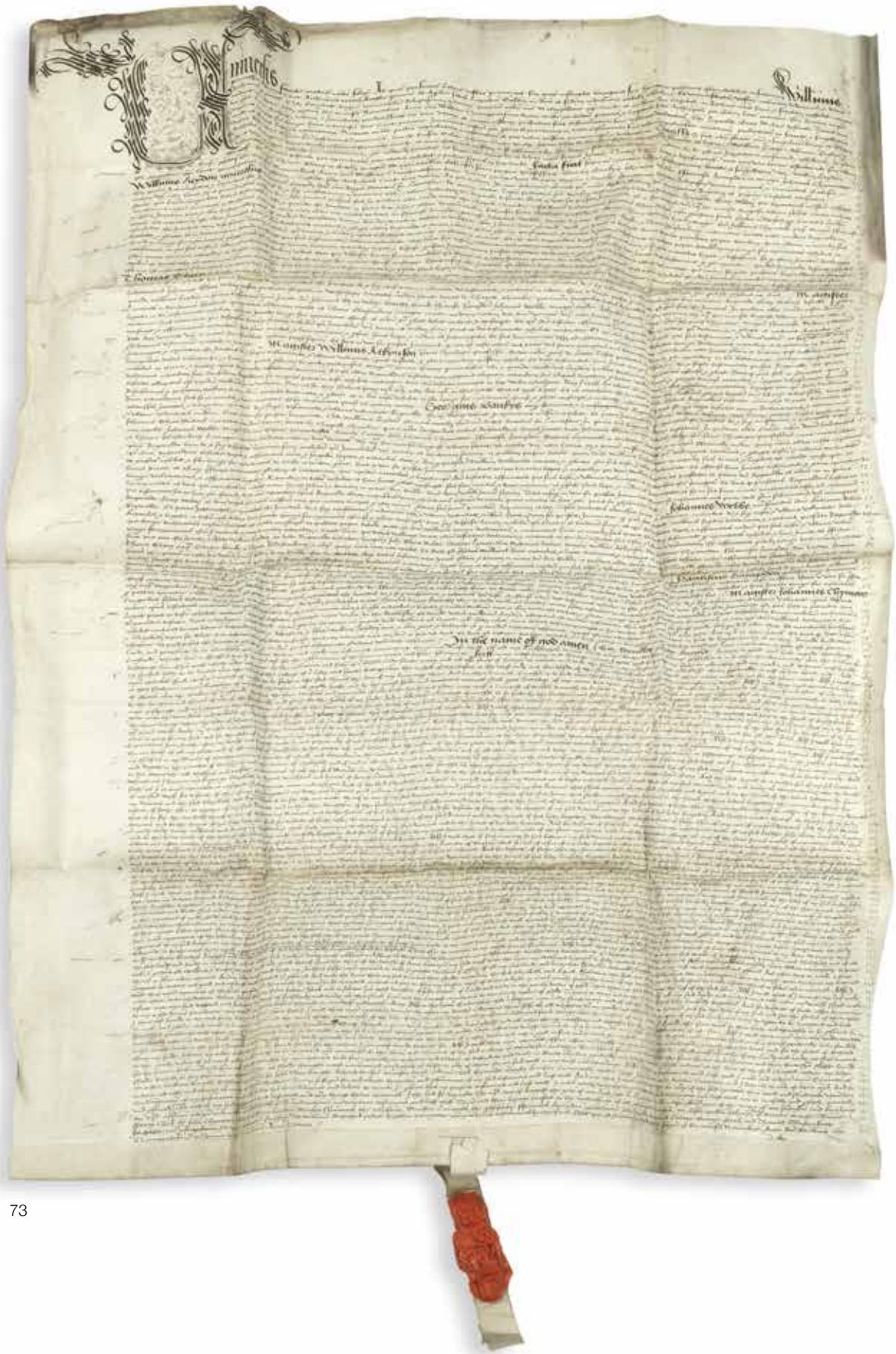
**€22,000 - 34,000**

'THE NEW WERKES OF THE BODY OF THE CHURCH OF THE COLLEGE OF OUR LADY AND SAINT GEORGE WITHIN THE CASTELL OF WYNDESORE' – THE WILL OF REYNOLD BRAY, funding the completion of the Garter Chapel, St George's Windsor, widely acclaimed as a spectacular example of the last flowering of perpendicular architecture and recognised as one of the finest examples of Gothic architecture in England.

Bray had helped Henry VII to the throne in 1485, and from the time of Bosworth until his death in 1503 was 'one of the most powerful and omniscient of the king's councillors': 'his importance for the history of the reign of Henry VII cannot be explained conventionally in terms of office or title. It lies in his long and loyal service to the king's mother, Margaret Beaufort, and to Henry VII himself. To Polydore Vergil he was *pater patriae, homo severus* ("father of his country, a man of gravity"; *Anglica historia*, 128), with ready access to the king, and freedom to rebuke as well as to influence him' (M.M. Condon, *ODNB*).

Bray was elected a Knight of the Garter in 1501. At the time of his death two years later, the present St George's Chapel, begun by Edward IV in 1475, remained unfinished: 'Although the Quire had been built and fitted out with magnificent carved woodwork, the walls of the Nave reached only window-sill height and much remained to be done to bring the building to the state of regal grandeur that had been planned. The importance of the legacy bequeathed by Bray in his will to the subsequent history of St George's Chapel should not be underestimated. Following medieval tradition, Sir Reginald Bray, Knight of the Garter and close associate of Henry VII, had already paid during his lifetime for the construction of a chantry chapel (the Bray Chantry Chapel) to accommodate his "sinful body" after death and to ensure that prayers were offered there for his soul. However, it was the further instruction in his will that enabled the completion of the Nave in magnificent perpendicular Gothic style... Without this legacy, the Chapel might not have been completed for many decades and thereby might have lost the unity of design which is a key element of its magnificence. Bray's generosity enabled it to be "finished according and after the form and extent of the foundation thereof". Regular visitors to St George's Chapel will be aware of the many decorative features which commemorate Bray's association with the College of St George – one hundred and seventy-five depictions of his badge or rebus (a hemp-bray) in stone, iron, wood and glass adorn the Chapel in his memory' (Clare Rider, Archivist and Chapter Librarian, website of the College of St George, Windsor, [www.stgeorges-windsor.org](http://www.stgeorges-windsor.org). But it was only with the proving of the will and grant of probate, as represented by our document, that Sir Reynold's bequest could be put into effect, and work on St George's Chapel begin.

The document was formerly in the possession of Herbert Goodall (1852-1907), an assistant to the architect George Edmund Street, and has passed to the present owners by inheritance and descent; and was until recently deposited at St George's.



**THEATRE - PLAYBILLS**

An album of approximately 113 printed playbills, *pasted in (mostly one per page), numerous cuttings of newspaper advertisements for theatre performances on other sheets, some cut down, a few with some marginal loss, playbills 340 x 200mm., and smaller, late nineteenth century half morocco, defective, folio, c.1767-1835, sold as a collection not subject to return*

**£800 - 1,200****€890 - 1,300**

Playbills, mostly for the Theatre-Royal and other London houses (but several regional, including Liverpool, Manchester and Birmingham) for the periods 1767-1798 (25), 1800-1820 (45) and 1821-1835 (43). The earliest, undated but seemingly Wednesday 28 January 1767 is for "The Winter's Tale (from Shakespear)" performed by David Garrick; others of 1767 are "The Provok'd Husband" (the actress "Mrs. Yates" struck through and replaced by "[Mrs Jane] Lessingham" in a ?contemporary hand), and "The Commissary by Mr. [Samuel] Foote"; a Liverpool bill for a performance of "The Odosius; or, the Force of Love", 13 June 1777; "Mr. Kelly and Mrs Crouch Having One Night to Spare, prior to their engagement at Liverpool... perform upon it, at the Theatre-Royal, Manchester... The Duenna", 21 October 1793; R.B. Sheridan's "Pizarro or, the Death of Rolla", 30 July 1800; "The Wonder. A Woman Keeps a Secret... at the end of the play, Garrick's Ode on Shakespeare", 7 June 1808; "Professor Schirmer and Scholl's Aerostatic Balloon Figures and Ergoscopic Optical Visions... Large Theatre, Lyceum", [1808, illustrated with a large woodcut of a balloon horse and rider]; "Macbeth... with entirely new scenery, dresses & decoration", 18 September 1809; "Mother Goose. For the Benefit of Mr. Grimaldi & Mr. Bologna, Jun.", 14 June 1808; "The Americans", 30 April 1811; "Shakespeare's Tragedy of Macbeth", 2 October 1811; "Coriolanus; or the Roman Matron" [with Kemble as in the lead role], 23 June 1817; "Giovanni in Ireland: or, He's Going it Again!!", 31 January 1831

**WEBB (PHILIP)**

Collection of diaries and notebooks kept between 1870 and 1913, incorporating pencil sketches, studies, preliminary architectural plans, notes, engagements and diary entries, comprising 33 volumes in all, *21 small 8vo (mostly Lett's Almanacs bound in green silk, other notebooks in black calf), two in 8vo 'Memorandum Tablets', one 'Reporters' and Shorthand Writers' Note Book', the remaining nine mostly 8vo 'Letts's Commercial Tablet Diaries', several hundred pages, dust-staining, small tears and wear through use, silk covers of some Almanacs worn or torn, 1870-1913*

**£10,000 - 15,000****€11,000 - 17,000**

'WRITE MORRIS A NOTE OR TWO ON STONE SLATES RE KELMSCOTT': AN IMPORTANT RECORD OF THE DISTINGUISHED ARCHITECT AND DESIGNER AT THE HEART OF THE ARTS AND CRAFTS MOVEMENT AND CLOSE ASSOCIATE OF WILLIAM MORRIS

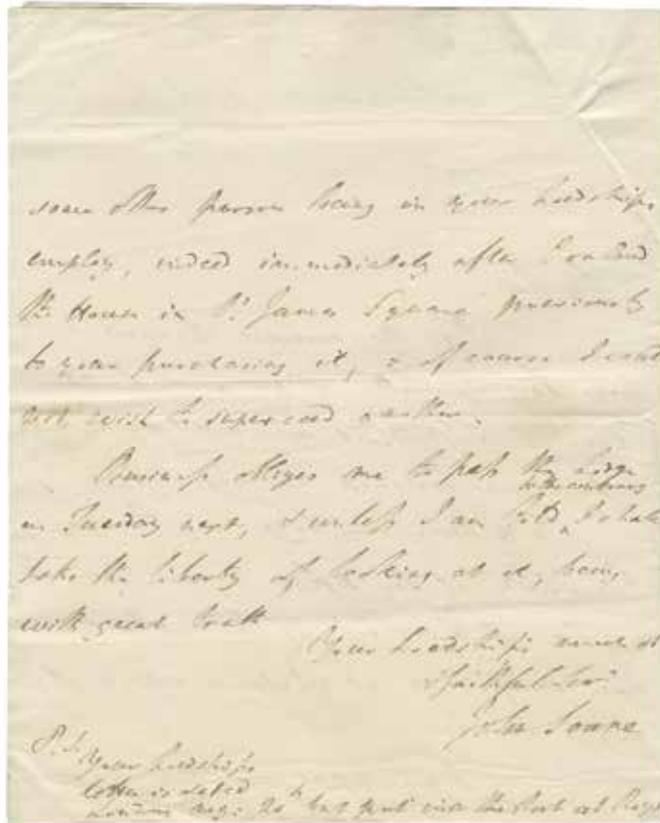
The first twenty-one pocket diaries (1870-1895) contain notes and memoranda rather than diary entries proper, many relating to his own practice or his work for Faulkner & Morris and show the wide breadth of his interests; from the occasional appointment ("Mrs Ionides 7 o'clock") to sketches of architectural details (such as the profile of a bench, architrave, coat hook or the measured design for "Faulkner's Easy Chair"), roughly sketched elevations and ground plans ("Hall at Kelmscott") interspersed with drawings from nature ("Sketch of hawthorn branch for Miss Faulkner Mar. 16. 1884") and animals, to notes on favourite wines and books. Many of the sketches and notes are taken at Welwyn, where he also draws the Viaduct as seen from Digswell, Clouds in Wiltshire, and what might well be his preliminary thoughts for one of his most important houses, Rounton Grange, drawn in the Almanac for November 1872. Lethaby, who had access to these notebooks (and to which Webb's handwritten note attests) remarks in his memoir: "In one of his note books is a 'jotting' of a square block with tower-like masses at the angles, which must have been the first thought of the scheme and was probably done in the train on the way back from the preliminary survey" (W.R. Lethaby, *Philip Webb and his Work*, 1935, p.93).

Four volumes covering the period for 1885-8 are taken up with the business of the Socialist League, of which Webb succeeded Morris as Treasurer, including accounts, draft resolutions and letters and summaries of speeches, the latter including one headed "Lecture Fn Hall Feb 16 '87 Morris on 'Mediaeval England'" noting "The poor are suffering now and always". They also include minutes of meetings and business concerning "Anti-Scrape", The Society for the Protection of Ancient Buildings, which had been formed by Morris and Webb as a campaign to oppose what they saw as the destructive 'over-restoration' of buildings (notes include a reminder to urge Society members to oppose "any tampering within the old buildings or precinct" at Westminster Abbey). Other entries include "Ask W.M. about pomegranate decoration..." and mentions work being undertaken for Morris & Co, including the rates of pay of Morris' ceramic tile decorators.

The first of the two 'Memorandum Tablets' dates from 1898 and contains a series of fine studies after the Elgin Marbles and other antiquities in the British Museum and from plaster casts at South Kensington. The second 'Memorandum Tablet' dates from about 1902 and contains many architectural notes and measured drawings, as well as some studies from illuminated manuscripts such as an initial from a "M.S. Bible from 13th century - now Cockerell's, was John Ruskins - Decr 1902". The 'Reporter's Notebook', in which Morris' name occurs frequently, is taken up with accounts for the League, as well as for the Commonweal Printing Fund and the Free Speech Defence fund, 1886-7.

The last nine, larger format, volumes, cover the period 1900-1913 (with some years incomplete or missing) and can be more properly described as diaries, containing a narrative of Webb's day-to-day life at Caxtons, his rented house in Sussex. They cover the period of Webb's last commission, the Mace for the University of Birmingham, and his retirement when his time was taken up with carpentry, wood-cutting, walking, shooting rats and other rural pursuits (with much of the latter volumes concerned with the weather), enlivened by frequent visits from the likes of Georgiana Burne Jones, Mrs William Morris, Emery Walker, Sydney Cockerell and his landlord Wilfrid Scawen Blunt.





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**WIMPOLE HALL – EARL OF HARDWICKE PAPERS**

Group of manuscripts from the Earl of Hardwicke Papers, relating to Wimpole Hall, Cambridgeshire, and other of the properties belonging to the second and third Earls, including: autograph letter signed by John Soane, to his patron the third Earl (“...I am sorry I have been misunderstood:- it was not my mistake to put your lordship to any expence by my visit to Wimpole Lodge...”); an account book kept by William Parker of 1783-93, for work at the family properties at Buckland (Berkshire), Hamels (Hertfordshire) and Wimpole itself (“... Sep 4. To 7 days my self and 2 men and 4 days makeing a bee house and putting up coloums and other new work in the Hot house £1 15s 0d... ..1785 Work done in the Gardens...”); legal documents; numerous bundles of vouchers, receipts (some with decorative headings), and similar material, including Joseph Clarke, nightsoil man Goswell Street, London, a seventeenth century bill “For altering ye flowerd taby making new skirts” (30 May 1665), estimate of the Charge of the Office of Ordnance for the Year 1762; bills and receipts for the family house at St James’s Square (1810-11), an outline and elevation for a church at Tyttenhanger, Hertfordshire (c.1780), and a plan for the garden there, a watercolour sketch and plan for substantial kennels with a boiling house and “place for bones”; designs for a lamb-proof fence and deer-proof fence (sent by a wire manufacturer to Lady Hardwicke), a prospectus for Dr Clarke’s arrangements of the work of Handel, an advertisement for Clarke’s Superior Manure; a note to the third Earl by R.B. Harraden of Cambridge, discussing the best portrait for engraving (“...I think a later one than by Romney would afford greater pleasure. If your lordship thinks of sitting to Edridge – the loan of the picture will be most gratefully acknowledged by me...”); and much else, *dust-staining and usual signs of wear, many stamped ‘Earl of Harwicke MSS’*

£2,000 - 3,000  
 €2,200 - 3,400

ACCOUNTS FOR WIMPOLE HALL, and other properties belonging to the Earls of Hardwicke. Wimpole Hall, generally recognised as being the greatest house in Cambridgeshire, had been built in its present form by the first Earl, the Lord Chancellor, and was extended by his two successors, the second and third Earls, from whose period the present file of papers date; the latter employing John Soane. Following the bankruptcy of the sixth Earl, the house was sold in 1899 and the Hardwicke Papers were put up for auction, the British Museum acquiring 930 volumes. The house was acquired in 1938 by Captain and Elsie Bainbridge, Rudyard Kipling’s daughter, who used her father’s royalties to rescue the building and its estate. On her death in 1976 it was bequeathed to the National Trust. Many of the papers offered have been stamped, presumably at the time of the 1899 sale, ‘Earl of Hardwicke MSS’.

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**WINE - MANUSCRIPT**

Manuscript ledger containing accounts of a wine merchant in the Loire, upwards of 550pp., ink on paper in several hands, signed at end by the local judge Charles Griffon de Pleineville confirming he has seen the accounts, contemporary vellum over pasteboards, very worn, folio (440 x 290mm.), [probably Beaugency], September 1816 to August 1822

£600 - 800  
 €670 - 890

The daily life of a post-Napoleonic wine merchant in Beaugency, on the Loire River between Blois and Orléans, listing numerous *vignerons*, *négociants* and other *marchands*. There are entries relating to barrels, bottles, and transportation, as well as bankers as far as Paris and local customers such as curates, surgeons and judges. Wines from the commune of Beaugency qualify for the Orléans *appellation*, the region producing mainly the Pinot Meunier grape.

**MARC ISAMBARD BRUNEL**

*Property of a descendant*



**BRUNEL (MARC ISAMBARD)**

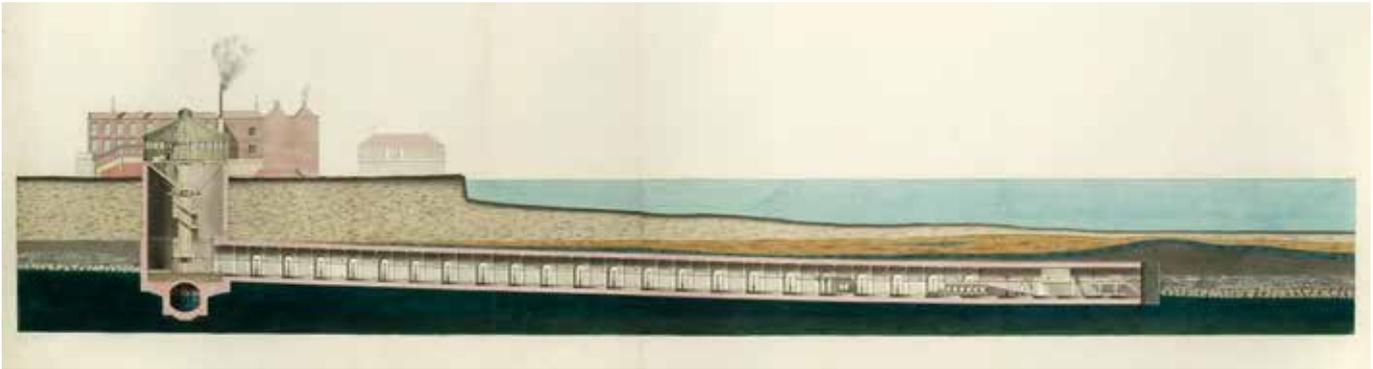
Archive of designs for and watercolours of the Thames Tunnel by Marc Isambard Brunel, Chief Engineer and instigator of the project, by his son Isambard Kingdom Brunel, Resident Engineer, Joseph Pinchback, chief mechanical draftsman, Richard Beamish, Assistant Engineer, and others; plus related material including the album (signed by both Brunels, the Chairman of the Thames Tunnel Company and others) in which the drawings were originally kept, *drawings on wove paper unless otherwise stated, most with glue stains on verso from having been mounted in the album, plus usual dust-staining, small marginal tears, and other minor wear; many trimmed with resultant slight irregularity (all stated measurements therefore being approximate); many set in modern archival mounts* [references to Beamish are to the official biography by Richard Beamish, *Memoir of the Life of Sir Marc Isambard Brunel*, 1862; references to Brindle are to Steven Brindle, *Brunel: The Man who Built the World*, 2005, to whose identifying captions we are greatly indebted]; the collection as follows:

(i) Isambard Kingdom Brunel's autograph drawing showing his descent in a diving bell to inspect damage to the shield of the Thames Tunnel after the flood of May 1827, signed and dated ("I.K. Brunel/ 1827"), showing the bell suspended from a boat crewed by some twenty men, with two figures within the bell, one seated within, the other half out of the bell in order to inspect the damage, secured by rope to his companion, *pen-and-ink on wove paper, 190 x 217mm.*, [London], [c. May] 1827 [a woodcut based on a variant drawing is reproduced by Beamish, *Memoir*, between pp.250 and 251: 'After many applications from Brunel to the Directors, the hire of a diving-bell was conceded; and with the utmost alacrity and kindness, Captain Parish despatched the one used by him at the West India Docks... By a further examination the shield was found to be in place, and by dropping almost out of the bell we were enabled to place one foot upon the back of the top staves, and the other on the brickwork of the arch (see cut). To fill the hole, and secure the work, Mr. Brunel directed that a number of saltpetre bags should be provided. These were filled with clay, and hazel rods run through them — the bags to prevent the clay being washed away, and the rods, by interlacing, to allow of their forming an arch. These were thrown into the river in such quantity, and with such effect, that on the fifth day the pumps were put to work' (pp.241 and 250); another variant, without the boat, is illustrated by Henry Law, *A Memoir of the Several Operations and the Construction of the Thames Tunnel*, 1857, plate 15; our drawing is reproduced by Brindle, p.61: 'A drawing signed by Isambard showing how he used a diving bell to inspect the river bed above the "Great Shield" following a breach. The hole in the river bed suggests that that this dates from the first flood in May 1827'; it is also reproduced in *The Brunels' Tunnel*, Brunel Museum, edited by Eric Kentley, 2006, p.39: 'Sketch by Isambard showing how he used the diving bell after the first inundation']

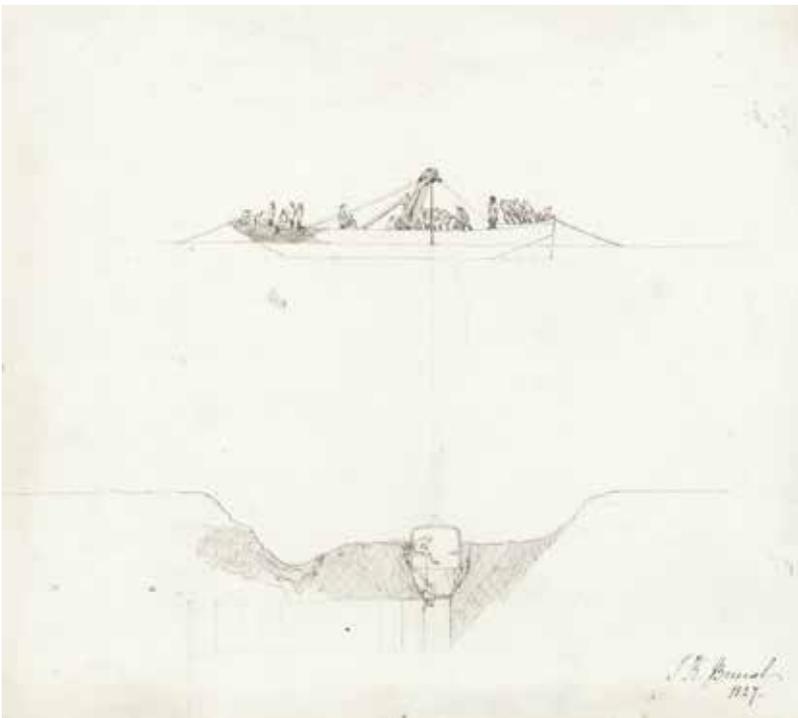
(ii) Cross-section of the whole tunnel (attributable to Brunel's chief mechanical draftsman, Joseph Pinchback), showing it extending half way across the river, including the Rotherhithe shaft plus sump and nearby buildings, watercolour, *paper watermarked 1831, on two sheets folded in three, 540 x 1550mm.* [Brindle, fold-out plate pp.98-99]

(iii) "Isometrical projection of one of the Twelve Iron Frames forming the Shield/ shewing the manner in which the ground in front was altogether supported", headed "One Frame", signed "R. Beamish", watercolour, *520 x 420mm.*; together with a small engraving after the watercolour [woodcut after our drawing reproduced by Beamish, between pp.220 and 221: 'During the operations above described, the great shield had been nearly completed by Maudslay, and on the 15th of October, two of the twelve frames of which it was composed, were lowered into the shaft and placed in position. The accompanying isometrical sketch of one of the frames will convey some idea of its constituent parts. On the right is the representation of a portion of the ground in front. Against the ground the *poling boards* supported in place by the *poling screws*, resting or abutting against the *cast-iron frames*. On the top the *top staves*, at the bottom the *shoes* attached to *legs*. The large propelling screws are omitted, but may be seen in the small section at page 223, which includes the stage from which the building materials employed in the upper portion of the work were supplied. The frame will be seen to have been divided into three compartments or cells, each division being 3 feet broad and 21 feet 4 inches high; the 12 frames forming therefore together 36 cells, in which the miners worked independently of one another. Each frame stood upon two iron legs fitted with ball-joints to iron shoes, and which, as will be subsequently shown, very much resembled in their action the human leg and foot. The floors of each division formed so many stages for the bricklayers, who, by working with their backs to the miners, allowed the double operation of mining and bricklaying to be carried on simultaneously...' (pp.220-1); our original reproduced by Brindle, p.59: 'A watercolour by Marc Brunel [sic] showing one of the twelve sections of the "Great Shield"; the print similarly attributed in *The Brunels' Tunnel*, p.29]

(iv) "State in which the Polling boards were found after the eruption of the river & the water had been pumped out", with dates indicated at the head showing progress between December 14 and December 16, initialled [?] "Wm H." [possibly William, brother of Benjamin Hawes and friend of Isambard Kingdom Brunel], pen-and-ink with pencil subscription, *modern backing, 325 x 415mm.* (illustrated at page 61)



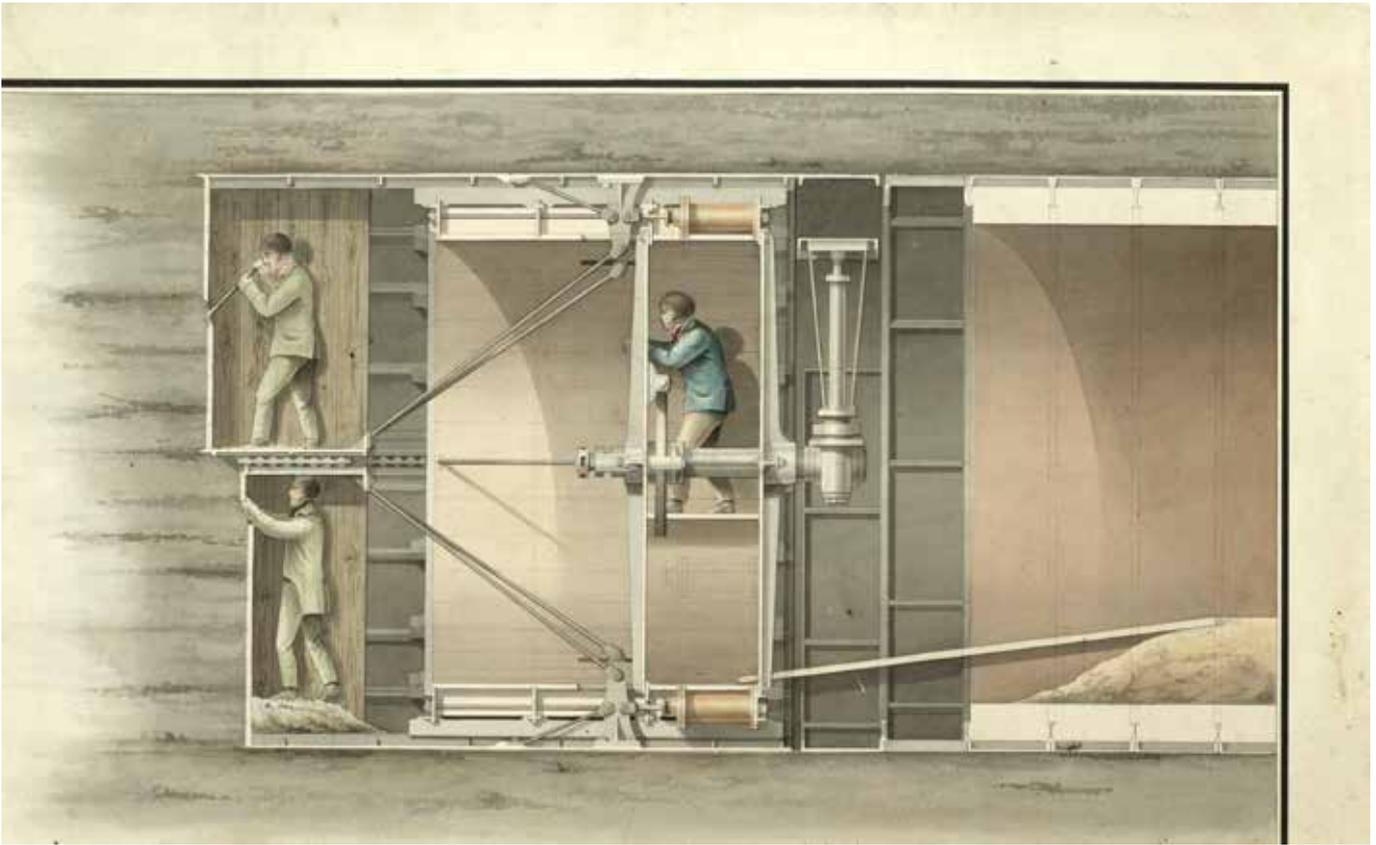
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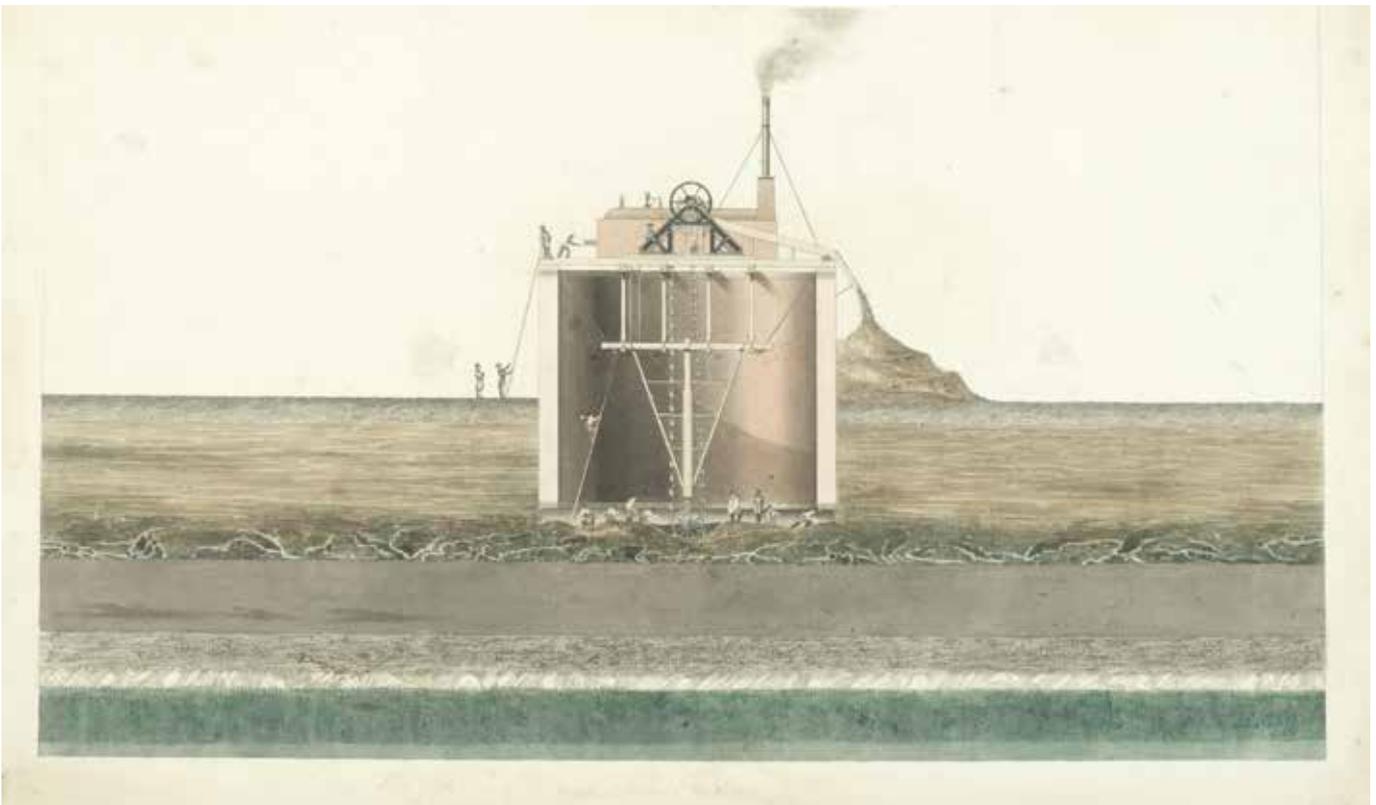
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vii



xiii

(v) Three miners at work in the tunnel, watercolour, ink border at top and right hand side (i.e. cut from a larger sheet), 260 x 435mm. [Brindle, fold-out plate pp.98-99: 'shows how the miners would dig forward, and the whole shield would be driven forward by hydraulics, in exactly the way that was eventually used, on a larger scale, in the "Great Shield"']

(vi) Section of one of the iron frames comprising the shield, signed and dated "A.H.C./ June 1836", watercolour, 430 x 510mm.

(vii) "Mode of Sinking the Shaft" (attributable to Joseph Pinchback), showing the Rotherhithe shaft surmounted by a steam engine powering buckets-and-pulley soil extraction, with miners digging at the face, watercolour, 290 x 505mm. [Reproduced in woodcut by Beamish, *Memoir*, between pp.212-213, captioned 'Section of Shaft in Process of Being Sunk': 'In three weeks the shaft or tower, weighing 910 tons, was completed, each bricklayer laying one thousand bricks a day. Much delay now occurred in consequence of the rapidity with which the preliminary operations had been conducted under the superintendence of Mr. Armstrong, the resident engineer, aided most effectually by young Isambard Brunel (then only in his nineteenth year), who already exhibited a physical energy and intellectual vigour which gave no ordinary promise of future greatness. The steam-engine which was to work the pumps, as well as the buckets (by which the excavated soil was removed, and which, in consequence of a considerable influx of water, became of economic importance), were not forthcoming. In effect, upwards of one hundred men formed but an imperfect substitute for a 14-horse power steam-engine. At length the operations had to be suspended until the steam-engine could be applied. Some days were thus lost, during which time the water rose fifteen feet in the shaft. By the 16th May [1825] a steam-engine was fixed on the top of the shaft, and the work proceeded with renewed vigour' (pp.212 and 214); Beamish's woodcut also reproduced in *The Brunels' Tunnel*, p.31; our drawing reproduced by Brindle, pull-out plate, pp.98-99, as showing 'the Rotherhithe shaft being sunk']

(viii) Section of the tunnel, shield and movable stage (attributable to Joseph Pinchback), watercolour, 300 x 515mm. [showing one the arches not yet cut out from the encasing brickwork; a version of this, the original drawing, with somewhat crudely-drawn figures added, was widely distributed as a souvenir print as illustrated in *The Brunels' Tunnel*, p.33 (see also the print listed below); a woodcut copy is printed by Beamish, *Memoir*, p.223, with the caption 'Section Showing Movable Storage and Propelling Screws': 'A movable stage immediately behind the shield, to receive the building materials for the upper portion of the work, constituted the whole of the mechanical arrangements']

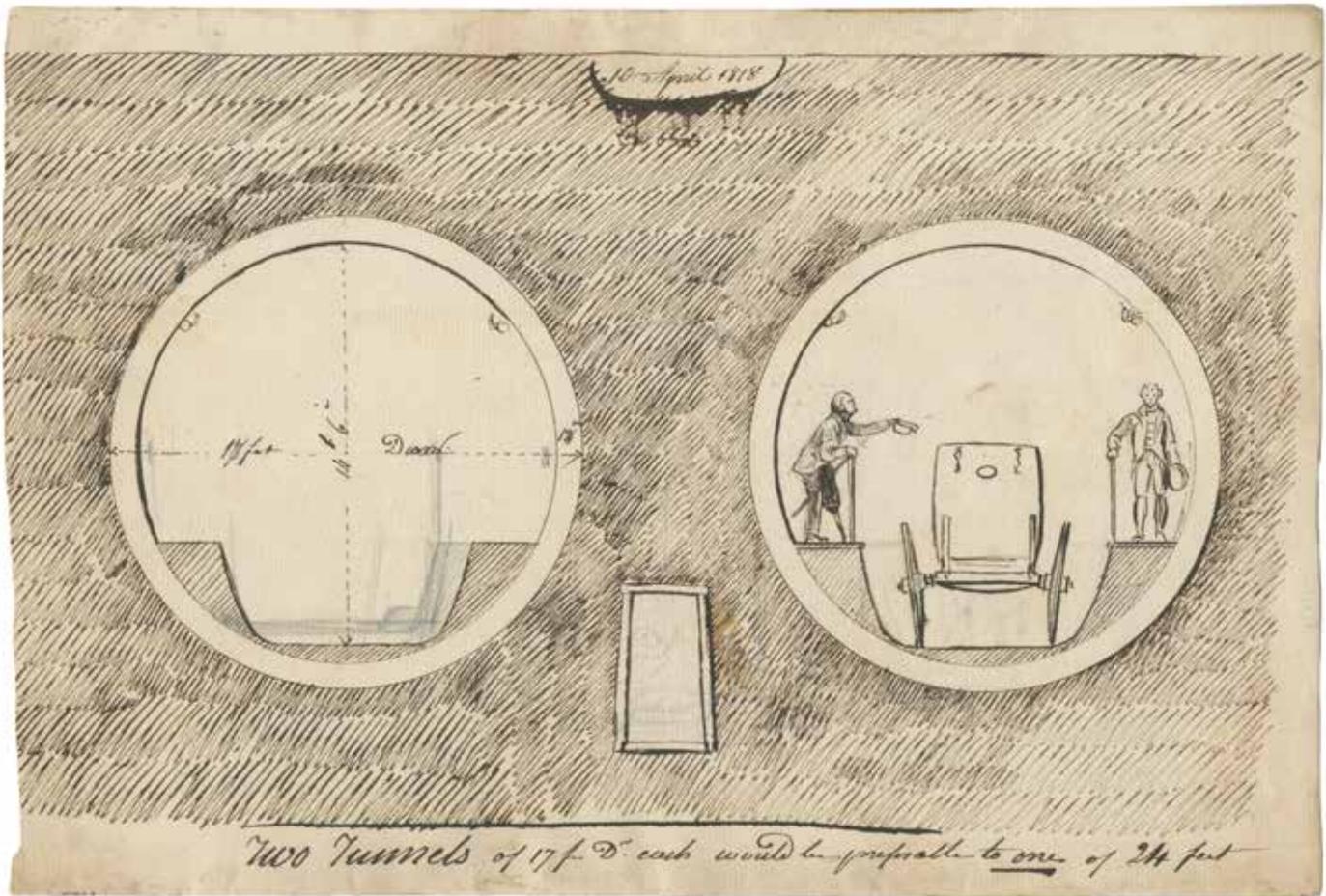
(ix) Section with overlay (attributable to Joseph Pinchback), the under section showing the shield with its twelve iron frames as seen from the front, the overlay placing the brick-work double tunnel entrance over it, watercolour, 290 x 495mm.

(x) Design for his tunnelling shield, comprising four composite views, marked as figures 1-4, showing views of the hydraulic pumps propelling the shield, two with miners at work on the face, annotated in pencil with calculations of tons extracted per feet, grisaille washes, 515 x 505mm. [Reproduced by Brindle, fold-out plate pp.98-99, described as a variation of his patent design with squared-off sides]

(xi) Section of the tunnel, showing on the left a stagecoach riding through the tunnel, to the centre and right men at work in the shield, with partial ink border (cut from a larger sheet), watercolour, 355 x 270mm. [Reproduced by Brindle, fold-out plate pp.98-99]

(xii) Section of a tripartite shield, with twelve miners at work in the shield, with partial ink border (seemingly a companion to the previous drawing and originally part of the same sheet), watercolour, 270 x 270mm. [Reproduced by Brindle, fold-out plate pp.98-99]

(xiii) "Coupe d'une Tonnelle/ pour le service des gens de pied, prise dans toute/ son étendue", captioned seemingly in Marc Isambard's hand and signed by his chief mechanical draftsman, Joseph Pinchback ("Drawn by J. Pinchback 1824") [employed by Brunel from March 1824], with scale of feet below, watercolour, one sheet folded into four, torn and stained, 300 x 1240mm. [Reproduced by Brindle, fold-out plate pp.98-99]



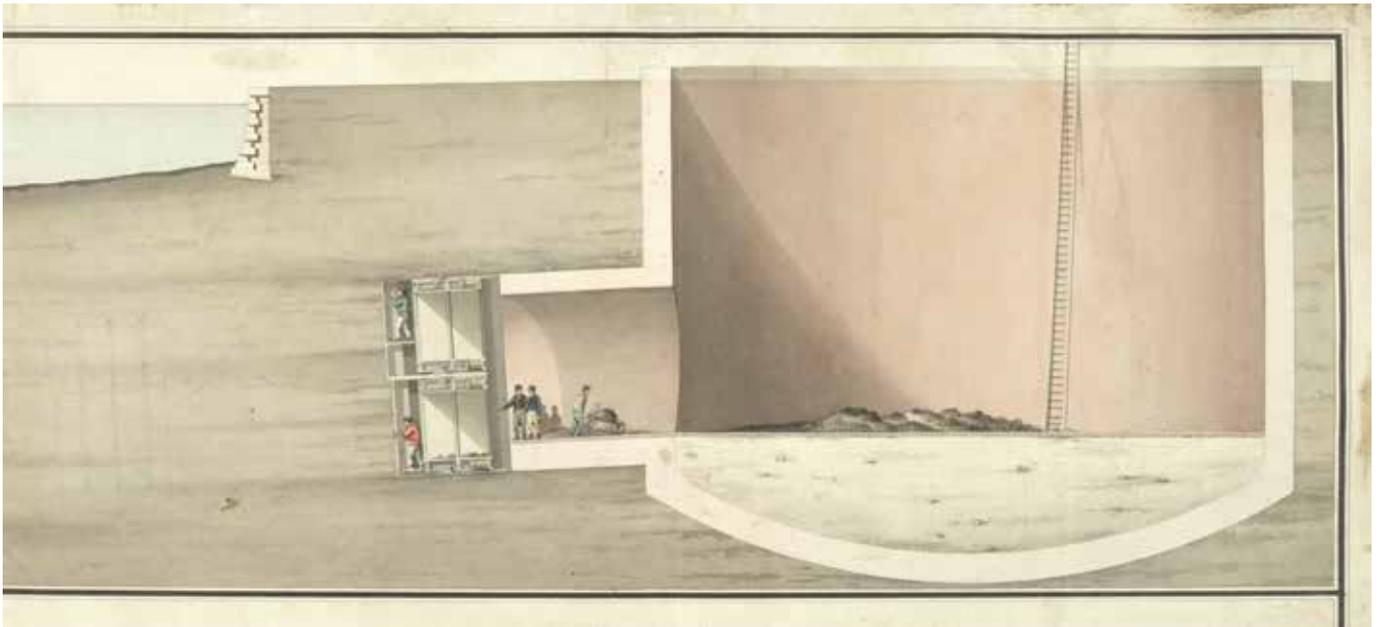
xiv

(xiv) Autograph sketch-plan by Brunel showing two sections of the proposed cylindrical tunnel, one empty, the other with a coach passing through with wounded veteran and prosperous gentleman across the divide, dated "10 April 1818", and captioned "Two Tunnels of 17 f[feet]. D[iameter] each would be preferable to one of 24 feet", pen-and-ink, 205 x 300mm. [Reproduced by Brindle, fold-out plate, pp.98-99: '[executed] when Marc was envisaging his tunnel as being cylindrical in form'; and in *The Brunels' Tunnel*, p.27: 'An early sketch by Marc when he was still considering a circular shield for tunnelling: note the disabled war veteran']

(xv) "Timbering for the Removal of the Old Shield/ Side Timbering", signed "Rich. Beamish", headed, watercolour, cut from a larger sheet, 520 x 280mm.

(xvi) "Cross Section of the Tunnel showing the extent of displaced ground" at Trinity High Water and Low Water, signed by Joseph Pinchback ("J. Pinchback del"), watercolour, 290 x 510mm. [reproduced from a woodcut by Beamish, *Memoir*, between pp.248 and 249, where captioned 'Cross Section of the Tunnel and Longitudinal Section of the River, Showing the Extent of Cavity Formed by the Irruption'; also reproduced by Brindle, p.62, as 'showing the effects the first flood had on the tunnel' (although not by Brunel, as suggested by him)]

(xvii) Longitudinal section (attributable to Joseph Pinchback), showing the inundation of the river into the workings and the mass of bagged clay dropped on a raft into the river bed to fill the gap, with the Brunels' engineering assistant Richard Beamish examining the state of the shield with the aid of a bull's-eye lantern, his companion in a boat; faint caption in pencil "No. 8", watercolour, 610 x 240mm. [reproduced in reverse by Beamish, from a woodcut, *Memoir*, between pp.252 and 253, captioned 'First Visit to the Shield after the First Irruption of the River': 'On the 27th a passage was obtained for a boat, and taking with me two of the miners, Woodward and Pamphilon, in whom I could confide, we succeeded in approaching within about 120 feet of the frames. Here we encountered the ground brought in by the irruption. Leaving the men in the boat, and supplied with a bull's-eye lantern, I scrambled my way into the frames (see cut). It would be difficult, after a lapse of thirty-five years, to re-awaken that enthusiasm which once filled the public mind; and to transcribe the expressions of admiration for the mechanical genius of Brunel which are recorded in my journal, would now appear exaggeration and rhapsody. I therefore content myself with a simple statement of the condition in which I found the shield after it had resisted the whole force of a mighty river. The frames were firmly in place, with the top staves level. The boxes or cells were about one-fourth filled with silt and clay, and the bags which formed the artificial bed protruded in the front and back of the frames, as though ready to discharge their contents upon my head. The whole of the cells opposite the western arch were quite filled with silt and clay. Water flowed in a strong stream in the east corner. The appearance was most satisfactory, and I hastened to communicate the result to Mr. Brunel' (pp.252-3); a slightly reworked variant, also in reverse, is reproduced by Henry Law, *A Memoir of the Several Operations and the Construction of the Thames*, 1857, plate 16; our drawing is reproduced by Brindle, p. 62: 'Coloured view... showing... the mass of bagged clay dropped onto the river bed to fill the gap, and a figure exploring the flooded tunnel by raft' (although not by Brunel, as suggested); a detail is reproduced in *The Brunels' Tunnel*, Brunel Museum, p.38, where it is also attributed to Brunel and the figure identified as his son]



xxiii

(xviii) Engineering drawings for a tunnel in cast iron, dated "10 April 1818", and extensively annotated in French and English by Brunel, with notes on brickwork laid in cement and of the cast iron shell indicating thickness at the crown and sides; subscribed "The Cast Iron for a Tunnel of this nature will not exceed 200 Tons for every 100 feet run including the drain", pen-and-ink, 325 x 205mm. [reproduced by Brindle, fold-out plate pp.98-99, as a sketch of c.1818 'when Marc was envisaging his tunnel as being cylindrical in form']

(xix) Cylindrical tunnelling shield, two views, one with a miner at work, cut from a larger sheet with ink-ruled border at left-hand and lower edge (conjoint with xx), watercolour, 500 x 270mm. [Reproduced by Brindle, fold-out plate pp.98-99, as being Brunel's 'patent design of 1818 for a cylindrical tunnelling shield'] (illustrated at page 61)

(xx) Cylindrical tunnelling shield with crank (apparently for propelling cast-iron segments into place), cut from a larger sheet (conjoint with xix), with scale of feet, dated "September 1818", watercolour, 255 x 435mm.

(xxi) "Transverse section of the Thames tunnel and strata...", extensively annotated, and signed with monogram [?] "R.P.", inscribed to Brunel's son-in-law Benjamin Hawes MP, dated "3 March 1837", watercolour, 190 x 310mm.

(xxii) "Longitudinal section of part of Thames tunnel showing the state of the strata and covering after the Run of Sand", signed with monogram [?] "R.P.", inscribed to Brunel's son-in-law Benjamin Hawes MP, dated "3 March 1837", watercolour, 190 x 310mm.

(xxiii) Longitudinal section showing the Rotherhithe shaft with the first section of tunnel constructed, with two miners in profile working at the upper and lower sections of the shield, two gentlemen inspecting the works [? Brunel and a visitor], and a miner wheeling away soil in a barrow, cut from a larger sheet, watercolour, 280 x 590mm. [Brindle, fold-out plate pp.98-9: 'the completed [Rotherhithe] shaft with the first section of the tunnel to be constructed, c. January 1826']

(xxiv) Two small drawings, one a wash view of [?] the shield, the other a pen-and-ink study, presumably by Beamish, of the timbering for the removal of the old shield, 128 x 90mm. and 123 x 104mm.

(xxv) Lithographic overview and cross section of the 'Great Descents', after Joseph Pinchback, captioned in ink: "Thames Tunnel/ Plan and Section showing the proposed Pumping Well at Wapping and drain from thence to the Shield forming the 1st article in Mr Brunel's Estimate for the completion of the Tunnel – the section shews the dip of the Strata towards the Middlesex Shore", lithograph, section cut from sheet, 310 x 520 and 575mm. [Brindle p.55: 'A cross-section and plan showing the "Great Descents", spiral ramps through which horses and wheeled traffic were to use the tunnel: they were never built. Rotherhithe Church is marked just to the left of the tunnel!'] (illustrated overleaf)

(xxvi) Lithographic overview of the 'Great Descents' (similar to the previous but in a smaller format and omitting the tunnel cross-section), lithographed by Warrington after Pinchback; marked up by Brunel, with in the margin pencilled calculations as to the length of tunnel required for completion, and in the map itself in ink with the same calculations (marked as 727ft 9in at the position of the shield, plus notes of the position of the old shield, compass points, etc.), 128 x 280mm. [this annotated impression reproduced and enlarged in *The Brunels' Tunnel*, pp.48-9]

(xxvii) Group of prints including a small coloured lithograph of the shield, a framed lithograph of the Rotherhithe entrance, a framed steel engraving of the Wapping entrance, inscribed by a member of the family, and a lithograph section of the whole tunnel with three vignettes of the movable stage and other views below [as illustrated by Chrimes, May and Elton in *The Triumphant Bore: A Celebration of Marc Brunel's Thames Tunnel*, p.58]

(xxviii) Institution of Civil Engineers: certificate awarding Marc Isambard Brunel the Thomas Telford Silver Medal "...in testimony of the high sense entertained by this Institution of the Benefits conferred by him on the Profession of the Civil Engineer by the design and construction of the Shield at The Thames Tunnel and in acknowledgement of the valuable Drawings of the Shield presented by him to this Institution", calligraphic manuscript executed in imitation of engraving, signed by President and Secretary, London, 15 January 1839, *on one sheet of vellum, folio*

(xxix) Printed ephemera, including a commemorative silk kerchief printed with a view of fashionable visitors within the tunnel and panoramas at the borders, *stapled and mounted, in fragile condition with losses, c.800mm. square*; and a cardboard cut-out printed model of the shield and tunnel arches, with Brunel showing a visitor the works (it has been suggested that this is more probably a demonstration model rather than souvenir), *remains of case and two sheets of passe-partout mounted glass, c.120 x 180 x 95mm*.

(xxx) The original oblong folio album into which most of the above drawings were pasted, one page signed by the Chairman of the Thames Tunnel Company, G.H. Wollaston, and dated 1834, and by Marc Isambard Brunel, Engineer, his son Isambard Kingdom Brunel, Assistant Engineer, and by Richard Beamish, William Gravatt, Thomas Eagle (Acting Engineer, 8 August 1837) and the solicitors Sweet & Carr, *half Russia, covers loose, worn, oblong folio*

**£50,000 - 100,000**

**€56,000 - 110,000**

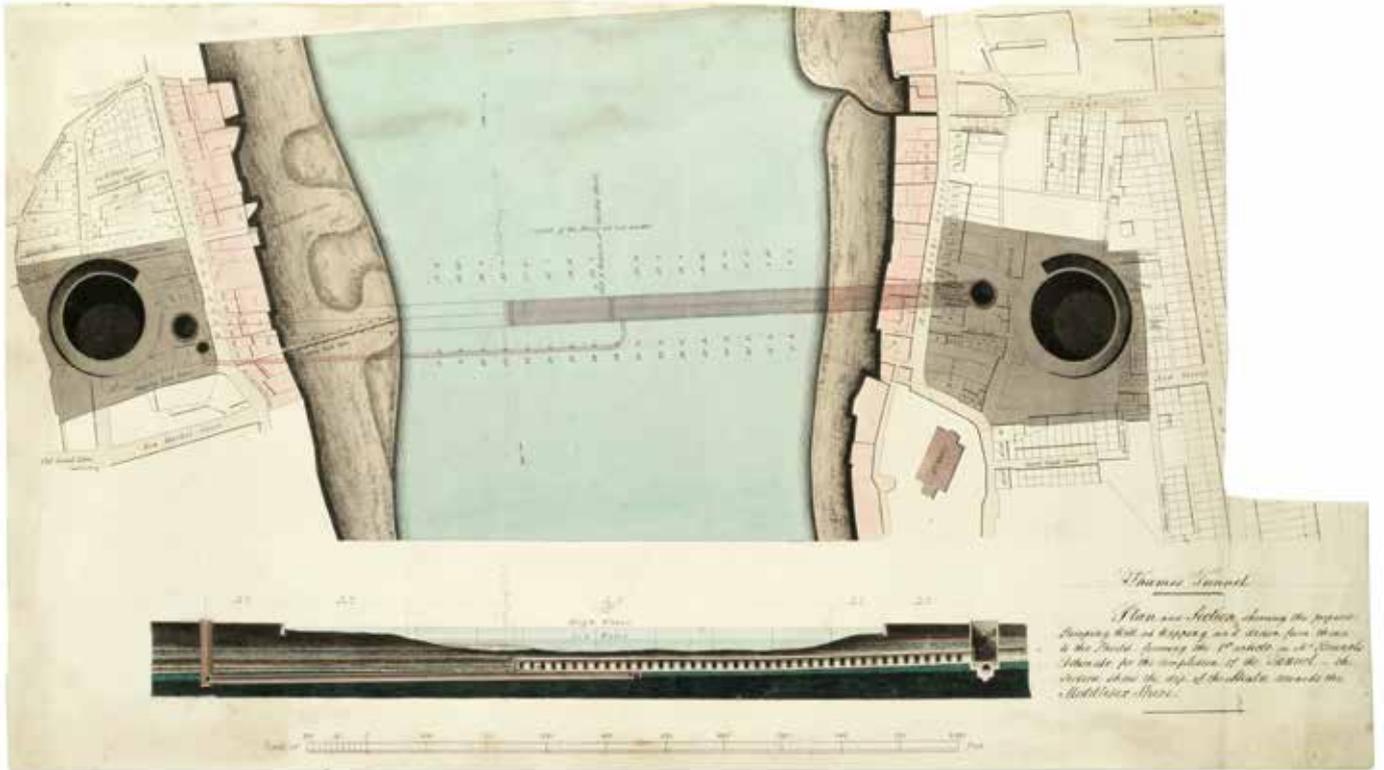
'THE EIGHTH WONDER OF THE WORLD' – THE BRUNEL ARCHIVE OF DESIGNS FOR THE THAMES TUNNEL, FROM THE FAMILY ALBUM SIGNED BY MARC ISAMBARD BRUNEL AND HIS SON ISAMBARD KINGDOM BRUNEL, the Chairman of the Thames Tunnel Company, and others: 'The story of the construction of the Thames Tunnel, the first tunnel ever to be driven beneath a major body of water, is one of the epics of engineering history. It played a pivotal role in the lives of the Brunels, father and son, effectively concluding Marc's career in an immensely drawn-out act, and starting Isambard's' (Brindle, p.52). Rio Lydon has described it as 'the world's first subaqueous tunnel' and one which 'spurred an innovation revolution': 'It was not the first attempt at constructing an underwater tunnel in London -- Ralph Dodd, Robert Vaszie and the notable engineer Richard Trevithick had all previously tried and failed -- and Brunel's success in doing so was hailed an engineering triumph. Yet this triumph did not come without serious delay; floods and financial issues caused construction of the tunnel, which Brunel estimated would take between two and three years to complete, to take eighteen years in total. The Thames Tunnel was labelled the "Eighth Wonder of the World" by contemporaries and has been hailed as the first great innovation in modern day tunnelling. The tunnel's most important innovation was Brunel's shield. The shield -- 38 feet wide by 22.5 feet high, containing 36 cells in twelve frames over three levels -- became the prototype for all future shield construction. Adaptations by Peter Barlow and James Greathead have been credited with the birth of London Underground, the world's first underground railway... More recently, elements of Brunel's shield were present on the digging shields used during the construction of the Channel Tunnel. It is evident that the Thames Tunnel had a significant impact in terms of innovation' (*The Eighth Wonder of the World: How might access for vehicles have prevented the economic failure of the Thames Tunnel 1843-1865?*, Working Paper 171/12, Department of Economic History, London School of Economics, 2012).

As far as we are aware, the only other comparable archive is the 'elaborate and beautiful set of drawings of the shield of the Thames Tunnel' which Brunel presented to the Institution of Civil Engineers in 1837, and for which he received their Silver Medal (the certificate that went with it still being in the archive that is now presented for sale). Remarkably, in awarding Brunel their Silver Medal, the Institution felt that his draftsman deserved a like award: 'Feeling, also, that the beauty of the drawings justly merited some mark of approbation, they determined on presenting the draftsman, Mr Pinchback, with a bronze medal in testimony thereof' (Institution of the Civil Engineers Report for 1838, extracted in *Mechanic's Magazine, Museum, Register, Journal & Gazette*, vol. xxx, 1839, p.333).

Closer study than hitherto possible of the drawings in our collection makes it clear that many of these, too, were executed by Pinchback: not only are several examples signed by him, but several unsigned drawings are so well executed and so close in style that his authorship seems highly likely (especially in the striking manner in which his watercolours mimic the aquatint process when depicting geological strata). His meticulous technique -- allied to its overall effect -- is remarkable: take, for example his depiction of shadows cast by figures within the tunnel or, in the large fold-out section (item ii above), the way in which he carefully delineates everyday objects such as a table and Windsor Chair, not to mention each individual brick in adjacent buildings.

Outstanding though the drawings presented to the Institution of Civil Engineers are, the present archive encompasses a greater range both as to date and to style; for example alongside the highly-finished work of Pinchback are to be found Marc Isambard's own rough sketches for his first, or very early, concept of the tunnelling shield, when it was envisaged as being round rather than rectangular as constructed (the form in fact that later tunnelling shields were to adopt, thanks to advances in technology).

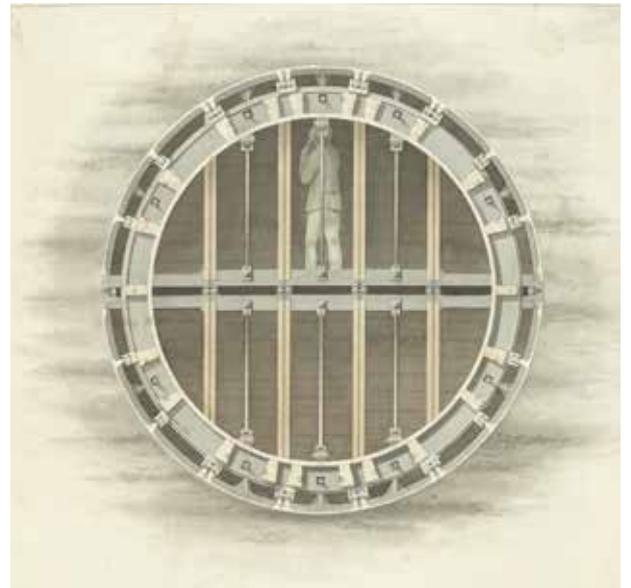
The pre-eminent status of this collection is further indicated by the fact that, in writing the official biography, Richard Beamish, drew on this, the family collection, for his illustrations, namely the 'cuts' at pages 212-3, 220-1, 223, 248-9, 250-1 (a variant on our drawing), and 252-3; only the originals of the illustrations at pages 208-9 and 267 not being found here, the latter reproducing a commercially-produced souvenir print.



xxv



iv



xix (detail)

**BRUNEL (MARC ISAMBARD)**

Autograph designs and engineering drawings for bridges, comprising:

(i) Sheet of designs annotated by Brunel in his minute calligraphic hand and dated by him "31 July 1819", comprising a "Transverse Section of a Bridge on a great span", "Transverse section of a Bridge by Suspension", two elevations (one marked "This Elevation corresponds with the Transverse Section A"), and engineering drawings showing rods and the manner in which they should be secured ("These holes should be very long so as to admit of adjust.t"), one transverse section showing a carriage, another a pedestrian, another a man and boy; captioned in another hand "Transverse Section of a Bridge by Trussing & Suspension", *pen, ink and grey wash, with additional or preliminary studies in pencil, on paper, centre-fold, some dust-staining, creases and tears in the margin, but nevertheless still in attractive and sound condition, c.580 x 680mm., archival mount, 31 July 1819*

(ii) Watercolour design of a suspension bridge, showing traffic passing over it (including a coach, pedestrians, man with a ladder, hay-wain and troop of soldiers led by officers on horseback), plus pencil sketches, indistinctly annotated below in pencil [?] "Deflection 12 6 1", *on one sheet of wove paper, light dust-staining, a few glue-stains, especially verso, 210 x 305mm., undated*

(iii) Two engravings of Brunel's iron suspension Bridge for the Isle of Bourbon (Réunion), marked-up; plus a steel engraving of the brickwork on London Bridge, *the Réunion designs on wove paper, minor stains, tears etc., each c.230 x 550mm, one in archival mount*

**£1,000 - 1,500**

**€1,100 - 1,700**

The two Réunion engravings are reproduced by Stephen Brindle, with the note: 'Marc Brunel's design for one of two suspension bridges commissioned by the French government and built on the Île de Bourbon, now known as Réunion, in the Indian Ocean, 1822-4. The ironwork was manufactured in Sheffield, and Isambard had to make several journeys to supervise the work before it was finally shipped out in November 1823' (*Brunel: The Man who Built the World*, 2005, pp.48-9). One of the engravings bears a small engineering design in pencil, with measurements, and, in ink, a note of costings ("£36 per Ton/ cost £2,500/ 350 feet long"). A decade later, Marc Isambard was to play a major part in drawing up his son's designs for the Clifton Suspension Bridge.

80

**BRUNEL (MARC ISAMBARD)**

Autograph "Design for a Bridge across the Neva at Petersburg", in the Gothick taste, comprising an elevation of the full bridge with a boat sailing between the central arch, with above it views of the central arch and one of the bridge as seen from its entrance lodges, plus light pencil sketches, captioned in a later hand (as quoted), *pen, ink and wash, on paper, three centre-folds, trimmed at edges, with glue-marks verso, c.450 x 810mm., [c.1820]*

**£600 - 800**

**€670 - 890**

'HONOURED BY THE PECULIAR NOTICE OF HIS IMPERIAL MAJESTY THE EMPEROR' – BRUNEL'S PLANS FOR A BRIDGE ACROSS THE NEVA AT ST PETERSBURG. According to Beamish's memoir, Brunel had attracted the notice of Czar Alexander I on his visit to England at the end of the Napoleonic Wars: 'During the visit of "the crowned heads" to this country in 1814, the Emperor of Russia, with his own hand, placed a diamond ring on Brunel's finger as an earnest of the value which Russia would set on his services should the

time ever arrive when she might command them'; and in 1821, when imprisoned for debt, Brunel complained of his ungrateful country that 'From 1818, the period of the Congress of Aix, when my plans were before his Imperial Majesty, I have delayed sending my proposition and terms for establishing a communication across the Neva. It is only in December last that I sent plans and propositions for either a tunnel or a bridge across the river. The latter plan, which is a most extraordinary plan, and on a most enlarged scale, was honoured by the peculiar notice of his Imperial Majesty the Emperor' (pp.158 and 172). Brunel was told that the Czar was much impressed by his design: 'L'Empereur, qui estime depuis longtemps et apprécie les profondes connaissances de l'ingénieur Brunel'; unfortunately however funds were not forthcoming for its construction (p.162).

As Beamish further records, his son Isambard Kingdom was working in the office at the time: 'the designs by his father for a bridge to span the Neva at St. Petersburg were placed in his hands, that, by supplying a few figures as a scale, he might become identified with his father in the design, the drawing was soon returned – not with a few figures only, but actually peopled with illustrations of every manual operation' (p.312).

Beamish illustrates another version of the design, presumably the one as actually submitted to the Czar, in which the lodges and central arch are in the Classical as opposed to Gothick taste, as here (p.161).

81

**BRUNEL (MARC ISAMBARD)**

Group of four watercolour designs for timber yards, probably for the Royal Naval yards at Chatham, comprising:

(i) Watercolour design for a timber warehouse, showing it in four sections over two panels, signed and dated 2 July 1839 (with additional inscription and date partly over-written); showing in clockwise order from top left (a) a front-elevation with timber stacked beneath the roof, (b) a side-elevation showing how stacked timber is fetched, (c) an view from above showing the stacking, and (d) a view of two men using hydraulic lifting gear to raise individual timbers from the roof apex; with calligraphic heading "Timber Warehouse" and notes of scale, within ink-drawn border, *watercolour on canvas-backed paper, some light dust-staining and minor tears in margins, glue-stained verso, but overall in good and attractive condition, c.425 x 570mm., archival mount, 2 July 1839*

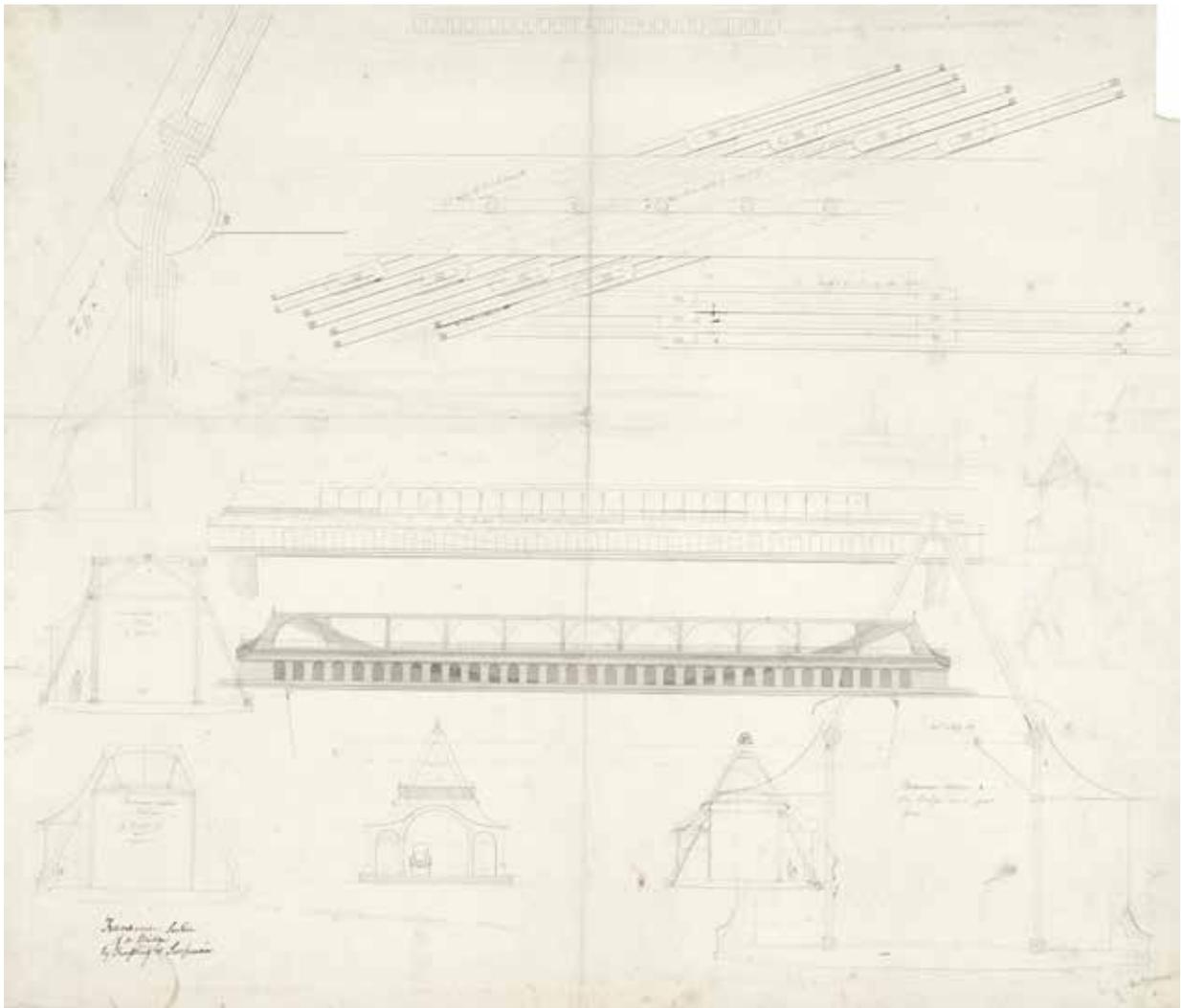
(ii) Watercolour design for part of a timber warehouse, showing two men at work on a travelling gantry each equipped with a hydraulic lifting apparatus, a sawn tree trunk suspended below; with scale of feet and dated seemingly in another hand "April 28th 1835", *watercolour on canvas-backed paper, ink-ruled border at right-hand edge, otherwise trimmed within border, some dust-staining and glue-staining, glue-stained verso, but overall in good and attractive condition, c.290 x 490mm., archival mount, 28 April 1835*

(iii) Watercolour design for part of a timber warehouse, showing a section of six hydraulic lifting machines, one being operated by a man, with a tree trunk (seen head-on) beneath suspended by a chain; marked with scale-rule, *watercolour wove paper, irregularly trimmed at left-hand edge, very light dust-staining, glue-stains verso, c.275 x 420mm., archival mount*

(iv) Watercolour design, showing stacked timber from above (corresponding to section c of design i), *watercolour on wove paper, evidently a section cut from a larger sheet, glue-stained verso, c.235 x 390mm.*

**£1,000 - 1,500**

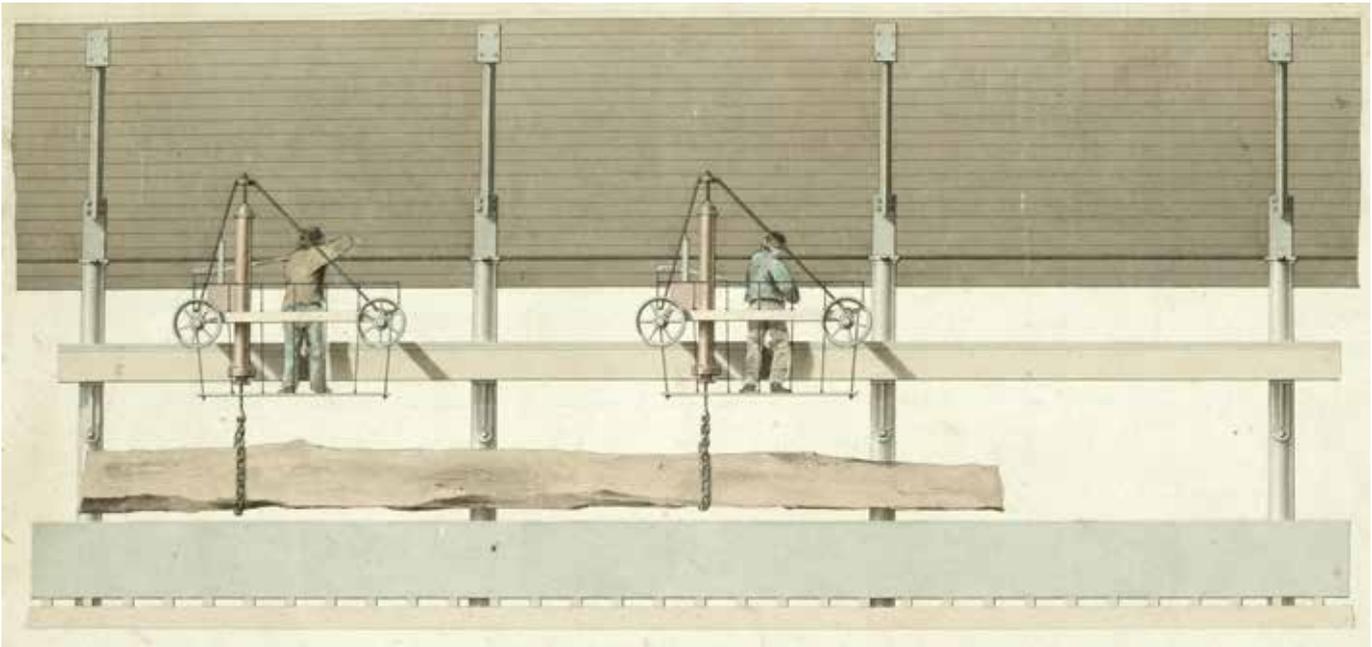
**€1,100 - 1,700**



79



80



81

#### THE 'CHINESE ENCHANTER'S CAR' AT CHATHAM DOCKYARD.

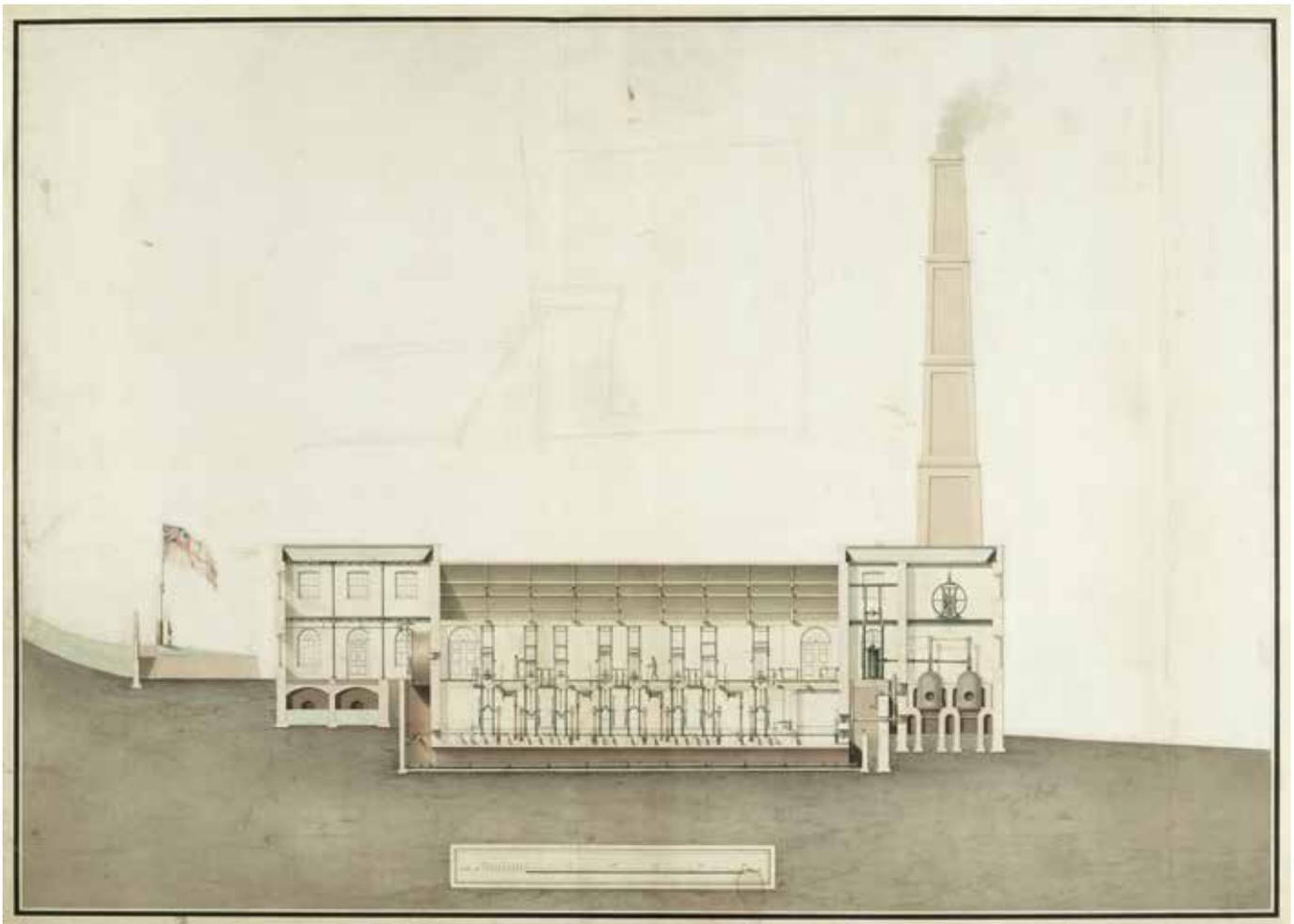
Dickens was familiar with Chatham Dockyard as a boy, and revisited it in 1863 when one of his sons was stationed there. In an essay published that year, he describes a mechanised timber warehouse such as ours: 'below here, is the great reservoir of water where timber is steeped in various temperatures, as a part of its seasoning process. Above it, on a tramroad supported by pillars, is a Chinese Enchanter's Car, which fishes the logs up, when sufficiently steeped, and rolls smoothly away with them to stack them...

The costly store of timber is stacked and stowed away in sequestered places, with the pervading avoidance of flourish or effect. It makes as little of itself as possible, and calls to no one "Come and look at me!" And yet it is picked out from the trees of the world; picked out for length, picked out for breadth, picked out for straightness, picked out for crookedness, chosen with an eye to every need of ship and boat. Strangely twisted pieces lie about, precious in the sight of shipwrights' (*All the Year Round*, 1863, collected as Chapter 26, 'Chatham Dockyard', in *The Uncommercial Traveller*).

Our group of designs date from the time when, in large measure thanks to the younger Brunel, ship-building was being revolutionised: the *Great Western* taking its maiden voyage in 1838, and the *Great Britain* taking hers in 1845 (she having originally been conceived of as a wooden-built, paddle-driven ship). A modern pencilled note on the mount of the first of these designs records that it was originally contained in an album bearing the inscription: "Sir Isambard's Proposed Plan in 1839 for Stacking Timber in Government Dock Yards facilitating its drying

through its Upright position as well as its easy removal when fit for Use/ Sent to the Admiralty. Acknowledged but NOT returned up to the present date 1873". It is illustrated by Stephen Brindle with the caption: 'A "timber warehouse" probably intended for the Royal Naval Dockyard at Chatham, though it is not known to have been built. Note the travelling gantry with its hydraulically powered lifting equipment' (*Brunel: The Man who Built the World*, 2005, pp.40-1).

Brunel's earlier pulley-block-making machines, installed at the Royal Naval Dockyards at Portsmouth in 1806, have been described as the world's first iron machine-tool production line. The present designs show him applying the same principles of mechanisation to naval timber. Beamish records of Brunel's earlier work at Chatham (see also his design for the sawmill there in the present sale, lot 82): 'At the time [1812] Brunel was called upon for his designs, the quantity of foreign timber required to be converted annually in Chatham yard was about 8,000 loads. The logs were landed at the slips, and dragged to some convenient place for survey, where they remained till they were again dragged to anyplace where room for stacking them could be found. "For the landing of these 8,000 loads of timber," says Brunel, in his report to the Admiralty, "there is required at least 6,000 goings and comings of teams of horses, merely to lay the timber for survey — 6,000 times to and from the stacks — at least as many more times one hundred yards in aiding the lifting on the stacks." From the stacks the timber had to be transferred to the saw-mill, and again from the saw-mill, when converted, to be stacked for use' (*Memoir*, p.109).



82

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**BRUNEL (MARC ISAMBARD)**

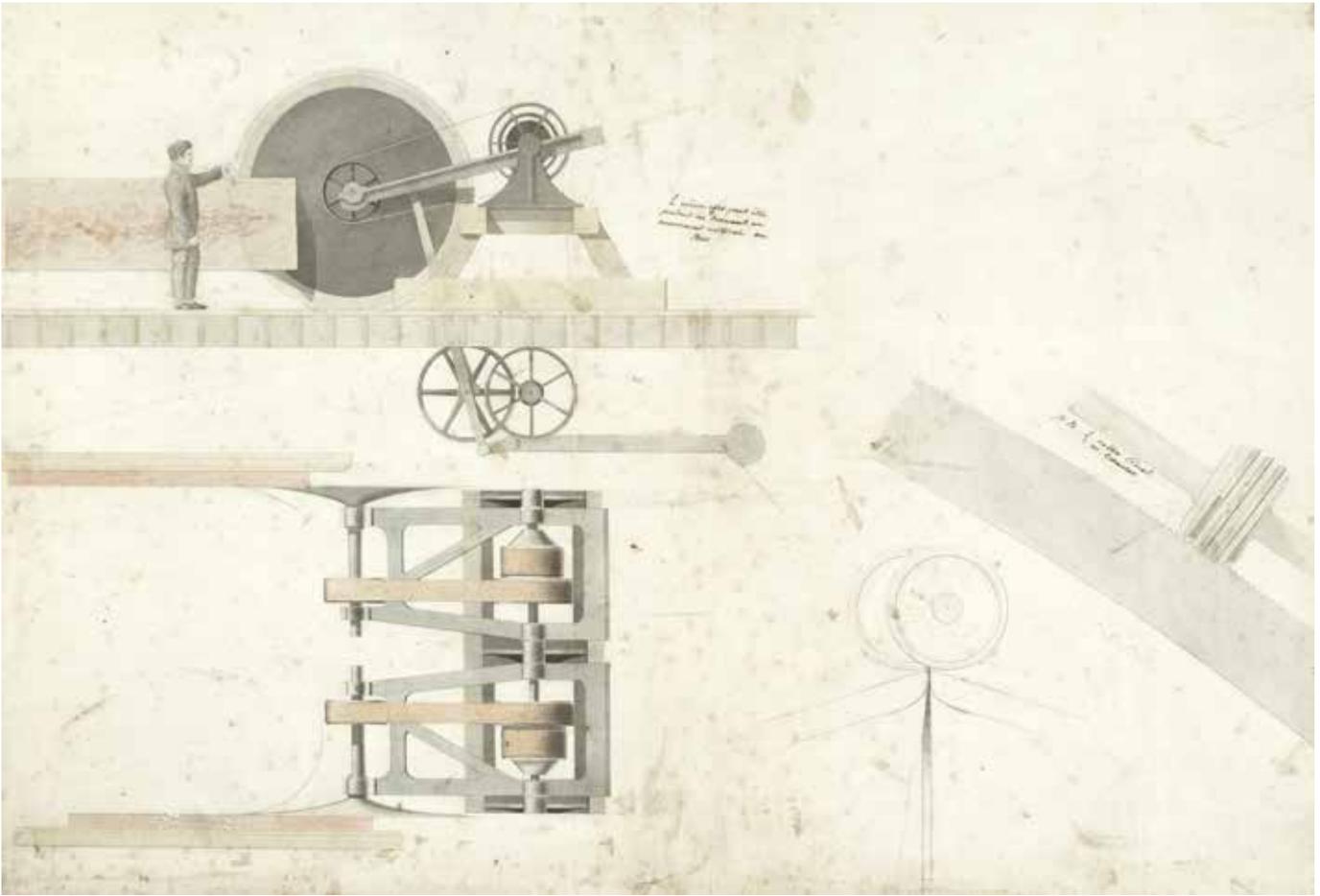
Autograph watercolour design for his steam-powered sawmill at the Royal Naval Dockyard, Chatham, the section showing two boilers housed beneath a tall chimney in the right-hand section, powering a beam engine that runs a shaft running the length of the factory, in turn powering eight vertically-aligned saws, serviced by two attendants; with the white ensign flying outside, and a red-coated marine on duty; with scale-rule, and black ink border; inscribed in a later hand verso "Works for/ Chatham/ Government Dockyard/ Saw Mills", pen-and-ink with watercolour on wove paper, a few light marks, especially in lower margin, and dust-staining, seeming faint traces of off-setting from another drawing in blank area above the drawing, glue-stains verso, but nevertheless in good and attractive condition, 470 x 650mm., archival mount, [c.1812]

£2,000 - 3,000  
 €2,200 - 3,400

A FACTORY DRIVEN BY STEAM POWER, DESIGNED BY ONE OF THE FATHERS OF THE INDUSTRIAL REVOLUTION: Brunel's log-handling and timber-cutting sawmill was designed and installed at Chatham in 1812-13. This resonant document, dating from the high noon of the Industrial Revolution, shows the mill operating eight

timber-cutting saws, but staffed by only two attendants. It is illustrated by Brindle, p.42 (to whose description we are indebted). Brunel's earlier industrial venture, his block-making mill at Portsmouth, opened in 1803, is widely regarded as initiating the age of mass-production by employing all-metal machine tools; thanks to its mechanisation, ten men could make as many blocks as 110 skilled blockmakers.

Dickens spent much of his time as a child in Chatham Dockyard and revisited it in 1863 when one of his sons was stationed there. That year he published his description of the yards, and of a saw-mill in operation manufacturing oars: 'Drawing nearer, I discern that these are not mangles, but intricate machines, set with knives and saws and planes, which cut smooth and straight here, and slantwise there, and now cut such a depth, and now miss cutting altogether, according to the predestined requirements of the pieces of wood that are pushed on below them... Likewise I discern that the butterflies are not true butterflies, but wooden shavings, which, being spirited up from the wood by the violence of the machinery, and kept in rapid and not equal movement by the impulse of its rotation on the air, flutter and play, and rise and fall, and conduct themselves as like butterflies as heart could wish. Suddenly the noise and motion cease, and the butterflies drop dead. An oar has been made since I came in' (*All the Year Round*, 1863, collected as Chapter 26, 'Chatham Dockyard', in *The Uncommercial Traveller*).



83

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**BRUNEL (MARC ISAMBARD)**

Autograph watercolour designs for a machine to cut furniture veneers, showing a man guiding wood into the circular saw, the saw as seen from above (a curved line coming away from the board representing the veneer being cut off), plus details of the threaded worm-gear and a device for sharpening the blade; annotated by Brunel in French, the first drawing captioned "la même effet peut être produit en donnant un mouvement verticale au Bois", *pen-and-ink with coloured washes on paper, some surface dirt and dust-staining, glue-stained verso, but nevertheless still in sound and attractive condition, 380 x 550mm., archival mount, [c.1808]*

£1,000 - 1,500

€1,100 - 1,700

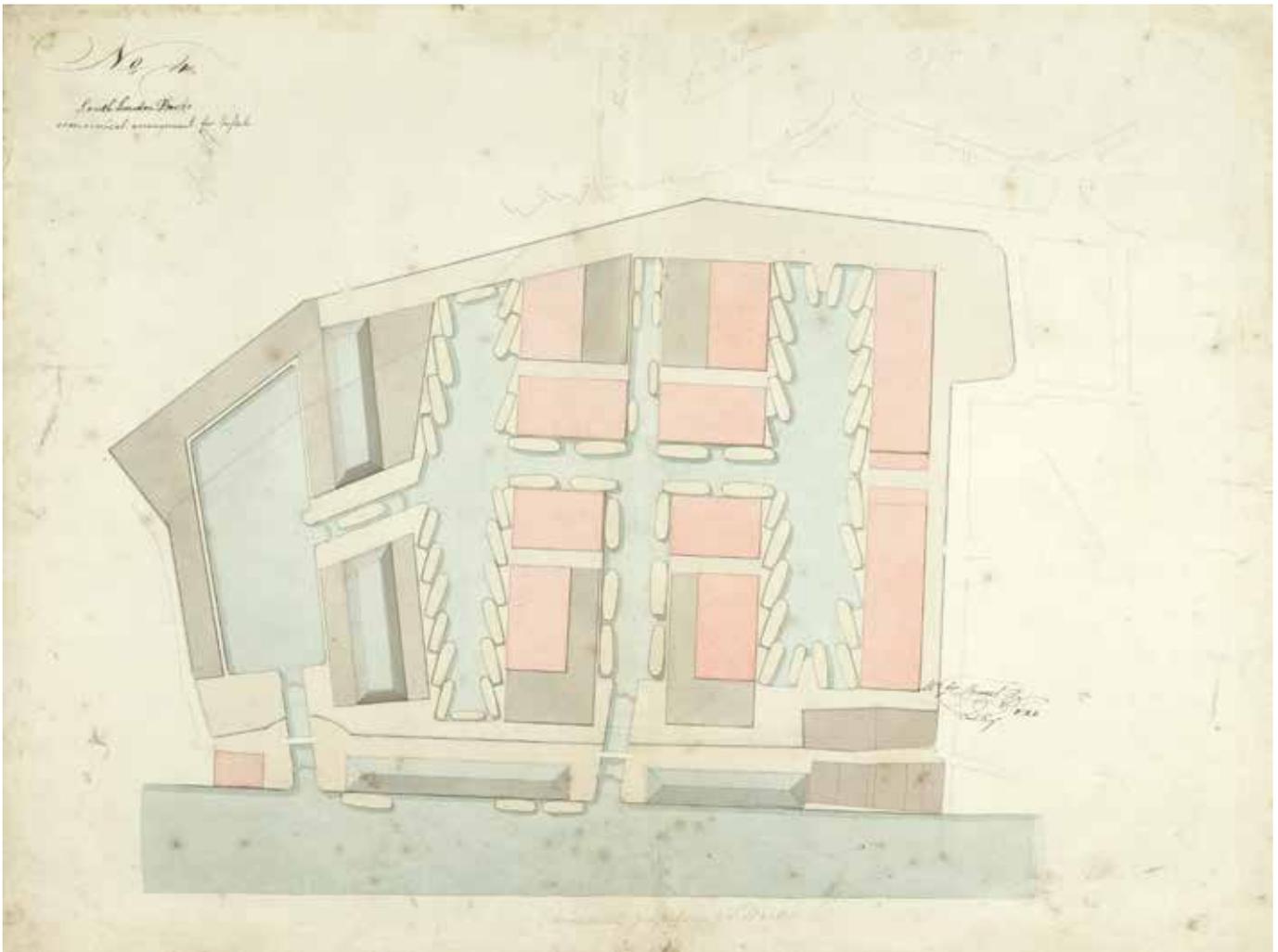
**BRUNEL'S MACHINE FOR CUTTING VENEER – PIONEERING THE INDUSTRIAL MANUFACTURE OF HOUSEHOLD FURNITURE.**

Although the use of wood veneers dates back to at least ancient Egyptian times, Brunel is believed to have been the first to patent a machine for cutting veneer, establishing a saw mill in Battersea for the purpose, with machinery tooled by the great mechanical engineer Henry Maudslay. As Beamish summarises in his memoir: 'In 1806 Brunel patented his machine for cutting veneers or thin boards; and in 1808 he secured another patent for "Circular Saws." These saws were "intended to cut out thin boards, or slips, with as little waste as appears practicable." They were to possess the two essential qualities of a thin edge and great steadiness' (p.101).

A fuller history of veneer cutting with reference to Brunel's invention is given by Professor Clive Edwards: 'The growing demand for decorative furniture during the nineteenth century put a strain on the hand-cutting

process and led to developments in the application of machinery. The potential results were obvious. More veneers were produced, more quickly and much more economically. In 1806, Marc Isambard Brunel obtained a patent for machine-cutting veneers and thin boards (Pat. no 2968). Here were the first beginnings of successful mechanisation. Soon after this, Brunel, with partners, set up a veneer and saw mill in Battersea. The principle first used by Brunel was based on a horizontal knife to slice veneers from a log. The basis of the process was that the knives would be held in line... Brunel's next attempt after abandoning the knife-cutting process was the application of the circular saw. His initial experiments were again unsatisfactory due to the friction of the saw causing it to buckle and twist. To overcome this, Brunel nicked the saw-blades to avoid buckling, and eventually developed this idea so that his final saws were made up of segments of saw blade, attached to a circular casting, which could be of very variable size. The segmental form of saw blade was the most practical one for repair and replacement. The casting that supported the blades was thick in the centre and had a gradual taper outward, which made for strength, rigidity, and uniformly thin cutting. This arrangement remained the principle of rotary saw cutting... and remained in use well into the twentieth century. It may be no coincidence that the prepared logs for veneer cutting are often called fitches and Brunel's operation was similar in principle to bacon slicing! The fact that the saws were powered by steam engines added to their success... The incredibly long-running success of Brunel's saw system was noted by the trade press in 1881' ('A History of Veneer Cutting', in the *Antique Furniture Restoration and Preservation Guide*, BAFRA, 2008, pp.45-50).

Our design is reproduced by Steven Brindle, *Brunel: The Man who Built the World*, 2005, p.41 (upon whose description of the machine we have drawn).



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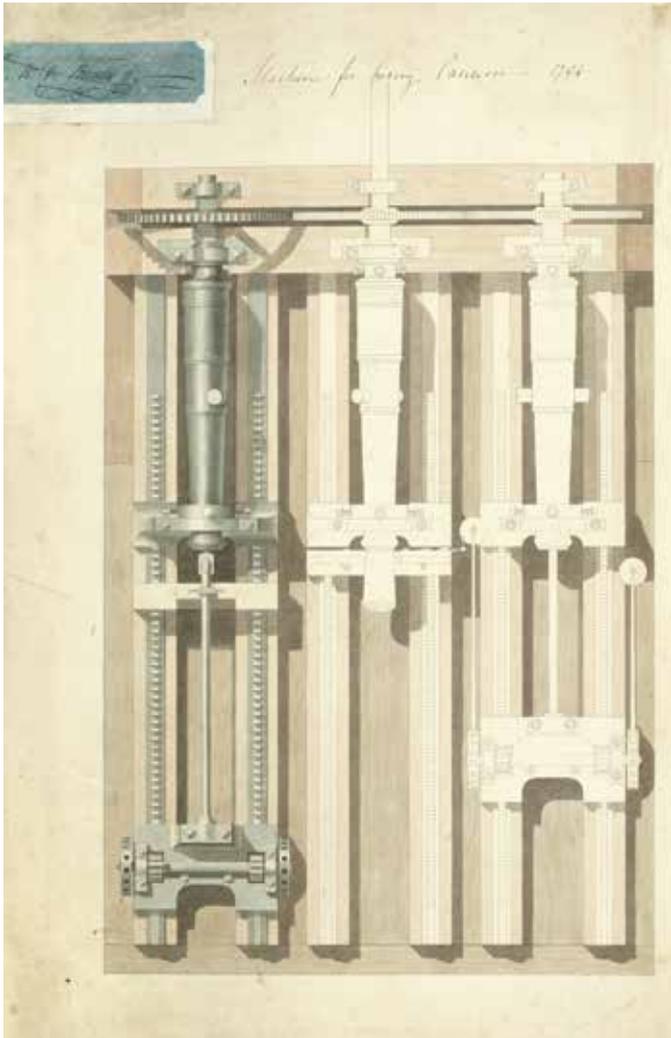
**BRUNEL (MARC ISAMBARD)**

Autograph watercolour design for the proposed South London Docks, signed with his flourished signature "M.c.I.d Brunel/ FRS/ Civil Eng.r" and headed by him "No 4/ South London Docks/ economical arrangements for Vessels", showing a birds-eye view of the docks, with the mooring places of ships indicated, and surrounding streets sketched in, *blue, pink and grey wash over pen-and-ink, plus pencil annotations, some light marking and staining, glue-stains overleaf, but overall in good and attractive condition, 410 x 540mm., archival mount, [c.1825]*

£600 - 800  
 €670 - 890

**BRUNEL'S DESIGN FOR LONDON'S DOCKLAND.** The South London Docks were authorised by Act of Parliament in 1825 as *An Act for Making Wet Docks, Warehouses and other Works, in and near St. Saviour's Dock in the Parishes of St. John Southwark, and St. Mary Magdalen Bermondsey, in the County of Surrey, to be called the South London Docks.* Beamish records Brunel's unsuccessful proposals for the scheme: 'to the St Saviour's Dock Company [he furnished] plans for improving the works at Bermondsey, and for the construction of

new docks to be called the South London Docks. Four plans were submitted, one of which presented the novelty of arrangement here represented (see plate). The advantages expected to be derived from the construction were thus described: "Each ship has a distinct and unobstructed berth, of easy access; and in consequence of which no ship can ever come in contact with another. The ships are more easily disengaged from the wharf, whether for the purpose of going out of the dock, or, more particularly, in case of danger from fire." The arrangement further allows the stowage of at least ten ships in the space occupied in the other docks by seven. The other arrangements comprised underground warehouses, and the contiguity of warehouses and wharf, together with cranes so situated that the goods "could be deposited in a convenient situation to be raised into the warehouses above, or lowered at once into the warehouses below." Thus "a saving of labour and time would be effected, and the service of the dock conducted cheaper, which, whether considered as a source of profit or as a means of competition, is of considerable importance." Whether swayed by certain objections which had been urged against the design, or intimidated by the novelty of the projection, the directors, after much deliberation, declined to adopt the scheme' (*Memoir*, pp.191-2). Beamish also illustrates a design similar to ours, with the ships in a slightly different arrangement.



85

**BRUNEL (MARC ISAMBARD)**

Autograph design, inscribed in another hand "Machine for boring Cannon - 1794" and mounted with Brunel's clipped signature on blue paper, showing the barrels in three stages of production, the left-hand section fully finished in watercolour, the other two sections left partly blank, *pen-and-ink with watercolour on laid paper with an elaborate watermark (as found on one of Brunel's Mohawk River clearance designs, lot 89), light dust-staining etc., glue stains verso, but in attractive condition, 485 x 305mm., archival mount, [c.1822-4]*

£600 - 800

€670 - 890

'MACHINE FOR BORING CANNON': If this drawing does indeed, as the inscription states, date from 1794, it would have been made for Brunel's cannon foundry in New York, described in Beamish's *Memoir*: "So high had Brunel's talents raised him in the estimation of the citizens of New York, that they resolved to appoint him their Chief Engineer. In that capacity he was soon called upon to prepare designs for a cannon foundry. Before his time no establishment of that kind existed in the State; nor does it appear that Brunel had ever directed his attention to that branch of engineering... If, however, the want of precedent made a greater demand on his invention, it also relieved him from the paralysing influence of authority. Left free to solve the problems presented to him, he very soon organised an establishment for casting and boring ordnance, which, from its novelty, practicability and beauty, was considered, at that time, unrivalled; and which in itself was sufficient to place its originator in the foremost rank of mechanical engineers' (pp.24-3). We have not, however, found evidence for this enterprise in any source apart from Beamish's.

Stephen Brindle, however, assigns the drawing to a later period (as is suggested by the style), most probably during the period when Brunel had his office in London and was working with his young son, Isambard Kingdom, who joined the office in August 1822: 'Work poured in and over the next couple of years Marc and Isambard worked together on designs for a cannon-boring mill for the Dutch government' (*Brunel: The Man who Built the World*, 2005, where it is reproduced, p.47). It is just possible that the design is for one of the boring-machines installed at the Royal Arsenals at Woolwich, where Brunel also worked.

85



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**BRUNEL (MARC ISAMBARD)**

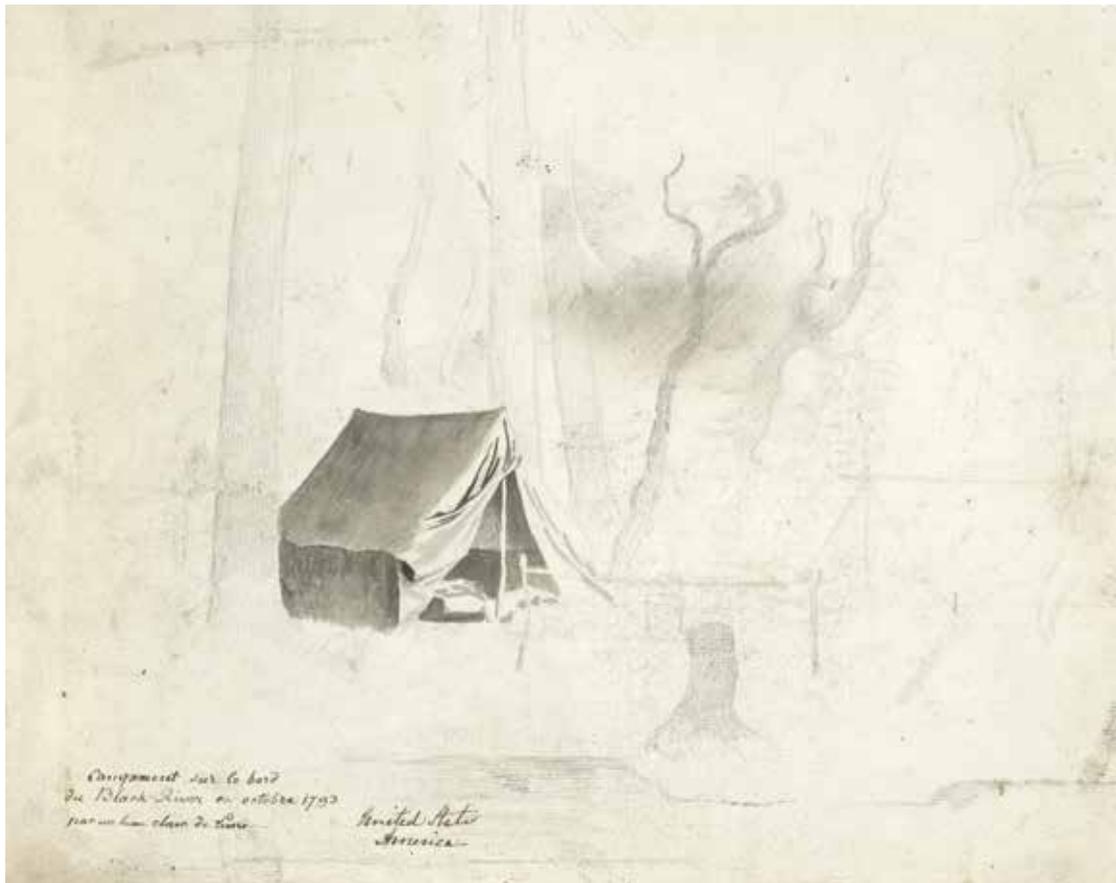
Autograph design for a British naval monument, showing a pillar amidst a fountain, with three extensive terraces of elegant Nash-style houses beyond, the column formed in the likeness of a ship's mast, supported by ships' prows, surmounted by a garlanded figure atop a globe holding a shield displaying the Union Jack, the globe supported by a lion and unicorns; within the fountain pool a statue of Neptune and mermen (others sketched in pencil and unfinished); with coaches and figures depicted around the fountain balustrade, *pen, ink and pencil on wove paper, light dust-staining, a few small glue-stains, further staining on verso, c.370 x 520mm., archival mount, [?c.1805-20]*

£500 - 600

€560 - 670

A MONUMENT TO BRITISH NAVAL GLORY. Replete with naval symbolism, such as the mast-shaped column and ships' prows, this monument no doubt commemorates Nelson and Trafalgar. The Dublin corporation put up their Nelson's Pillar, to the modified designs of William Wilkins, in 1807; while another Wilkins column was put up at Great Yarmouth; the latter, like ours, being topped by a generic figure rather than that of Nelson. Brunel had of course close ties with the naval establishment, establishing his reputation through the mechanisation of rig-block manufacturing, and of wood sawing and storing (see his designs for the latter in the present sale). Our drawing is discussed and reproduced by both Brunel's biographer Paul Clements and by Roger G. Kennedy, neither of whom evidently had opportunity to examine the drawing closely, Kennedy remarking that 'Clements says of a second drawing that it is "almost certainly his design for the United States Capitol building," though it is instead quite clearly a fanciful imperial column set in the midst of a reminiscence of the place de la Concorde' (*Orders from France*, 1989, p.57).

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**BRUNEL (MARC ISAMBARD)**

Collection of manuscripts, photographs and other material relating to Marc Isambard Brunel and his family, including (i) Early autograph drawing by Brunel executed at the start of his career, when surveying in the United States, showing a moonlit tent with trees outlined beyond, inscribed by him: "Campement sur le bord du Black River en octobre 1793 par un beau clair de lune", and in another hand "United States/ America", pencil and wash on laid paper, slight smudging and dust-staining, glue-stains verso, 235 x 290mm., Black River, October 1793; (ii) Leaves from an autograph account of Brunel's life by his daughter Sophia, 25 pages, on writing stationery and unbound, some tears and browning, 8vo [post 1849]; (iii) Leaves from a diary by Sophia of a tour of Manchester, Liverpool and other manufacturing centres, such as the Moravian village of Fairfield, undertaken via the Liverpool & Manchester and other railways (with descriptions of their fine views and disagreeable tunnels: "the noise in them is much increased, & the coldness is not pleasant", plus crossing the Chat Moss); the journal containing lively descriptions of both factories and those who worked in them, 17 pages (not all consecutive), on paper watermarked 1829, torn from a volume and ragged at inner edge, other minor tears etc. [1838-40]; (iv) Transcripts of verse by Benjamin Hawes by Sarah Fox Hawes, 10 pages, in one gathering, 8vo, 9 Queen Square, March 1848; (v) Collection including three Crimean War photographs, one of Russian defences in the Redan, two showing engineering works in progress with gantries in action (utilising mass-produced rigging-blocks); a lithographic view after J.F. Baddeley of the Royal Artillery, inscribed by him (torn with paper-losses) and a photograph of a fallen oak, the photographs wet collodion prints, one a good rich impression with archival mount, arched top, size of image 180 x 240mm.

£1,000 - 1,500  
 €1,100 - 1,700

The "beau claire de lune" drawing shows Brunel's camp when he, with the architect Pierre Pharoux (whom he had met on the boat out from France), was surveying land between the Black River and Lake Ontario in what is now upstate New York. On their return they were met by John Thurman of Manhattan, a successful entrepreneur with vast landholdings in the area (including over a million acres in the Adirondacks). Thurman was one of the backers of the Northern Inland Lock & Navigation Company, and was no doubt responsible for commissioning our concept and engineering designs for improving the navigability of the Mohawk. (This expedition is described in Beamish's *Memoir*, pp.23-4; as well as in the four-page memoir by Brunel now at the Brunel Institute; although barely touched on by Sophia in her memoir, above: it is also covered by Kennedy, *Orders from France*, pp.53-7.)

The fragmentary diary appears to be in the handwriting of Sophia Hawes (née Brunel) and, in that it describes a tour of the industrial sites of England undertaken by railway, is remarkable for the fact that its author was daughter of one great engineer (Marc Isambard) and sister of another (Isambard Kingdom), the latter being greatly helped in his undertakings by her husband. A date of 1838-49 is suggested a mention of "Mr Potter present Mayor of Manchester": this appears to refer to Thomas Potter, who served as the town's first Mayor between 1838-40; a date confirmed by reference to "the late King" (i.e. William IV who died in June 1837). It was no doubt kept on a fact-finding tour undertaken in Hawes's capacity as an MP.

**BRUNEL (MARC ISAMBARD)**

Autograph elevation of the proposed Capitol Building to be erected in Washington, signed "M[ar]c I[sambar]d Brunel/ New York", representing a gargantuan building in the Boullée manner consisting of a two-tiered colonnaded rotunda with four Grecian porticoes, surmounted by a statue of Liberty (holding the traditional pole topped by a Phrygian cap) who is seated beside the globe, around whom Graces dance, with, on the ground level, statues of Fame and Mercury at each end and in the centre a victorious commander upon his horse (presumably Washington), the sweeping steps to each side of him flanked by female statues representing Wisdom (Athena with owl), Victory (extending her laurel wreath towards Washington), Plenty (with her cornucopia, likewise extending a wreath towards Washington) and Justice (holding sword and scales), the pediment of the facing portico with the Seal of the United States at its centre, *pen, ink and grey wash, with ruled border, on watermarked Whatman paper, small ink-smudge at left-hand edge, one or two other very light smudges, minor dust-staining and creasing, glue-traces verso, but overall in fine and attractive condition, c.270 x 470mm., archival mount, New York, [probably mid 1790s and certainly before the summer of 1799]*

£10,000 - 15,000

€11,000 - 17,000

THE CAPITOL AS IT MIGHT HAVE BEEN – BRUNEL'S VISIONARY DESIGN FOR THE CAPITOL BUILDING OF THE UNITED STATES OF AMERICA, claimed by him to have been the entry favoured by the committee appointed by Washington and Jefferson for choosing the design of the building that has, in its modern incarnation, been described as a 'symbol of the American people and their government, the meeting place of the nation's legislature' (*US Capitol website*).

According to Brunel's testimony, his design was in the event to be rejected on grounds of cost, a decision which, in the opinion of Brunel's first biographer, 'robbed the nation of a noble structure worthy of its greatness'. (The structure as exists today being of course built to the design of William Thornton, as modified over the decades by Latrobe, Bullfinch, Walter and others.)

Primary documentary evidence for Brunel's American years of 1793-98, when a refugee from the French Revolution and before settling in England (where he achieved fame), is at best scarce. A good deal of what is known derives from just two sources. The first, and primary, source consists of the few designs surviving from these years that have descended through the family and which are now being offered for sale. (No documents prior to 1806 are listed by The National Archives.) A secondary source is to be found in the *Memoir of the Life of Sir Marc Isambard Brunel* by Richard Beamish, published in 1862. Beamish had worked with Brunel as his drafting assistant on the Thames Tunnel, and some of his information came directly from Brunel himself; as well as from Brunel's daughter Sophia, to whom the book is dedicated. Two of the sources from which Beamish very probably drew survive, namely the notes by Sophia on her father in the present sale (lot 87), and Brunel's autograph draft of a memoir in French, datable to about 1844, currently on deposit at the Brunel Institute, *SS Great Britain*. There is, in addition, the obituary notice of 1851 published by the Institution of Civil Engineers, of which Brunel had been Vice-President.

Beamish's memoir has the following to say about the Capitol competition: 'The building which served as the great council-chamber of the nation at Washington possessed neither the accommodation which the business of the States required, nor the architectural dignity which the majesty of Congress demanded. It was therefore resolved that architects should be invited to send in plans for a new structure. Amongst the competitors appeared Brunel and his friend M. Pharoux, an architect, it must be remembered, by profession; but so superior in arrangement, elegance, and grandeur of design were the plans of

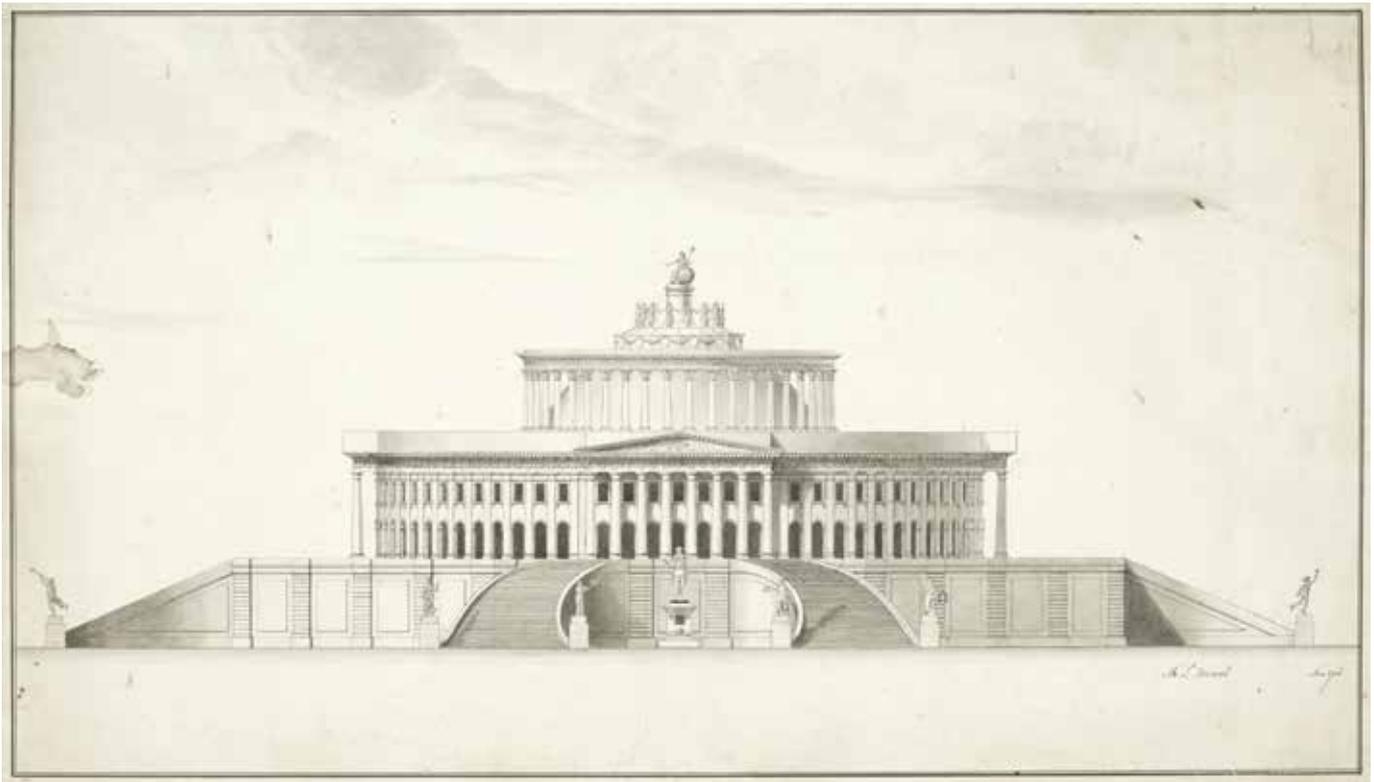
Brunel, that the judges were relieved from all difficulty of selection. Principles of economy, however, interfered; and while they robbed the nation of a noble structure worthy of its greatness, they also deprived Brunel of that honour and those emoluments to which his attainments and his skill entitled him. Fortunately the time and talents which he had displayed in this new field of art were not suffered to be lost. Plans were soon after demanded for a theatre in New York. With considerable modifications of the former design, Brunel's were accepted' (*Memoir*, 2nd edition, 1862, pp.32-3). A variant is to be found in the 1851 obituary where it is claimed that 'his highly ornamental design for the House of Assembly, at Washington, was rejected, as being inconsistent with the simplicity of a Republic'. However, neither Sophia's notes in the present sale nor Brunel's draft memoir at Brunel Institute mentions the Capitol, although both refer to the theatre (the latter citing a 'concours' for the 'Salle de Spectacles').

Beamish's account of Brunel's winning the Capitol competition has been reiterated by subsequent biographers, notably C.N. Noble, *The Brunels*, 1938 (p.17) and Paul Clements, *Marc Isambard Brunel*, 1970 (p.15); and is endorsed by the entry in the current *Oxford Dictionary of National Biography* where it is stated that Brunel's 'first major success was the winning design for a new congress building in Washington, which was, however, never built on grounds of cost' (online version 2005). It has been reiterated in several other recent biographies; although one of them, while repeating Beamish's account of the Capitol competition, does question his reliability in other matters relating to the years in America, such as his claim that Brunel was appointed Chief Engineer of New York (Harold Bagust, *The Greater Genius? A Biography of Marc Isambard Brunel*, 2006, pp.18-19).

Roger G. Kennedy, drawing on the work of Robert Alexander, Edith Pilcher and others, provides a corrective to Beamish's narrative in *Orders from France: The Americans and the French in a Revolutionary World, 1780-1820* (1989). In Kennedy's view, undoubted though Brunel's engineering genius was, 'never since the Renaissance has there lived a man more avid for glory... Recently discovered evidence permits us fairly to surmise that this love of approbation led to the composition of the filigree of imaginative detail that Brunel and others have passed along to us about the six years Brunel spent in America... It is impossible in retrospect to sort out how many of Brunel's autobiographical creations were his own and how many can be attributed to Beamish, but it is difficult not to charge Brunel with the prime responsibility. Members of his own family – in particular his great-granddaughter Celia Brunel Noble – repeated versions of these stories in print and said they were relying upon family reminiscences' (pp.48-9).

Kennedy discounts the possibility that Brunel could even have taken part in the competition on the irrefutable grounds that 'the Capitol competition had already been completed, and awards were made, in 1792 – too early for Brunel or Pharoux. Even Dr. William Thornton's postcompetition submission arrived early in 1793, before Pharoux and Brunel reached America – and the current Architect of the Capitol assures me that there is no record of any entry from abroad by a twenty-four-year-old sailor named Brunel'; nor is his name to be found in the Capitol archives (p.59).

It is clear however that neither Kennedy nor Brunel's earlier biographer, Paul Clements (who follows Beamish), had opportunity to examine the original drawings; or at any rate examine them in any great detail. Clements for example suggests that Brunel's drawing of a triumphal column, included elsewhere in the present sale (lot 86) is 'almost certainly his design for the United States Capitol building'. Of this Kennedy is rightly sceptical, observing that it is 'quite clearly a fanciful imperial column set in the midst of a reminiscence of the place de la Concorde' (p.57). For indeed, closer examination shows it is, without doubt, for a British naval monument, and cannot be dismissed as a mere *capriccio*.



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The point is that there is no particular reason to suppose that Brunel applied himself to designing buildings that he knew would never be executed; even if he might have been recklessly ambitious and, like his son, have embarked on projects which no-one else in their right mind would have attempted, such as the Thames Tunnel or, in his son's case, *The Great Eastern*. Indeed, a good many of the Thames drawings are for specific projects that were never realized, such as a cylindrical tunnelling shield. But they were drawn with a purpose in mind. From close study of the American period drawings we can infer that even though Brunel's claims might have been exaggerated, they do appear to have at least some basis in fact, however distorted that may have become in Beamish's telling. This applies not only to the Capitol design but to other projects that Kennedy calls into doubt, such as Brunel's dredging machines (lot 89) and his designs for what we suggest is the Manhattan Company bank (lot 91).

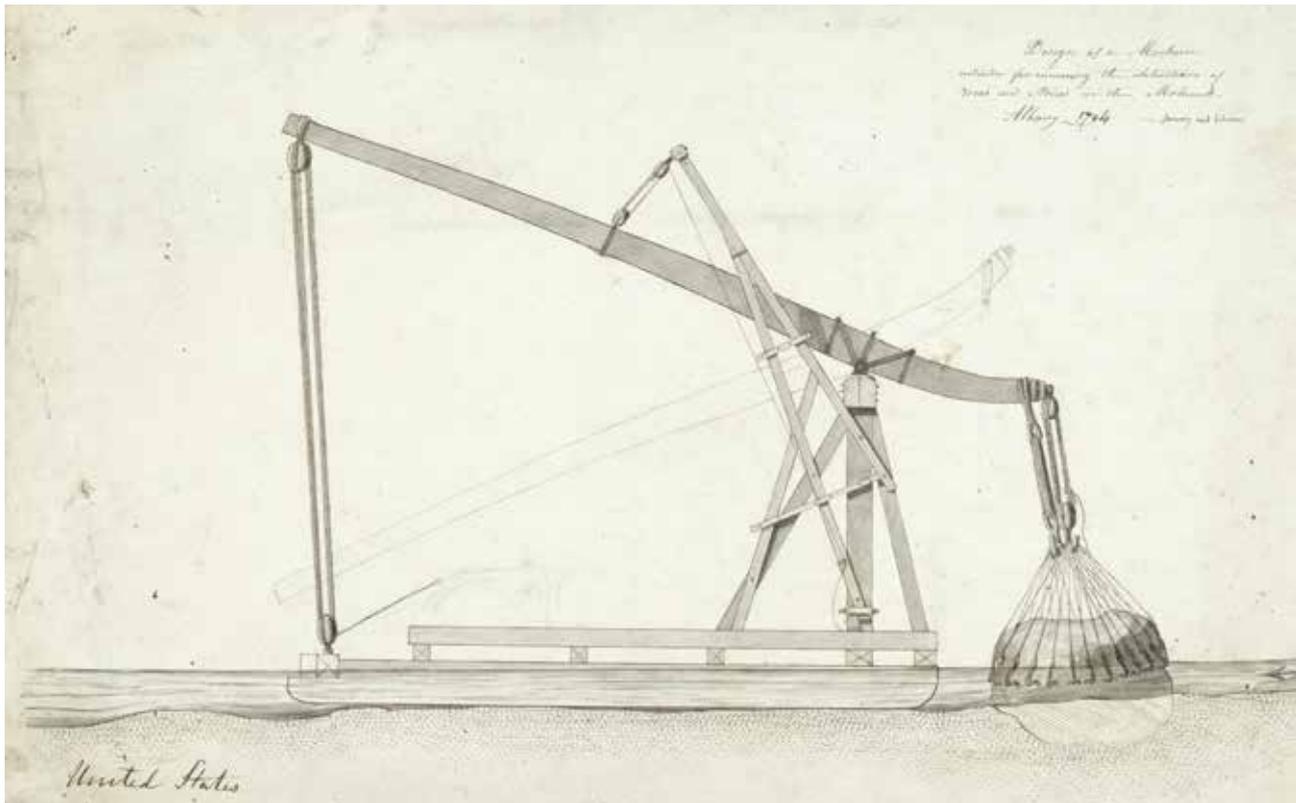
In Kennedy's opinion, our group of American drawings 'may be by Brunel; one carries the notation, made in some hand at some time, "Brunel ... New York." But if they are his, they are prentice work, probably carried out as exercises under the instruction of Pharoux' (p.57). With regard to the Capitol drawing itself, it can be stated unequivocally that it bears Brunel's autograph signature and inscription – there being no doubting his distinctive calligraphic hand – "Mc Id Brunel/ New York". (Other designs, it is true, have been inscribed in an unidentified hand; but this is easy enough to disentangle from Brunel's.) Furthermore, there can be no question but that the drawing is, indeed, for the US Capitol. Statue of Liberty and other accoutrements apart, the Great Seal of the United States is hanging over the front door.

The rest is speculation. It may indeed be 'prentice work' drawn under the guidance of Pharoux; and no less interesting for that. Kennedy

himself has shown how significant Pharoux's short-lived career as architect was; and elsewhere writes that 'The "Capitol" drawing, made while Pharoux was around to counsel him, was, if ungainly, in the latest style of the "visionary architects"' (p.79). Indeed, Pharoux was probably responsible for introducing Brunel to the work of their extraordinary compatriot Boullée. As Stephen Brindle, who also reproduces our design, notes: 'the influence of late 18th-century French architects like Claude-Nicolas Ledoux and the visionary designs of Etienne-Louis Boullée is clearly visible in its heroic proportions' (*Brunel: The Man who Built the World*, 2005, p.31).

Elsewhere in his study, Kennedy points to the strong links between Brunel and Aaron Burr, who seems to have been his principal, or at least highest-profile, architectural patron (pp.78-9); a subject we return to in discussing Brunel's designs for Burr's villa and bank. The early years of the Capitol's construction, when Brunel was practising in America, were pretty chaotic, as such things usually are, with in its first decade no fewer than three men being hired in succession to supervise the work. Just as William Thornton had submitted his winning design after the closing date of the competition, perhaps Brunel thought he stood a chance of having his design accepted instead. Perhaps he saw Aaron Burr as his conduit to the powers-that-be.

The dome of Brunel's building is clearly based on the celebrated *Halle aux blés*, the Paris Corn Market, the dome of which dates to 1783. Such a dome, Beamish claims, distinguished the long-vanished New York theatre that was, he says, based on a modified version of Brunel's Capitol design: 'The cupola by which it was surmounted is said to have resembled that over the Corn Market in Paris; while in the boldness of its projection and the lightness of its construction it was far superior' (p.34).



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In this regard, another avenue that might be explored is suggested by what Kennedy describes as Thomas Jefferson's obsession with domes. Jefferson's knowledge of the subject derived from his study of Philibert de l'Orme's treatise *Nouvelles inventions pour bien bastir et à petits frais* (1561), where a structural system for the dome is proposed. This Jefferson thought 'the most superb thing on earth!'; and was delighted to see, during his Paris sojourn, exemplified in the *Halle aux blés* (Kennedy, pp.450-1). When President he wanted Latrobe to roof Washington's dry dock in massive de l'Orme-style barrel vaulting; of which Kennedy remarks: 'Latrobe could rise to presidential suggestion, but such French visions were too vast for Congress. It refused to pay for the scheme' (p.452). Then Jefferson asked Latrobe to do the same for the Capitol itself: 'Soon the President was trying to force him to cover the House of Representatives with a de l'Orme style dome, pierced with the kind of skylights used at the Halle des Blés. Latrobe thought the scheme "contrary to conscience and common sense"' (p.452). And of course a smaller version of this dome was to become a notable feature of Monticello itself; in the words of Henry Adams, Jefferson 'seemed during his entire life to breathe with perfect satisfaction nowhere except in the liberal, literary, and scientific air of Paris in 1789' (p.455).

Even though Brunel clearly did not win the Capitol competition as claimed, or even enter, it seems somehow unlikely that he was totally ignored. He may well have exaggerated the part he played in affairs, sometimes shamelessly, but he does not seem on the balance of probabilities, and given the evidence provided by our other drawings, and indeed his later career, to have been a bare-faced liar and out-and-out fantasist. It seems to us, given his claims, more probable than otherwise that his design for the Capitol did indeed receive some sort of commendation in some quarters, however unofficial and insincere that might have been. Unless further documentation comes to light, this youthful design by one of the world's greatest engineers seems fated to remain a conundrum; taking its place in the ranks of those other architectural schemes, such as Pharoux's for the ideal city of Speranza on the banks of the Hudson, that were projected but never realised.

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**BRUNEL (MARC ISAMBARD)**

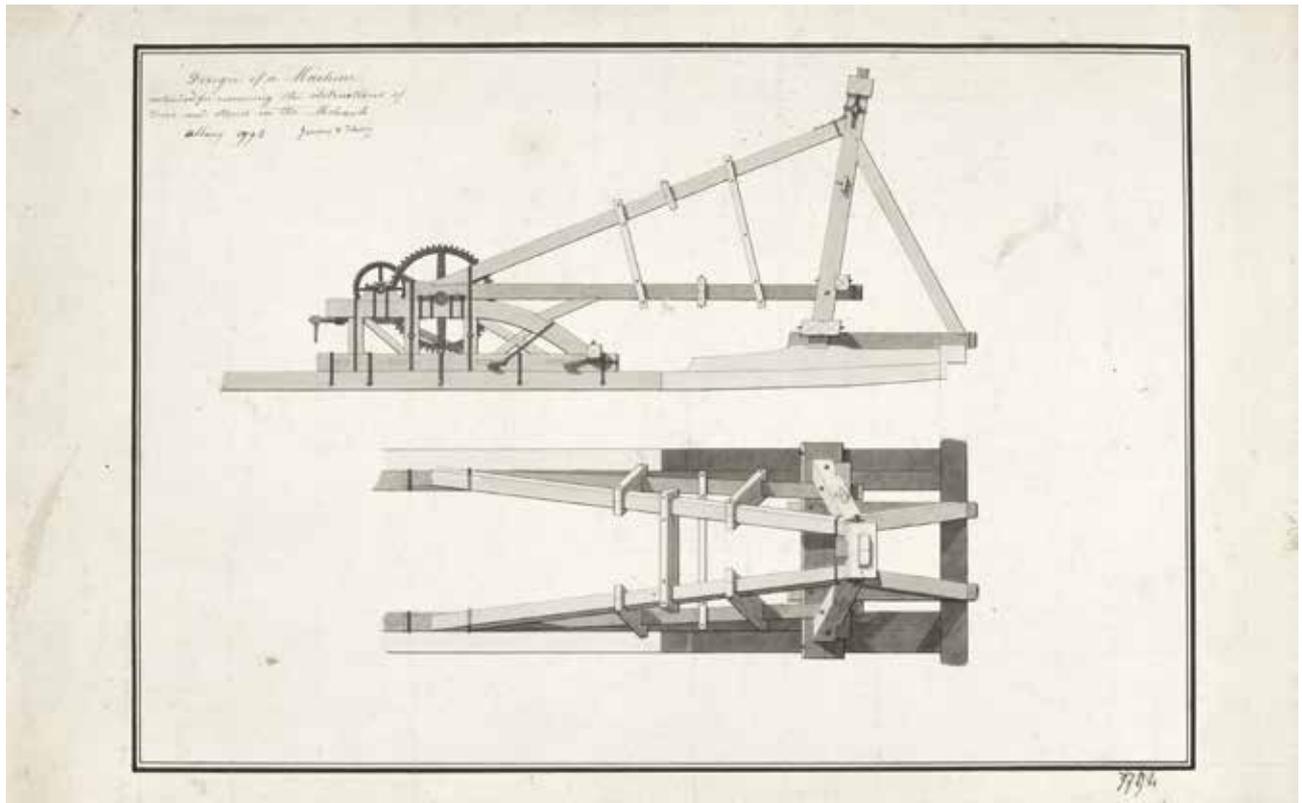
Group of seven designs for machines for improving the navigation of the Mohawk River in Albany, New York, in 1794, comprising:

(i) Three autograph concept drawings showing machines at work on the river, one inscribed in Brunel's calligraphic hand "Design of a Machine intended for removing the obstructions of trees and stones in the Mohawk/ Albany 1794/ January & February", and showing a side-view of a machine incorporating a simple lever and fulcrum mechanism attached to the boulder; the second showing a floating platform with separate lever and fulcrum attached to the boulder; the third showing a geared windlass on a platform pulling at a rope stretched over a derrick with boulder beyond, variously inscribed in a later hand identifying them as drawn in the United States in 1794, pen-and-ink with grey or brown washes, with touches of blue wash on two designs, on wove 'papier vélin' (one watermarked 'Courtalin'), light cockling, creasing and dust-staining, glue-stains verso, but in attractive condition, two sheets c.280 x 390mm. one c.280 x 450mm., archival mounts, Albany, New York, January and February 1794

(ii) Four autograph engineering drawings, one inscribed in Brunel's calligraphic hand "Design of a Machine intended for removing the obstructions of trees and stones in the Mohawk/ Albany 1794/ January & February", and showing side and top views of the machine's geared lever and fulcrum; the second sheet with four views of the gearing and holding structure of the windlass, seen from both sides, from the top and the base; the third with five views of the machine's platform; the fourth showing a derrick alone; all but the last sheet with ruled borders and variously inscribed in a later hand identifying them as drawn in the United States in 1794, pen-and-ink with grey wash on laid paper (one with the edge of a Whatman watermark), light dust-staining, glue-stains verso, but in attractive condition, the first three sheets c.270 x 380mm., archival mounts, the fourth sheet 270 x 250mm., Albany, New York, January and February 1794

£3,000 - 4,000  
 £3,400 - 4,500

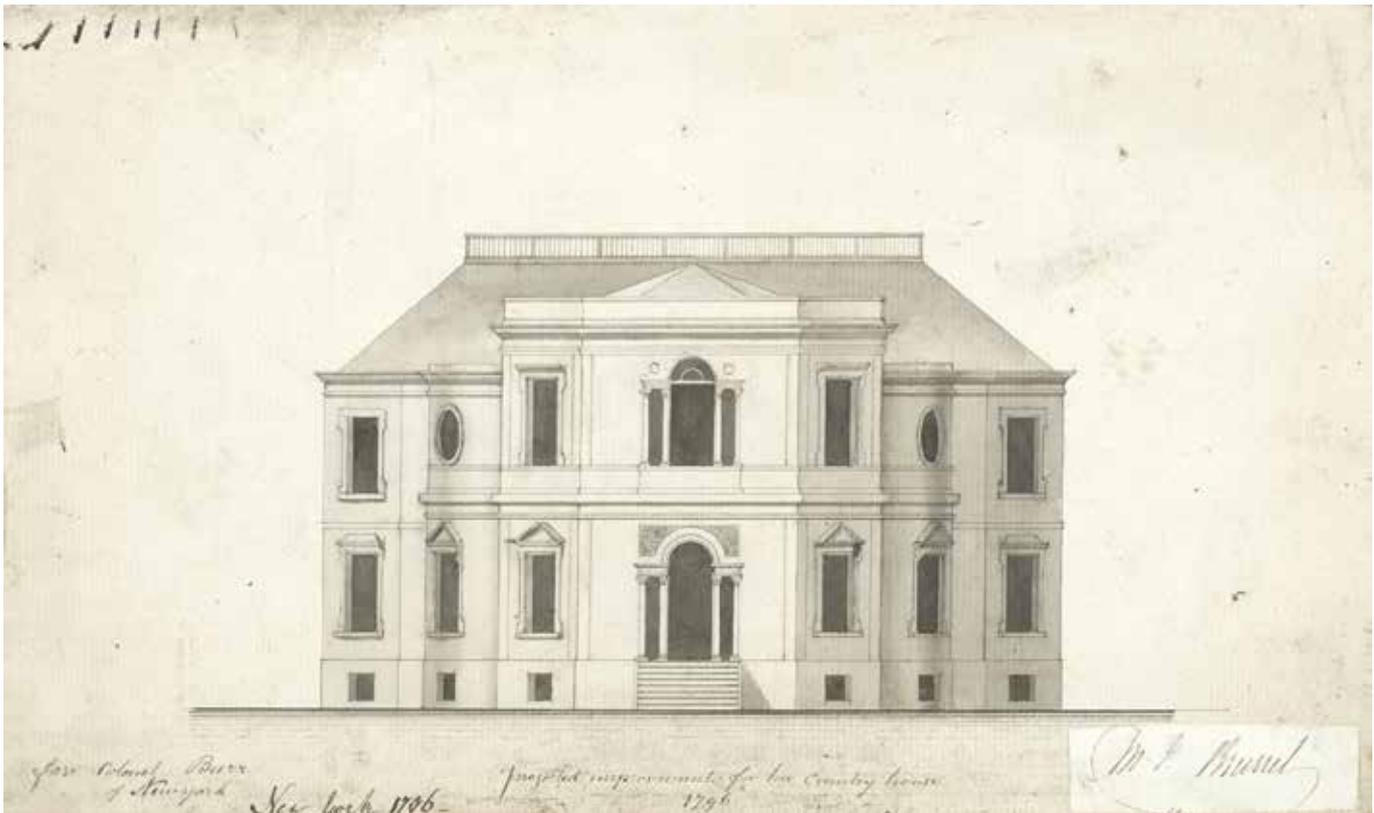
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



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OPENING THE WAY OUT TO THE WEST FROM NEW YORK, VIA THE MOHAWK RIVER – DESIGNS FOR BRUNEL'S FIRST MAJOR ENGINEERING PROJECT. These engineering and concept drawings were prepared by Brunel when surveying navigation of the Mohawk through the Appalachian Mountains, during early years of attempts to form a navigable water route from New York City and the Atlantic Ocean to the Great Lakes. This was ultimately to be achieved with construction of the Eyre Canal. Philip Schuyler and Elkanah Watson's Inland Lock & Navigation Company and Northern Inland Lock & Navigation Company, set up to pursue this end, had been established in 1792; with the complete waterway incorporating both a navigable Mohawk and the Eyre Canal completed in 1825. In the company's *Castorland Journal*, it is described how in 1793 Brunel, with his senior colleague and compatriot Pierre Pharoux, watched as along Wood's Creek 'the contractors, busy in removing from the creek some fallen trees... no mechanical appliances were used... They appeared not even to know the use of a ladder, much less of a crane, or of the simplest labour-saving power' (quoted by Kennedy, *Orders from France*, p.56). Beamish expands upon this in the *Memoir*, claiming that this episode marked the turning point of Brunel's life: 'His ingenuity soon suggested the means of freeing the beds from masses of rock and embedded trees; and, by lateral cuts, of evading falls and cataracts, which rendered navigation not only dangerous but often impracticable. He may therefore be considered as the pioneer of those great inland communications, which have tended so largely to promote the commercial prosperity of the States... Success attended all his efforts; and thus, in the course of less than twelve months, he had achieved a name and secured an independence' (p.32). As Kennedy points out, to describe Brunel as pioneer of the waterways system of the United States is at the very best an overstatement.

But as for this specific operation, the clearing of rivers, our drawings provide firm evidence; a point that Kennedy, who appears to have had access to a similar, although undated, set of drawings, concedes: 'Embedded in this tale may be the origin of a model under construction in England as part of the celebration of Brunel's genius. It is based upon a set of specifications, found in Brunel's papers, of a device for clearing out tangles of timbers, brush, and stones of the sort that clog Wood's Creek. In the *Castorland Journal* there is not a word about such a machine, but perhaps this work was in fact Brunel's first major invention. (The drawings are undated.)' (p.56).



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**BRUNEL (MARC ISAMBARD)**

Autograph design, inscribed "for Colonel Burr of New York/ projected improvement for his Country house/ 1796", dated below "New York 1796", with clipped signature ("M.I. Brunel") attached, showing the front elevation of the house; overleaf Brunel's deleted caption "Maison" and pencil sketches of two hands, one holding onto a bamboo, pen, ink and grey wash on paper, trial brush-marks in upper border, light dust-staining etc., glue-marks verso, but still in good and attractive condition, 160 x 270mm., archival mount, New York, 1796

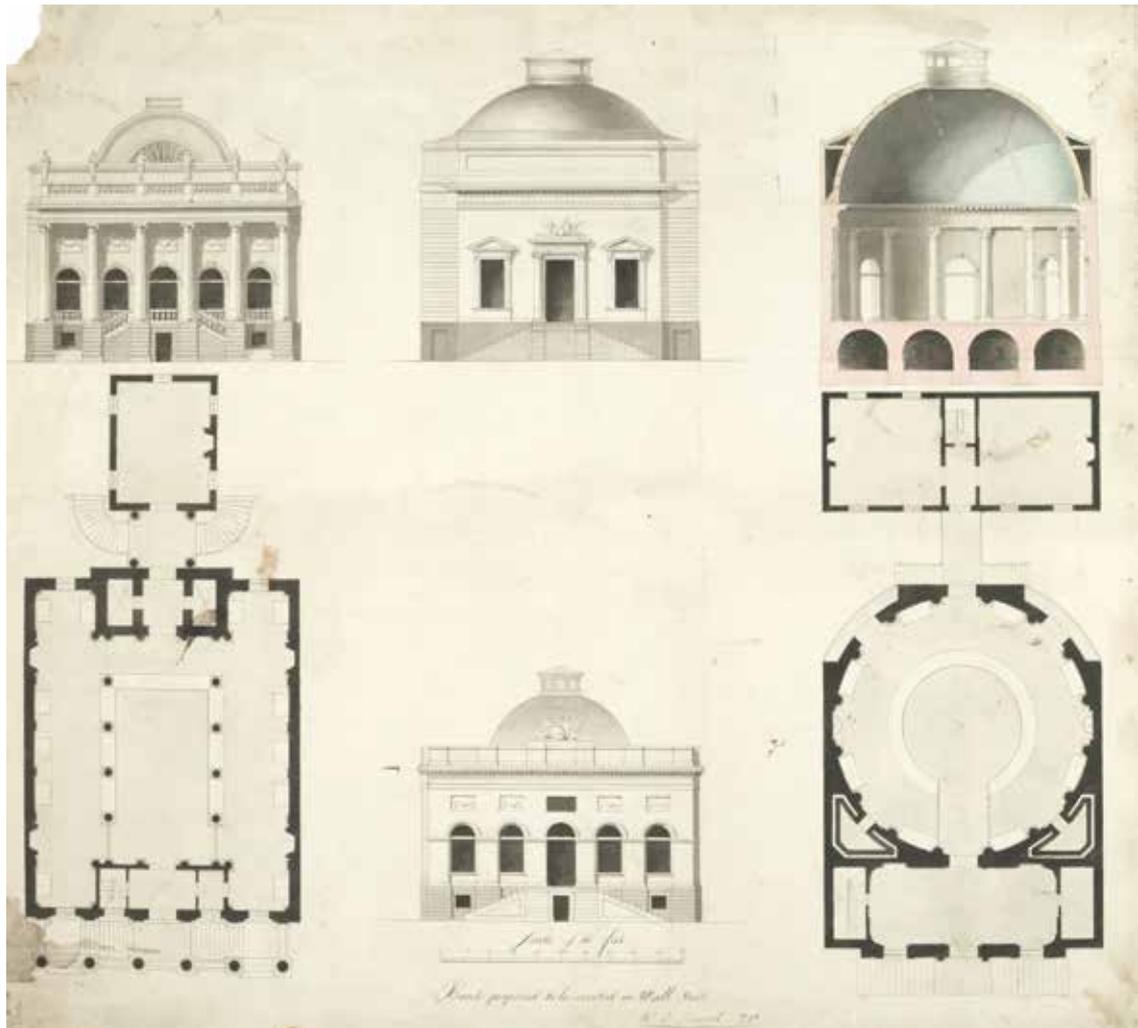
£6,000 - 8,000  
 €6,700 - 8,900

'FOR COL BURR OF NEW YORK' – BRUNEL'S PROJECTED DESIGN FOR AARON BURR'S HOUSE AT RICHMOND HILL, FORMERLY OCCUPIED BY WASHINGTON AND ADAMS. Burr's long-vanished house, in what is now Greenwich Village, had a distinguished history. The 26-acre estate was part of King's Farm that had been granted to Trinity Church, Wall Street, by Queen Anne in 1705. Major Abraham Mortier, Paymaster of the British Army, took out a 99-year lease on the estate and built the house in 1767. Richmond Hill (otherwise known as Mortier House or Marble Hill) was subsequently occupied by the British Commander-in-Chief Sir Jeffery Amhurst, as his headquarters at the close of the French and Indian War; and twice by George Washington, as his headquarters during the hard-fought New York campaign of 1776. During the period that New York was the new nation's capital, it was occupied by John Temple, the first British envoy to the United States; and then by the first Vice President, John Adams, as his official residence. The place delighted Abigail Adams, who told her sister Mary: 'I would not change this situation for any I know of in Town... the House is situated upon a high Hill which commands a most extensive

prospect, on the one side we have a view of the city & of Long Island, the River in Front... and all round the House, it looks wild and Rural as uncultivated Nature' (*Abigail Adams: Letters*, edited by Edith Gelles, 2016, p.472).

Aaron Burr, who would have known the house from his brief tenure on Washington's staff in 1776, took a lease on 150 acres of the surrounding countryside in 1794, and on the house itself with its 26 acres in 1797 (see the 2004 exhibition at Trinity Church, Wall Street, archivist Melissa Haley, and Alan J. Clark, *Cipher/Code of Dishonor: Aaron Burr, an American Enigma*, 2005, p.42). Following the duel, the fortunes of the house went into rapid decline: 'Suffering from financial difficulties exacerbated by his role in the fatal 1804 duel, Burr was forced finally to relinquish the Richmond Hill property, a prospect that had loomed for years. Documents in the archives show that he turned his lease over to John Jacob Astor, who subdivided the property. Around 1820, the Richmond Hill mansion was moved 55 feet in order to raze the hill on which it stood; it later housed a succession of theaters until its demolition in 1849' (Haley).

This important drawing is discussed by Kennedy, *Orders from France*: 'Dated 1799, it is clearly a proposal to set an elaborate baroque front upon the residence, Marble Hill, for which Burr had entered a lease commencing early in the next year. This is an extraordinary document, showing the progress of Brunel's skill in draftsmanship together with the regress of his architectural taste. The "Capitol" drawing, made while Pharoux was around to counsel him, was, if ungainly, in the latest style of the "visionary architects." The proposal for Burr, though beautifully rendered, is for a building fifty years out of date, like that proposed by Major Pierre-Charles L'Enfant for Robert Morris' (p.79).



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**BRUNEL (MARC ISAMBARD)**

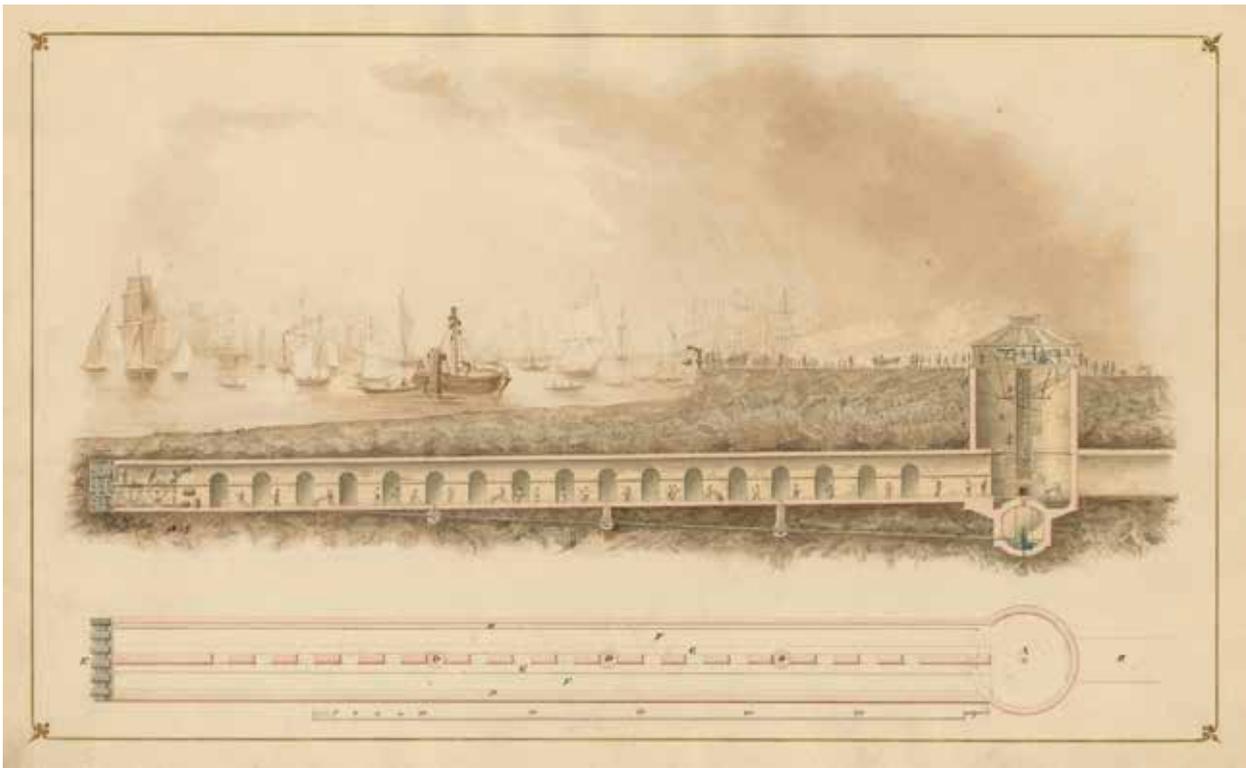
Autograph design, signed and dated (“M[ar]c I Brunel/ 1798”), for a “Bank proposed to be erected in Wall Street” showing elevations of three proposed buildings in the French neoclassical taste, one with a colonnaded banking hall, two with a domed banking hall (with vaults beneath), all embellished with allegorical statues; the sheet comprising six studies in all (three elevations, two floorplans, one section); with calligraphic measure indicating “Scale of 50 feet”, pen, ink and grey wash, the section tinted in pink, yellow and blue wash, on Whatman paper, watermarked and dated 1794, small excision from top left-hand margin, some old ink-stains, dust-staining and minor creasing, glue stains verso, but still in sound and attractive condition, c.460 x 500mm., archival mount, New York, 1798

£10,000 - 15,000  
 €11,000 - 17,000

‘BANK PROPOSED TO BE ERECTED IN WALL STREET’ – BRUNEL’S DESIGNS FOR THE FLEDGLING CHASE MANHATTAN BANK. These designs are among the earliest architectural designs for an American bank building to have survived, and quite possibly the first for any based in New York. They were most probably intended for Aaron Burr’s Manhattan Company banking house that opened at 40 Wall Street in 1799.

The earliest purpose-built bank in New York is generally recognised as being that erected at 48 Wall Street for Alexander Hamilton’s Bank of New York, the foundation stone of which was laid in 1797 (and which in its later incarnation as skyscraper houses the Museum of American Finance). Hamilton’s erstwhile law partner and later bitter enemy Aaron Burr founded a rival bank, under the aegis of the Manhattan Company, in 1799.

The ostensible purpose of Burr’s company was to supply New York with healthy water following an outbreak of Yellow Fever in 1798; although slipped into its founding charter was an unusual clause allowing it in effect to employ surplus capital in banking activities. The company placed its stock on sale in April 1799 and the following month announced that it was opening an office of ‘discount and deposit’ (Beatrice G. Reubens, ‘Burr, Hamilton and the Manhattan Company: Part II: Launching a Bank’, *Political Science Quarterly*, No.1, March 1958, pp.102-3). The new bank opened for business at 40 Wall Street on 1 September. The Manhattan Company was to merge with the Chase National Bank in 1950, to form Chase Manhattan, and in 2000 acquired J.P. Morgan & Co, to become JPMorgan Chase & Co. The house at 40 Wall Street was to be rebuilt in its present form in 1928-30, when it briefly held the record as tallest building in the world; and has since been renamed ‘The Trump Building’.



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According to Beamish's memoir (and the *ODNB*), Brunel sailed for England in January 1799, but more recent research indicates that in fact he embarked during the course of the summer, sometime after the new bank building had been announced (Kennedy, *Orders from France*, p.82). Our drawings are dated 1798 and the proposal to erect a bank was not announced until the following May. But, if Brunel's designs for Aaron Burr's villa (lot 90) are anything to go by (predating as they do the signing of the lease), his patron was clearly in the habit of giving him advance notice. It remains possible of course that these designs were commissioned by Alexander Hamilton for some as yet unknown scheme. But, although in the memoir Beamish boasts of Brunel's friendship with Hamilton, Kennedy suggests that this more likely reflects Hamilton and Burr's mid-nineteenth century reputation following their fatal duel, as martyr and scheming villain respectively; nor do Sophia's notes on her father mention Hamilton. Certainly the documentary record linking Brunel to Burr is much stronger than any linking him to Hamilton (Kennedy, p.79). Beamish claims Brunel was in 1796 appointed Chief Engineer of New York. We have not been able to ascertain whether this was the case or not, nevertheless it is tempting to imagine that his undoubted experience as engineer, especially in surveying canals and dredging rivers, would have been very useful for a company whose ostensible purpose was to supply the long-suffering inhabitants of New York with fresh water. (This is something, with Brunel absent in England, they did very badly; while the banking business thrived.)

Our drawing is reproduced by Clements, and discussed by Kennedy: 'The first [drawing], Clements tells us, is for a bank for Wall Street. Possibly, but it could also be a courthouse for some speculative village' (p.57). Once again, as with the Capitol design, examination of the original renders such speculation otiose. For the design is not only signed, but clearly inscribed in Brunel's distinctive handwriting: "Bank proposed to be erected in Wall Street".

## Other Properties

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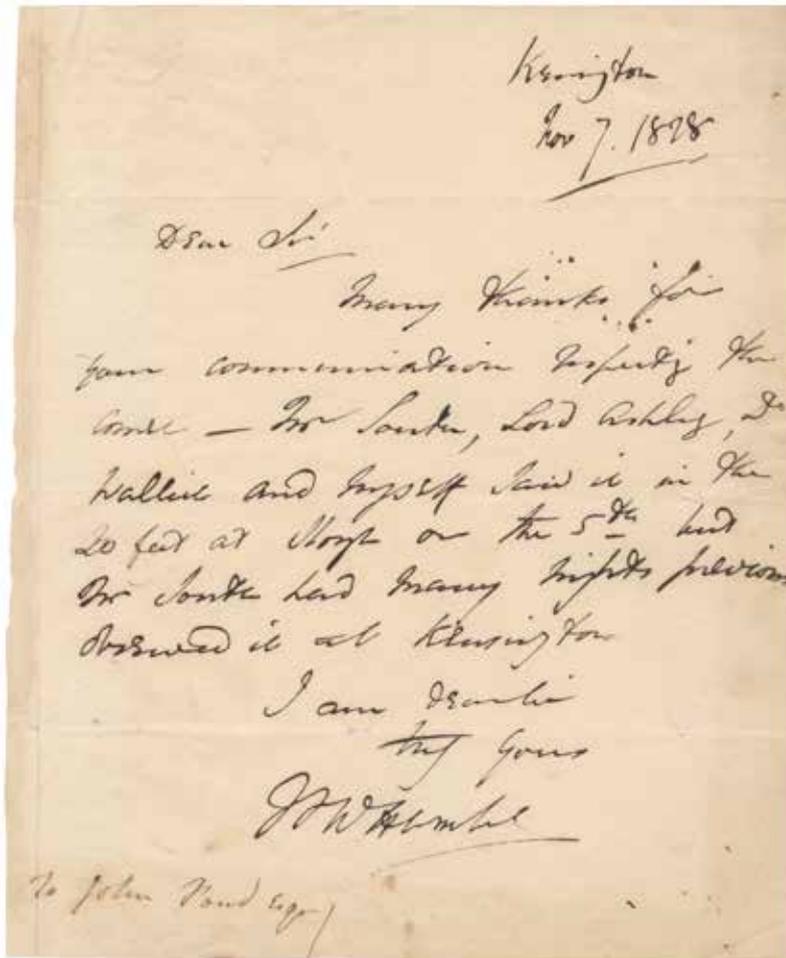
### THAMES TUNNEL

Presentation manuscript, in a calligraphic hand, of Benjamin Schlick's "Rapport sur le chemin sous la Tamise dit tunnel par le Chevr. Benjn. Schlick", comprising: dedication leaf bearing the wash and gilt armorial of the arms of Nicholas I of Russia, nine pages of text with two ink-and-wash drawings, with gilt borders, showing shipping on the Thames above sections, one transverse, and a plan of the tunnel; with three drawings in the text illustrating the brickwork, shield, and costume of the miners, 13 leaves including blanks, traces of silk gathering, dust-staining at outer leaves and corners, contemporary dark blue paper-covered boards, folio, [1837]

£4,000 - 6,000

€4,500 - 6,700

THE FAME OF THE THAMES TUNNEL SPREADS TO RUSSIA. This handsome manuscript is sold with a copy of Schlick's lithographed report of 1826, our manuscript having a considerably expanded text: see the 'Catalogue of Books and Reports', in Chimes, Elton, May & Millett, *The Triumphant Bore*, n.d., where this manuscript is listed as 5b. The Danish-born architect Benjamin Schlick visited London in 1826, and there are several entries in Brunel's diary between 17 and 29 July referring to him being at the tunnel works ("July 17. Bordege engaged on a drawing for Mr. Schlick", "July 25. Bordege employed on a drawing for Mr. Schlick intended for the King of Denmark", etc.). The two finely-executed drawings are both dated 1837, and one signed by Schlick (the tunnel itself was not to be opened until 1843). This is the period when Czar Nicholas was promoting the first railways in Russia, our volume being no doubt intended to advertise Brunel's work there (he had, as his Neva bridge drawings (lot 80) show, been greatly admired by Nicholas's predecessor). Schlick's links to the Russian court are attested by a massive silver goblet and salver by him, celebrating Russia's hoped-for triumph in the Crimean War, which is listed as being among the holdings of the Hermitage prior to dispersal at the Revolution.



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## SCIENCE, ENGINEERING AND COMPUTING

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### COLLECTION - LETTERS AND MANUSCRIPTS

Extensive collection of letters and documents by scientists in many disciplines (astronomy, botany, medicine, zoology, geology, geography, palaeontology, ornithology, mathematics, botanical illustration, etc.), a number to Davies Gilbert PRS (some about Bridgewater Treatises commissioned by him), two by Gilbert himself (to Humphry Davy, after the latter's stroke, about the Royal Society, and to his daughter Kathy, announcing that "Tomorrow is my great day...I am to be elected President of the Royal Society"), including letters etc., by Hans Christian Oersted, F.F.W. Herschel (to John Pond, on [Encke's] comet -- "Mr South, Lord Ashley, Dr Wallich and myself saw it in the 20 feet at Slough", 1828), James D. Dana (to Gideon Mantell, on publishing his "very valuable letter containing an account of the remarkable reptiles of the Old Red [i.e. Devonian]", 1852), Charles Waterton (on supplying "Wourali" [curare] for a case of rabies), Ernst Haeckel (on the "Radiolarien der Challenger", i.e. his *Report on the Radiolaria collected by H.M.S. Challenger*, 1878, *slightly smudged*), Astley Cooper (prescription for George IV, headed "For His Majesty", including "Extracti Opii" [i.e. laudanum], 28 October 1828, also signed by Benjamin Brodie), William Snow Harris (to Giddy, acknowledging receipt of the Copley Medal in 1835), Johann Friedrich Blumenbach, Antoine Laurent Jussieu (to Nathaniel Wallich of the Botanic Gardens, Calcutta, thanking him for dried specimens, 1830), Count Buffon (referring to Mme Necker), Bernard Germain de Lacépède, Joseph Lalande, James Joule, Charles Wheatstone, J.W. Lubbock (about Royal Society grants to Wheatstone for "experiments to determine the velocity of the electric spark", Brewster for "a heliostat" and Ulrich

for "making experiments connected with a contrivance to improve the escapement"), P.M. Roget, William Heberden, William Blizzard, William Beatty (Nelson's surgeon), Baron Bunsen, E.B. Tylor, R.J. Thornton, Lord Kelvin, Mary Somerville, Herbert Spencer, Olinthus Gregory, Asa Gray, Dionysius Lardner, Harriet Martineau, Jane Marcet, W.B. Carpenter, W.G. Armstrong, Alfred Newton, R.W. Fox, Clarke Abel (long letter to W.J. Hooker), John Curtis (of *Magazine* fame), Francis Baily (on Flamsteed's MSS), G.B. Airy (outlining the method by which he proposes to weigh the mass of the moon, 1829), J.C. Adams, J.F. Encke (on observations of Pallas), James South ("...I am once again in possession of the finest object Glass in existence..."), J.E. Bode, Adam Sedgwick, W.B. Carpenter, Adam von Humboldt, W.J. Hooker, Flinders Petrie, Roderick Murchison, Hugh Miller (on fossil-hunting for boys), Charles Lyell, Louis Agassiz, William Whewell (on the intellect of the deity and kindred matters), Lord Rosse (on his election as FRS, 1832), Edward Sabine, P.L. Sclater, John Sinclair (on a plan for propagating useful information), Ray Lankester, Marianne North, and others; plus a sheet signed by the "British Association Sectional Officers - 1842", and documents and letters by Brouncker and other early Presidents of the Royal Society, in *Enys Collection paper folders, guards, minor dust-staining, smudging etc., but overall in good condition*

£3,000 - 6,000

£3,400 - 6,700

#### Provenance

From the Enys collection.



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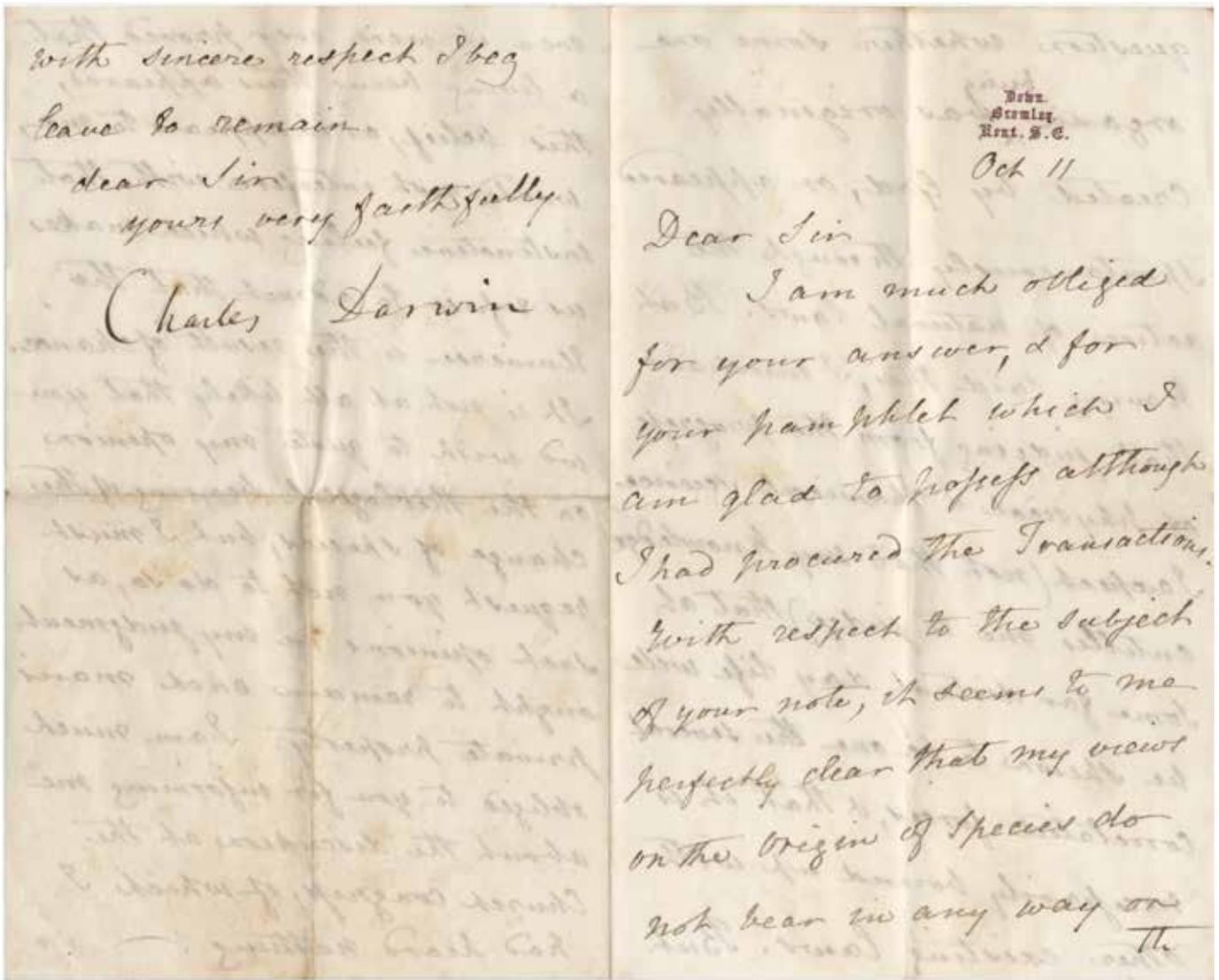
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**CORDOBA (ALFONSUS DE)**

Tabule astronomice Elisabeth Regine, FIRST EDITION, 1503; REGIOMONTANUS (JOHANNES) Tabule directionu[m], 1504, 2 works in 1 vol., gothic letter, woodcut initials, many leaves of tables, woodcut printer's device at ends printed in red and black, very occasional light foxing and marginal dampstains, a few wormholes to edges of title of second mentioned, early ownership inscriptions crossed through or rubbed away, the word "Prohibito" remaining, seventeenth century vellum, creased [Adams C2622, R287; Palau 61824, and not in Palau], 4to, Venice, Peter Lichtenstein

£3,000 - 5,000  
 €3,400 - 5,600

Rare copy of a source for Copernicus, who used Alfonsus' astronomical tables and referenced him in his *Commentariolus* (an early version of his heliocentric theory). Born in Seville, Alfonsus dedicates his publication to Queen Isabella and King Ferdinand.



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**DARWIN (CHARLES)**

Letter signed ("Charles Darwin"), the text in the hand of his wife Emma, to an unnamed correspondent ("Dear Sir"), thanking him for a pamphlet, which he is glad to possess, although he has already "procured the Transaction"; with respect to the subject of his correspondent's note, Darwin states his opinion that "my views on the Origin of Species do not bear in any way on the question whether some one organic being was originally created by God, or appeared spontaneously through the action of natural laws"; although having said that (and qualifying his remarks by declaring that his knowledge does not entitle him to judge), he speculates that "at some far distant day life will be shewn to be one the [sic -- partly overwritten] several correlated forces, & that it is necessarily bound up with other existing laws", adding that "even if it were ever proved that a living being thus appeared, this belief, as it appears to me, would not interfere with that instinctive feeling which makes us refuse to admit that the Universe is

the result of chance", and begging him to honour the confidentiality of the letter ("...It is not at all likely that you wd wish to quote my opinion on the theological bearing of the change of species, but I must request you not to do so, as such opinions in my judgement ought to remain each man's private property..."); ending the letter by thanking him for informing him of the discussion at the Church congress, of which he had heard nothing; and subscribing himself "yours very faithfully"; with one word ("being" on second page) added in Darwin's hand, 4 pages on a single bifolium of laid writing-paper, engraved purple letter heading in Gothic script ('Down | Bromley | Kent. S.E. '), very light dust-staining where folded in blank area of last page, but otherwise in fine, fresh condition, 8vo, Down, "Oct 11" [?1861-7]

£20,000 - 30,000  
 £22,000 - 34,000

'MY VIEWS ON THE ORIGIN OF SPECIES' – DARWIN ON EVOLUTION, THE ORIGIN OF LIFE, THE EXISTENCE OF GOD, AND OUR 'REFUSAL TO ADMIT THAT THE UNIVERSE IS THE RESULT OF CHANCE'. This remarkable letter, laying out (as Darwin himself puts it) his "opinion on the theological bearing of the change of species", appears to be hitherto unknown and unpublished.

Many regard Darwin's theory of evolution by natural selection as being the defining idea of the modern age; and this letter, containing as it does Darwin's own "views on the Origin of Species", allied to his reflections on "the theological bearing of the change of species", gives us an all-too-rare insight into how Darwin himself perceived this idea, with all its far-reaching and, to many, terrifying implications; implications that he was famously reluctant to discuss in public (not least because he, too, shared in that terror). Thus the admonition with which the letter closes: "It is not at all likely that you wd wish to quote my opinion on the theological bearing of the change of species, but I must request you not to do so, as such opinions in my judgement ought to remain each man's private property".

It is this that makes this letter and its discovery so special. And it is indeed this reluctance to touch on the subject of religion at all that likewise distinguishes a famous letter that has recently been sold by Bonhams, in which Darwin states with startling directness that 'I do not believe in the Bible as a divine revelation, & therefore not in Jesus Christ as the Son of God'; although without making reference to what gave rise to that agnosticism and or to the implications that such agnosticism holds for the humankind's view of itself, as our letter does (to Frederick A. McDermott, 24 November 1880; sold New York, 21 September 2015, lot 39, for \$197,000; originally published by the present cataloguer in *The Faber Book of Letters*, 1988, having had it brought to his attention by the late Sir Geoffrey Keynes after his purchase of the letter from a Maggs catalogue). We have tracked down just five other extant letters in which Darwin also wrestles, as he does in ours, with the notion that the universe might have been created by chance, rather than by a creator-god; these being to Asa Gray (22 May [1860]), J. D. Hooker (12 July [1870]), N. D. Doedes (2 April 1873), William Graham (3 July 1881), and T. H. Farrer (28 August 1881); see the Cambridge University Library's online *Darwin Correspondence Project*.

In the case of our letter, the identity of the recipient and the year in which it was written both remain to be determined. It was found among a group of letters addressed to the Rev and Mrs Charles Whitaker. Whitaker is therefore an obvious candidate; although we have found no reference to him in Darwin's published correspondence. Charles Whitaker (1845-1914) was son of the Master of the Bluecoats School, Kendal, and trained at the London College of Divinity from 1866. He was ordained deacon and appointed assistant stipendiary curate of South Crosland, in the West Riding, in 1869. He was ordained priest in 1871. From 1872 to 1875 he worked at the St Peter's Mission, Limehouse. In 1875 he was appointed vicar of Natland, in the West Riding, where, drawing upon his Limehouse experience, he founded the St Mark's Home for Orphan Boys. From 1897 until his death he served as vicar of Ulpha, Broughton-in-Furness.

As so often with Darwin, our letter is undated by year. The date-range can however be narrowed down to between early May 1861 and April 1868 by the type of writing paper used, with its 'Bromley S.E.' heading (see the *Darwin Correspondence Project*, citing *An Annotated Calendar of the Letters of Charles Darwin in the Library of the American Philosophical Society*, edited by P. Thomas Carroll, 1976, p.xiii).

At the end of his letter, Darwin thanks his correspondent for informing him "about the discussion at the Church congress", of which he has heard nothing. The Church of England held such Congresses annually during the first week of October, at which topics such as the bearing of evolution on Christian belief were discussed; the Congress of 1869 for example being addressed by R.H. Hutton on the subject of Darwinism, scepticism, and faith. The first such Congress was held at King's College, Cambridge in early October 1861; and thereafter at Oxford (1862), Manchester (1863), Bristol (1864), Norwich (1865), York (1866), Wolverhampton (1867) and Dublin (1868). If the letter were indeed addressed to Whitaker, one of the later Congresses seem a more likely candidate, bearing in mind that he was born on 16 July 1845 and so would have been only sixteen in October 1861. Two possible candidates are the Norwich Congress of 1865, at which E.B. Pusey addressed the assembly on the relation of science to theology, or the Wolverhampton Congress of 1867, where a session was held on 'The Bible and Science'. Otherwise further searches among Darwin's incoming correspondence may yield results; as might research in the Darwin Pamphlet Collection at the Cambridge University Library, which might establish the identity of the "Transaction" and "pamphlet" (presumably an off-print from the "Transaction"), to which Darwin refers in the opening paragraph.

#### Provenance

The letter is being offered for sale by a descendant of the putative recipient, Charles Whitaker.

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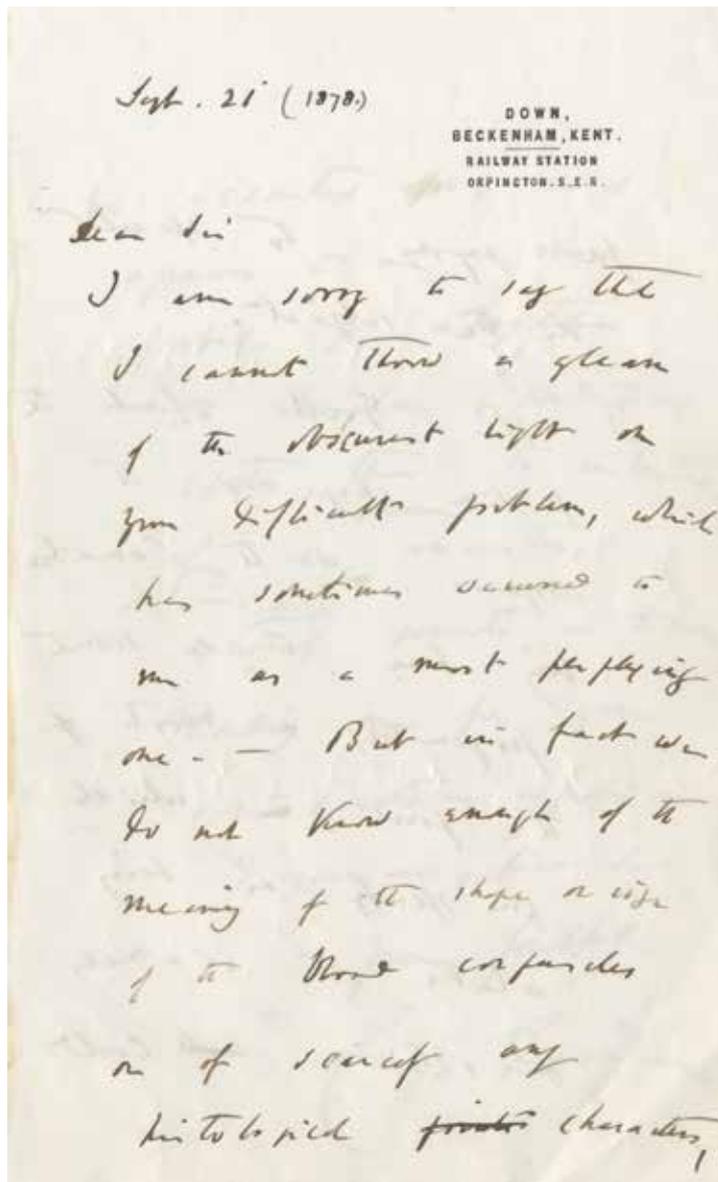
#### DARWIN (CHARLES)

Autograph letter signed ("Ch. Darwin"), to Frederick Howlett, affirming his evolutionary beliefs in respect of camels and ostriches, although admitting that the "problem" Howlett has pointed out is indeed perplexing, and made all the more so by the lack of understanding of the histology of blood corpuscles ("...I shd doubt almost the peculiar shape of the corpuscles in the Camelidae being due to inheritance from a remote progenitor; & most of the points which you specify as being alike in camels & ostriches could be accounted for, as it appears to me, more probably by adaptation to similar conditions, rather than to inheritance from a common ancestor, extremely remote in time..."); with front of envelope adhering to reverse of letter, 3 pages, traces of guard, 8vo, Down, Beckenham, Kent, 21 September [1878]

£8,000 - 12,000

€8,900 - 13,000

'INHERITANCE FROM A COMMON ANCESTOR, EXTREMELY REMOTE IN TIME' – Darwin confesses that he cannot explain the peculiarities of the blood corpuscles of the Camelidae; and wondering if the similarity between camels and ostriches arises from adaptation rather than common ancestry.



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### ENGINEERING

Collection including autograph letters, some to Davies Gilbert PRS, etc. by Richard Arkwright (about "papper making", 16 February 1783); John Smeaton (file of papers relating to his patent for "a Machine on a new Construction to be used in the extracting of Oil from Seeds", with his signed affidavit, petition to the King and the Solicitor General's opinion allowing the patent, March 1797); the statistician William Playfair (signed petition, plus Solicitor General's opinion, for a patent for "an intire New Method of making Tongs Spoons Knives Forks and Medals out of Solid Silver", 1781 [an enterprise he undertook after leaving the employ of Boulton & Watt]); John Rennie (on a measuring-machine invented by his pupil John Thomas, 1815); J.W. Bazalgette (on prize books, 1865); Matthew Robinson Boulton (to Davies [Gilbert], on the Gas Light Bill and prospects "of having the Metropolis better & more speedily lighted by Gas Lights", 1810); Goldsworthy Gurney (discussing canal steam engines on a new principle, 1832); James Johnston (partly-printed survey, completed for the British Association, on pumping engines in the mining districts of the north of England, 1839), Andrew Ure (to Gilbert, about "printed statements of the work of

the steam-engines in Cornwall", 1821), W.T. Clark (to Gilbert, on chain bridges, 1831), the sinologist George Staunton (about a trial "relating to the Steam Engine", 1996), and others, in *Enys Collection paper folders, the Arkwright letter torn-across and repaired, and misdated "1787" in a modern hand*

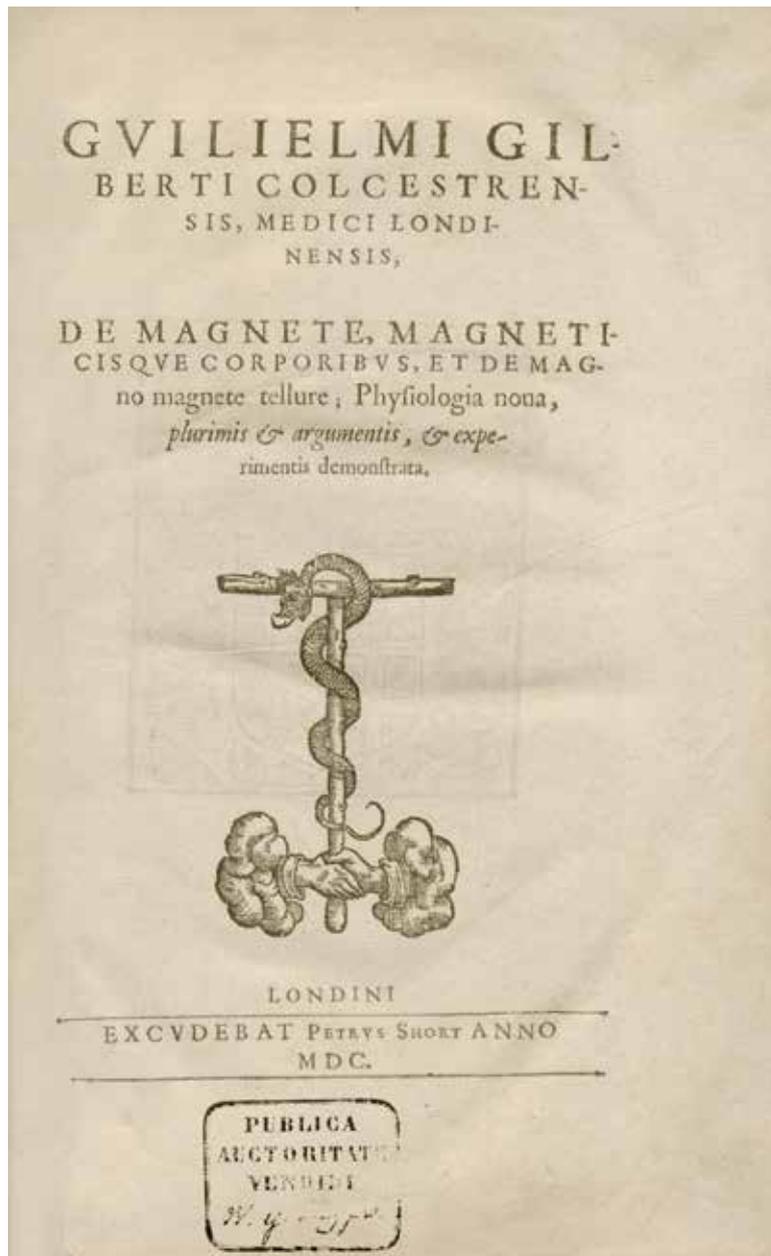
£1,000 - 1,500

€1,100 - 1,700

Included in the lot is a group of eleven printed books and pamphlets from the Enys library mostly relating to Cornwall and the West Country, including Mandey and Moxon, *Mechanic Powers*, with 17 folding plates, bearing the armorial bookplate of James Bertie, 1702 and Davies Gilbert's *Some Ancient Christmas Carols...in the West of England*, with bookplate of John Davies Enys, 1822.

### Provenance

From the Enys collection.



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**GILBERT (WILLIAM)**

De magnete, magneticisque corporibus, et de magno magnete tellure; Physiologia noua, plurimis & argumentis, & experimentis demonstrata, FIRST EDITION, woodcut printer's device on title, large woodcut arms of Gilbert on title verso, one folding woodcut plate (short tear closed), 88 woodcut illustrations and diagrams in text (4 full-page), ornamental woodcut headpieces and initials, light toning to some leaves, early blindstamped calf over wooden boards, rebacked, later metal cornerpieces and clasps (one catch missing), rubbed [ESTC S121112; Dibner 54; Norman 905; PMM 107; Wellcome 2830], folio (290 x 185mm.), Peter Short, 1600

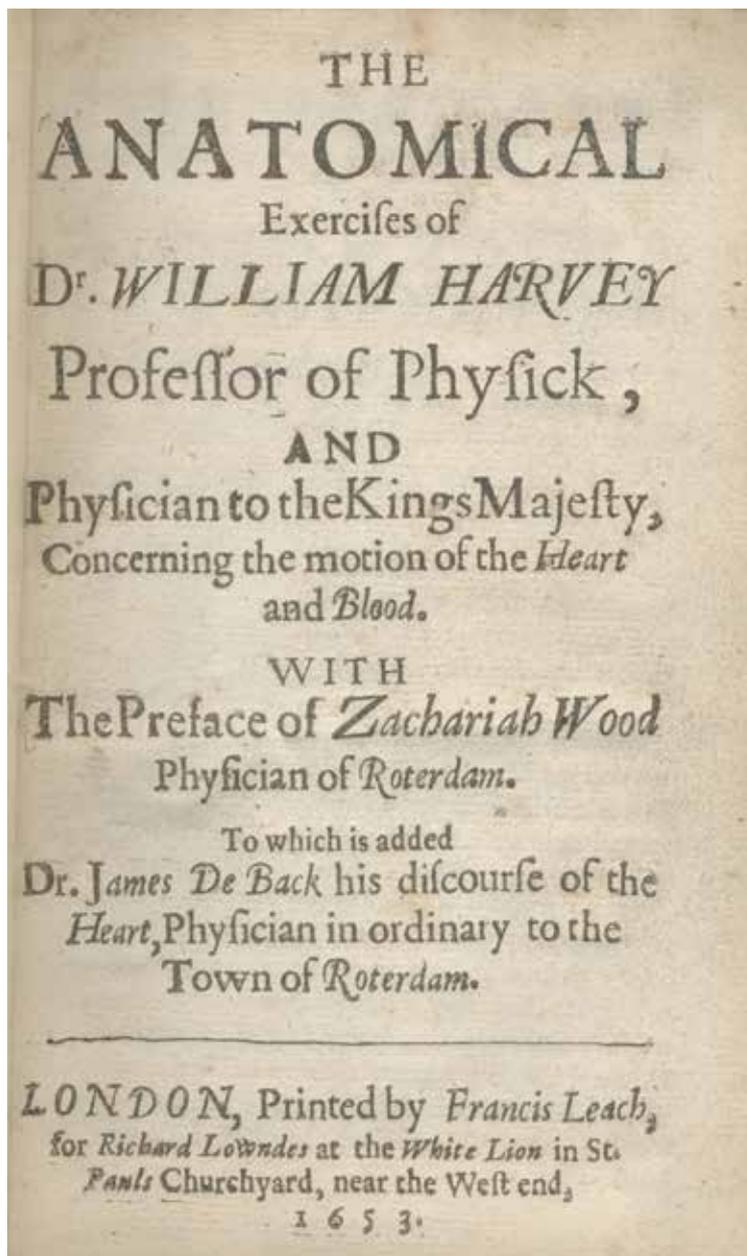
£15,000 - 20,000

€17,000 - 22,000

THE FIRST EDITION OF "THE FIRST MAJOR ENGLISH SCIENTIFIC TREATISE... [Gilbert] may be regarded as the founder of electrical science. He coined the terms 'electricity', 'electric force' and 'electric attraction'" (PMM). *De magnete* influenced Bacon, Digby, Boyle, Kepler, Huygens, Newton, and "in particular, Galileo, who [in his *Dialogo*] used his theories to support his own proof of correctness of the findings of Copernicus in cosmology" (PMM). The impact of Gilbert's magnetic experiments, hypotheses, and navigational applications have allowed him to remain "a heroic figure through many changes of fashion in the history and philosophy of science" (ODNB).

**Provenance**

Leiden, Royal Academy, small "Acad. Lug." blindstamp on covers, ink stamp on upper and lower edges, and stamp on title; Samuel Verplanck Hoffman (1866-1942, president of the New York Historical Society), bookplate.



99

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**HARVEY (WILLIAM)**

The Anatomical Exercises... Concerning the Motion of the Heart and the Blood. With the Preface of Zachariah Wood... to Which is Added, Dr. James De Back his Discourse of the Heart, *first edition in English, issue with title a cancel, without initial blank, 2 short ink lines in margin of p.45, small nick in upper blank margin of approximately 20 leaves, contemporary sheep, rebacked, worn [ESTC R20704; Keynes, Harvey 19; Krivatsy 5338; Norman 1008; Wellcome 12104823], 8vo (155 x 92mm.), Francis Leach, for Richard Lowndes, 1653*

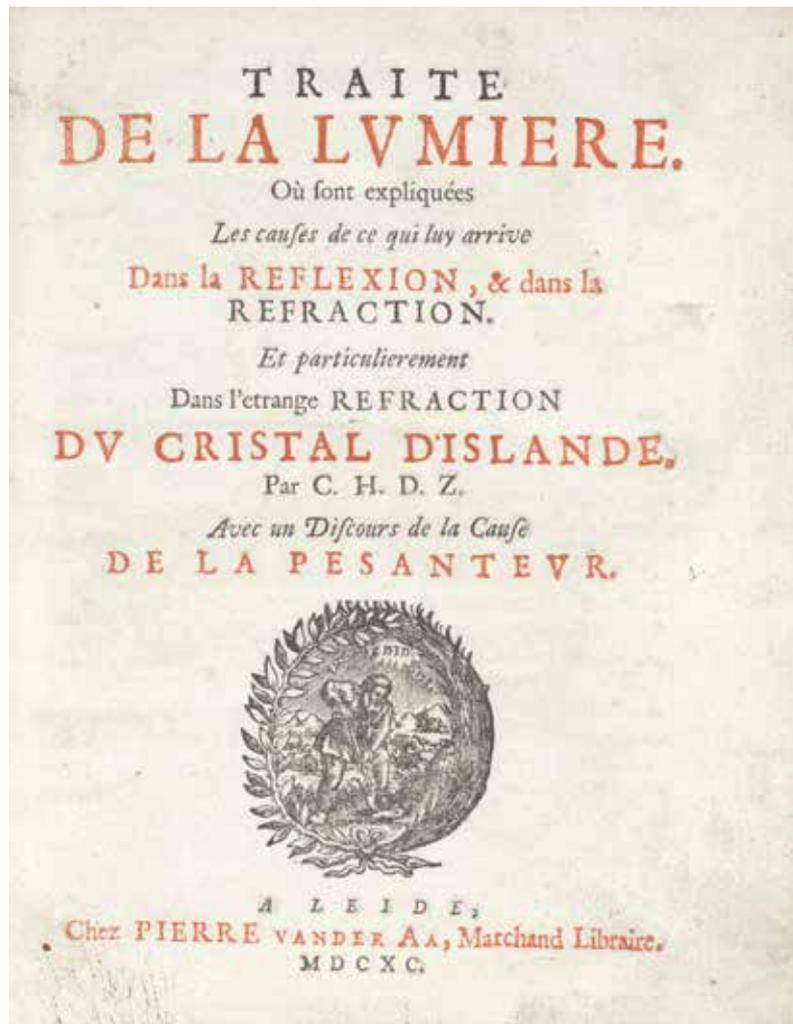
£8,000 - 12,000

€8,900 - 13,000

First edition in English of Harvey's *De motu cordis*. The translation, described by Keynes as "a vigorous, if unpolished, version... in contemporary language", was based upon the Latin edition published at Rotterdam in 1648. Also included in this edition are a translation of James De Back's treatise on the blood in which he offers a "defence of Harvey's circulation", and Harvey's essays ("Two anatomical exercitations") written in response to Jean Riolan's criticisms.

**Provenance**

"To Pat Mumford, July 1939 from her grandfather Alfred A. Mumford. I have valued this book and still more have admired the author for many years. I believe my granddaughter will admire Harvey the more she hears about him. A.A.M.", ownership inscription on front free endpaper; by descent to current owner.



100

100 •

**[HUYGENS (CHRISTIAAN)]**

Traité de la lumière. Où sont expliquées les causes de ce qui luy arrive dans la reflexion, & dans la refraction. Et particulièrement dans l'etrange refraction du cristal d'Islande. Par C.H.D.Z., FIRST EDITION, FIRST STATE (with author's initials on title, general title printed in red and black with woodcut vignette (repeated on title to second part), numerous woodcut diagrams in the text, a very few small wormholes filled in blank gutter margin but generally a very clean copy, contemporary calf, rebounded to match with red gilt morocco lettering label [Dibner 146; Norman 1139] small 4to (189 x 157mm.), Leiden, Pieter van der Aa, 1690

**£8,000 - 12,000**  
**€8,900 - 13,000**

First edition of Huygen's important pioneering exposition of his wave theory of light. Although Huygens completed this work in 1678, he left it unpublished for twelve years. According to Huygen's theory light "is an irregular series of shock waves which proceeds with very great, but finite, velocity through the ether. This ether consists of uniformly minute, elastic particles compressed very close together. Light, therefore, is not an actual transference of matter but rather of a 'tendency to move,' a serial displacement similar to a collision which proceeds through a row of balls... Huygens therefore concluded that new wave fronts originate around each particle that is touched by light and extend outward from the particle in the form of hemispheres..." (DSB).

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**ROSS (RONALD)**

Two letters, both concerning research on the malaria parasite and his award of the Nobel Prize; the first a typed letter signed ("R. Ross"), to the tropical public health physician Captain (later General Sir) Leonard Rogers of the General Hospital, Calcutta, thanking him for his congratulations on receiving the Nobel Prize two weeks earlier ("...I did not know that any of you in India had voted for me regarding the Nobel Prize...I have not been able to do anything in the research line for three years, but shall now be able to resume that work. As a commencement I think I have improved the method of diagnosis in Malaria...I think the method will enable you to resolve some of the questions regarding cases of sickness in which it is difficult to find the malaria parasites by the original methods..."), 2 pages, guard, 4to, Liverpool School of Tropical Medicine, 29 December 1902; the second an autograph letter signed ("Ronald Ross"), to Dr Edmonston Charles, asking for his help with the book he is writing on malaria after having received the Nobel Prize ("...I have to write a large book on malaria in connection with the Nobel prize, giving most of my correspondence between 1895-99. Could you possibly let me have type written copies of my letters to your written Novr 1898 to Feb 1899?..."), 2 pages, guard, 8vo, Liverpool School of Tropical Medicine, 26 July 1903

**£1,000 - 1,500**  
**€1,100 - 1,700**



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'I HAVE TO WRITE A LARGE BOOK ON MALARIA IN CONNECTION WITH THE NOBEL PRIZE': two fine letters by Sir Ronald Ross, discoverer of the malaria parasite, and first British Nobel laureate. He had received the Nobel Prize for Medicine for his discovery of the malarial cycle in mosquitoes on 12 December 1902. In the expanded version of his Nobel Lecture, *Researches on Malaria* (1902), pp.65 and 84, he refers to Rogers's *Report on Kala-Azar* (1897). Included in the lot is a typed letter signed, also to Rogers, by (Sir) David Bruce, discoverer of the causes of Malta Fever (Brucellosis) and Sleeping Sickness.

The second recipient, Thomas Edmonston Charles, had corresponded with Ross in 1901 on Italian research into malaria, to which Ross refers in his Nobel address: 'the efforts of Bignami and Grassi were now communicated to me in a series of interesting and well instructed letters by Dr Edmonston Charles – a gentleman then staying in Rome, but whom I had never met, nor corresponded with before. From these and their own papers it was clear that the Italian writers had been inspired by my own work and had been desperately endeavouring to follow it' (*Researches on Malaria*, p.86). The material Edmonston Charles sent him is now among the Ross papers at the London School of Health and Tropical Medicine. Letters by Ross rarely occur for sale; nothing of any significance being listed in *ABPC*.

#### Provenance

From the Enys collection.

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#### SMEATON (JOHN)

A Narrative of the Building and a Description of the Construction of the Edystone Lighthouse with Stone, FIRST EDITION, *engraved vignette on title, 23 engraved plates and plans (one folding, 4 shaved at lower margin just touching imprint or image), letterpress "Advertisement to the reader", occasional spotting, small splotch to one leaf of text, contemporary calf, rebaked preserving original spine and red morocco spine label (rubbed) [Skempton 1338], folio (520 x 355mm.)*, for the Author, by H. Hughes, 1791

£1,000 - 1,500

€1,100 - 1,700

Completed in 1759, the Edystone lighthouse was John Smeaton's first major project, immediately establishing his reputation as one of the most important civil engineers of the eighteenth century.

#### Provenance

The Society of Writers to the Signet, ownership inscription on title, and gilt arms on upper cover.

**TURING (ALAN)**

Autograph letter signed (“A.M. Turing”), to his former mathematics teacher D.B. Eperson (“Dear Eperson”), describing his work on computers at Manchester University: “My duties are almost entirely concerned with the use of the electronic computers there. One has been made by the Engineering Dept of rather Heath Robinson type and another is being made for Ferranti’s. There is a possibility that a copy of the latter will be exhibited at the Fest. of Britain. It is most entertaining work: one can make these machines do almost anything one wants, at any rate anything which one could explain rules for working out”; the letter prompted by the publication of a new edition of Eperson’s “puzzle book”, of which Turing orders two copies and sends a cheque for 7/-; he also gives news of a visit to “a friend of mine by the name of Gandy” down at Cerne (“... unfortunately did not realise how close you were or I could have come over...”), and describes his present set-up (“...I have now got a home here, about 12 miles from Manchester and in pleasant country within reach of Derbyshire hills. My garden is about ½ acre and is likely to keep me busy at week-ends...”); mathematical calculation written in pencil below signature, presumably by the recipient, 2 pages, very light dust-staining on verso, 4to, Hollymeade, Adlington Road, Wilmslow, [? summer 1950]

£20,000 - 30,000

€22,000 - 34,000

‘MY DUTIES ARE ALMOST ENTIRELY CONCERNED WITH THE USE OF THE ELECTRONIC COMPUTERS... ONE CAN MAKE THESE MACHINES DO ALMOST ANYTHING ONE WANTS’ – Alan Turing works on developing the prototype of the modern computer. The theoretical concept of the Universal Turing Machine envisaged a single machine engineered to receive a multiplicity of programmes as opposed to a machine engineered for a specific purpose (such as the German Enigma): ‘the universal Turing machine is now seen to embody the principle of the modern computer: a single machine which can be turned to any task by an appropriate program’ (Andrew Hodges, *ODNB*).

Turing had been appointed Deputy Director of the Manchester Computing Laboratory in October 1948 by Max Newman. Newman had already installed at Manchester the so-called Small Scale Experimental Machine (better known as the ‘Manchester Baby’), which had been running programmes from that June. This is generally recognised as being the world’s first stored-programme electronic computer and the first practical realization of the Turing’s Universal Machine. From this was developed the Manchester Mark 1, or Manchester Automatic Digital Machine, work on which had begun in August 1948. This is presumably the machine “made by the Engineering Dept of rather Heath Robinson type” referred to in our letter. It had been operational since April 1949. By October 1949 it was ready, bar some details, for Ferranti to manufacture; while the prototype remained at Manchester. The Ferranti Mark 1 (also known as the Manchester Electronic Computer or Manchester Ferranti) is generally recognised as being the world’s first commercially-available electronic stored-program computer. The first model off the production line was to be installed at Manchester in February 1951. It was on this machine that Turing worked on the mathematical theory of morphogenesis, the theory of growth and form in biology (so his garden did, indeed, keep him busy). Ferranti had intended to display one of the Mark 1 computers at the Science Museum during that year’s Festival of Britain, as Turing tells Eperson, but this proved impossible; so they displayed instead a single-purpose games machine called the Nimrod. (Turing paid a visit to the exhibition, had a game of Nim and beat the machine.)

The letter’s recipient, Canon Donald Eperson, had been Turing’s mathematics teacher at Sherborne School, where he had been a sympathetic mentor (as this letter indicates). In Hodges’s words: ‘Eperson, just a year down from Oxford and a gentle, cultured person, the kind of master who would constantly be played up by the boys. Here was the chance for the school to redeem itself at last, the spirit breaking through the letter of the law. And in a negative way, Eperson did what Alan wanted, by leaving him alone... He found that Alan always preferred his own methods to those supplied by the text book, and indeed Alan had gone his own way all the time, making few concessions to the school system’ (*Alan Turing: The Enigma*, 2014 edition, p.43). Robin Gandy, who is also mentioned in this letter, was Turing’s great friend and pupil, and it was to him that his mathematical books and papers were bequeathed.

Eperson instilled in Turing a love of Lewis Carroll, and had compiled a *Lewis Carroll Puzzle Book*, a second edition of which came out in November 1949. This provides a terminus post quem for dating the letter (acquired from Eperson by the present owner). A further clue is furnished by the fact that Turing moved to Hollymeade in the summer of 1950 (*Alan Turing*, p.537). He was at this period working on his famous paper ‘Computing Machinery and Intelligence’, published in the October 1950 issue of *Mind*, in which he outlines what has since become known as the Turing Test (as well as giving details of the Manchester machines that feature in our letter).

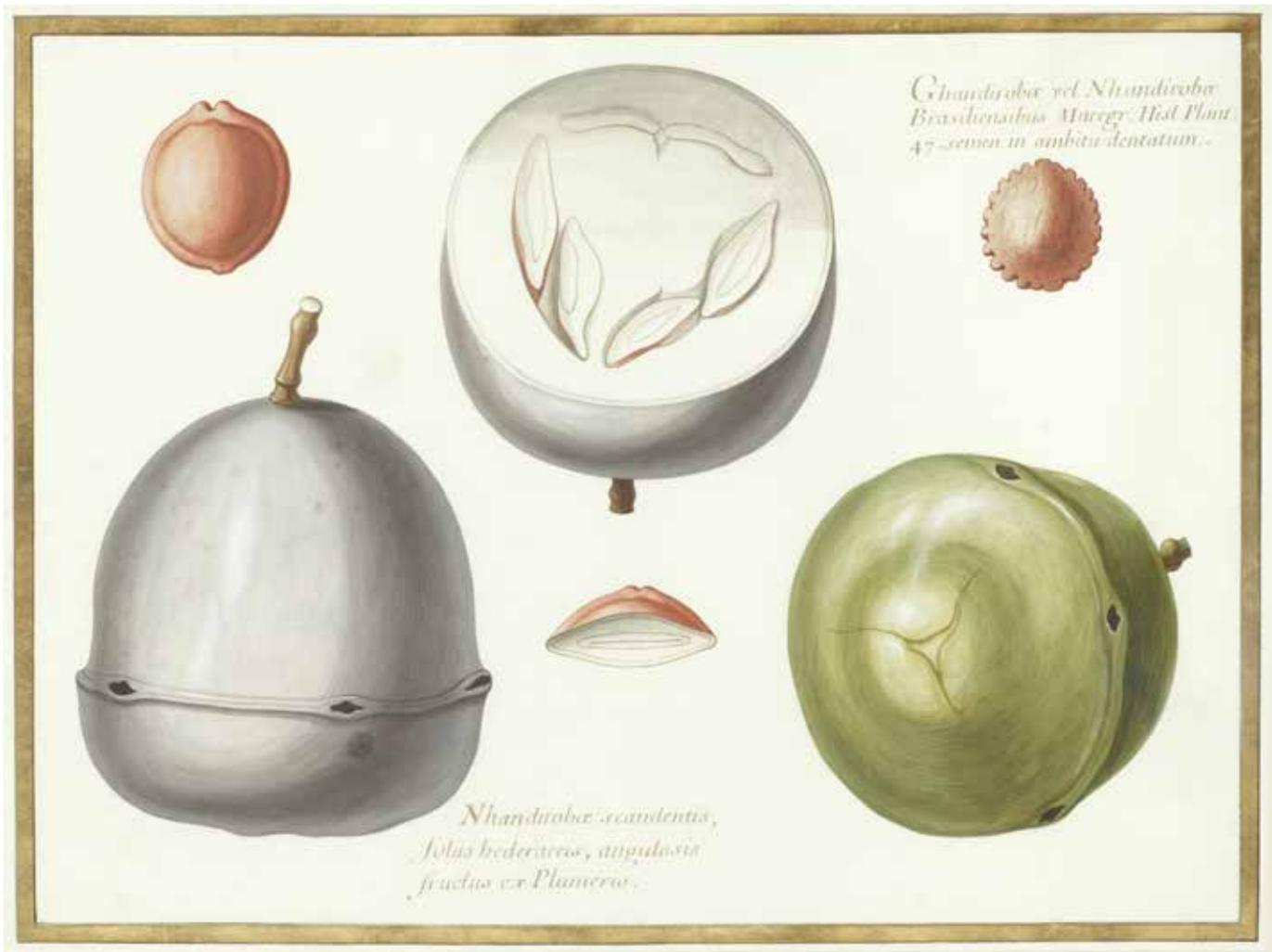
The West of England season regional was unfortunately too  
weak for me to do more than he since I had got the right  
programme.

I have now got a home here, about 12 miles from  
Manchester and in pleasant country within reach of Derbyshire  
hills. My garden is about  $\frac{1}{2}$  acre and is likely to  
keep me busy at week-ends.

Yours sincerely

A. V. - T. King

33/100123  
24  
260  
279



105

## NATURAL HISTORY

104 •

### ANGLING

HALFORD (FREDERIC M.) Making a Fishery, FIRST EDITION, NUMBER 6 OF 150 EDITION DE LUXE COPIES, SIGNED BY THE AUTHOR, half-title, portrait frontispiece and 4 mounted plates, publisher's green crushed morocco gilt, inner gilt dentelles, t.e.g., slightly rubbed, large 8vo (282 x 185mm.), Horace Cox, 1895

£500 - 700

€560 - 780

105

### BOTANICAL WATERCOLOUR

AUBRIET (CLAUDE) Fine study of two fevillia, captioned "Ghandirobe vel Nhandirobe Brasiliensibus... angulosis fructus ex plumerio", watercolour with bodycolour, heightened in white, captioned in gold within the gold border, ON VELLUM, mounted, framed and glazed, image 290 x 380mm., [Paris, c.1740]

£2,000 - 3,000

€2,200 - 3,400

Claude Aubriet (1665-1742) followed Nicolas Robert and Jean Joubert as chief draughtsman at the royal botanical garden in Paris, continuing the production of accurate botanical paintings of newly discovered plants, the so-called "Vélins de Roi" originally commissioned by King Louis XIV. Similar sheets attributed to Aubriet are held in the Lindley Library, the London Horticultural Society and the Fitzwilliam, Cambridge.



106

106

**[CRESCENTII (PETRUS DE)**

Ruralia commoda], sixth Latin edition, 154 leaves (of 158, lacking A1, A4-5, and blank b6), 53 lines and headline, Gothic type, double column, numerous large woodcut illustrations, 3 leaves (A2, B6 and [\*]4 repaired with some loss to text, manuscript notes in an early hand on the blank verso of final leaf [ISTC ic00969000; BMC II 499; Goff C969; Hain 5826; Schwerdt I, 126; Thiébaud 220-221 ("Edition fort rare..."), [Speier, Peter Drach, c.1490-1495]; [THE GRETE HERBALL], black letter, double column, numerous large woodcut illustrations, lacks 21 leaves, 2 leaves (H6 and 2C1) misbound, leaf Z4 cropped, a few corners strengthened with loss of a few letters on 7 leaves, a few others trimmed [cf. STC 13176, 13177 or 13177.5, as our copy lacks title], [Southwark, Peter Treveris, 1526 or 1529], 2 works bound in 1 vol., marginalia and annotations in several early hands, sixteenth century blind-tooled calf, rebounded to match preserving eighteenth century red morocco lettering label, gilt lettered "Board of Agriculture 1800" on upper cover, one corner repaired, small folio (260 x 180mm.)

£6,000 - 8,000  
£6,700 - 8,900

Sixth, and the first illustrated edition of the first printed book on agriculture, the *Opus ruralium commodorum* covers all aspects of husbandry and estate management, including hunting (with hawks and dogs), fishing, wine-making, animal illness and breeding, and the medicinal uses of plants. Handsomely illustrated with large woodcuts, which provide a "wonderful storehouse of country lore" (Arthur M. Hind, *An Introduction to a History of Woodcut*, 1963). Bound with *The Grete Herball*, the first illustrated English herbal. This copy lacks the title and colophon but is either the first or second edition, both of which are rare, and which "contains much that is curious... many of the remedies for different ailments strike the modern reader as being violent in a terrifying degree" (Agnes Arber, *Herbals*, 1912).

**Provenance**

Sir John Salusbury (c.1520-1578), with ink signature "Jo. Salusburye"; John English Dolben, inscription on front free endpaper; "a present from J.E. Dolben Esq. to the Board of Agriculture", ink label inside upper cover; Royal Agricultural Society of England, bookplate.



107

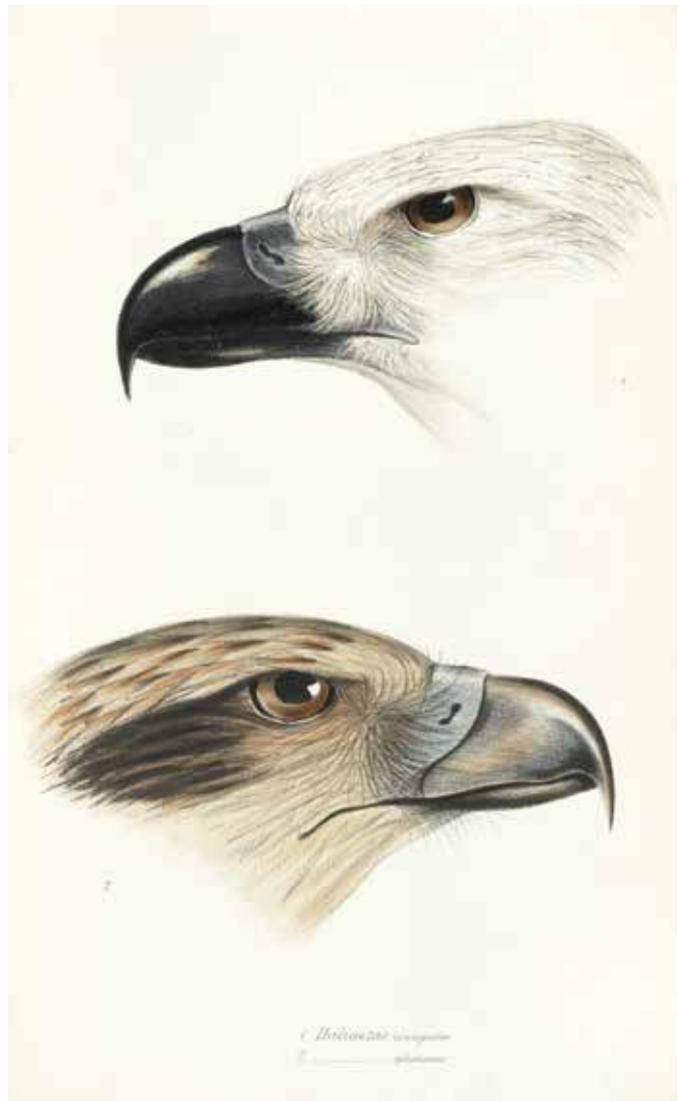
107 •

**DUKE (J.)**

The Compleat Florist, first edition in book form, engraved frontispiece, title within decorative title and 100 engraved plates, all coloured in a contemporary hand, contemporary calf gilt, rubbed, upper cover detached [Dunthorne 102; Henrey 568; Nissen BBI 554], 8vo (225 x 137mm.), J. Duke, 1747

£1,500 - 2,000

€1,700 - 2,200



108

108 •

**GOULD (JOHN)**

A Synopsis of the Birds of Australia, and the Adjacent Islands, 4 parts in 1 vol., FIRST EDITION, 73 hand-coloured lithographed plates (some heightened in gum Arabic) by and after Elizabeth Gould, 8-page "Description of New Species of Australian Birds" at end, contemporary green half morocco, spine gilt within raised bands [Ferguson 2271; Nissen IVB 382; Wood, p.364; Zimmer, p.254], 4to (275 x 185mm.), by the Author, 1837-38

£4,000 - 6,000

€4,500 - 6,700

FIRST EDITION OF GOULD'S FIRST WORK ON AUSTRALIAN BIRDS, including original descriptions of several new genera and thirty-six new species. The plates are all drawn by Elizabeth Gould, whose two brothers sent hundreds of specimens from their homes in Australia.





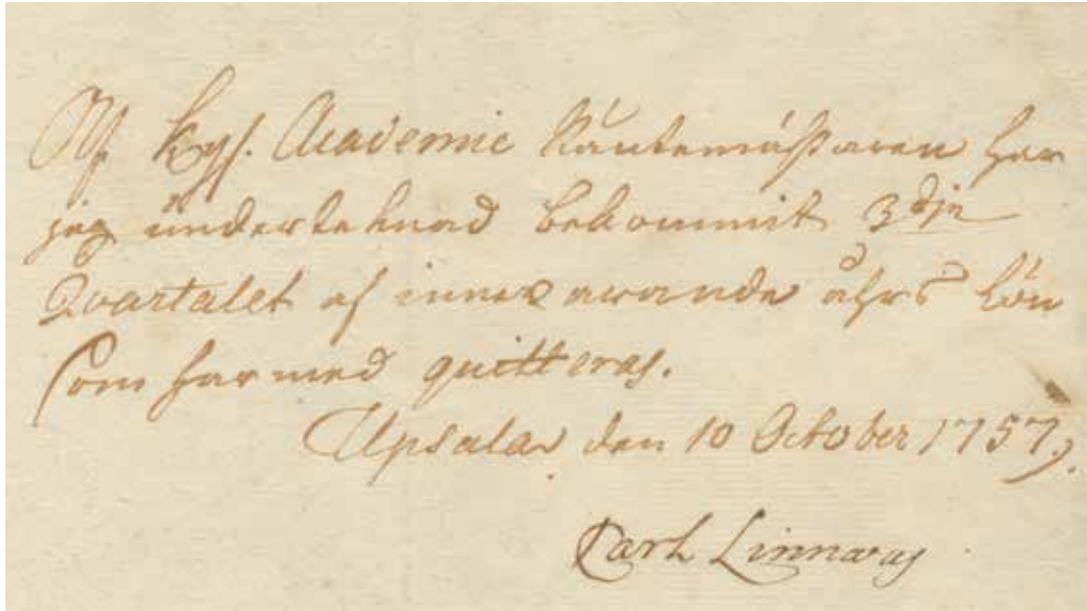
109



109



109



110

109 •

**LEWIN (WILLIAM)**

The Birds of Great Britain, with their Eggs, Accurately Figured, 7 vol. FIRST EDITION, ONE OF 60 COPIES WITH ORIGINAL WATERCOLOURS, *this subscriber's copy number 27 for William Leatham, 323 hand-coloured drawings (271 of birds, 52 of eggs), many embellished with watercolour backgrounds and heightened with gum arabic, occasional spotting (mostly around the single rule borders), a few plates in volume 3 with some oxidisation, contemporary red straight-grained morocco, sides with thick gilt ruled and roll-tool borders, gilt panelled spines with repeated bird motif and raised bands, inner gilt dentelles, g.e., spines slightly rubbed [Nissen IVB 5623; Fine Bird Books, p.119; Jackson, Etchings, pp.159-164; Wood, p.435], 4to (337 x 260mm.), Printed for the author, 1789-1794*

£20,000 - 30,000  
 €22,000 - 34,000

A HANDSOME SET OF LEWIN'S REMARKABLE PROJECT TO ILLUSTRATE HIS WORK WITH ORIGINAL DRAWINGS: "THE RAREST OF ALL ENGLISH BIRD BOOKS" (*Fine Bird Books*). "Among all our bird illustrators, William Lewin is unique in using original watercolours to illustrate his book on British birds. He painted the 323 illustrations sixty times over for his subscribers, and then received complaints that he had limited the edition to so few copies [traditionally around 60 sets]... This book represents the first attempt to illustrate the eggs of all known British birds" (Jackson, *Bird Etchings*).

Having access to Tunstall's collection of stuffed birds, the eggs at the Portland collections and Sir Ashton Lever's museum, Lewin probably began preparing drawings from the 1770s, and devoted much of the rest of his life to the task of publishing and illustrating *The Birds of Great Britain*, assisted by his sons Thomas and John William. The number of watercolours varies slightly in most copies: the present copy has an unnumbered frontispiece, plates 1-265 (those in volume 4 misnumbered), and bis plates 18, 19, 244, 250 and 255 to show the males and females of the species.

**Provenance**

William Leatham, subscriber, engraved book-labels with "No. 27" added in manuscript.

110

**LINNAEUS (CARL)**

Document signed ("Carl. Linnaeus"), in Swedish, acknowledging receipt of his salary as Professor of Medicine and Botany at the Royal Academy for the third quarter of the year, 1 page, oblong 8vo, Uppsala, 10 October 1757

£2,000 - 3,000  
 €2,200 - 3,400



111



112



114

**LOW (DAVID)**

The Breeds of the Domestic Animals of the British Islands, 2 vol. bound in 1, FIRST EDITION, half-titles, 56 hand-coloured lithographed plates by Fairland after W. Nicholson, from paintings by William Shiels, tissue guards, contemporary green half morocco gilt, g.e. [Nissen ZBI 2564, erroneously calling for 57 plates; Podeschi/Mellon 168; Wood, p.442], folio (424 x 315mm.), Longman, Orme, [1840]-1842

£3,000 - 5,000

€3,400 - 5,600

First edition of *The Breeds* including sections on the horse (8 plates), the ox (22), the sheep (21), the goat (unillustrated), and the pig (5). David Low (1786-1859), professor of agriculture in the University of Edinburgh, commissioned the artist William Shiel to paint portraits of the animal subjects from which the magnificent lithographed plates were made.

112

**ORNITHOLOGICAL WATERCOLOURS**

HOWITT (SAMUEL) Fourteen watercolour and ink studies of birds, on paper, all but one signed ("Howitt") on the image, mounted (one per page, verso only) on contemporary album sheets, captioned with Latin names in pencil in two or three different hands, preserved in a solander box, images approximately 180 x 110mm., page-size 255 x 190mm., [c.1800]

£1,000 - 2,000

€1,100 - 2,200

Series of ornithological watercolours by the natural history and sporting artist Samuel Howitt (1756-1822), best known perhaps for his illustrations for *Oriental Field Sports* (1807). One of his major patrons was Walter Fawkes, of Farnley Hall, Yorkshire for whom he executed studies to be included in the family's "Ornithological Collection" albums, along with Fawkes' friend J.M.W. Turner. Another patron was the naturalist and collector William Bullock, and three of the images in this collection have faint pencil note "Bullock" in margin.

Subjects include: Gyr falcon; Puffback shrike; a hummingbird; Procnias averano; Paradise flycatcher; Throated Bee eater; Drongo; Yellow Oriole; "Indian crow"; Abyssinian hornbill; Bearded Barbet.

113

**RAY (JOHN)**

Autograph letter, signed in the third person at the head ("Jo: Raius"), in Latin, to Martin Lister, written upon publication of his *Catalogus plantarum Angliae et insularum adjacentium (Catalogue of English Plants)*, and expressing humble thoughts about this opus and other of his works ("...I do not know how another will find it, but it pleases me little...") and discussing the problem of criticism of works which one thinks to be poor; Ray also alerts Lister to the change of his name, having dropped the initial 'W' in the book; and mentions an offer he received of £200 per annum to travel with three young noblemen into foreign regions, an offer which tempted him, especially by the thought of being able to look at Alpine plants, but upon more serious consideration he thinks it better to rest his ailing body at home; docketed by William Derham [inheritor and editor of Ray's papers] "Paper 42/Mr Ray to Dr Lister" and "Kal Sep: 1670/Aug. 22. 1670/Lr 43" and "Rev", and marked in red and blue crayon for publication; address panel on verso ("These for Mr Martin Lister at Notingham or elsewhere. for Dr: Lister without Michaels:gate:Barr in Yorke"), seal, 1 page, minor tears and dust-staining to second leaf, guard, small 4to, "Mediae villa" (Middleton Hall), 22 August 1670

£1,000 - 1,500

€1,100 - 1,700

JOHN RAY ANNOUNCES PUBLICATION OF HIS *CATALOGUE OF ENGLISH PLANTS*, sending a copy to his friend, the physician and naturalist Martin Lister. The book was printing by June 1670; our letter furnishing a terminus ante quem for its completion ('at length, in a letter dated 22 August 1670, he is able to announce, "Catalogum meum plantarum Angliae ad te tandem mitto": Geoffrey Keynes, *John Ray: A Bibliography*, 1951, p.15). It was printed by Dereham (with excisions as indicated on the original in red crayon), in *Philosophical Letters*, 1718, pp.71-2.

Included in the lot is an autograph letter by William Caruthers of the British Museum (Natural History), to John D. Enys, stating that the Trustees "have agreed to my proposal to purchase the Ray correspondence for the sum of £40 as offered by you", adding that "You said you would be able to give me copies of the letters you have retained"; and subscribed "88 Autograph letters of Ray & his Contemporaries with Durham's life of Ray & abstracts of the letters/ £40-0-0", 30 July 1884.

**Provenance**

From the Enys collection.

114 •

**REDOUÉ (PIERRE JOSEPH)**

Les roses... avec le texte, par Cl. Ant. Thory, vol. 1 (of 3), FIRST EDITION, half-title, 46 stipple-engraved plates (of 56) printed in colours and finished by hand by Langlois, Chapuy and others after Redoué, some with tissue guards, advertisement leaf bound after title, lacks portrait and frontispiece, occasional light spotting to text, later green half morocco, t.e.g. [Nissen BBI 1599; Great Flower Books, p.71; Dunthorne 232; Stafleu TL2 8748], folio (368 x 265mm.), Paris, Firmin Didot, 1817

£3,000 - 5,000

€3,400 - 5,600

First edition of the first volume of Redoué's celebrated work on roses, the so-called "Josephine's Roses" (as specimens for the work were taken from Empress Joséphine's gardens at Malmaison). Redoué was "the most celebrated flower painter of his day - the most popular indeed, in the whole history of botanical art" (Blunt), and famous especially for *Les Roses*. "The technical execution of its production was... near perfect. The artistic quality of the plates is high, and there is no reason to mark it any lower than one would *Les Liliacées* and the *Jardin de la Malmaison*" (Hunt, *Redoutéana*).

**Provenance**

"Francis from D., April 11 1916", inscription on front free endpaper. This was a gift from Dorothy to her husband Francis Eden, 6th Baron Henley of Chardstock; thence by family descent to current owner.

115 •

**WILSON (ALEXANDER) AND CHARLES LUCIEN BONAPARTE**

American Ornithology; or, the Natural History of the Birds of the United States, 3 vol., engraved frontispiece portrait in volume one, half-title in volumes 2 and 3, 97 hand-coloured engraved plates (some with hand-coloured backgrounds), opening gathering of volume 3 near loose, contemporary green half morocco, t.e.g., rubbed [Anker 534; Nissen IVB 956; Sabin 104598], 8vo, Whittaker, Treacher & Arnot, 1832

£500 - 700

€560 - 780

## ATLASES AND MAPS

116 •

### BLOME (RICHARD)

Britannia: or, a Geographical Description of the Kingdoms of England, Scotland, and Ireland, with the Isles and Territories thereto belonging, **FIRST EDITION**, 24 engraved plates of coats-of-arms on 12 leaves, plan of London by Hollar, large folding map of Great Britain, 3 other folding maps (of 4, wanting Ireland) and 45 double-page county maps, occasional rust-marks and browning, a few old ink splashes, map of South Wales frayed and soiled at foot, 2 or 3 other tears at folds or without loss, some early ownership inscriptions on initial and final blank leaves and loosely inserted list of pedigrees, eighteenth century calf, very worn, upper cover detached [ESTC R7330; Skelton 90; Chubb XCIX], folio (318 x 190mm.), Tho. Roycroft for the Undertaker, Richard Blome, 1673

£1,500 - 2,000

€1,700 - 2,200

### Provenance

D'Oly Michel [Justice of the Peace, of Goodman's Fields, Middlesex], early eighteenth century ownership signature at head of dedication, occasional marginalia and list of Michel family members on blank leaf at end.



116

117 •

### BRITISH ISLES

SPEED (JOHN) The Kingdome of Great Britaine and Ireland, inset views of London and Edinburgh and map of Orkney, decorated with medallion portraits of Britannia and King Coel, putti, ships and sea creatures, compass, scales and Royal coat of arms, 1610 [1612]; Cornwall, inset view of Launceston, decorated coats of arms with 2 allegorical figures in lower margin, ships and sea-monsters, strengthened at fold on verso, 1610 [but later], double-page hand-coloured map engraved by Jodocus Hondius, English text on verso, 380 x 510mm., John Sudbury and George Humble (2)

£1,000 - 1,500

€1,100 - 1,700



117

118 •

### [CAMDEN (WILLIAM)]

The Abridgment of Camden's Britan[n]ia with the Maps of the Severall Shires of England and Wales], engraved general map ("A Tipe of England"), and 47 engraved county maps (of 51, lacks Merionethshire, Caernarvan, Denbigh and Flintshire, the final 4 leaves), lacks title and preliminary blank, a few margins frayed affecting letters but not the maps, light dampstaining to final gathering, contemporary limp vellum, soiled [Chubb XLI; ESTC S107395], oblong 8vo (145 x 184mm.), [John Bill, 1626]

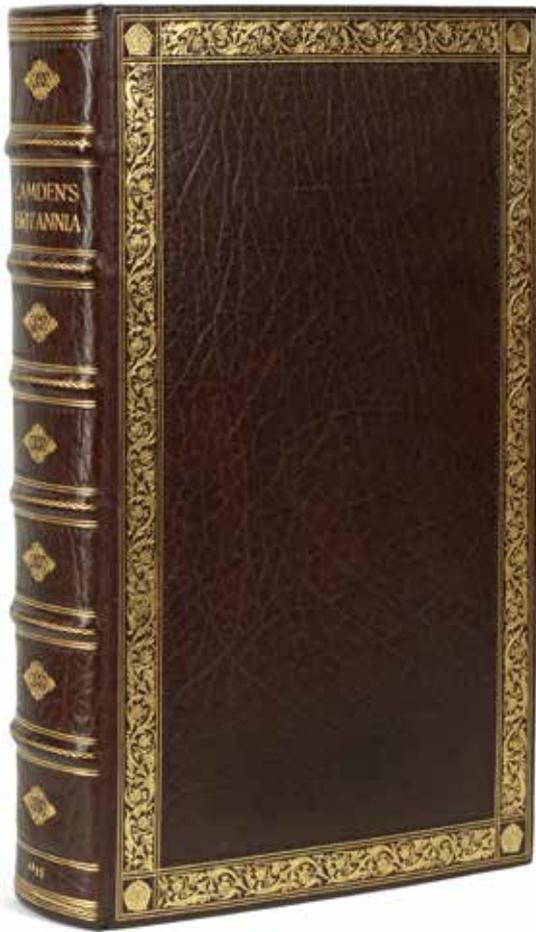
£2,000 - 3,000

€2,200 - 3,400

RARE. The maps are based on those of Peter Keer (1599), and are the earliest known county maps to bear latitudinal and longitudinal markings.



118

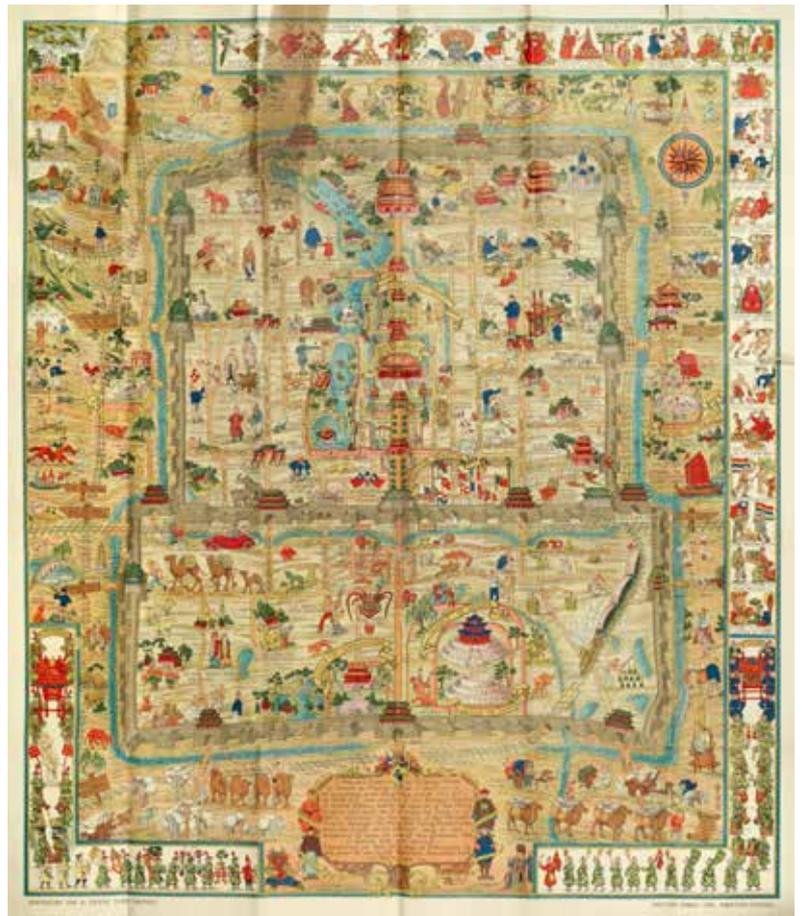


119

119 •  
**CAMDEN (WILLIAM)**

Britannia, Newly Translated into English: With Large Additions and Improvements... by Edmund Gibson, *engraved portrait frontispiece by R. White, 50 double-page and folding engraved maps (2 shaved touching printed rule border, small dampstain in gutter margin of 5), 9 engraved plates of coins and antiquities (small loss repaired in facsimile to plate 1), engraved and woodcut illustrations in the text, full morocco gilt by Bayntun, gilt dentelles, cloth slipcase [ESTC R12882; Chubb CLIII], folio (388 x 228mm.), A. Swalle, and A. & J. Churchill, 1685*

£1,000 - 1,500  
 €1,100 - 1,700



120

120 •  
**CHINA - BEIJING MAP**

DORN (FRANK) A Map and History of Peiping. With Explanatory Booklet, FIRST EDITION, *large folding colour lithographed map of Peking (865 x 755mm., a few short tears repaired with brown paper on blank verso), loose within wrapper "envelope", publisher's printed wrappers, original printed slipcase [Pegg, Cartographic Traditions in East Asian Maps, pp.54-55], small 4to (183 x 135mm.), Tientsin-Peiping, Peiyang Press, 1936*

£1,000 - 1,500  
 €1,100 - 1,700

RARE FIRST EDITION OF A HIGHLY DECORATIVE MAP OF BEIJING, depicting the principal sites and occupations of the inhabitants within a pictographic border showing Chinese history, the whole enlivened with amusing vignettes of the everyday life and sights of the city.



121

121 •  
**COMIC MAP**

[ONWHYN (THOMAS)] *Comic Map of the Seat of War with Entirely New Features, hand-coloured lithographed comic map of Europe, one neat tear just touching 2 letters, folding into publisher's wrappers with pictorial upper cover printed in red and black (priced 1s.), the "key" to the map printed on yellow paper pasted inside upper cover, covers toned with small tears at extremities, map sheet 505 x 290mm., Rock Brothers & Payne, 30 May 1854*

£1,500 - 2,000  
€1,700 - 2,200

Unusual early satirical map of Europe, designed by Thomas Onwhyn, issued as the Crimean war unfolded. The major powers are depicted as animals (Russian bear, Turkey a turkey, Italy a dog in a papal mitre, Britain a lion, France a cockerel), overlaid with a wealth of other details; Malta a foaming tankard of ale (ie. malt), Cyprus shaped as a face, Caucasus range titled "Cork As Us Mountains & Bottle Him", Tunisia "Tune is" next to musical notations, the caption to Poland chillingly spelled out in bones, Elba just Napoleon's hat, etc.

**Provenance**

Matthew Henry Gregson, neat contemporary ownership inscription on upper wrapper; and thence by descent to the present owner.



122

122 •  
**HAMPSHIRE**

TAYLOR (ISAAC) *Map of Hampshire, Including the Isle of Wight, large-scale (1 inch to the mile) engraved map on 6 double-page mapsheets (each 560 x 710mm.), decorative title cartouche, inset views of Porchester Castle, Carisbrooke Castle, Silchester (2, including Walls, and Amphitheatre), Netley Abbey, the Needles and Calshot Castle, mounted on stubs in modern half morocco [Rodger 158], folio, 20 August 1759*

£1,000 - 1,500  
€1,100 - 1,700

The only edition of Taylor's highly decorative large-scale map of Hampshire. "Isaac Taylor undoubtedly fulfilled his ambition to distinguish himself as an artist and in particular as an engraver. Before about 1750 superior examples of the engraver's art had been virtually a monopoly of French and other continental engravers, but during Taylor's working lifetime, and owing in part to his own achievements, that pre-eminence passed decisively to England" (ODNB).

123 •  
**JENNER (THOMAS)**

A *Direction for the English Traveller, By Which He Shall[] be Inabled to Coast About All England and Wales, engraved throughout, comprising title by Jacob van Langeren, 2 leaves ("The use of all the insueing tables"), folding leaf detailing various routes to London and the towns passed en route, 40 engraved cartographical county mileage tables with "thumbnail" maps (3 folding: general map of England and Wales, Yorkshire, and Wales), the map of Cornwall supplied from another copy (loose, partly hand-coloured and narrower margins), contemporary vellum-backed marbled boards, rubbed [Chubb XLVI; ESTC R38849], small 4to (175 x 130mm.), Thomas Jenner, 1643*

£1,200 - 1,800  
€1,300 - 2,000

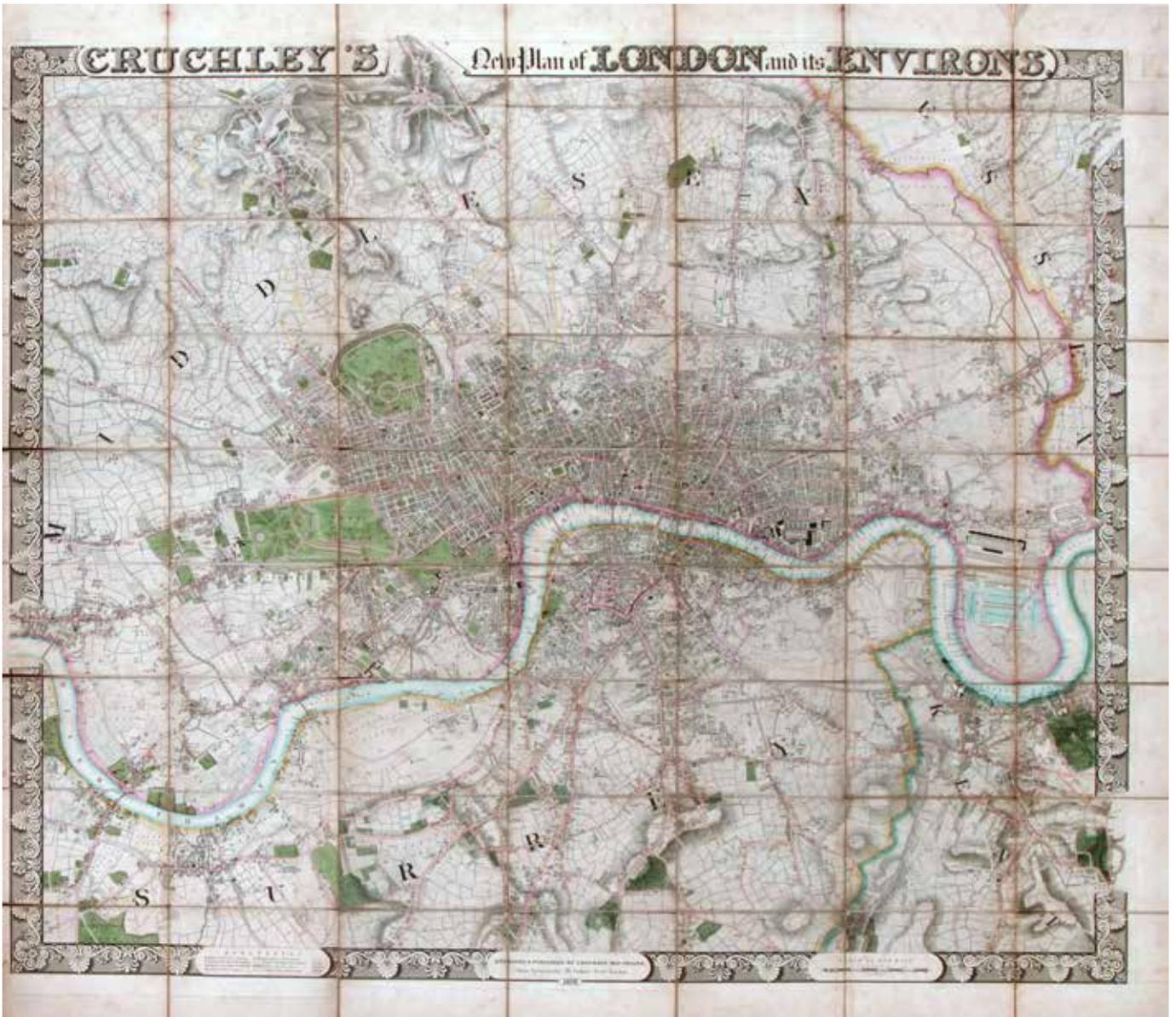
First published in 1635, for this edition published by Thomas Jenner the original maps "have been erased, and larger maps on double the scale (10 miles = about 1/2 in.) engraved in their place... the new maps appear to be copied from the general map of England in Speed's *Theatre*" (Skelton).

**Provenance**

Francis Taylor, April 1663, ownership inscription on blank recto of title.



123



124

124 •

### LONDON

CRUCHLEY (GEORGE FREDERIC) Cruchley's New Plan of London and its Environs, *large hand-coloured engraved map within decorative border, dissected into section and laid on linen as one sheet, folding into marbled slipcase, printed label on upper cover (rubbed) [not in Howgego], overall size approximately 1220 x 1358mm., G.F. Cruchley, 1828*

£1,500 - 2,500

€1,700 - 2,800

LARGE-SCALE FOLDING MAP OF LONDON.



125 (detail)



126

125 •

**LONDON**

BOWLES (JOHN, *publisher*) London Surveyed or a New Map of the Cities of London and Westminster..., with the Additional New Buildings to the Present Year 1736, *hand-coloured engraved map on 5 sheets conjoined (including two strips of index), large decorative title cartouche, inset bird's-eye view of the "South Prospect of London", and views of the Bank of England, St. Paul's Cathedral, Royal Exchange, Treasury, Monument, and the Banking House, toning (some heavy)* [Howgego 80(1)], overall size 610 x 1940mm., John Bowles, [1736]

£1,200 - 1,800  
€1,300 - 2,000

Rare large map of London, handsomely decorated with views of important buildings, extending from Hyde Park, Lambeth, Clerkenwell and, eastwards to Wapping (as in Howgego), with an extra sheet including near-empty Shadwell, Mile End, Lime House and Poplar further east.



127

126 •

**LONDON**

HORWOOD (RICHARD) Plan of the Cities of London and Westminster, the Borough of Southwark and Parts Adjoining, *large engraved map on 32 sheets joined, some light offsetting or toning, a few small paper cracks to lower right but generally clean, laid on linen* [Howgego 200 (1)], overall 3960 x 2190mm., R. Horwood, 1792[-1799]

£3,000 - 4,000  
€3,400 - 4,500

Nine years in the making this was "the largest map then printed in Britain and shows the city in extraordinary detail. Horwood attempted, in many areas successfully, to show each individual building, the first such attempt since Ogilby and Morgan's map of 1676, and he also attempted to number the buildings, an enterprise unmatched until the 1930s" (ODNB).



128

127 •

**MALTA**

CORONELLI (VINCENZO MARIA) Isola di Malta, olim Melita, *double-page hand-coloured engraved map, title cartouche, ornate border with the armorial crests of the Knights of Malta, no text on verso, 2 small holes in border, 460 x 610mm., [Venice, c.1707]*

£800 - 1,200  
€890 - 1,300

128 •

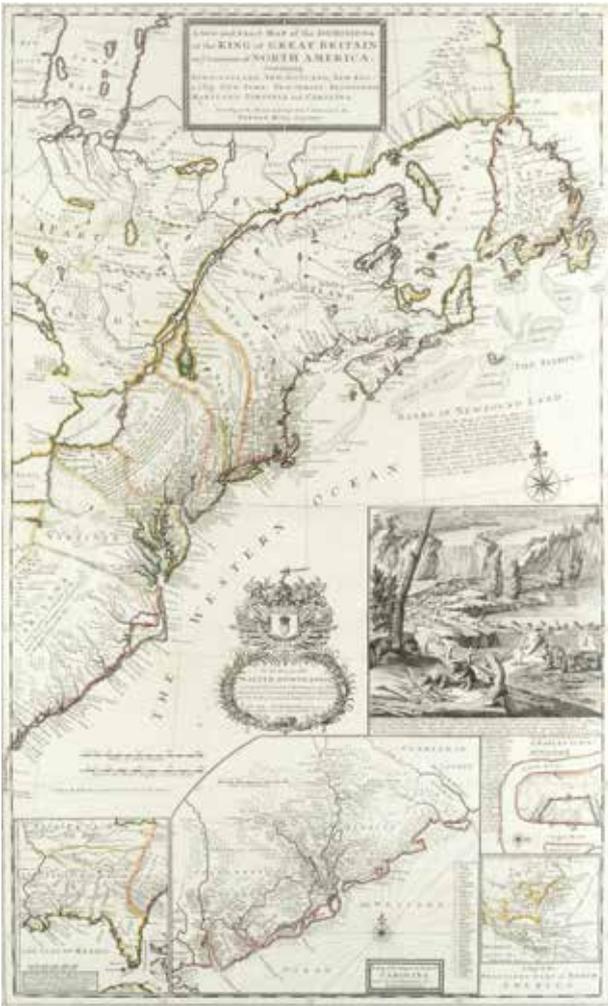
**MARTIN (ROBERT MONTGOMERY)**

The Illustrated Atlas, and Modern History of the World, *engraved frontispiece, additional engraved pictorial title, and 81 engraved maps by J. Rapkin (including: World, 4; the Americas, 8; and Australasia, 8), all hand-coloured in outline with decorative borders (caption to Mercator's World shaved, small ink spot on Asia), 2 engraved "comparative" plates, early half calf, worn [cf. Phillips 804], folio (367 x 260mm.), The London Printing and Publishing Co., [c.1855]*

£1,500 - 2,000  
€1,700 - 2,200

**Provenance**

George E. McLeod, November 1907, inscription on front free endpaper.



129

129 •  
**NORTH AMERICA**

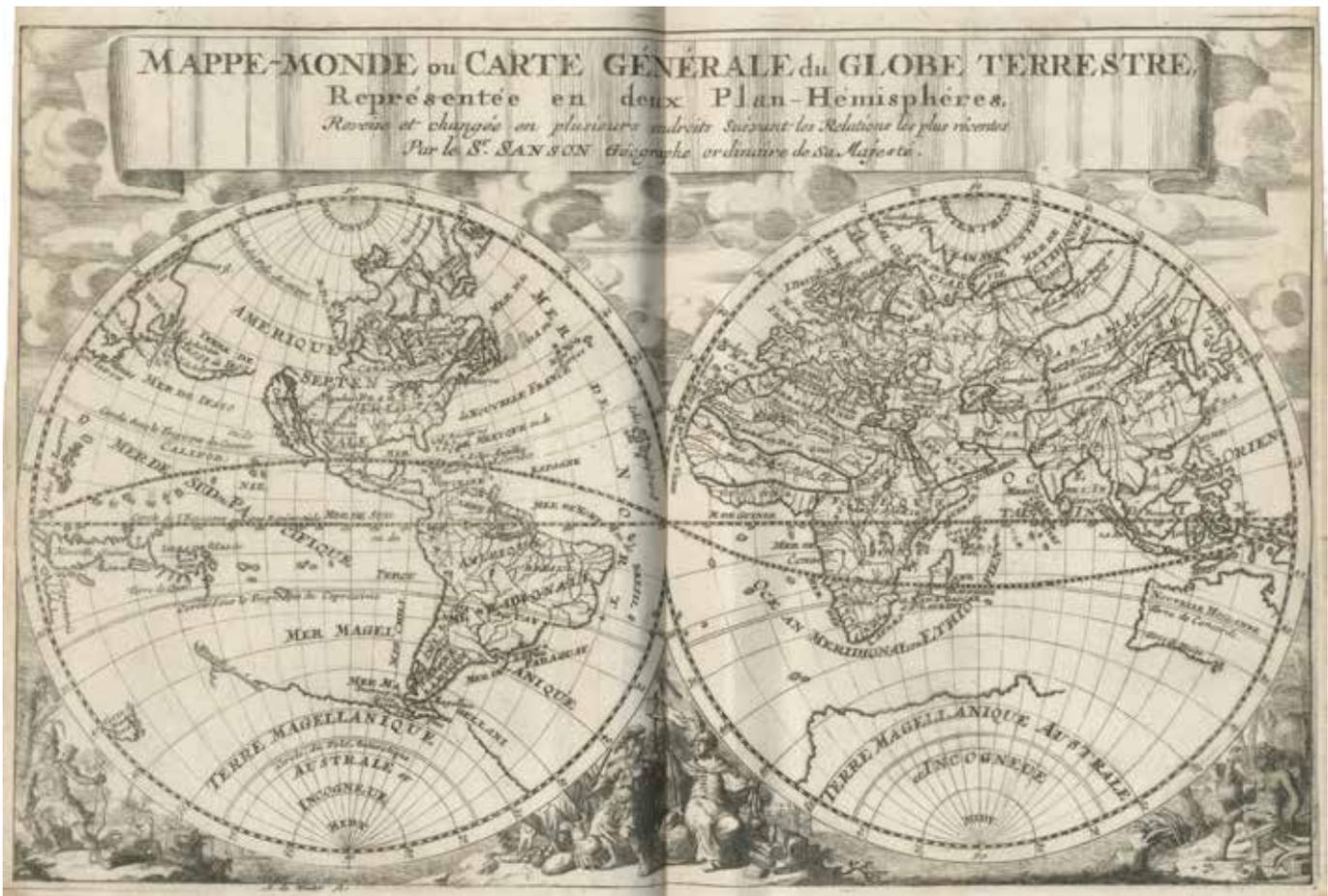
MOLL (HERMAN) A New and Exact Map of the Dominions of the King of Great Britain on Ye Continent of North America. Containing Newfoundland, New Scotland, New England, New York, New Jersey, Pennsylvania, Maryland, Virginia and Carolina. According to the newest and Most Exact Observations by Herman Moll, Geographer, *large engraved map, hand-coloured in outline, on 2 sheets (joined), large cartouche, 4 inset maps (plan of Charleston Harbor; South Carolina; the English, French and Indian settlements in the Carolina; "principal parts of North America"), large engraved illustration of beavers, a few small light stains [Degrees of Latitude 19; Tooley, Mapping of America 55], 1335 x 625mm., Herman Moll, over against Deverux Court in the Strand, 1715 [but 1731]*

£5,000 - 7,000  
 €5,600 - 7,800



130

FIRST STATE OF THE CELEBRATED "BEAVER" MAP, "One of the first and most important cartographic documents relating to the ongoing dispute between France and Great Britain over boundaries separating their respective American colonies ... The map was the primary exponent of the British position during the period immediately following the Treaty of Utrecht in 1713" (*Degrees of Latitude*). Popularly known as the "Beaver Map", after the large illustration depicting beavers at the foot of the Niagara Falls.



131

130 •

**SANSON D'ABBEVILLE (NICOLAS)**

Die gantze Erd-Kugel. Bestehend in den vier bekannten Theilen der Welt, als Europa, Asia, Africa und America, 4 parts in 1 vol., *first German edition, additional engraved title with female allegorical figures representing the 4 continents, 63 engraved maps (59 double-page, 5 folding), worm trails to front and rear endpapers, just extending into lower margins of last 3 maps, some browning to text, eighteenth century vellum, titled in ink on spine, slightly soiled, 4to (240 x 186mm.), Frankfurt, Johann David Zunner, 1679*

£2,500 - 3,500  
 €2,800 - 3,900

A good clean copy of the first German edition of Sanson's smaller atlas, with 15 maps of the Americas, 13 of Europe, 17 of Asia and 18 of Africa. The embellishment is "confined to a title cartouche for each map... they are very clear and neat, and pleasing to the eye and of handy format" (Tooley).

131 •

**SANSON D'ABBEVILLE (NICOLAS AND GUILLAUME)**

Description de tout l'univers, en plusieurs cartes, & en divers traite de geographie et d'histoire, *general title (and parts title to Bion's "L'usage des globes")*, printed in red and black with woodcut vignette, additional engraved allegorical frontispiece, 74 double-page engraved maps by A. de Winter (reduced from Sanson's 1658 folio atlas), 15 engraved plates (11 folding), one celestial detached with tape repair to verso, otherwise a good clean copy, contemporary calf, spine gilt within raised bands, joints slightly tender [Phillips 528], 4to (220 x 165mm.), Amsterdam, Francois Halma, 1700

£3,000 - 4,000  
 €3,400 - 4,500



132

132 •

**[SAXTON (CHRISTOPHER)]**

An Atlas of England and Wales], FIRST EDITION, *hand-coloured engraved frontispiece heightened in gilt depicting Queen Elizabeth enthroned under a canopy as the patron of Geography and Astronomy (Hind state II), letterpress index leaf (setting D), hand-coloured double-page engraved plate showing coats of arms and a table of counties, 35 double-page engraved maps after Saxton, by Hogenberg, Lenaert Terwoot, Cornelis de Hooghe, Augustine Ryther, Francis Scatter and Nicholas Reynolds (Yorkshire folding), ALL COLOURED IN A CONTEMPORARY HAND (most with the bunch of grapes watermark, 6 shaved touching one or two horizontal borders, very small burnhole in Dorset), letterpress index cut to size and remounted with small loss touching 2 letters, ink inscription "Saxtons maps" in blank upper border of frontispiece, ink numbering on index and upper corner of plates, eighteenth century calf gilt, morocco spine label gilt-lettered "Saxtoni Tabulae Geograph Angliae", rubbed [ESTC S123137; Chubb 1; Skelton 1], folio (417 x 284mm.), [Christopher Saxton], 1579 [but c.1590]*

£50,000 - 70,000  
 €56,000 - 78,000

FIRST EDITION OF THE MOST CELEBRATED AND EARLIEST ATLAS OF ENGLAND AND WALES, WITH ALL THE MAPS HAND-COLOURED. At the instigation of Thomas Seckford, master of requests to Queen Elizabeth, Christopher Saxton (c.1542-1610) undertook a survey of the British counties between 1570 and 1578. The maps were engraved and printed between 1574 and 1578 and, with the addition of the frontispiece portrait of the Queen (attributed to R. Hogenberg), were first issued in atlas form in 1579. This copy has the coats of arms plate issued circa 1589, suggesting that this copy was printed in about 1590, "when the atlas assumed its definitive form" (Skelton).

**Provenance**

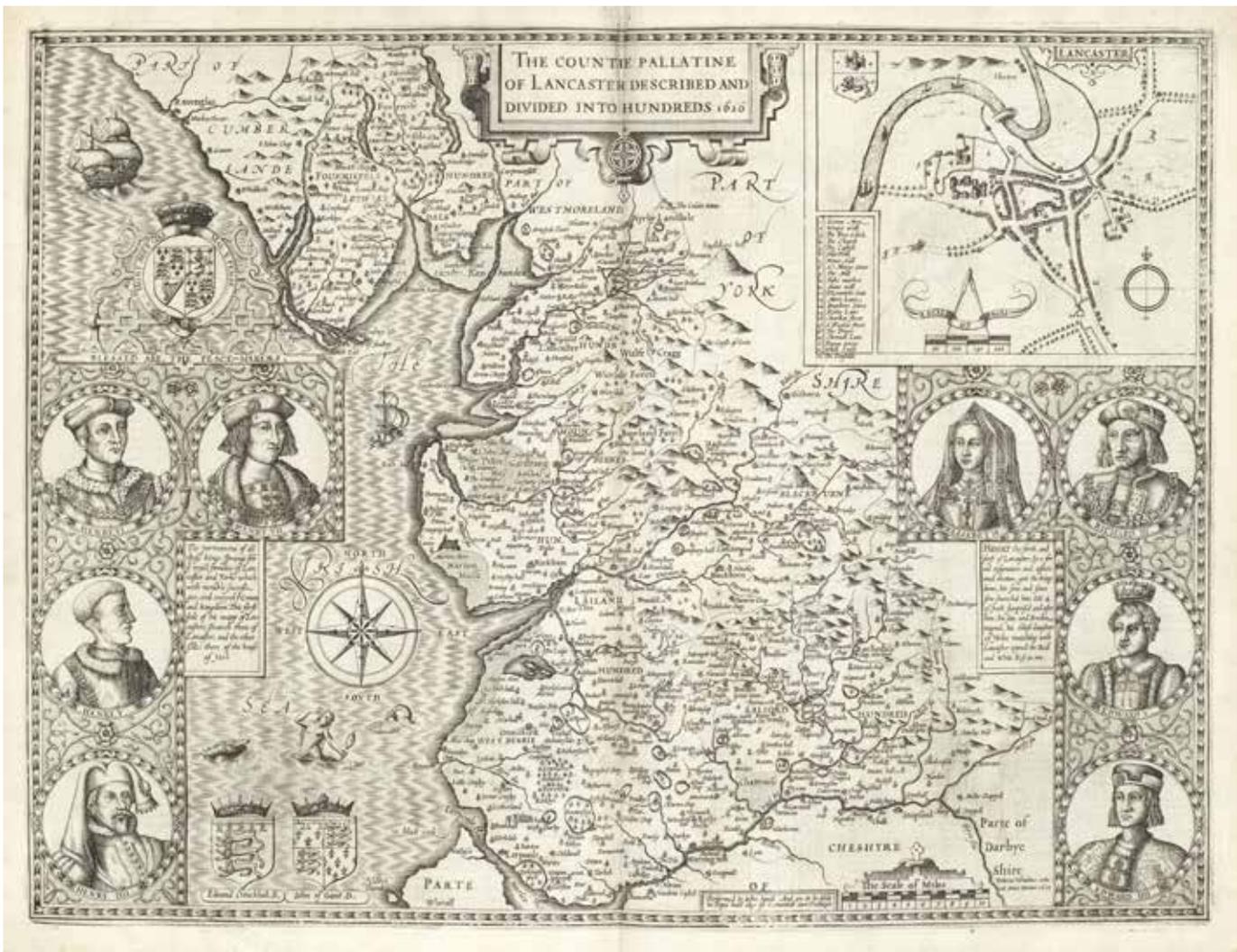
"1903. Ditchley Books", bookplate, almost certainly that of Harold Lee-Dillon seventeenth Viscount Dillon (1844-1932). Dillon-Lee's family home was Ditchley, Oxfordshire, the estate originally purchased by his fore-bear Sir Henry Lee (1533-1611). Lee was the Queen's Champion from 1559-90, and commissioned Marcus Gheeraerts' "Ditchley Portrait" of Elizabeth, probably to commemorate a lavish entertainment he held at his estate for the Queen in September 1592. The painting depicts the Queen standing upon a cartographic image of Britain derived from the maps in Saxton's atlas, her foot placed in the county of Oxford. The portrait was bequeathed by Lee-Dillon to the National Portrait Gallery in 1932, the year before Ditchley was sold. The "Ditchley Books" bookplate is also present in a sixteenth century manuscript copy of Sandys' *A relation of ye state of religion...* (held at Princeton University, MS 199) which once belonged to Henry Lee's brother, Cromwell Lee; Robert Theodore Gunther (1869-1940, founder of the Museum of the History of Science, Oxford), bookplate; thence by family descent to the vendor.



132



132



133

133 •  
**SPEED (JOHN)**

Theatrum Imperii Magnae Britanniae [The Theatre of the Empire of Great Britaine], 4 parts in one vol., *text in Latin (translated by Philemon Holland), engraved title within architectural border, full-page engraved arms of James I, 63 double-page engraved maps (of 67, lacking Dorset, Lincoln, Suffolk, and Warwick) of the counties of England, Wales, Ireland and Scotland, mostly by Jodocus Hondius, lacks final 6 leaves of text, plates mounted on stubs, title and dedication with small loss of image to one corner, 4 maps with very small loss to rule border of one or 2 corners, a few small marginal repairs, modern cloth retaining the early vellum upper cover [ESTC S107575; Chubb XXIVa], folio (425 x 280mm.), John Sudbury and George Humble, 1616 [with label "Anno Cum Privilegio 1621" pasted over date on title]*

£8,000 - 12,000  
 €8,900 - 13,000

"This Latin edition of Speed's atlas of Great Britain and Ireland is extremely rare" (Chubb).



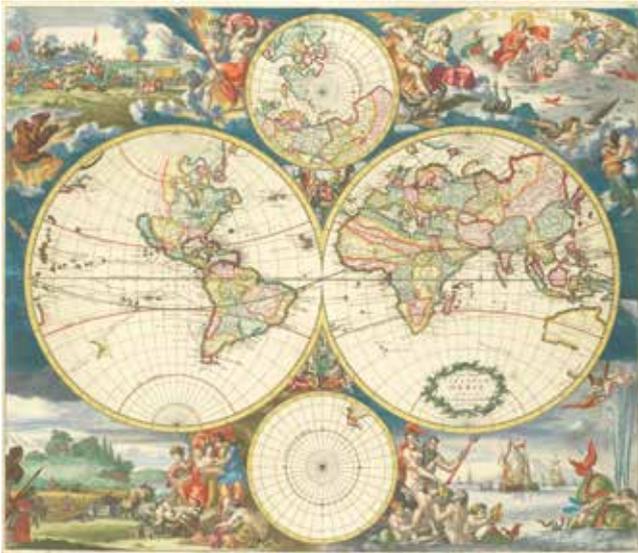
134

134 •  
**VENICE**

UGHI (LUDOVICO) Iconografica rappresentazione della inclita città di Venezia consacrata al reggio serenissimo domino veneto, large engraved wall map on 8 sheets joined, with additional panels bearing the running title at head and side panels containing 16 views of prominent buildings (engravings attributed to Francesco Zucchi, after Luca Carlevarij's 'Fabriche e Vedute di Venetia', 1703), coat-of-arms surrounded by putti and military equipment of Francesco Morosini (1619-1694, last of the 'warrior Doges') to lower left, lion of Saint Mark surrounded by marine creatures (after a drawing by Sebastiano Ricci) to upper left, cartouche at bottom right with dedication by Ughi to Doge Alvise III Mocenigo, descriptive text along the lower border, laid on linen, margins reinforced with mounting tape, some restoration (and a few words of text supplied in manuscript facsimile), overall toning [Cassini, *Piante e vedute prospettiche di Venezia* 72; Moretto, *Venezia. Le immagini della Repubblica* 152], 1535 x 2080mm., Ludovico Furlanetto sopra el Ponte de Baretteri, [1739]

£4,000 - 6,000  
 €4,500 - 6,700

SECOND STATE OF ONE OF THE FINEST AND LARGEST TOPOGRAPHICAL MAPS OF VENICE EVER PUBLISHED: an "orthographic plan of great scientific, documentary, and ornamental value" (Moretto). Little is known about the mapmaker Ughi, but this map was probably the first to be based on an accurate survey, its size allowing for great detail. It was first published by Giuseppe Baroni in 1729, and on his death Furlanetto acquired the plates and may have republished the map in response to the conquest of Venice by Napoleon in May 1797. It served as a prototype for many other plans of Venice well into the next century.



135

135 •

**WORLD MAP**

[DE WIT (FREDERICK) *Nova totius terrarum orbis tabula, hand-coloured engraved twin-hemisphere map, with 2 smaller polar maps, the borders decorated with scenes allegorically representing the four elements, California shown as an island [Shirley, World 444 (state 2), 490 x 560mm., Amsterdam, L. Renard, [c.1715]*

£3,000 - 4,000  
€3,400 - 4,500

Lavishly decorated double hemisphere world map, the borders fully ornamented with scenes allegorically representing the four elements (war and destruction; the heavens; harvesting and husbandry; ships and spouting whale). First engraved by Romeyn de Hooghe for Frederick de Wit in 1668, this second state was published by Louis Renard.

136 •

**WRIGHT (THOMAS)**

The Universal Pronouncing Dictionary, and General Expositor of the English Language... Embellished with... a Series of Beautifully Engraved Maps; Forming a Complete Atlas of the World, 5 vol., engraved frontispiece and pictorial title in volume 1, 80 double-page engraved maps with decorative illustrations in the margins, all hand-coloured in outline, numerous other engraved portraits and plates, a few maps shaved touching decorative borders, 2 (New Zealand, and World) misbound at end, one gathering of text loose, contemporary half calf, worn (with small loss to one spine), 4to (272 x 180mm.), The London Printing and Publishing Co., [1852-1856]

£1,200 - 1,500  
€1,300 - 1,700

**CONTINENTAL BOOKS AND MANUSCRIPTS**

137 •

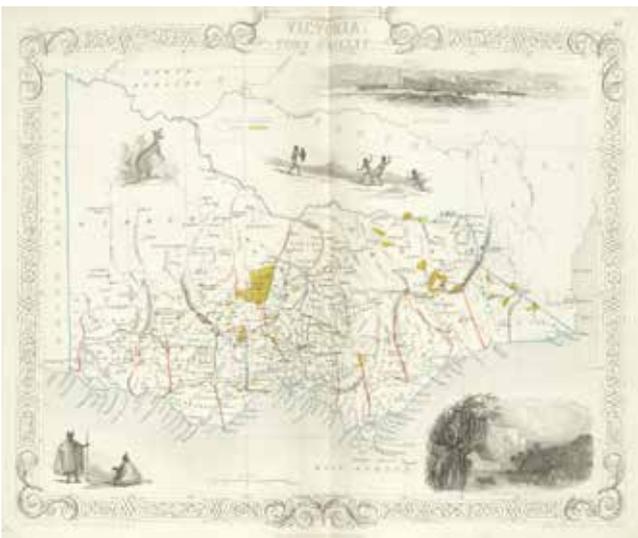
**ANTONINUS FLORENTINUS**

Summa theologica, part 3 only (of 5, "Tertia pars totius summe maioris beati Antonini"), 311 leaves (of 312, without final blank), double column, gothic letter, 67 lines and headline, rubricated with red initials, capital strokes, paragraph marks, and underlines to chapter openings, a few ink marginal annotations in a later German hand, contemporary blindstamped calf over wooden boards, ?German fifteenth century manuscript on paper (in Latin) used as pastedowns and pasted over earlier vellum manuscript, rebaked in old vellum, sides worn without clasps and catches [ISTC ia00878000; BMC I 109; Goff A878; GW 2192; HC 1249\*], folio (318 x 227mm.), [colophon:] Strasbourg, Johann (Reinhard) Grüninger, 6 March 1496

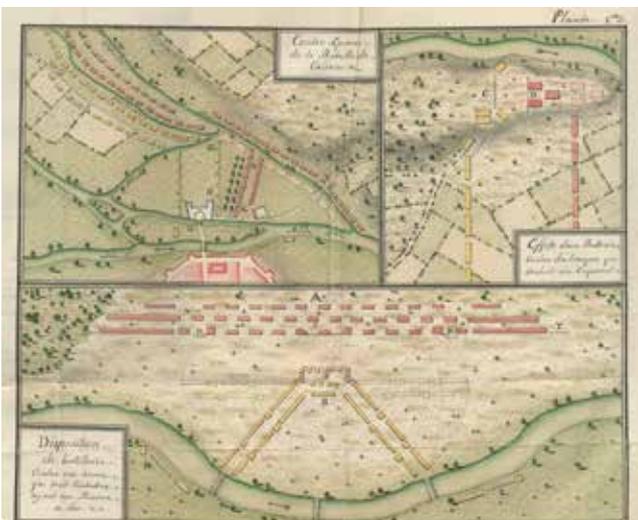
£1,500 - 2,000  
€1,700 - 2,200

**Provenance**

?Brounbac: Biblioth., inscription on a2; Hugo Friedmann (1901-1945), bookplate; National Library, Vienna, bookplate; returned to Friedmann's family (in England) under the Austrian Restitution Act in 2005, by who now being offered. For further details see Johannes de Freiburg lot below.



136



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138 •  
**ARTILLERY MANUSCRIPT**

DUPUGET (EDME-JEAN-ANTOINE) Essay sur l'usage de l'artillerie dans la guerre de campagne et dans ceelle des sieges [-Memoire detaille sur la construction des batteries devant une place assiegee], 2 parts in 1 vol., ink on paper in a neat hand, 352 pages, 5 folding plates (4 hand-coloured), contemporary mottled sheep, spine tooled in gilt with red morocco lettering label, rubbed at extremities, 4to (197 x 160mm.), "a Grenoble. Le 8e Septembre 1767"

£2,000 - 3,000  
€2,200 - 3,400

A handsome manuscript of a treatise on artillery by Edme-Jean-Antoine Du Puget (1742-1802). It is dated 1767 with the author's name supplied on the title, whilst the first printed version was published in Amsterdam in 1771 attributed only to "un officier du corps". It was evidently circulated in manuscript to interested parties, further manuscript copies being held in library collections at Nantes and Cincinnati, all of which have slight variations in the text.

139 •  
**BALDNESS**

HUCBALD OF SAINT AMAND. De laude calvorum... mirabile opus centum triginta trium versuum, in quo omnia verba a litera C incipiunt, modern blindstamped calf, slipcase, 12mo, Louvain, Hieronymus Wellaeus, 1562

£800 - 1,200  
€890 - 1,300

Bizarre poetical work dedicated to Hucbald's contemporary the Holy Roman Emperor Charles the Bald (823-877) - in praise of baldness and with every word beginning with the letter C. In this regard it predates the Oulipo movement's 'tautograms' by over a millennium.

**Provenance**

Purchased from Emil Offenbacher, 10 March 1959; Cornelius J. Hauck, bookplate.

**BAROQUE SURREALISM**

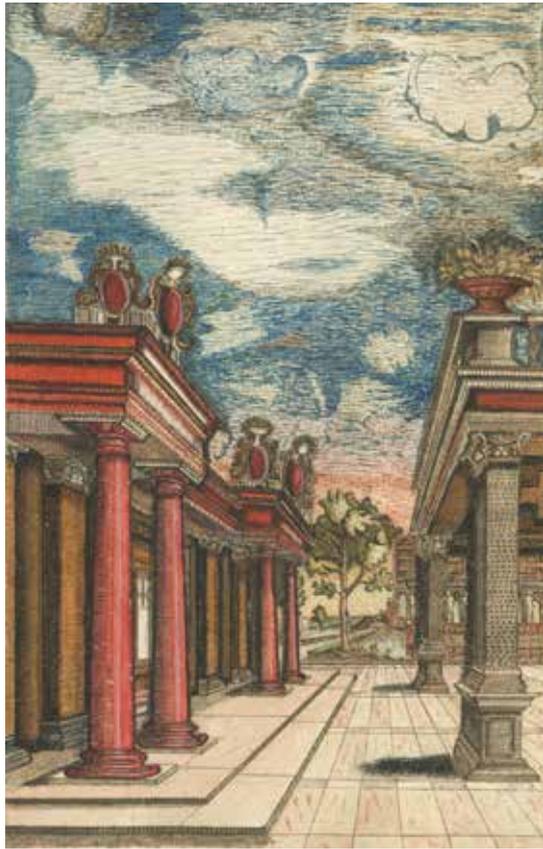
Volume of designs, evidently drawn by a student of surveying in the latter part of the seventeenth century, seemingly in Venice or Northern Italy, containing an assemblage of fanciful cityscapes and other scenes, generally executed in pen-and-ink, some finished with bodycolour or coloured wash, as follows: (i) Tomb set within an urban garden, with mourning figure standing by and dog prancing into view beneath a hatched sky, coloured; (ii) Colonnade with heavily rusticated pillars; (iii) Unfinished perspective of a cell within a building; (iv) Unfinished perspective of a colonnade; (v) Two storey building, set with a table and two chairs; (vi) Unfinished study of a columns; (vii) Unfinished perspective of a colonnade with patterned tile floor; (viii) Unfinished perspective sketches; (ix) Obelisk with hieroglyphs set within a colonnade, with hilly landscape and town beyond, a traveller with stave and his female companion and child resting by the obelisk (possibly drawn from the flight into Egypt); (x) Unfinished perspective sketches, with calculations in pencil; (xi) Figure studies, including a grotesque mask on top of a column, fighting and sleeping dogs, and an owl; (xii) Palace beneath a turbulent sky, with a dog in the foreground barking at an owl perched on a post, coloured; (xiii) Side of a porticoed loggia, with a castle and mountains in the background, to the fore a standing woman and rider on the ground fallen from his horse (taken from the Conversion of St Paul); (xiv) Studies of a herdsman reclining and two oxen, one coloured; (xv) Side of a porticoed loggia, with further pillars, a potted plant and tree, in the foreground a standing peasant woman holding a sieve, goat and riderless horse in harness, coloured; (xvi) Loggia with arched building housing a statue beyond, unpopulated, coloured (with transcript of a rental agreement headed "Adi Xbre 1419: Venezia" on verso); (xvii) Mother and child seated in an arched entryway, alongside two niches displaying statues of scantily-clad archer and king, with stairs leading to an altar in the background, coloured (taken from the Madonna and Child); (xviii) Side view of pillars surmounted by statues, with a fountain and church in the background, beneath a turbulent sky, coloured; (xix) Bishop seated within an arched library, a putto seated upon a book holding his mitre, a Sybil gesticulating alongside him, with bifurcated passages in the background, coloured; (xx) Empty colonnaded building, with gardener at the side, and turbulent sky above, coloured; (xxi) Archway with a galleon and port in the background, standing within the arch a maid with breasts exposed, alongside her a naked child holding a ring to a large hound, another dog behind them, coloured; (xxii) Unfinished sketch of a colonnade; (xxiii) Townscape with a Venetian-looking column in the background, beneath a turbulent sky rendered in a technique resembling embroidery, coloured; (xxiv) Two loggias seen from the side, with a tree in the background, beneath a sky rendered in a technique resembling embroidery, coloured; (xxv) Courtyard with a fountain at the centre, with statues (or people walking) above a screen in the background, with part of the sky rendered, coloured; (xxvi) Woman, flying putto and Mars at his anvil within an arched interior, coloured; (xxvii) Arched loggia with tower in the centre background, coloured; (xxviii) Classical townscape with a canal and bridge at the centre, ducks floating upon the water, with sky rendered above, coloured; (xxix) Classical townscape with a canal and bridge at the centre, ducks floating upon the water, a fisherman pulling what looks like a child out of the water, sky rendered above, coloured; (xxx) Twin archways surmounted by an AM/MA monogram, loggias to either side, sky rendered above, coloured; (xxxi) Lion in a rocky landscape (but without St Jerome), coloured; (xxxii) Unfinished perspective of an arched building seen from the side, coloured; (xxxiii) Sheet of geometric calculations with the ground plan of a pentagon star fort on the verso; (xxxiv) Unfinished pencil sketch of a loggia and tree; (xxxv) Hilly landscape with tree and chapel, drawn as if embroidered, coloured; (xxxvi) Ground plan of a pentagon star fort, coloured; (xxxvii) Side view of a colonnaded building, with trees and further buildings in background, coloured; (xxxviii) Tree, with buildings and mountains in the background, drawn as if embroidered, coloured; (xxxix) Seascape, with vessels labouring in a stiff wind, flying the red-and-white Austrian pennant (possibly denoting vessels from Trieste), a rowing boat in the right foreground, coloured; (xl) Porticoed cityscape, with a mother (a child in her backpack) and boy alongside her, pen-and-ink only; (xli) Unfinished study of a farm building, the head of a pig protruding at the edge; (xlii) Half-clothed figure seated in a rocky landscape, with a bay and city in the background, coloured, *some forty drawings in all, generally in good fresh condition, bound randomly (some upside-down) evidently at a later date, size of the larger drawings (the majority) c.300 x 200mm., eighteenth-century white vellum boards, folio, [?Venice, late seventeenth-century]*

£2,000 - 4,000

€2,200 - 4,500

SEVENTEENTH CENTURY DREAM LANDSCAPES -- A STRIKING SERIES OF PROTO-SURREAL DRAWINGS, most depicting colonnaded cityscapes set with random figures reminiscent of the *metafisica* landscapes of Giorgio de Chirico painted over two hundred years later – although it might be thought all the more authentic, in its reflection of the unconscious and dream-state, for being the result of naïve spontaneity rather than artifice. Much of the ‘staffage’ with which the artist’s dreamworld is populated – the riderless horse, the bishop being harangued by a woman within a library, grotesque masks, owls, barking dogs, the child being fished from the town canal, and so forth – derive from religious imagery current in painting and prints of the age.

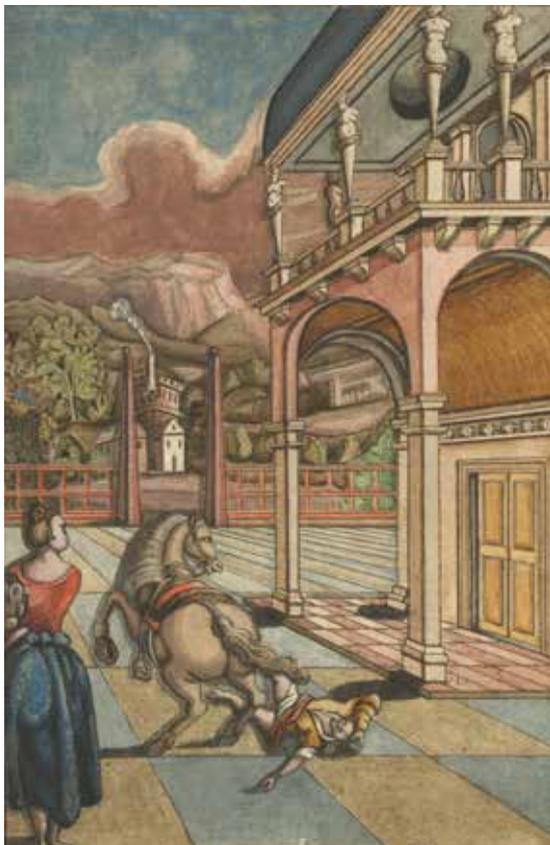
Accompanying the drawings are two pages of notes, one of geometric calculations and another being, it appears, a transcript of a notorial deed concerning a property, headed “Adi Xbre 1419: Venezia”; the property in question seeming to belong to a “Girolamo Mataffor” (if, that is, we have read it correctly) and comprising the rental of a property in the ward of San Pietro di Castello, Venice. A further Northern Italian link is suggested by the paper. This bears the well-known Venetian watermark of three graduated crescents, known as the *tre lune* (similar to Heawood 867); with, as counter-marks, a trefoil between the initials M and P, and an anchor within a circle with a trefoil. A northern Italian origin is also suggested by the red-and-white pennant flown by the ships in the only seascape within the volume, which appears to be that of Austrian Trieste. (De Chirico also, perhaps not uncoincidentally, had strong Northern Italian links.) A late seventeenth century date is suggested by the watermarks, as well as by the handwriting of the documents, the costumes worn by some of the figures, and the style of the drawings; although this, like the question of locality and the artist’s identity, remain open to further research.



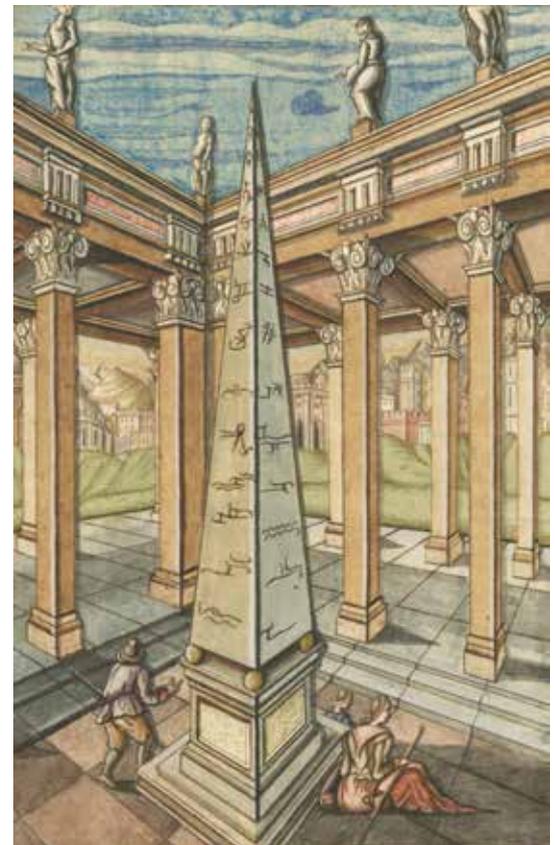
140



140



140



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141 •  
**BEAULIEU (SIEUR DE)**

Exemplaires du sieur de Beaulieu, où sont monstrées fidellement toutes sortes de lettres et caractères de finances, chancelleries et autres de service... Livre premier [all published]... Taillé par Mathieu Greuter alleman, FIRST EDITION, engraved throughout, 30 numbered leaves comprising title within elaborate engraved border (containing allegorical figures associated with writing and coat of arms of the Lévy/Ventadour families in centre), dedicatory epistles to the Duc de Ventadour dated 8 August 1599, second dedicatory epistle to the people of Languedoc, and 27 plates of calligraphy within double ruled borders (the last with right half torn away), slight browning to first 4 or 5 leaves, title neatly restored, modern boards, gilt leather title label on upper cover, housed in marbled box with title label [Berlin Kat 5088; Bonacini, *Bibliografia delle arti scrittorie e della calligrafia* 171], oblong 4to (192 x 28mm.), Montpellier, chez l'auteur, 1599

£2,000 - 3,000  
 €2,200 - 3,400

FIRST EDITION OF AN EXTREMELY SCARCE CALLIGRAPHY MANUAL. The Sieur de Beaulieu, *maître écrivain*, signs himself "Procureur des Comptes A Montpellier 1599" on plate 4, but nothing else seems to be known about him or this work, other than the fact that it helped introduce the technique of using the pointed pen for writing. We have found no auction records for the work, and traced only two complete copies (Newberry Library and Strasbourg), and two incomplete ones (Halle and Lyon). The Newberry Library copy has a portrait of the author bound at the end, which is not recorded elsewhere. A second edition was printed in 1635 and is equally scarce.

142 •  
**COLLADO (LUIGI)**

*Practica manuale di artiglieria*, title with woodcut architectural border and large arms of the Duke of Aragon, upwards of 30 woodcut illustrations (8 full-page, 2 with no text on verso), light stain on pp.25/6, a few single wormholes (mostly marginal), some neat ink marginalia in a later Italian hand, small old ink stamp on title, contemporary limp vellum, upper cover and spine with some losses [Cockle 664], folio (448 x 306mm.), Venice, Pietro Dusinelli, 1586

£2,000 - 3,000  
 €2,200 - 3,400

First edition of "the first really detailed, well-illustrated technical manual on both the theory and practice of artillery" (A.R. Hall, *Ballistics in the Seventeenth Century*, 1952). Born in Spain, Collado was the royal engineer of Philip II's army in Lombardy and Piedmont. Handsomely illustrated with large woodcuts the work is devoted to the manufacture, use and methods of a variety of cannons and other artillery, but also touches on mining and the making of fireworks.



142



143

143 •

**DEYERLSPERG (GEORG JACOB EDLEN VON)**

Erb-Huldigung, welche dem Allerdurchleuchtigst-Grossmaechtigsten und unueberwindlichsten Roemischen Kayser, Carolo dem Sechsten... als Hertzogen in Steyer, FIRST EDITION, engraved frontispiece, 6 double-page engraved plates (of 13), title defective (lower portion supplied in facsimile), contemporary calf, very worn, head of spine repaired [Lipperheide 2628], folio (465 x 332mm.), Graz, Widmanstaetterischen Erben, [1740]

£400 - 600  
€450 - 670

A festival book commemorating the oath of allegiance to Charles VI (1685-1740) Holy Roman Emperor, as Count of Styria on 6 July 1728.

**Provenance**

Hugo Friedmann (1901-1945), bookplate; National Library, Vienna, bookplate; returned to Friedmann's family (in England) under the Austrian Restitution Act in 2005, by whom now being offered. For further details see Johannes de Freiburg below.

144 •

**FORCADEL (PIERRE)**

L'arithmetique... En laquelle sont traictes quatre reigles briefues, 3 vol. in 1, FIRST EDITION, second state (with 1557 date on title), large woodcut device on titles and full-page device on final leaf of each volume (the last hand-coloured), historiated woodcut initials, numerous woodcut diagrams, \*iii and \*iv in volume I misbound, neat repair to lower blank margin of first title, light dampstain in the lower margin of a few leaves, contemporary blindstamped calf, rebacked and refurbished preserving some of original spine, 4to (202 x 142mm.), Paris, Guillaume Cavellat, 1557-1558

£600 - 800  
€670 - 890

Pierre Forcadel (1500-1572) gained, due the influence of his teacher Petrus Ramus, the chair of mathematics at the Collège de France in 1560, where "he was credited with introducing a new type of arithmetic that was written in French and included commercial rules and illustrations from the work of business... [bringing] new prestige to commercial arithmetic" (E.R. Holloway III, *Andrew Melville and Humanism in Renaissance Scotland*, 2011).

145 •

**FROISSART (JEAN)**

Histoire et chronique, 4 vol. bound in 1, edited by Denis Sauvage, woodcut device on titles, small paper repairs to margins of opening few pages (with loss of one letter of one heading), contemporary calf, gilt stamped centrepiece, rebacked in gilt calf, fore-margins repaired [Tchemerzine III 388], small folio (340 x 215mm.), Paris, Gervais Mallot, 1574

£800 - 1,200  
€890 - 1,300

**Provenance**

Henry Brooke (1537-1592), ownership inscription signed as "Henry Cobham 1581" on title. As noted in ODNB Brooke "pursued a family eccentricity (or pretension) with unusual determination in using as a surname the family title rather than Brooke". A distinguished diplomat he was appointed in 1579 as resident ambassador in France, serving there until 1583 - during which time he evidently purchased this copy of Froissart. "Views of Cobham's French embassy have varied, from grouping him with Elizabethan colleagues with a 'wary distaste for their host country' to finding him 'a particularly effective vehicle for fostering the burgeoning friendship between the two realms'... The second judgement is the more true, but the first still describes Cobham's faults accurately" (Julian Lock, ODNB); "W: Stubbes", early ownership inscription on dedication leaf.



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146 •

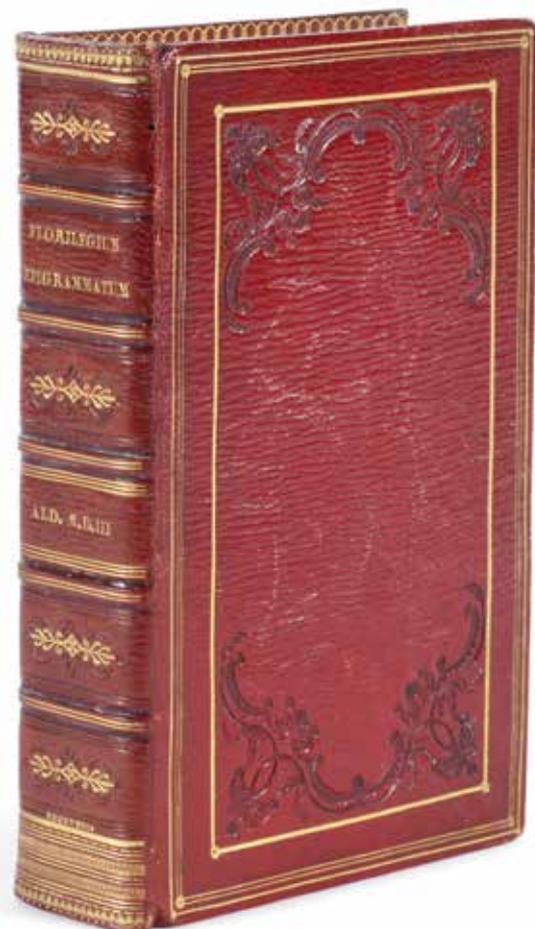
### GRADUALE ROMANUM

Graduale Romanum [edited by Franciscus de Brugis], part 1 only (of 3), 216 leaves (of 218, lacking title, fol. 154n), printed in red and black throughout, typeset music, several woodcut historiated initials designed by Benedetto Bordon (one coloured in yellow wash), printed on very thick paper, many leaves strengthened at lower margin (a few at inner margin), a few pagination numerals slightly shaved, short tear to fol. 14, 4 lines of fol. 23 worn with some ink repairs, a few ink corrections and side-notes including a decorative drawing on fol. 172 (some shaved), old blindstamped calf over boards, metal straps and clasps, 2 strips torn away from upper cover, worn [istc ig00332000; BMC V 541; Duggan 17; Goff G332; GW 10982; HC(+ Add) 7844], large folio (493 x 345mm.), colophon: Venice, Johannes Emericus, for Lucantonio Giunta, 28 September, 1499

£3,000 - 5,000

€3,400 - 5,600

RARE COPY OF THE LARGEST INCUNABLE PRODUCED. We have traced only two copies at auction in the past twenty-five years, both of which comprised Part 1 only, and one of these lacked the title-page. Incunable Graduals are in themselves rare, ISTC listing only ten. Johannes Emericus de Spira specialised in liturgical books, this example containing his largest size of type. "His work is of beautiful execution and design; it is therefore not surprising that he was chosen to print the music masterpieces of Venice, the Graduale and Antiphonarium published by Luca Antonio Giunta" (Duggan, p.130). The large historiated initials are attributed to Benedetto Bordon, an illuminator of choir books for the Convent of San Nicolò della Lattuga in Venice, and also linked to Aldus Manutius's *Hypnerotomachia Poliphili* (cf. Lillian Armstrong "Benedetto Bordon, "Miniator", and Cartography in Early Modern Venice", in *Imago mundi* 48, 1996). This copy does not contain the two-leaf introduction to plainchant by Franciscus de Brugis, which according to Duggan was only added to the second state of the book.



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### GREEK ANTHOLOGY - ALDINE PRESS

Florilegium diversorum epigrammatum in septem libros, in Greek, edited by Aldus Manutius, woodcut dolphin and anchor device on title and on verso of colophon, red straight-grained morocco by Thouvenin (signed on spine), covers panelled with gilt fillets and blind foliate corner-pieces, gilt panelled spine, g.e. [Adams A1181; Ahmanson-Murphy 62; Renouard 42.9], 8vo (149 x 93mm.), Aldus Manutius, November 1503

£3,000 - 4,000

€3,400 - 4,500

A FINE HANDSOME COPY OF THE FIRST ALDINE GREEK ANTHOLOGY. The first of three to be printed by the Aldine press, this edition was revised and expanded by Aldus from his copy of the *editio princeps*, which had been assembled by Planudes and printed in Florence in 1494.



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**ILLUMINATED MANUSCRIPT**

GOSPEL OF ST. MATTHEW, from a Bible, *manuscript on vellum, in Latin, 102 leaves, written in a bold gothic hand, headline title and 47 lines of gloss to a full page, alternate red and blue initials and rubrication throughout, with numerous elaborate flourishes (some into the lower margin), with burnished gold (strapwork design enclosing a dragon spitting fire in coloured inks), Italian eighteenth century paper boards, some loss to spine, folio (345 x 245mm.), [Paris, c.1220-1240]*

£15,000 - 20,000

£17,000 - 22,000

**Provenance**

Thomas Hobart, inscription on title; Lord Mostyn (H.M.C. 4th Report, Appendix 1874, p.350, no. 90); Sotheby's, 13 July 1920, lot 41 (£87); Sotheby's, 20 June 1922, lot 508A (£74), catalogue description loosely inserted; James Stewart Geikie, bookplate (and loose title label signed in his hand); sold on behalf of an educational trust, Ayrshire.



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**ILLUMINATED MANUSCRIPT LEAVES**

A collection of seven illuminated manuscript leaves, including: leaf from a Bible, 55 lines and heading, double-column text, rubricated in red and blue, decorative initials with flourishes, 178 x 120mm., [?France, thirteenth century]; leaf from a Book of Hours (part of Psalms 40/41), 26 lines, initials of liquid gold on alternate red and blue backgrounds, one decorative vertical border (recto and verso) of foliage and flowers on gold background, 185 x 125mm., [?Flanders, c.1500]; leaf from a Book of Hours (part of Psalm 25), 18 lines, initials of liquid gold on alternate red and blue grounds, border on 3 sides (recto and verso) of trailing foliage, flowers and gold dots, text slightly faded, 230 x 160mm., [northern France, c.1480]; and 4 other leaves from Books of Hours, all on vellum, text in Latin, 3 with liquid gold initials, one with single decorative border of foliage and flowers, largest 125 x 104mm., smallest 75 x 62mm., [northern Europe], late fifteenth century (7)

£600 - 800  
€670 - 890

150 •

**ITALY - MANUSCRIPT**

Document conferring a Doctorate of Theology on Nicolaus Falconius of Florence on behalf of the University of Pisa, manuscript on vellum, in Latin, 4 leaves, the first with hand-painted arms and historiated initial 'S' in gold on blue and green, some names and initials in gold, a few old holes in vellum, contemporary Italian binding of dark red goatskin, covers tooled in gilt with outer borders of leafy tendrils, ornate cornerpieces, and the words 'Nicolai Falconii Florentini I.V.D.' surrounding a central lozenge-shaped panel containing mythical beasts etc., original seal detached and remnants of cords, 4to (216 x 160mm.), Pisa, 1608

£1,000 - 2,000  
€1,100 - 2,200

151 •

**ITALY - SICILY**

LA PLACA (PIETRO) La reggia in trionfo per l'acclamazione, e coronazione della Sacra Real Maesta' di Carlo Infante di Spagna, engraved frontispiece by Giuseppe Vasi and 21 plates by Vasi, Bongiovanni, Bova and others (of 22, all but one folding or double-page), woodcut initials and tail-pieces, occasional stains, a few plates with short tears, repairs or worming in upper margin (just affecting 2 plates), one plate dampstained, later half vellum, titled in ink on spine [Berlin Katalog 3070; Lipperheide 2755], folio (300 x 215mm.), Palermo, nella Regia Stamperia d'Antonio Epiro, Stampatore di S.R.M., 1736

£1,000 - 2,000  
€1,100 - 2,200

Attractively illustrated work celebrating the coronation of Charles VII (1716-1788) as King of Naples and Sicily at Palermo in 1735. This copy has the plate entitled "Machina de fuochi artificiali eretta nella piazza del regal palacio", but lacks the procession plate at the end.



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152 •

**ITALY - SICILY**

VITALE (PIETRO) La felicità in trono sul'arrivo, acclamazione, e coronazione delle Reali Maesta di Vittorio Amedeo duca di Savoia, e di Anna d'Orleans da Francia, ed Inghilterra Re' e Regina di Sicilia Gerusalemme e Cipro, *engraved frontispiece of the arrival of Vittorio Amedeo and Anne d'Orleans by Francesco Ciche after Antonino Grano, 17 engraved plates (of 19, all but one double-page or folding), by Francesco Ciche, mostly after Paolo Amato, ornamental woodcut initials, head- and tailpieces, one folding plate with short tear (no loss), one plate repaired on verso, some minor worming in blank lower margins towards end, old limp vellum, front hinge split, folio*, Palermo, nella Regia Stamperia di Agostino Epiro, Stampatore di S.S.R.M., 1714

£1,000 - 2,000

€1,100 - 2,200

Rare and finely illustrated work describing the festivities in honour of Vittorio Amedeo and his wife Anne's first visit to Palermo, and his coronation as King of Sicily in 1713. The plates depict the royal cavalcade arriving in Palermo, the triumphal arches erected around the city, the adornment of palazzi, and the celebratory fireworks.

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**ITALY - SICILY**

VITALE (PIETRO) Le simpatie dell'allegrezza tra Palermo capo del Regno di Sicilia e la Castiglia... relazione delle massime pompe festive de' palermitani per la vittoria ottenuta contro i collegati sù le campagne di Brihuega à 11. dicembre 1710... dalla Real Maestà di Filippo V; Il tago in oretto, cioè la ricca vena delle muse palermitane, 2 parts in 1 vol., *engraved frontispiece and 15 plates (all but one folding or double-page) by Francesco Ciché after Paolo Amato and others, woodcut initials and tail-pieces, occasional stains, 5 plates torn without loss of image, 4 plates loose, contemporary vellum, later endpapers [Berlin Katalog 3059], folio (322 x 220mm.)*, Palermo, nella Stamperia del Palazzo Senatorio di Agostino Epiro, e forte, 1721

£1,000 - 2,000

€1,100 - 2,200

Scarce work celebrating the victory of Philip V over the British at the Battle of Brihuega during the War of Spanish Succession. The present copy appears to have two additional plates not called for in the Berlin Katalog or found in other copies traced.

**Provenance**

Early inscription from a seminary in Palermo on dedication ("Semina: Panormitani/ Ex dono M. Senarus Panor:").

154 •

**JOHANNES DE FREIBURG**

[Confessionale, text begins: Incipit tractatus de instructone confessorum], and other theological texts, *manuscript on paper, mostly in Latin (but some parts in German, including 6 leaves commencing "Clemens der bischoff", and on fol.60 "Dicas sic in vulgati" followed by text in German), 108 leaves (later pencil numerals in upper right corner, 1r, 55v and 108 blank), double column, 30-35 lines, written in a neat gothic hand, rubricated with red chapter openings and initials, and capital strokes, the larger 2-line initials with flourishes extending into the margin, fol.1 with slight loss to fore-margin touching flourish, contemporary red pigskin over wooden boards, metal clasp and hasp, worn, old paper lettering labels on spine, 4to (205 x 145mm.), [Southern Germany, late fifteenth century]*

£2,000 - 4,000

€2,200 - 4,500

Fifteenth century manuscript volume of theological texts, including works by or mentioning Popes Alexander IV (1254-61), Clement IV (1265-68), and John XXII (1316-34), most probably made for a northern European priest.

**Provenance**

Hugo Friedmann (1901-1945), bookplate; National Library, Vienna, bookplate; returned to Friedmann's family (in England) under the Austrian Restitution Act in 2005, by whom now being offered. Hugo Friedmann, a Viennese businessman, was deported to Theresienstadt on 9 October 1942 and murdered in Dachau on 15 January 1945. Friedmann's property was forfeited for the benefit of the "German Reich". See *Geraubte Bücher. Die Österreichische Nationalbibliothek stellt sich ihrer NS-Vergangenheit*, edited by Murray G. Hall, Vienna, 2004, pp.149-158, for a fuller history.

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**LETO (GIULIO POMPONIO)**

Opera. Romanae historiae compendium... De Romanorum magistratibus. De sacerdotiis. De Jurisperitis. De legibus... De antiquitatibus urbis Romae libellus... Epistolae aliquot familiares. Pomponii vita per M. Antonium Sabellicum, *first collected edition, capital spaces with guide letters*, Strasbourg, Mathias Schurer, January 1510; *bound with: VALLA (LORENZO) De libero arbitrio. Apologia eius adversus calumniatores, quando super fide sua requisitus fuerat. Item, contra bartoli libellu, cui titulus, de insigniis & armis, epistola, title within woodcut border (small piece torn from blank lower corner), some early ink marginalia, a few leaves with slight dampstain outer margin [USTC 671751; VD16 V 225]*, Basel, Andreas Cratander, November 1518, 2 works in 1 vol., *manuscript notes on 2 tipped-in strips of paper at beginning of each work, eighteenth century vellum, titled in ink on spine, vellum ties, 4to (204 x 140mm.),*

£1,500 - 2,000

€1,700 - 2,200

Two scarce works by the humanists Pomponio Leto and his teacher Lorenzo Valla, whom he succeeded in 1457 as professor of eloquence in the Gymnasium Romanum.

**Provenance**

"Bibliothèque de Mr. Bruley des Varennes", bookplate.

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**MARCOLINI DA FORLI (FRANCESCO)**

[Le sorti intitolate giardino di pensieri], FIRST EDITION, *50 woodcut illustrations representing virtues, vices and abstract ideas, and 50 woodcuts depicting philosophers, smaller woodcuts of playing cards throughout, lacks title-page, pp. 6-7 ('Tavola', supplied in manuscript) and final leaf with colophon on verso, dedication and pp. 4-5 ('Proemio') cut-down and/or restored, tape repairs to around 20 leaves (mainly to first 2 or 3 gatherings, some crude, mostly at edges but occasionally affecting text and one or two woodcuts), late nineteenth-century vellum-backed boards [Censimento 16 CNCE 55028; Hargrave, A History of Playing Cards, pp. 242-43; Mortimer Italian 279], folio (310 x 210mm.), [Venice, Francesco Marcolini, 1540]; sold not subject to return*

£1,000 - 1,500

€1,100 - 1,700

Rare first edition of one of the earliest and most influential works on cartomancy or divination with playing cards, a work much praised by Vasari in *Lives of the Most Excellent Painters, Sculptors, and Architects*: "E chi non vede senza meraviglia l'opere di Francesco Marcolini da Forli? il qual oltre all'altre cose stampò il libro del Giardino de' Pensieri, in legno, ponendo nel principio una sfera d'astrologi... nel qual libro sono figurate varie fantasie: il Fato, l'Invidia, la Calamità, la Timidità, la Laude, e molte altre cose simili, che furono tenute bellissime".

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**[MARELLI (ANDREA)]**

'Alfabeto a groppi' [extracted from *Il perfetto scrittore* by G.F. Cresci], *'knot alphabet' on 23 engraved sheets pasted back to back, each letter (A-I/J, K-U/V, X-Z) within a different ornamental scrollwork border incorporating putti, classical and mythological figures, fruit, animals etc., one or two signed or initialed in the plate, some light offsetting and soiling, the last 3 sheets frayed at edges just touching one border, old limp vellum, upper cover with large pen and ink armorial device (faded), soiled with a few small holes [cf. Berlin Kat. 5187], oblong 4to (194 x 255mm.), [Rome, Francesco Aurieri in casa del proprio autore, 1570-1571, or later]*

£800 - 1,200

€890 - 1,300

"Andrea Marelli's most significant contribution to mannerist book decoration is the *alfabeto a groppi*, the knot alphabet in G.F. Cresci's *Il perfetto scrittore*" (Eva Frojmovic, 'The Perfect Scribe and an Early Engraved Esther Scroll', in *British Library Journal*, 23, 1997, pp.68-80).

The publication history of *Il perfetto scrittore* is still uncertain, and some of the constituent parts are missing in many copies, but the first edition was printed in Rome in 1570-71. In addition to Marelli's engraved alphabet (missing in one of the two Bodleian copies), the second part contained two woodcut alphabets by Francesco Aurieri da Crema, but Marelli's series of Roman capitals did not find its way into the second edition, printed in Venice in 1575. An alphabet of 22 letters (without the 'Q') was included in Sempronio Lancione's *Idea universale delle cancellereschi corsive et bastarde* (Naples, 1613), and there are suggestions that it may have been issued separately at some point. A full discussion of the use of the same scrollwork borders in a Hebrew scroll can be found in the article cited above.

"In Andrea Marelli [Cresci] found an artist who, using the novel engraving technique, could rival Francesco Aurieri. Marelli's extraordinary engraved alphabet was added... [with] a unique border for every single letter. The first few follow Aurieri's models, but soon become more elaborate and fantastical" (op. cit.).



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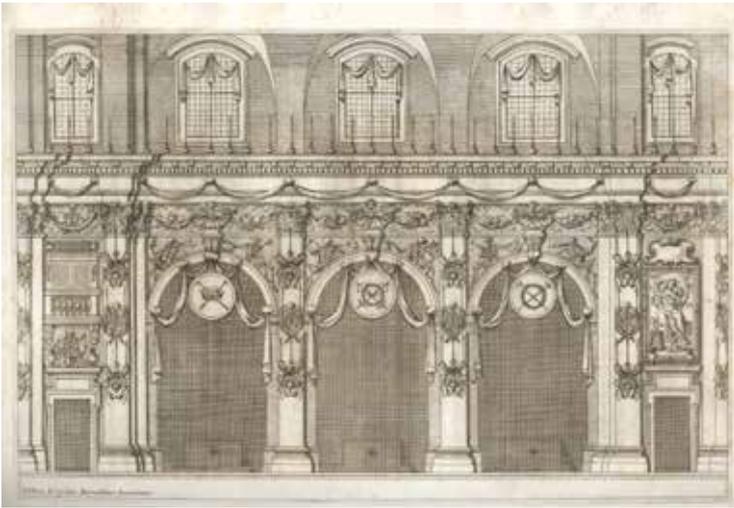
155



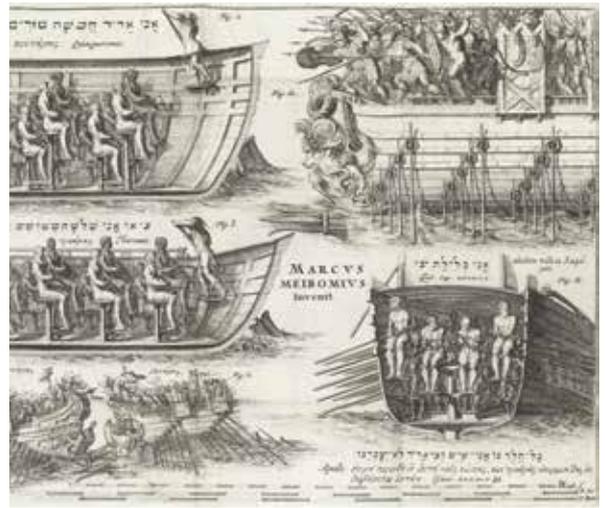
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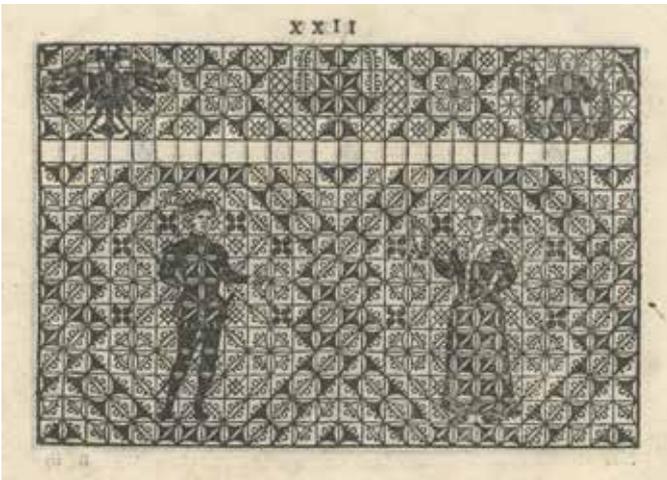
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**MAZARIN (JULES, CARDINAL)**

BENEDETTI (ELPIDIO) *Pompa funebre nell' esequie celebrate in Roma al Cardinal Mazarini*, 5 parts in one vol., engraved allegorical frontispiece by G.B. Galestruzzi, 5 views of the church and catafalque by Dominique Barrière after Benedetti (2 of which double-page), 2 plates shaved within platemark, one page with early repair to paper flaw, wormholes to first 2 leaves, eighteenth century vellum [Berlin Kat. 3213; Cicognara 1456], folio, Rome, Stamperia della Reverenda Camera Apostolica, 1661

£1,000 - 2,000  
 €1,100 - 2,200

Parts 2-5 are the eulogy delivered by Father Lèon de Saint Jean in the original Latin, and in Spanish, Italian and French translations. Cardinal Mazarin's personal library, including his copy of the Gutenberg Bible, was the origin of the Bibliothèque Mazarine in Paris.

**Provenance**

Luigi Marsuzi (1773-1838, lawyer), bookplate; his sale, Francesco Archini, Rome, 1858.

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**MEIBOM (MARCUS)**

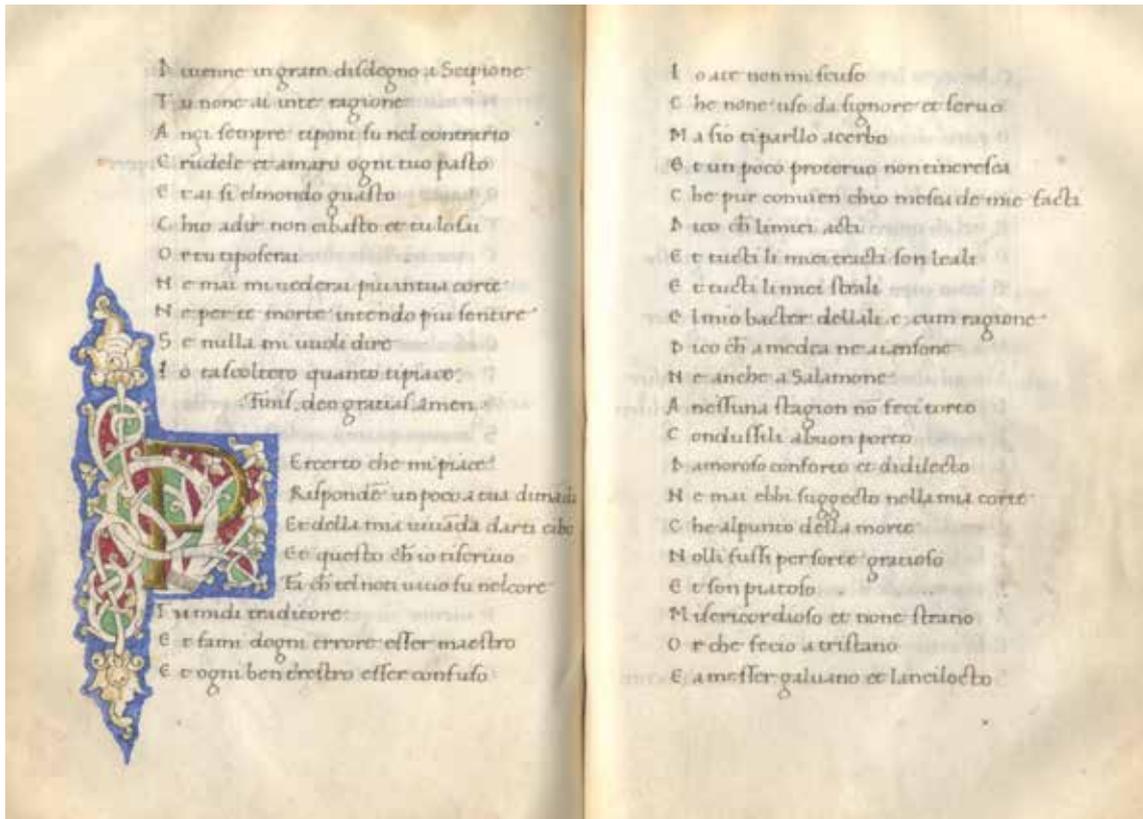
*De fabrica triremium liber*, FIRST EDITION, woodcut device on title, folding engraved frontispiece by Romeyn de Hooghe, some text in Hebrew and Greek, diagrams in the text, front free endpaper loose, contemporary vellum, titled in ink on spine, small 4to (203 x 143mm.), Amsterdam, [Christoffel Cunradus], 1671

£2,000 - 3,000  
 €2,200 - 3,400

First and only edition of a treatise on ancient shipbuilding, illustrated with a fine engraved plate by Romeyn de Hooghe.

**Provenance**

J.C. Wernsdorf, ownership inscription dated 31 July 1776. Probably the German writer and scholar Johann Christian Wernsdorf (1723-1793), best known for his anthology of Latin verse.



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### OSTAUS (GIOVANNI)

[La vera perfezione del disegno di varie sorti di ricami, & di cucire di ogni sorte di punti à fogliami, punti tagliati, punti à fili, & rimessi, punti incrociati, punti à stuora, & ogn'altra arte, che dia opera à disegni. E di nuovo aggiuntoni varie sorti di merli, e mostre che al presente sono in uso & in pratica], *collection of loose leaves, comprising: 3 settings of an unadorned letterpress title-page with Franceschi's imprint (2 dated 1591, the other with date amended to 1567), 4 dedicatory leaves, and 41 sheets of woodcut lace designs printed recto and verso (including 10 duplicates or variants, the last 2 with 1567 colophon on reverse), some frayed at edges, a few stained or with tears, 2 or 3 defective, preserved in a wrapper with the 1567 title-page and colophon supplied in manuscript facsimile, with explanatory note in Italian [cf. Berlin Kat. 1625; Lotz Modelbucher 96e], oblong 8vo (150 x 220mm.), [Venice, Francesco di Franceschi, 1591 or later?]; sold as a collection of leaves not subject to return*

£1,000 - 2,000

€1,100 - 2,200

A rare and curious collection of leaves from at least two copies or editions of Ostaus's notable lace design book, including around 54 full-page woodcut designs. They are printed on at least two stocks of paper, comprising 8 unnumbered sheets, 23 sheets with designs numbered VII-XXVI, XXIX-XXXX, XXXXIII-XXXVIII, LVII-LXII, LXVII-LXVIII, LXXIII-LXXVIII, LXXVIII, and some 10 duplicates or variants. The letterpress title-pages have slightly different settings, with one or two spelling variations and one has only the first 3 lines of the dedication printed on the verso, suggesting that they might be printer's trial sheets, proofs or piracies of some sort. Editions were printed in 1564, 1567 and 1584 and 1591. Only two copies of any edition appear in auction records, both being the 1591 Franceschi edition.

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### PETRARCH

Trionfi [a large fragment in a contemporary verse collection], *manuscript on paper, 92 leaves (mainly in gatherings of 10, wanting perhaps 10 leaves at opening and some at the end), 21 lines per page, 18 decorative four- or five-line initials in red, blue, green and gold, with vine scroll illumination, red, blue and gold initial letters, catchwords, opening 15 leaves waterstained at head affecting a few lines at the head of each (but only touching one illuminated initial), later vellum, titled in ink on spine, rubbed, 8vo (170 x 115mm.), [Northern Italy, third quarter of the fifteenth century]*

£8,000 - 12,000

€8,900 - 13,000

A late fifteenth-century poetical compendium, elegantly written in a humanist hand by a named scribe, Mattei Angeli de Bonaccursis, opening with a large fragment of Petrarch's Triumph of Love and continuing with 9 further vernacular poems on the theme of love, including Domenico da Monticchiello's *Le vaghe rime e'l dolce dir d' amore*.

Contents: ff. 1-34. Trionfi (part, probably missing some 10 leaves at opening containing the beginning of the Triumph of Love).

34v. 'Manu Mattei Angeli de Bonaccursis' [the scribe's name].

35r. [incipits] *Le vaghe rime ildolce dir damore...*

47v. *Sovente ime pensando come amore...*

52r. *O falso lusinghier piendinganno...*

55v. *Percerto che mi piace...*

58r. *Donne piatose diventate crude...*

66v. *Felice gloria che dalpiel nepiove...*

69v. *O magnanime donne in cui beltade...*

86v. *Ite rime dolentiite sospiri...*

90v. *Vergine bella ch? di sol vestita... (incomplete at end).*



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### STROZZI (GIULIO)

[La Venetia edificata, poema eroico con gli argomenti del Sig. Franc. Cortesi], 22 engraved plates (of 24), 1 engraved portrait (of 3), lacking title and 11 leaves of text, some staining, a few leaves with holes, tears or other defects, contemporary vellum, soiled, hinges broken, folio (316 x 223mm.), [colophon: Venice, Antonio Pinelli, 1624], sold not subject to return

£500 - 700

€560 - 780

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### TASSO (TORQUATO)

La Gerusalemme liberata, 2 vol., with initial blanks in each volume, contemporary mottled calf gilt, gilt panelled spines, g.e., rather worn, spines chipped and with a few small wormholes [Brooks 565], 4to (292 x 215mm.), Parma, Bodoni, 1794

£1,000 - 1,500

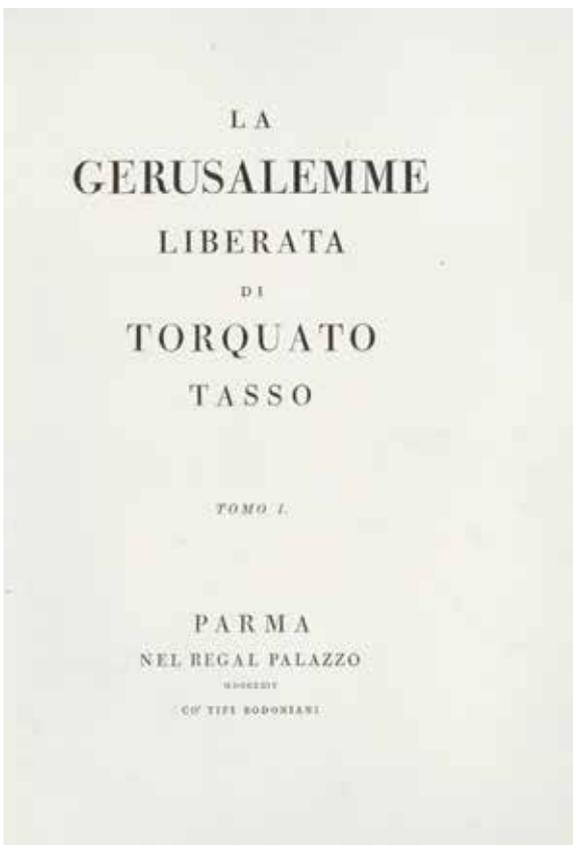
€1,100 - 1,700

## GENERAL TRAVEL

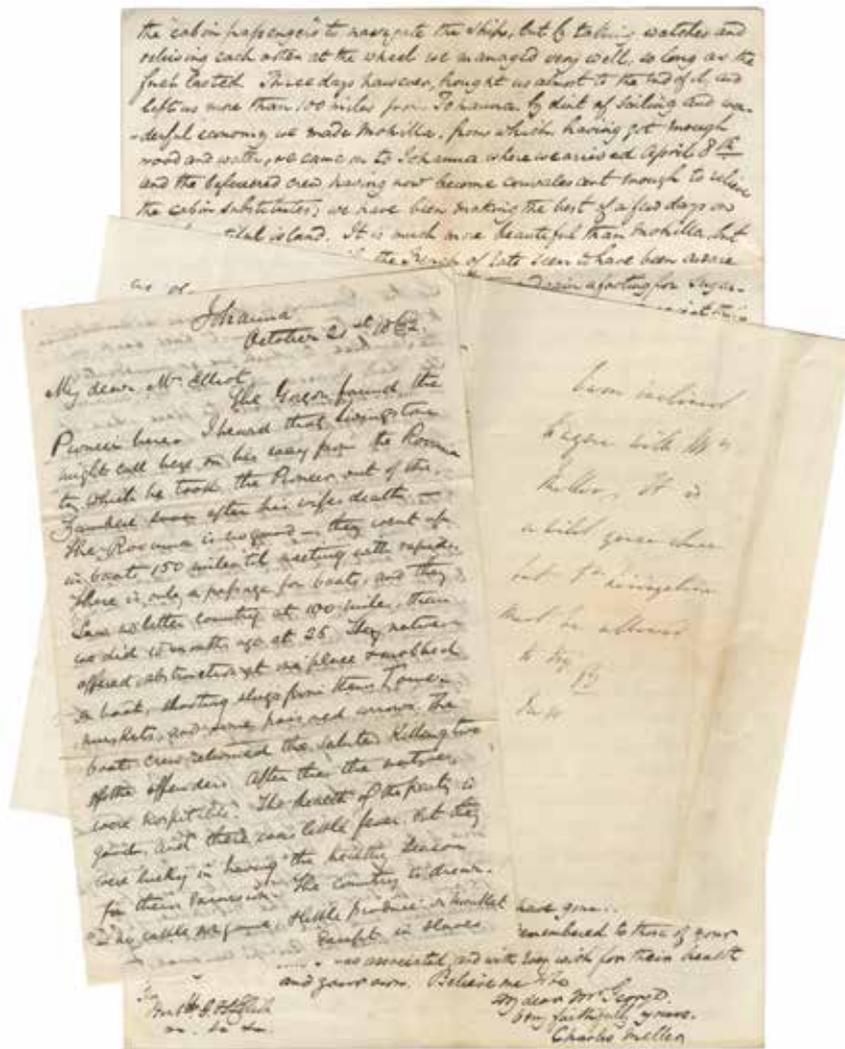
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### AFRICA – LIVINGSTONE AND THE ZAMBESI EXPEDITION

File of letters to the Hon George Francis Stewart Elliot, Private Secretary to Lord John Russell, Foreign Secretary (afterwards Prime Minister), pertaining to Livingstone's Zambesi Expedition of 1858-1864, comprising six autograph letters to Elliot by Charles James Meller, Naturalist and Surgeon to the Expedition, some of considerable length, copy of one letter by Meller to Lord John Russell himself, two autograph letters and a note to Elliot by Sir Roderick Murchison, President of the Royal Geographical Society, sponsors of the Expedition; Meller's letters providing an extraordinarily detailed and, at times graphic – and highly critical – account of Livingstone's expedition: in them, he gives his unvarnished opinion of the expedition's prospects ("...There is nothing too, to be got from the Zambesi – It is a great sham of an Expedition built upon the prestige that Livingstone had previously acquired. Should Livingstone get his new little steamer on to Lake Nyassa he may do something to cut down the slave line between the interior and the coast from Eboe to Zanzibar... I am not desirous of being much longer connected with an enterprise that must eventually bring those connected with it into disfavour as having been the recipients of public money for which they are aware no adequate action could be shown..."); and in the course of the correspondence comments on, inter alia, Livingstone's wife, who was accompanying the expedition ("...I was not surprised to hear of Mrs Livingstone's death, as I had been conscious about her before I left the river, & could not but predict her speedy fall, as she was a heavy, sedentary, bilious woman..."), his companions ("...the majority of seamen (8 out of 11) were still hors de combat from fever... It was a motley troupe – the Bishop [Mackenzie] with a Crozier in one hand and rifle in the other..."), Livingstone's attempts to stamp out slavery ("...The Dr. seized the leader & discovered in him an old cook he had, when at Tette in 1858 - who was now up in business on his own account & was taking this 'lot' to Tette, for trade..."), the treatment meted out to these slaves ("...the laggards were at the evening halt, tied up to branches of trees by the wrists – touching the ground by their toes only – for example – A woman who carried a load of corn & a baby had the latter taken from her & saw its brains knocked out against a tree..."), local hospitality ("...Champagne & Vermouth are the favourite tipples and they stinted neither whilst drinking to Queen Victoria, & the English... if you pay much attention to one of the ladies, it generally follows that the King or her father presents her to you as 'Your Own', and the young lady never makes objection to the match – tout au contraire..."); and rounds off the series with a damning assessment of Livingstone's overall achievement ("...The Country is drear – no cattle nor game, & little produce or market except in slaves... The Lady Nyassa ship was left, anchored in mid-stream opposite the place where it was put together (& where Mrs Livingstone died – Shapanga).



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She (the ship) will be towed by the Pioneer up to Murchison falls, at which the Doctor expects to arrive about the end of December or so, and then comes the tug to carry the Sections overland. But this the indomitable Doctor will do... What with the losses by fever – invalidings – and desertions the Expedition is comprised only of its original 1858 members, plus, myself... Missions & expeditions seem rather God-forgotten things of late – if we take South American – Australian & this, as samples..."); in Elliot's letter to Murchison he remarks that "Mr Meller in this letter makes some remarks on Dr Livingstone's expedition which I think you ought to see... I cannot help thinking there is much truth in what he says of the barren results to be expected from the Zambesi expedition", to which Murchison offers the terse reply: "I am inclined to agree with Mr Meller. It is a wild goose chase but Dr Livingstone must be allowed to try", *the Meller letters nearly 50 pages, one small section removed, light staining but overall in good fresh and sound condition, most closely-written, folio, 4to and 9vo, HMS Pioneer, Devonport, 5 September 1860; Pioneer at Johanna, 17 April 1861; HMS Gorgon, between Zambesi and Algoa Bay; HMS Gorgon, Port Louis, Mauritius, 25 September 1862; HMS Gorgon, Mauritius, 11 October 1862 (the letter to Lord John); HMS Gorgon, By Johanna, 16 October 1862; Johanna, 21 October 1862; the Murchison letters 8 pages, 8vo, Belgrave Square, 10 December [no year] and 5-6 July 1862*

£4,000 - 6,000  
 £4,500 - 6,700

'A GREAT SHAM OF AN EXPEDITION BUILT UPON THE PRESTIGE THAT LIVINGSTONE HAD PREVIOUSLY ACQUIRED' – Livingstone's doctor and naturalist reports back to the Government on the unfolding disaster that was the Zambesi Expedition. The author of these remarkably frank letters, Dr Charles Meller, had joined the Zambesi Expedition as medical officer and botanist in May 1861. His letters home are addressed to the highest circles of government – the Foreign Secretary's private office and forwarded to the President of the Royal Geographical Society – and predate Livingstone's own despatch to the Foreign Secretary, in which he was at last to confess to failure: 'Lord John did not in the end need Livingstone's despatches, written during 1863, to convince himself that the expedition ought to be withdrawn. The deaths and dismissals had already persuaded him that nothing more would be achieved, and on 2 February he had issued the order of recall' (Tim Jeal, *Livingstone*, 1993 edition, p.266). Meller's reports home notwithstanding, the Zambesi Expedition was to have far-reaching although perhaps not entirely benign consequences: 'unless [Livingstone] had formulated plans for the colonial occupation of Africa, at a time when the prospects for such moves were negligible, his later influence on the course of African history would have been no greater than that of any other explorer... incredibly history *did* vindicate Livingstone's claim. Less than a decade after his death, Nyasaland became a British Protectorate... this would be the result of Livingstone's posthumous influence' (Jeal, p.271).

**AFRICA – STANLEY AND THE CONGO**

Journals of Walter Dundas Bathurst, kept while serving as an officer of the Association Internationale du Congo (AIC), running from 11 December 1883 (with his departure from England, arriving at the mouth of the Congo on 29 January 1884) up until 24 September 1886 (breaking off: "We camped last evening about an hour from Lukimbu water was very scarce & we could not get even enough to wash with this morning. Met Ward this morning stopped & had a short talk with him & then proceeded to the NKenge Moembe Market, where we camped. Met a very large caravan returning from the lower river, they all had heavy loads consisting of cloth, Powder, guns, basins, Jugs &c. Feel rather seedy this evening & have a bad headache. The result I fear of too much Malafu [palm wine]. I arrived here at the market very hot & thirsty and I had a good long pull at a pot of palm wine, and I am now suffering for it"), the journals kept in three notebooks, each with a list of letters written entered on the upper inside cover; together with a page of hurriedly-written pencil notes headed "Palaver at Kintamo 3rd April [1886]"; a memorandum signed by Stanley's former secretary A.B. Swinburne from Leopoldville, sending supplies to Bathurst at Kinshassa (4 September 1884); an unused supply request form of the AIC; correspondence with both the British and Belgian authorities concerning his application to be awarded the Congo Star; four autograph letters (one of 24 pages) by Bathurst's former colleague John Rose Troup, one of the few surviving veterans of the Rear Column of Stanley's Emin Pasha Relief Expedition (discussing the controversy that broke out about the expedition after their return to England, 1889-90); a file of family documents, etc., *the journals over 300 pages in three volumes, spines broken and covers loose but internally clean and sound, half of one leaf torn away, 4to, Congo, 1884-85*

**£10,000 - 15,000**

**€11,000 - 17,000**

'THE FIRST TIME A WHITE MAN HAS BEEN TO THIS VILLAGE' – a first-hand account of the early years of Stanley's colonisation of the Congo and the creation of King Leopold's fiefdom. Walter Dundas Bathurst (1859-1940) was son of a London civil servant and in 1883 had signed a contract with the Association Internationale du Congo to serve three years as an assistant attached to one of the stations of the association at a starting salary of £120 (for further details, see the sale of his letters home, Christie's, 27 September 1996, lot 37, £29,900). He took up his duties at the beginning of February 1884, established in H.M. Stanley's old room at Vivi beyond Boma on the Congo River, where he came under the direct command of Stanley himself, one of his first jobs being to supervise road-building in order to link the posts of Leopold's nascent empire (Stanley himself being known as *Bula Matari*, or 'breaker of rocks'). On 23 April 1883 Bathurst writes: "Stanley put me on to making a road here this morning with over 50 men, Cabindas & Loangos, I had to rush off with only a cup of coffee & a small bit of bread & butter for breakfast. – I got the men to work well and fairly fast. About eleven o'clock Stanley came down again & congratulated me on the way I had done it & the amount done in so short a time. – I told him that I had not finished his treaties so he said I had better do so at once and put some one else on the road. In the afternoon I was busy with the treaties & other office work" (an entry made the day before records: "Very busy all day writing out treaties for Stanley of which there were 8 or 10, one of which he wanted copied 7 times").

Among other glimpses afforded of Stanley is an account of the great man's views on drink: "Stanley dined at the table and we sat talking at the table until 10.45. He was very talkative & agreeable tonight. He strongly recommends men not to drink any wine in the middle of the day, as it certainly makes one sleepy & is moreover a source of danger if ever one has to go out in the sun afterwzter – but, he says, there is no harm to drink wine in the evening for dinner after the sun has gone down."

Soon afterwards Bathurst was sent into the interior, where he played an important part in carving out territory for the colony. Within a year he was already engaged in negotiations at the highest level. On 19 September 1884, for example, we find him at Kimpwanza: "After lunch we left Lemba & went to Kimwanzer about one hour distance were [sic] we were well received. This is the first time a white man has been to this village although we had a contract with the late King who died a few weeks ago. His two sons are rivals for the throne the elder N'Kalampus is no doubt the rightful heir as the late King (I forget his name) gave him his regal cap, sticks fetishes &c, but the younger son N'Ghea is the more popular. We however succeeded in stopping a quarrel between them by dividing the present[s], we intended giving the one who was King, between them & making both sign the A.I.A contract the monthly pay also to be divided. – Of course we had crowds of natives thronging round the tent following us wherever we went -- in the evening they lighted a fire close by & had a big dance in which the Zanzibaris joined while Swinburne & I had our chairs taken out there also coffee, -- so we sat smoking & looking on till a late hour..."

On 3 April 1886 he is at Kintamo (Leopoldville) engaged in a 'palaver' with Mokoko (King of the Téké people): "Waited all the morning but Makoko has not turned up. Leo. like a dumb asylum now Bailey seems to hate hearing the men's voices & if he hears any noise is shouting to stop it at once. – Yesterday some of the boys were playing at catch-ball & laughing – Bailey was up like a shot & stopped them. – He is an awful fool. – Makoko turned up about 12.30 so I went & fetched Subela from Ngaliema's/ We made a fine procession up through the camp on to the terrace/ First I came headed by Zanzibari carrying our flag then Subela seated in his hammock followed by a tremendous crowd of men & all the Kinshassa chiefs. – Before leaving his village N'galiema did his best to prevent Subela from coming/ I however at once sat on him & told him if he liked to come & hear the palaver well & good but I would not let him say a word then. – The palaver was held on the Terrace by Sauley's house the white men being under the Verandah & all the natives in a semicircle around. The chiefs present were, Subela, Banqua, Lukibu Tumi of Kinshassa district Ngaliema of Kintamo, Makoko Mpanza of Lembo, and Kimpi, M'balla or Ngaliema M'dogo, Madiamba, Gambaringe & Inamputu of the Wabunda district & the big or old Makoko./ Bailey spoke first & said that he was very glad Makoko had at last come down & met all the Kinshassa chiefs & he must now finish all quarrels, & not attempt to stop roads again & now make blood brothers with Banqua and Subela. Makoko who spoke through Kimpi – asked why the white man fought him, burnt his houses, & took his ivory..." (the account continuing for three further pages).

returning in the evening to about four o'clock. Great amusement was once more enjoyed after dinner for the benefit of Dr. King for the exhibition of my filler. He said he thought it was the best of the great part of the jokes but apart from all joking it is admitted on all hands to be a very good filler.

Tuesday June 3<sup>d</sup> The latest order is that I am to depart for Mombasa on Monday next in company with the last exportation of Europeans who are a most filthy set of scoundrels but I shall leave them to their fate. I will soon have their chest taken out of them here. Soly the head knocking was very amusing today he took two boys to the doctor who was about to give them some medicine when Soly told them not to take it as they would die. I tried to explain the good it would do them but he insisted "ungua, un faa" he then turned to the doctor & asked him to give them something to rub on to make them strong. These words, so not funny the joke said was the implying way in which they were said.

Stanley is to leave here on Friday and on Thursday night we are to have a dinner to which he is invited, to bid him farewell. Speeches will of course be made & any amount of butter & humberg will be spoken I suppose.

Wednesday June 4<sup>th</sup> felt very unwell all the morning & in the afternoon a slight fever came on which compelled me to turn in and sweat it out.

Thursday June 5<sup>th</sup> Much better today - working in office both morning & afternoon. Had a big dinner this evening to bid him farewell.

to Stanley. Sir Francis Johnston presided and in proposing Stanley's health said how greatly he should be to him for his untiring energy & work in Central Africa & that the opening up of this route was due to him entirely. Stanley replied that his ambition was to make this great route to Central Africa permanent - he has the greatest stores on this word "permanent" as what would be the use of having great & spending large sums of money on the work which is now being carried out allowed to become a failure in the future. Another point was in going advice to all the members of the Association. Do your duty and obey orders. This needs no further comment. He also made complimentary remarks to all the missionaries.

Friday June 6<sup>th</sup> felt very unwell during the morning but recovered after breakfast. Stanley left in Belgium at 12 o'clock amidst loud cheers from every body belonging to the station as all went down to the beach to see him off. The S.S. "Edwards" arrived with Col. Pollok just in time to bid him adieu.

Saturday June 7<sup>th</sup> I was writing all the morning in the office. Then told me I am not to go up country for the present. In the afternoon I was sending some of the stores on to the coast. Station after dinner I sat on the "realtio" with Col. Pollok for some time. he is keen to report & offers to take me with him. he proposes to try & get some shooting next Sunday if we can find out the ground.

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The diary provides a sometimes disturbing, if not unexpected, insight into the methods used to advance the colony's aims. The Bathurst at the start of the diary, is a humane man with the best of intentions. On 29 April 1883 he writes that "I think I see the way to manage them i.e. to be lenient & if they do not understand what one wants them to do, the best way is to take one of their tools & show them instead of hitting them about as all these foreigners do - also if they have any joke on, or start singing, I always join in it & so encourage them & I can see they like it and work all the better for such encouragement. A rough treatment only frightens them & then they turn surly & sulky and do as little work as possible which makes the white man drive them on - so I can plainly see a rough treatment is a very great error". But by 3 September 1884 he is able to boast: "I fancy I startled all the men here this morning at muster as I began by cutting the pay of all the Houssas for breaking their leave yesterday & by giving one of them a licking for keeping me waiting - which I have several times told him to do. Later on in the day I found myself the cook had once more disregarded my orders as to his daily work so I gave him twenty strokes & one of the small boys got drunk on Malafu [palm wine] so I gave him a taste of the palmatory [Portuguese punishment stick]: A good lot for one day! But it will have a wholesome effect as the men will see that I mean what I say, & will have my orders obeyed". But even he was shocked at the turn events were taking, writing on 5 November 1885: "This afternoon one of the greatest pieces of injustice was perpetrated by Nimptsch/ A Houssa was late for parade... Nimptsch on being spoken to said he would disregard all the printed Rules as to the Houssas & take responsibility for so doing -- & then gave the man 50 lashes with a chiquot [chicotte], a thing Stanley forbade saying sticks only were to be used unless for extreme cases. Stealing &c" (Baron von Nimptsch was to become Vice-Governor of the Upper Congo, following King Leopold's formal assumption of sovereignty in early 1886).

But the importance of the diaries extends beyond the history of Leopold's notorious colony and European colonisation of the continent, in that they furnish an ethnographic record of central Africa at just the time when, thanks to European incursion, its ancient culture was under threat. To take just one example, while at Kimpwanza 20 September 1884 Bathurst records for posterity: "In the afternoon while sitting in the tent we heard strains of what sounded like music being played by a good band, as it continued for some time we made our way our way across the village in the direction that the sound came, & found on the opposite side of the village: a dance going on, accompanied by three men blowing on Antelope horns & two on Elephant tusks hollowed out - also three tom-toms of various tones - the wind instruments seemed to provide only two notes each according to whether player blew or drew in his breath - They kept excellent time with each other the effect being very harmonious & by far better than any playing I have hitherto heard out here" (the account continuing, without a break: " - Later in the afternoon I took a walk through the wood to see if there were any monkeys but did not see anything whatever worth shooting").



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**[BOURGEVIN DE VIALART (CHARLES ETIENNE, COMTE DE ST. MORYS)]**

Voyage Pittoresque de Scandinavie. Cahier de vingt-quatre vues, avec descriptions, 24 sepia-tinted aquatint views by J. Merigot after L. Belanger, tissue guards, 24pp. of text, original green morocco-backed boards gilt, worn [Brunet, p.518], 4to (295 x 230mm.), [for the Author by G. & W. Nicol, 1802]

£800 - 1,200  
€890 - 1,300

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**CHERRY-GARRARD (APSLEY)**

The Worst Journey in the World. Antarctic 1910-1913, 2 vol., FIRST EDITION, half-titles, 48 plates (6 colour, 10 folding panoramas), 5 maps (4 folding), publisher's cloth-backed blue-grey boards, paper spine labels (with additional set tipped-in), rubbed, sides soiled, labels frayed [Spence 277; Taurus 84], 8vo, Constable & Co., 1922

£1,000 - 1,500  
€1,100 - 1,700

First edition of a classic work of literature from the Heroic Age of Antarctic exploration, recounting Cherry-Garrard's Winter Journey, as part of the *Terra Nova* expedition "to obtain specimen eggs from the emperor penguin rookery at Cape Crozier.... a hazardous round trip of 120 miles in darkness, at temperatures in excess of -70 °F, an exploit which is still without parallel in the annals of polar exploration... later Scott described their journey as "the hardest that has ever been made" (ODNB).

**Provenance**

"Wilson, Highfield, Workington", neat ink inscription on blank recto of frontispieces; library withdrawal label on front paste-downs.

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**CHINA**

CONSTANT (SAMUEL VICTOR) Calls, Sounds and Merchandise of the Peking Street Peddlars, FIRST EDITION, 60 full-page color illustrations, 16 tipped-in photographic illustrations of street traders (including man with performing mice), one mounted paper cut-out pattern, one uncoloured plate, loosely inserted a 6pp. letterpress pamphlet printed in Chinese (annotated in pencil "Prayers for nurses"), publisher's embroidered silk over boards, original orange printed title label on upper cover, oblong 8vo (190 x 260mm.) , Peking [Beijing], The Camel Bell, [1936]

£700 - 900  
€780 - 1,000

First edition of a thesis "submitted to the California College in China in part fulfillment of the requirements for the degree of Master of Arts", being a study of the street peddlars of Beijing in the 1930s, illustrated with colour plates of the traders (vendors of melon seeds, moon cakes, toys, fans, pancakes, watches, used silver, matches, pomegranate blossom, etc.; sugar figure blowers, blind fortune teller, barber, trained mice man, travelling magician, etc.).



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### CHINA - PHOTOGRAPHY AND WAR

Three albums of photographic views, street scenes, and military engagements in China, *numerous photographic prints (mostly gelatin silver), images various sizes, contemporary cloth or fabric bindings, oblong 4to, c.1928-1932, and later (3)*

£800 - 1,200

€890 - 1,300

EYEWITNESS IMAGES OF THE BATTLE OF HARBIN IN 1932, and a fine series of lively street scenes taken in northern China by a British engineer. The first album includes upwards of 300 images (*mostly gelatin silver, 60 x 100mm. or slightly smaller, mounted between 9 and 14 per page*) of views mostly seemingly in or near Harbin, including traditional temples and pagodas, street markets, local inhabitants (farmers, modes of transport, processions, a scribe), railway engines, the Russian cathedral, a factory, a noticeboard of "Prohibitions. June, 1927.. No plucking allowed... No clamour or quarrel allowed... no nakedness allowed... No urine outside W.C. allowed...", the British at play (ice skating, picnics, a Firman aeroplane), and an important series of approximately 50 images taken at the time of the defense of Harbin during the second Sino-Japanese War, January-February 1932. Includes images of the Chinese "Save the Nation" troops of Chang Hsueh-liang, with horses, guns, on the street and in retreat, barricades, bodies, smoke from bombs over the city taken from rooftop, and (probably) the members occupying forces. The images in this album are from a private camera, presumably that of Scott (see below). Pasted-in are 2 pages from *The Illustrated London News* (27 February 1932) reporting on Harbin Battle, illustrated by 7 images in the present album.

The second album (gilt-lettered "War. E.K.S." on upper cover) includes 50 views (*mostly gelatin silver, 90 x 104mm.*) depicting the results of the Sino-Japanese war, including harrowing scenes of bodies in the street, destruction of buildings, and evacuation queues. The third album includes views (*mostly sepia-tinted, 88 x 128mm.*) of China (approx. 90, including 33 of Huangshan, also Canton, Soochow, "surf riding, Hongkong", Wenzhou, local inhabitants), Japan (16), Americas (20), and British visitors including Elizabeth Sackville-West horse riding.

### Provenance

Eric Kenneth Scott, employee of the Dorman Long Construction Co. which in the 1920s and early '30s had contracts to build bridges for Chinese rail companies. Includes portrait photograph of "Scottie" taken at Mukden (North China), Feb. 1931 captioned "Demonstrating our hirsute magnificence"; by family descent.

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### CHINESE-JAPANESE WAR - MALAYSIAN OCCUPATION

LIU KANG. Chop Suey. A Selection [-third collection] from a Host of Shocking Events Experienced in Malaya during the Japanese Occupation, 3 vol. [complete], FIRST AND ONLY EDITION, 36 *lithographed plates, publisher's wrappers, the upper covers pictorial with lettering in red, some loss to spines, small loss to upper corner of the lower cover of volume 3, small oblong 4to (170 x 248mm.)*, [Singapore, Eastern Art Co., 1946]

£500 - 800

€560 - 890

Scarce complete set of Chinese artist Liu Kang's powerful record depicting in graphic detail the horrors (tortures, humiliations etc.) that the Japanese army inflicted on the Chinese and local population in Malaya, during the Japanese occupation of 1942-1945. It is dedicated to "all those who lost their lives at the hands of Japanese Fascism". A fourth volume was advertised but seemingly never published.



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**CHINA, HONG KONG, JAPAN, WEST INDIES AND THE MEDITERRANEAN**

Album of some three hundred watercolours executed by Commander Henry Craven St John, during service with the Royal Navy, comprising finely-executed and atmospheric views painted while serving on the China Station (including gunboat operations out of Hong Kong against pirates in 1864-1866), with captions such as "Bringing Mandarin to reason. All for recovery of 3 girls -- / Bias Bay China", "Bay of Kagosenia 12 Aug.t 63/ Site of Action 2½ hours": with views of Hong Kong, Canton, Nagasaki, the Seto Inland Sea, Yokoska, etc.; plus views of Pitcairn, Italian cities, Simon's Bay, Jamaica, Malta and elsewhere; with artist's armorial bookplate, *approximately 300 watercolours, c.275 x 375mm. and smaller, in an album, half morocco, cover lettered 'Sketches/ H.C.St.J.', worn, spine broken, oblong folio, 1850s-70s*

**£2,000 - 3,000**  
**€2,200 - 3,400**

'BRINGING MANDARIN TO REASON. ALL FOR THE RECOVERY OF 3 GIRLS' – a fine series of exceptionally atmospheric amateur watercolours executed by an officer of the Royal Navy. For a note of the artist's service against pirates, and the scroll presented to him by the grateful inhabitants of Hong Kong, see lot 59; as well as lot 177 for other family papers.

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**COUSIN (LOUIS)**

Histoire de Constantinople depuis le regne de l'ancien Justin, jusqu'à la fin de l'Empire. Traduite sur les originaux grecs, 8 vol., FIRST EDITION, *woodcut device on titles, nineteenth century dark blue morocco gilt, g.e. [cf. Atabey 295, second edition], 4to (238 x 180mm.), Paris, Damien Foucault, 1672-1674*

**£1,500 - 2,000**  
**€1,700 - 2,200**

First edition of Louis Cousin's extensive abridged French version of the Greek *Corpus Byzantinae Historiae*.

**Provenance**

Duke of Abercorn, owner inscription and library shelf mark on front endpapers.

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**COOK'S LAST VOYAGE**

Autograph letter signed by John Douglas, to "Dear Sir", discussing the publication of the journals of Cook's third voyage ("...Be so good as present my Respects to Lord Sandwich, who may inform Sir Joseph Banks that he may depend upon my writing on Slips of Paper, as he desires, what I conceive may be a proper Inscription on each of the Plates. I wish I had been more assisted by Capt King in doing this, than I have been; but, in his Absence, I shall have Recourse to [Cook's artist] Mr Webber himself...I understood from Lord Sandwich, when I had the Honor of dining with him, that Sir Joseph was to be about two Months in the Country...Sir Joseph will find the Impressions of the Plates, & the Inscriptions, such as I can make them out, left for him at his House in Soho Square..."), inscribed in an early nineteenth century hand "To Sir Joseph Banks" [and possibly from the Banks Papers], 1 page, foliated "201" at the top right-hand corner, guard (irregular edge where removed from a binding), 4to, Windsor Castle, 6 October 1782

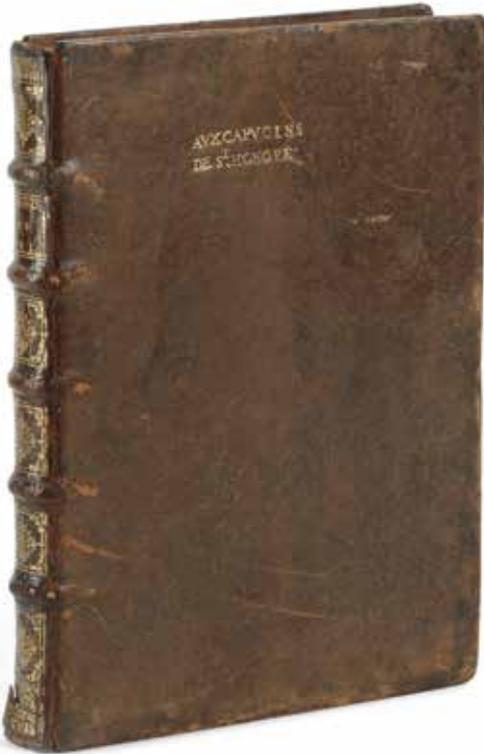
**£600 - 800**  
**€670 - 890**

PUBLICATION OF THE JOURNALS OF COOK'S LAST VOYAGE, the first two volumes of which were edited by the Anglican clergyman and man-of-letters, Dr John Douglas. Although Douglas had had Cook's journals in his possession since late 1780, and had worked with Cook himself on his *Voyage towards the South Pole*, he did not scruple to alter or rephrase the original: 'although the first two volumes were Cook's in name, they were Dr John Douglas' in style. As Douglas wrote at the time, "The Public never knew, how much they owe to me in this work" (BL, Egerton mss 2181, f.48); and until Professor Beaglehole's labours scholars could only guess at how much of the published account was Cook's and how much his meddling editor's' (Glyndwr Williams, 'James Cook', *Dictionary of Canadian Biography*). The completed work, with a third volume contributed by Captain King, was finally to appear in June 1784 as the *Voyage to the Pacific Ocean...for Making Discoveries in the Northern Hemisphere*. The publication was supervised by Joseph Banks, for whom our letter was clearly intended (if not actually addressed). The two years' delay in bringing the book out was caused in part by the excessive complexity of the plates, with which, as our letter shows, Douglas had to contend.

In addition to his editorial duties, Douglas contributed an Introduction that was to prove particularly influential, in which he urged his fellow countrymen – 'Every nation that sends a ship to sea will partake of the benefit; but Great Britain herself, whose commerce is boundless, must take the lead in reaping the full advantage of her own discoveries'. This being a process, as Glyndwr Williams points out, that was to be under way within three years, with, among other voyages, the sailing of the First Fleet to Botany Bay and Bligh's expedition to Tahiti in quest of breadfruit (*Voyages of Delusion: The Quest for the Northwest Passage*, 2002, p.354).

**Provenance**

From the Enys collection.



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**CUREAU DE LA CHAMBRE (MARIN)**

Discours sur les causes du débordement du Nil, FIRST EDITION, woodcut device on title, one engraved map (p.221) showing the sources of the Nile, contemporary calf, spine gilt tooled within raised bands, lettered in gilt "Aux Capucins de St. Honore" on upper cover, small tear at foot of spine [Blackmer 935; Hilmy I, 351; cf. Gay 2297], 4to (252 x 182mm.), Paris, Jacques Dallin, 1665

£2,000 - 3,000  
€2,200 - 3,400

BLACKMER COPY of the first edition of a scarce treatise concerning the causes of the flooding of the Nile. The author was physician to Louis XIV.

**Provenance**

Capuchins of St. Honoré, inscription ?possibly by the author on title; Henry Blackmer, bookplate.

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**FRANCE - ALBUM**

SILVESTRE (ISRAEL) and others. An album of views of Paris and French chateaux, gardens, villages and towns, 110 engraved views on 106 leaves (all but 9 mounted, most one per page recto only, 6 smaller views on 3 sheets, some folding), mostly by or after Silvestre, some trimmed, eighteenth century calf, rebaked in calf gilt, small oblong folio (195 x 290mm.), [mostly seventeenth century], sold as a collection of prints not subject to return

£600 - 800  
€670 - 890



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**GERMANY**

[Aquatint Views of Germany], 100 hand-coloured aquatint views of Dresden, all interleaved with blanks and very clean, green morocco gilt by J. Wright, titled "Allemagne" on spine, g.e., upper hinge broken, 8vo, Dresden, chez Meser, [c.1830]

£600 - 800  
€670 - 890

Fine aquatint views of Dresden (36), and surrounds including Bastei and Saxon Switzerland (15), Culm (2), Teplice (11), Toplitz (3), Karlsbad (5), Marienbad (3), with several other city views including Berlin, Leipzig, Prague, Warsaw, Vienna (2), Frankfurt, Amsterdam and Madrid.



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**HONG KONG**

Presentation scroll signed by James Whittall, Tai-pan of Jardine Matheson and member of the Legislative Council of Hong Kong, and nearly 250 leading inhabitants, to Commander H.C. St John RN, conveying their thanks for his "gallant services at Laksui" and indefatigable exertions "to root out the piracy which infests these seas" ("...we find on looking over the records of your career, that you have captured sixty eight Junks, one hundred thirty seven Guns, of which eighteen were mounted in batteries, and one hundred ninety five prisoners, and that you have set free over one hundred eighteen persons who had been made prisoner by the pirates... this was done by means of one Sixty Horsepower Gunboat, between October 1864 and June 1855..."); with a covering letter from the Admiralty ("...I am to convey to you the expression of their Lordships' satisfaction at having to transmit this handsome address..."), on several sheets of quarto blue paper backed with linen, c.2800 x 280mm., Hong Kong, 4 July 1866

£1,000 - 1,500

€1,100 - 1,700

'THE PIRACY THAT INFESTS THESE SEAS' – a British gunboat suppresses piracy in the China Seas, during the years following the Taiping Rebellion. Included in the lot is Commander St John's mahogany and brass-fitted medicine box containing a number of glass dispensing bottles, plus scales, weights, etc. With it is a typed note of provenance: "This box was used by my grandfather (Admiral H.C. St. John) while serving on the China Coast from 1864 to 1866 as a young Lieutenant (27-29) in command of a Gunboat based on Hong Kong. With this box he dealt with all the medical needs of those on board! No Doctor was carried". For his watercolours executed while on the China Station and at other times in his career, see the China watercolour album (lot 170) in the present sale.

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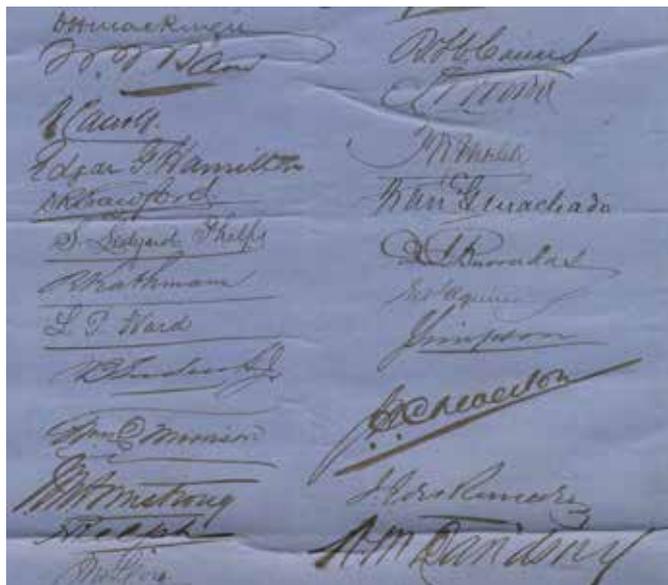
**INDIA - INDEPENDENCE**

VAJRAPRAHAR (Dr.) "The Indian Magna Charta". 3rd July 1947, letterpress broadside, publisher's details added with purple ink stamp, old fold creases, light spotting at margin, folio (338 x 210mm.), Jubbulpore [Jabalpur], Devendra Press, 1947

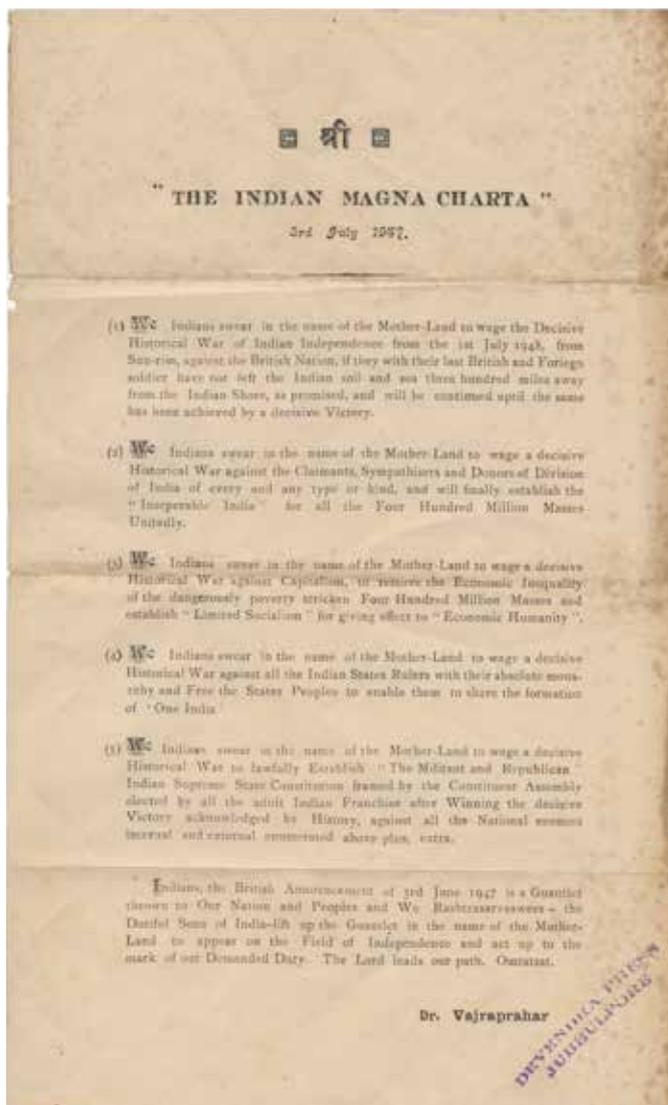
£600 - 800

€670 - 890

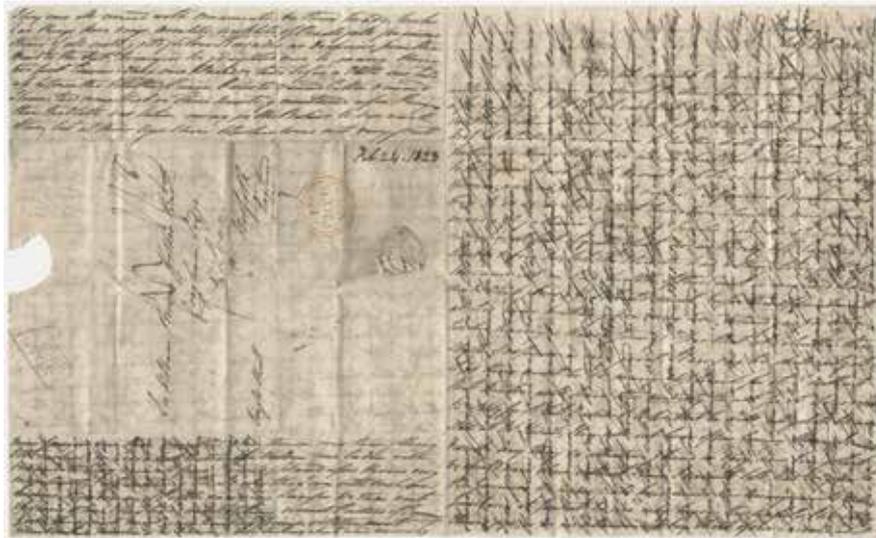
Very scarce pro-Indian Independence broadside manifesto, printed in Jabalpur, Madhya Pradesh on 3 July 1947, exactly a month after the British Government's "Mountbatten Plan" proposing partition was presented to Nehru and Jinnah. The "Magna Charta" calls on Indians to "wage the Decisive Historical War of Indian Independence from the 1st July 1948, from Sun-rise, against the British Nation, if they with their last British and Foreign soldier have not left the Indian soil..." and, in four further points, calls for an "Inseparable India for all the Four Hundred Million Masses Unitedly". Dr. Vajraprahar also published in 1947 a pamphlet entitled *Bharat-ism. Rastrasarvasva* with the same rallying message, but otherwise nothing is known about the author. We have traced only one copy of the broadside, at the Hoover Institute, Stanford University.



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#### INDIA - EAST INDIA COMPANY

Papers of Sir Thomas Rumbold, when Governor of Madras, comprising incoming letters by Warren Hastings (a six-page autograph letter of 27 February 1779, written on having news of the defeat of the British army at Wadgaon confirmed by Rumbold: "I have rec'd your favor... with the Intelligence of the miserable Fate of the Expedition from Bombay. It is too well detailed, & the authority too good, to admit a Doubt of its being materially true; and that a shameful End has been put to the Undertaking"; urging that "the only Recourse left to retrieve our past Disgrace" lies in rigorous & united Exertion of our Strength" with "bold & determined Language, & every studied Appearance both of a Resolution to avenge ourselves, and of a Confidence of our Ability to effect it", which means that he cannot agree to Rumbold's suggestion that Colonel Goddard's army retreat, which would he believes "blast our reputation"; five letters, one secretarial, by Edward Vernon, Commander-in-Chief of the East Indies fleet, August to October 1778, describing his action against the French off Pondicherry on 10 August; six letters by Colonel Hector Munro, commander of the Bengal army, January to March 1779, written after he had taken Pondicherry and while negotiating with the Rajah of Tanjore; five letters, one secretarial, by Guillaume de Bellecombe, French Governor of Pondicherry, 1778-9, in French, two dating before the fall of Pondicherry, the first welcoming Rumbold to India, the second complaining that supplies are being prevented from entering the city, the remainder discussing questions such as prisoners of war and repatriation of the defeated French; autograph letter and note by Colonel des Auvergnés, Brigadier of the French Garrison at Pondicherry, 25 March 1779, in French, written after the capture of the city, thanking Rumbold for a farewell dinner and commending to him his officers and men; autograph letter by James Hollond, Rumbold's emissary to Hyderabad, reporting back ("... it appears... to me to be strongly for the interest of the Company that we should not suffer ourselves to be bound round & shut in by the Nabob's lines of Politicks..."); and a letter by Paul Benfield, financier

£1,200 - 1,800

€1,300 - 2,000

PAPERS OF ONE OF THE MOST NOTORIOUS OF EIGHTEENTH CENTURY NABOBS. When Rumbold returned to England in 1781, he faced parliamentary prosecution; however: 'Parliamentary prosecution had failed to be successful against Clive a decade earlier, failed against Sir Thomas Rumbold in 1783, and would eventually also fail in the case of Warren Hastings's impeachment a decade later... The principal contribution of Rumbold's prosecution, as was the case with the parliamentary proceedings against Clive and Hastings, was that the publicity they generated raised a public and political consciousness about the need for reforms in India' (Willem G. J. Kuiters, *ODNB*).

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#### INDIA - LUCRETIA GEORGIANA WEST

Letters home by Lucretia West, wife of the judge and economist Sir Edward West, written while he was serving as Chief Justice at Bombay, comprising twenty-nine long autograph letters, many cross-written, to her brother and sister-in-law, Sir William and Charlotte ffolkes, in Norfolk, describing the extremes of the climate and attendant death-toll among her compatriots, her social life, tours by covered litter to distant places such as Poona and Shiroor; address panels and postmarks, 116 pages, light overall browning, folio and 4to, Bombay, 22 November 1822 to 7 June 1828

£1,500 - 2,000

€1,700 - 2,200

OPPOSING THE CORRUPTION OF EAST INDIA COMPANY RULE IN INDIA – this substantial series compliments the author's journals, which were published along with her husband's as *Bombay in the Days of George IV: Memoirs of Sir Edward West*, edited by F. D. Drewitt (1907): 'Her journals in Bombay recounted her husband's long sessions in court... She vividly set out the day-to-day lives of the British middle classes in India in her account of their own problems of adaptation. She described their friendships, the social ostracism they encountered during West's reform of legal practice in Bombay, and the almost daily deaths among those they knew' (Maxine L. Berg, *ODNB*). Her position in India, and that of her husband, was particularly difficult, in that, as a judge, he was tasked in broad terms with defending the interests of the Indian people against those of the all-powerful East India Company: 'West was appointed chief justice of the crown, or one of the king's judges appointed to act as a check on the East India Company and to protect the interests of the Indian people. The role was a difficult one, as most of the European community in Bombay was connected to the East India Company. Despite his isolation he took his position seriously, and set out to check corruption, and to take up in the courts grievances of Indian servants and labourers against their masters. He wrote reports and letters, and made speeches on native legal rights, on the failings of the company magistrates, and on the irregularities of the police magistrates. He died before his reforms could be implemented, and was replaced by a chief justice seen to favour the company' (*ibid.*). The most substantial battle they faced was when West dismissed William Erskine from his office of Master in Equity and Clerk of the Court, in the face of the Governor himself, Mountstuart Elphinstone. Lucretia describes in detail the subsequent fallout and the personalities of those involved, enclosing copies of memorials made by the outraged barristers and the court's response (which in one instance described their memorial as constituting a "wanton, deliberate, and libellous attack upon the Court" and suspending those who signed it from practising for six months).



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### INDIA AND NEW ZEALAND - PHOTOGRAPHY

Album containing 74 photographs by Bourne, Rust, and others, *albumen prints (majority of images 230 x 280mm.)*, mounted, mostly captioned below in ink, contemporary half morocco, rubbed, upper joint cracked, oblong folio, 1870s

£2,000 - 3,000  
€2,200 - 3,400

Images include: Albany, Australia (4); Launceston, Hobart and elsewhere, Tasmania (10); New Zealand (17); Honolulu (4); Sri Lanka (3 at Point de Galle, 2 at Kandy, coffee plantation).

India views include several by Bourne: Bombay (2216), Benares (1169), Taj Mahal (1080), Delhi Gate (1219), tomb near Delhi (1250), view over Lucknow, Cawnpore (1206), Simla (1703). Additional Indian images: rocks at Jabalpure by Rust (121); bridge over Jumna, and column within the fort, at Allahabad.

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### JAPAN - PHOTOGRAPHY

Album of views, street scenes, and portraits of Japan, *100 hand-tinted albumen prints, mounted one per page, some tissue guards, contemporary album (defective), small oblong folio (260 x 335mm.)*, [c.1880-1900]

£1,000 - 1,500  
€1,100 - 1,700

A good album including views of Yokohama and environs (21), Kamakura, Enoshima (4), Dogashima, Kiga, Hafuya Hakone, Nikko (4), Nagoya castle, Kumamoto castle, Kyoto (10), Nagasaki (8), Ainos, Island of Yezo with inhabitants (2), Tokyo and environs (22), Fujiyama, junks in the harbour (2), and 12 portrait studies and groups (including 6 single female studies, a Shinto priest, tea ceremony, tea pickers). Almost none of the images are noted in Terry Bennett, *Old Japanese Photographs*, but some are attributable to the studios of Kusakabe Kimbei, and Suzuki Shinichi II, and seemingly most are by native Japanese photographers.



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### KINGSLEY (MARY)

Autograph letter signed ("MH Kingsley"), to the geographer Henry Guillemard, written just before setting off for Africa and discussing possible publication ("...I would rather not publish it under my own name – bring discredit on a respectable family but he [George Macmillan] is obstinate. I have asked him to only put my initials & have told him I do not like the idea at all of being classed with wild women..."); giving her forwarding address in West Africa and adding in a postscript: "I leave here Friday by the 4.10 for Liverpool" [she left on the 23rd], *7 pages, guard, stitched, 8vo*, 100 Addison Road, Kensington, 19 December 1894

£500 - 700  
€560 - 780

'I DO NOT LIKE THE IDEA AT ALL OF BEING CLASSED WITH WILD WOMEN': Mary Kingsley on her *Travels in West Africa*, which was to be published in 1897, once she had completed her second expedition on which she was just about to embark when writing our letter. This classic work opens with a tribute to the present correspondent: "all I can personally say is that it would have been much worse than it is had it not been for Dr. Henry Guillemard, who has not edited it, or of course the whole affair would have been better, but who has most kindly gone through the proof sheets, lassoing prepositions which were straying outside their sentence stockade, taking my eye off the water cask and fixing it on the scenery where I meant it to be, saying firmly in pencil on margins "No you don't," when I was committing some more than usually heinous literary crime, and so on'. (Not that she accepted Guillemard's alterations wholesale, writing to Macmillan that she 'would rather take a 200 ton vessel up a creek than write any book that incorporates Guillemard's corrections, which make the thing read easier and more patronising and presuming' – quoted by Alison Blunt, *Travel, Gender and Imperialism: Mary Kingsley and West Africa*, 1994, p.63.)

### Provenance

From the Enys collection.



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**LEWIS (JOHN FREDERICK)**

Sketches and Drawings of the Alhambra, made During a Residence in Granada in the Years 1833-4, FIRST EDITION, *lithographed title with vignette, dedication leaf to the Duke of Wellington, 25 sepia-tinted lithographed plates (including frontispiece) by Lewis, J.D. Harding, R.J. Lane and A. Gauci after J. Lewis, tissue guards, occasional light spotting, contemporary morocco-backed cloth, rubbed [Abbey Travel 148], folio (550 x 375mm.),* Hodgson, Boys & Graves, [1835]

£1,000 - 2,000

€1,100 - 2,200

Celebrated series of lithographic views of the Alhambra at Granada after designs made by John Frederick Lewis (1804-1876) during a painting tour he undertook during 1832 and 1833.

**Provenance**

William Geary, May 1836, ownership inscription; Sir Francis Geary, Oxon Hoath, [Kent], bookplate.

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**MOUNTAINEERING**

AITKEN (SAMUEL) Among the Alps. A Narrative of Personal Experiences, FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed to Joseph West, printed in red and black, 73 photographic plates by Vittorio Sella, small stain to one plate, one blank corner chipped, publisher's white cloth gilt, rubbed with light dampstain and bubbling to lower cover, oblong 4to (275 x 368mm.),* [Privately Printed, 1900]

£1,000 - 2,000

€1,100 - 2,200

ONE OF A SMALL NUMBER OF COPIES PRIVATELY PRINTED FOR PRESENTATION, WITH PHOTOGRAPHS BY VITTORIO SELLA, of a "plain, unvarnished record of my own ascents and adventures, interspersed with a few facts such as one naturally picks up in the Alps", arranging the work "to make a complete record of my climbing in each district visited" (preface). It is illustrated throughout with views of the mountains by pioneering Italian photographer Vittorio Sella (1859-1943), about whom Ansel Adams wrote that "the purity of [his] interpretations moves the spectator to a definitely religious awe". The author, Mayor of Gloucester in 1906, was a member of both the English and Italian Alpine clubs.

**Provenance**

Gifted by the author to his father-in-law Joseph West; Alfred Morcom (Aitken's grandson), and thence by family descent to the present owner.

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**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, later half calf using original cloth side panels and retaining original gilt spines, rubbed [cf. *Abbey Travel* 272, 385 & 388, folio edition], 4to (290 x 200mm.), Day, 1855-1856

£2,000 - 4,000

€2,200 - 4,500

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**[WOOD (ROBERT)]**

The Ruins of Palmyra, Otherwise Tedmor, in the Desart, 57 engraved plates on 59 sheets by F. Fourdrinier, T. Major and others after G.B. Borra, 3 full-page engraved illustrations of inscriptions [Fowler 443; Harris 939], [no publisher], 1753; The Ruins of Balbec, Otherwise Heliopolis in Coelosyria, 46 engraved plates (10 folding) by P. Fourdrinier and T. Major after G. B. Borra [Blackmer 1835; Fowler 444; Harris 936], [no publisher], 1757, 2 works bound in 1 vol., FIRST EDITIONS, *nineteenth century citron morocco gilt, g.e., rubbed and a few scuff-marks, folio (543 x 355mm.)*

£3,000 - 5,000

€3,400 - 5,600

*The Ruins of Palmyra* was "a triumph such no English architectural book had ever before achieved. Here 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). This work, and the *Ruins of Balbec* (issued with equally fine plates) were the result of an expedition to the Levant undertaken by Wood in 1750-51.

**Provenance**

Sir Francis Geary, Oxon Hoath, Kent, bookplate.



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## MODERN LITERATURE, ART AND ILLUSTRATED BOOKS

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### BALLARD (J.G.)

An extensive collection of first edition novels, science fiction and pulp magazines, periodicals (and 2 autograph letters signed) by, with contributions from or edited by Ballard, of which SEVENTY-NINE SIGNED BY THE AUTHOR, *publisher's cloth (with pictorial dust-jackets where required) or wrappers, various sizes, [c.1960-1980] (approximately 145 items)*

£6,000 - 8,000

£6,700 - 8,900

"IT'S WAY ABOVE MY HEAD - I HAD ONLY THE HAZIEST IDEA WHAT WAS GOING ON" (Ballard, in a letter to the vendor Jake Tilson, 1978). An extensive collection, "rather obsessively tracked down" over many years.

First editions, all signed, include: *The Crystal World* (1966), *The Disaster Area* (1967), *The Atrocity Exhibition* (1970, 2 copies, one a PRESENTATION COPY INSCRIBED "Dear Joe and Jos [Tilson], sorry it's taken so long, but here at last is your visa for tomorrow, lots of love, Jim"); *Vermilion Sands* (1973); *Crash* (1973); *Concrete Island* (1974); *High Rise* (1975); *Low Flying Aircraft* (1976); *Unlimited Dream Company* (1979, including book signing flyer from Forbidden Planet bookshop); *Hello America* (1981, including book signing flyer from Forbidden Planet bookshop); *The Day of Creation* (1987), *Running Wild* (1988); *War Fever* (1990, signed "for Jake"); and others, including some US firsts signed.

Periodicals, pulp and science fiction include: *Bananas* (issue 1-16, 1975-1979, of which Ballard associate editor, 7 signed); *Ambit* (5 issues, 5 signed); *New Worlds* (16 issues, 1956-1963, all signed); *Science Fantasy* (3 issues, 1960-1961, all signed), *Amazing Stories* (6 issues, 1962-1963, all signed); signed issues of *Fantastic Stories*, *Argosy*, and *Spectrum*. *Pan Anthology*.

Other material includes: 2 autograph letters signed (both October 1978, one with envelope), discussing Tilson's thesis; Richard Prince, *Spiritual America* (including interview with Ballard), 1989; *Terminal Beach* (1977) in a unique "cover by Jake Tilson - xerox collage 1979-78".

### Provenance

Jake Tilson, artist and vendor. Some were purchased on publication directly from the Jonathan Cape trade counter at Bow Street, or at sci-fi mecca Forbidden Planet, Charing Cross. Others, back issues and paperbacks, were "rather obsessively tracked down" in a pre-internet age, and then signed by the author at "meet and greet" events held during the 1970s and '80s. A few items were given to Jake by his father, the Pop artist Joe Tilson, who knew Ballard through their shared involvement with the Institute for Research in Art and Technology, and collaboration on "The Atrocity Exhibition" in 1970. The reading of Ballard's novels and essays, the collection itself, and the building of the collection exerted a sustained influence on the vendor's artistic output, beginning with his 1978 Chelsea College of Art thesis on Ballard (who wrote encouragingly "I'm sure it will be a great success").

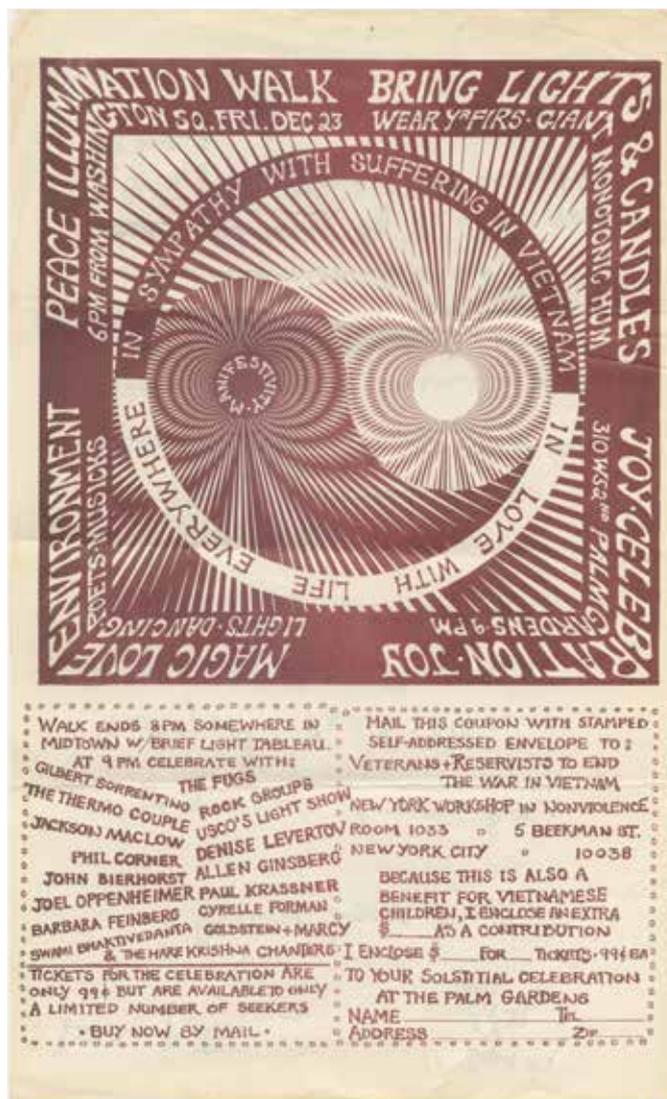
**BEAT POETS**

Collection of correspondence from Allen Ginsberg to his lifelong partner Peter Orlovsky, his friend Gregory Corso and others, spanning nearly twenty years, together with photographs by Ginsberg, typed manuscripts by Corso, and other material, comprising:

(i) Seventeen autograph letters, notecards and postcards, two on flyers for poetry events, most with autograph envelopes, from Ginsberg ("Allen") to Peter Orlovsky, on various subjects; politics ("...people should infiltrate or "participate" in society again, if we don't the bad guys the un-illuminated [sic.] guys will run everything with no light..."); sending verses; travel to Amsterdam ("...Big Magic Windmills here all very Countryside... Simon [Vinkenoog, Ginsberg's Dutch translator], has a house in Amsterdam on the Amstel River Canal across from spiky old LSD-looking Records Hall spire in the sky out his window... everyone smokes grass openly in Leidseplein terrace..."; time in London ("...went to Masquerade gay club & went home with boy... all he wanted to do was fantasize being a pop star like David Bowie... poetry scene relatively dreary... no tradition of good time San Fran Buddhist mantra joy..."); Watergate gossip from a CIA man ("Bill [William Burroughs] got lushed & started talking about conspirators from Venus... yes Venus."); supper one night with Francis Bacon and Sonya Orwell; Buddhism and meditation ("...my breath going round the World passing zephyr-like thru Cherry Valley's maple trees on way back to Jackson Hole..."); the later letters revealing his deep concern over Orlovsky's decline into drugs and alcoholism ("Yesterday...you became increasingly agitated and threatened to bite me & break Steven's guitar... Finally when you were dancing on the fire escape a crowd collected, truck drivers were yelling for you to "jump"... I'm not sure you remember..."), urging him to go to detox or do meditation ("...there is no need for all this horror, it's not your Karma, it's your choice..."), the last note on the back of a page of typed manuscript - "Don't fall into nonsensical delusions - you're not an "old rotten mouse" you're Peter Orlovsky & you were making too much noise yelling out the window at 8:30AM, 9/9/89, 9.30", c.60pp, 4to and smaller, New York, Michigan, Amsterdam, London, Wyoming, and elsewhere, 5 May 1973 to 9 September 1989

(ii) Correspondence from Ginsberg to Gregory Corso; the earliest an autograph letter, signed "Allen Ginsberg" and William Burroughs ("love Bill"), sending a cheque "keep your mouth clean & sweet...", 2pp, 8vo, 7 May 1955; autograph letter beginning "We're all suffering & happy", going on to speak of his own sojourn in Hazelden "...at Marianne Faithfull's urging - to get the monkey of grief & guilt at Peter's woe off my back...", expressing his worries over Orlovsky's paranoia and dependency but still on a busy work schedule "...& squiring glasnost Russian Poets from Airports for P.E.N. club...", 10pp, 4to, 13 September 1987; autograph letter recommending Hazelden to Corso ("...remember you're the great Poet tho you can't eat the article or adjective great & can't chew & swallow the word poet unless you fry this letter in olive oil & digest it toothless..."), 3pp, 4to, 29 November 1991; with a copy of T. S. Eliot's *Three Voices of Poetry*, 1953, inscribed by Ginsberg and Corso, and other material including an autograph letter reprimanding Jonathan Robbins

(iii) Autograph letter from Gregory Corso to Ginsberg, discussing poets, sex, artists, AIDS, drugs, the future and Peter Orlovsky - "Blest be Keats, Shelley, they didn't have to grow old like Wordsworth...the old fart... It's you, Allen, they praise - not Peter - nor so much me, but I'm hip enough to realise it... You must admit, you put me down for my chemical in-put; have I ever downed you by taking it up the ass? At least I know my needles are clean... Look at us - 2 grown men zooming towards a poet's grave... What O what Al will come after us? Jack said the deluge - I say a time of lostness, fear of anticipation...", 3pp, 4to, Rome, December 1987 [no stamp or postmark, so presumably unsent]



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(iv) Group of six handwritten and typed poems by Gregory Corso, signed "Corso" at head, some with annotations, including "Flu Ramblings", "Dream" and "Safe dead in Heaven - Kerouac Dream", 11pp, 4to; two pen drawings by Corso, one signed on reverse "Corso for his dear friend Big Al"

(v) Collection of six photographs, signed and inscribed by Ginsberg and Corso, including a colour photograph of Jack Kerouac, signed "Allen" and annotated "Kerouac/ his last year" and "picture taken by Ginsberg & signed/ Blown Up polaroid" in pencil, presumably by Corso, on reverse, 125 x 176mm.; and black and white photographs taken by Ginsberg of poets at the Rare Book Room closing sale in 1989, and a signed portrait photograph of Ginsberg by Gary Schoichet, 250 x 202mm.

£2,000 - 3,000  
£2,200 - 3,400

'WHAT O WHAT AL WILL COME AFTER US? JACK SAID THE DELUGE...': Correspondence and photographs from a leading figure of the Beat Generation and one of America's most influential writers and activists.



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**BECKETT (SAMUEL)**

*L'issue*. Six gravures originales de Arikha, FIRST EDITION, ONE OF 154 COPIES, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Dick [and] Jeanette [Seaver] with love from Sam, Paris May 69 and with love from Avigdor" (all in Beckett's hand) on the front free endpaper", 6 etched plates, each signed in pencil by Avigdor Arikha, additional presentation note from Arikha loosely inserted, as issued in publisher's stiff wrappers (slightly toned), chemise and slipcase, 4to, Paris, Georges Visat, 1968

£1,500 - 2,000  
€1,700 - 2,200

One of 15 *hors commerce* copies, illustrated with six original signed etchings by Avigdor Arikha, of *L'issue*, an extracted passage from Beckett's *The Lost Ones*.

**Provenance**

Richard and Jeanette Seaver, presentation inscription from Beckett. Richard Seaver (1926-2009), publisher and editor, "discovered the early Beckett [in 1953], whom he then met, published, and remained good friends with for the rest of Beckett's life" (James Salter, obituary in *NY Review of Books*).

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**BINDING - OMAR KHAYYAM**

Rubaiyat of Omar Khayyam. Rendered into English Verse by Edward Fitzgerald. With Illustrations by Edmund Dulac, NUMBER 285 OF 750 COPIES SIGNED BY THE ARTIST, SPECIALLY BOUND BY STANLEY BRAY, 20 tipped-in colour plates with captioned tissue guards, full green crushed morocco gilt, sides with outer line and roll-tool borders, floral corner-pieces with white and red onlays, upper cover with elaborately tooled peacock at center, its tail set with 30 amethyst stones (of 31), and 6 smaller stones, green morocco doublures with inlaid floral (front) and desert sunset (rear) designs, inner gilt dentelles (signed Sangorski & Sutcliffe at rear), watered silk endpapers, g.e., preserved in dark red morocco-backed solander box, gilt lettered spine in 6 compartments with raised bands, 4to, (296 x 235mm.), Hodder & Stoughton, [1909]

£3,000 - 5,000  
€3,400 - 5,600

A FOURTH 'GREAT OMAR', SPECIALLY BOUND BY STANLEY BRAY.

The Great Omar was of course the legendary Sangorski & Sutcliffe binding that went down with the Titanic. Stanley Bray spent 60 years with the firm, under the tutelage of his uncle George Sutcliffe. After discovering the original drawings for the binding in 1932, Bray set about recreating the original, but sadly this too was destroyed, during the Blitz. Following his retirement from the firm in 1978, Stanley Bray dedicated himself to the creation of a 'third Great Omar'. This was also modelled on the original, and used some of the jewels which survived the bombs. Completed in 1989, it is now on permanent loan to the British Library. The present binding was created by Bray at his home with his own tools, and has remained in the family until now.

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**BOND (MICHAEL)**

A Bear Called Paddington, *jacket price clipped, a few small biro marks and 2 small areas of loss to upper margin of upper cover*, 1958; More About Paddington, *jacket spine faded with small losses at extremities*, 1959; Paddington Helps Out, *lacks front free endpaper*, 1960; Paddington Abroad, *jacket price clipped*, 1961; Paddington at Large, 1962; Paddington Marches On, 1964; Paddington at Work, *small grease spots in lower margin of title, small piece of upper cover of jacket torn away*, 1966; Paddington Goes to Town, *jacket price clipped with short tear to upper cover*, 1968; Paddington Takes the Air, 1970; Paddington on Top, 1974; Paddington Takes the Test, 1979, FIRST EDITIONS, *illustrations by Peggy Fortnum, publisher's cloth, dust-jackets, 8vo, Collins; and 3 others by Bond* (14)

£800 - 1,200

€890 - 1,300

FIRST EDITIONS IN DUST-JACKETS OF THE FIRST ELEVEN PADDINGTON BEAR BOOKS.

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**BRETON (ANDRE)**

Clair de terre, NUMBER 4 OF 200 COPIES 'sur Offsett', *from an edition limited to 240 copies, frontispiece portrait of Breton by Picasso, untrimmed in publisher's stiff wrappers, upper cover with title printed in white on black, slightly soiled, large 8vo, Paris, [aux dépens de l'auteur] sur les Presses du Montparnasse, 1923*

£600 - 800

€670 - 890

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**BRITTEN (BENJAMIN)**

Autograph score, signed ("Benjamin Britten"), for the timpani part of his Piano Concerto, titled "Concerto No I in D Major For Piano Solo & Orchestra", and marked at the head "3 Timpani/ (If No Chromatic Drums)"; stamp of Boosey & Hawkes Hire Library, *10 pages with printed ruled staves on two bifolia and a single leaf, slight dust-staining, especially on first page, small stain on third leaf, folio, [1938 and 1945]*

£2,000 - 4,000

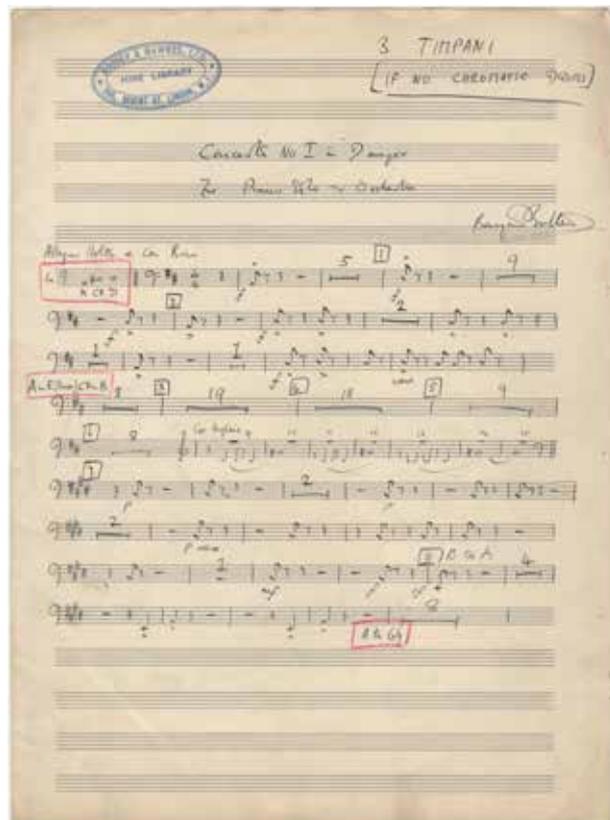
€2,200 - 4,500

Britten's first, and only, piano concerto was composed for him to play at the Proms in 1938. It is a 'bravura' work that is becoming increasingly popular. The original third movement, 'Recitative and Aria', was replaced with a newly composed 'Impromptu' in 1945: this is the version followed by the present manuscript, with the new third movement notated on an inserted leaf from a different stock of paper.

The score was given to the present owner by his father-in-law who worked for Boosey and Hawkes for fifteen years in the 1950's and '60's and either purchased this manuscript from the company or was presented it at the end of his employment with them in 1965. According to the owner his father-in-law was an acquaintance of Benjamin Britten and "... also acted as a go-between for Britten and Lord Harewood and met up with Lord Harewood on many occasions to relay messages between the two".



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sistency: let the end try the man. But I tell thee, my heart bleeds inwardly that my father is so sick, and keeping such vile company as thou art hath in reason taken from me all ostentation of sorrow.

*Poi.* The reason? *S, T*

*Pri.* What wouldst thou think of me, if I should weep? 50

*Poi.* I would think thee a most princely hypocrite.

*Pri.* It would be every man's thought, and thou art a blessed fellow to think as every man thinks: never a man's thought in the world keeps the road-way better than thine: ~~every man would think me an hypocrite indeed.~~ *RISE & TAKE TALKER* And what accites your most worshipful thought to think so?

*Poi.* Why, because you have been so lewd, and so much engrafted to Falstaff.

*Pri.* And to thee. 60

*Poi.* By this light, I am well spoke on; I can hear it with mine own ears: the worst that they can say of me is that I am a second brother, and that I am a proper fellow of my hands, and those two things I confess I cannot help. By the mass, here comes Bardolph.

*Enter Bardolph and Page*

*Pri.* And the boy that I gave Falstaff, a' had him from me Christian, and look, if the fat villain have not transform'd him ape.

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*Bar.* God save your grace!

*Pri.* And yours, most noble Bardolph! 70

~~*Bar.* Come, you virtuous ass, you bashful fool, must you be blushing? wherefore blush you now? What a maidenly man-at-arms are you become! Is't such a matter to get a pottle-pot's maidenhead?~~

*Pa.* A' calls me e'en now, my lord, through a red lattice, and I could discern no part of his face from the window: at last I spied his eyes, and methought he had made two holes in the ale-wife's {new} petticoat and so peep'd through.

~~*Pri.* Has not the boy profited?~~ 80

*Bar.* Away, you whoreson upright rabbit, away!

*Pa.* Away, you rascally Althea's dream, away!

*Pri.* Instruct us, boy; what dream, boy?

*Pa.* Marry, my lord, Althea dreamed she was delivered of a fire-brand, and therefore I call him her dream.

*Pri.* A crown's worth of good interpretation: there 'tis, boy.

*Poi.* O, that this {good} blossom could be kept from cankers! Well, there is sixpence to preserve thee.

*Bar.* An you do not make him hang'd among you, the 90  
gallows shall have wrong. *J. Miss Saw*

*Pri.* And how doth thy master, Bardolph? *More a while.*

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**BURTON (RICHARD)**

Burton's copies of twelve Shakespeare plays, kept when an undergraduate at Oxford and early in his career at the Old Vic and the New Shakespeare Memorial Theatre (later the Royal Shakespeare Company), comprising: *King John*, *Henry IV, Part 1*, *Henry IV Part 2*, *Henry V* (two copies), *Troilus and Cressida*, *Twelfth Night*, *Othello*, *King Lear*, *Coriolanus*, *The Tempest* and the *Poems*, five signed by Burton, many ruled with cuts by the prompter; *Henry IV Parts 1 & 2* marked up in ink by Burton for the part of Prince Hal, *The Tempest* for the part of Ferdinand; one copy of *Henry V* inscribed "Richard Burton/ Oxford 1946", the other marked as property of the Stratford Festival Company and "Mr [Anthony] Quayle"; *Twelfth Night* with the Old Vic stamp; *King Lear*, with ownership inscription of Rosemary Evans, Goneril's understudy, and marked up by her; both copies of *Henry VI* in the Temple Shakespeare edition, all the rest New Temple Shakespeare, *usual signs of wear*, 16mo, c.1944-1950s, sold as association items and not subject to return

£1,000 - 2,000

€1,100 - 2,200

RICHARD BURTON'S PERFORMING TEXTS OF SHAKESPEARE PLAYS, including *Henry IV Parts 1 & 2*, marked up by him for the part of Prince Hal, the role that perhaps more than any other established his reputation: 'After his Prince Hal in the Stratford upon Avon history cycle in 1951, his future was assured. Kenneth Tynan wrote of him "Burton is a still, brimming pool, running disturbingly deep; at twenty-five he commands repose and can make silence garrulous"' (ODNB). His copy of the *Poems* has 'The Rape of Lucrece' marked up recitation, with alterations, excisions and notes such as "restraint" followed the next stanza by "Wailing". These volumes were originally sold by Sally Burton on behalf of the Shakespeare Globe Trust.

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**BYRON (ROBERT)**

Typed letter signed ("Robert"), to Evelyn Waugh ("My dear Evelyn"), soliciting a story from Waugh for *Value*, a symposium to be edited by Brian Howard and himself ("...Will you do a drawing and a story? You do believe in God don't you? I had in mind that your story should have a good deal of humour about it. Though to fit in properly I think it might illustrate the difficulties that beset some kind of religious person. It might be somebody looking for a religion and trying them all. It could be frightfully funny - a dispassionate view of the process of theophagy thrown in. As for the drawing, no doubt you will think of a subject. If the story was funny, this perhaps ought to be less so. I had thought of a vision of God in terms of his existence in the minds of the whole of humanity..."); together with a typed "Communal Letter" issued by Howard and Byron (with autograph interlineations by Byron), and a carbon synopsis; in a manilla envelope inscribed by Waugh "Robert Byron" (alongside later annotations), *the principal letter 1 page, in all 6 pages plus covering sheet, printed letter-heading, some fraying at edges, etc.*, 4to, Savernake Lodge, Marlborough, 8 February [1928]

£1,000 - 1,500

€1,100 - 1,700

'IT COULD BE FRIGHTFULLY FUNNY' - ROBERT BYRON SOLICITS A STORY FROM THE YOUNG EVELYN WAUGH. The projected symposium, which in the event never saw the light of day, was originally to be entitled *Value: Five Conversations, An Enquiry into Contemporary Values*. It was to begin with 'Prefatory Affirmations' by the editors, and to include a story 'The Factory' by Henry Green (Yorke), a poem by Tom Driberg, and contributions by Harold Acton, Cyril Connolly, Peter Quennell and others (see Marie-Jacqueline Lancaster, *Brian Howard: Portrait of a Failure*, 2005, Chapter 13 'A Question of Values', pp.151-2). Waugh was at this time standing at the threshold of literary fame: his first book, *Rossetti: his Life and Works* was to appear that April, and his first novel, *Decline and Fall*, that September.



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**BYRON (ROBERT) - IRAN AND AFGHANISTAN**

Collection of approximately 140 photographs of Persia and Afghanistan, mostly by or attributable to Robert Byron, *gelatin silver prints, various sizes (largest 290 x 230mm., most approximately 210 x 165mm.)*, [1930s]; with 6 detailed large-scale mapsheets of Iran (mostly centred on Luristan/Lorestan Province) published by the Survey of India in 1923, 2 with pencil annotations ?by Sykes or Byron; and 2 late 19th/early 20th century albumen prints of public executions in a probably Iranian square (quantity)

£2,000 - 3,000  
 €2,200 - 3,400

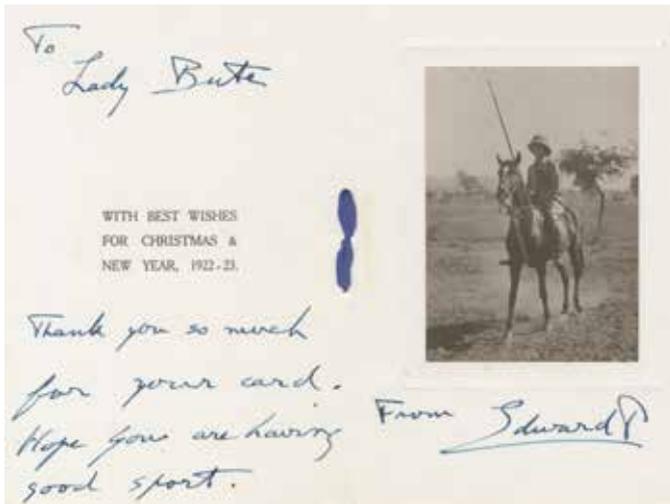
Photographs taken by Robert Byron (1905-1941) during his travels in Iran and Afghanistan in 1933-34, which was the basis of his *Road to Oxiana* (1937), "an enquiry into the origins of Islamic art presented in the form of one of the most entertaining travel books of modern times" (*ODNB*). The subjects include mosques, minarets, bridges, castles, and other antiquities (some now destroyed), several of local inhabitants, and the travellers themselves.

**Provenance**

Christopher Sykes (1907-1986), who accompanied Byron on his journey to Persia. The images include the two men outside their tent, and a marvellous one of Sykes leaning on the giant statue of Shapur I. Sykes has captioned, with note "Photo Robert Byron" on verso of approximately 30 of the images, and all are retained in an envelope marked "Persia. Photos Taken by Byron".



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### CARDIFF CASTLE – EDWARD VIII AND GEORGE VI

Series of letters, notes and Christmas cards, mostly to the Marchioness of Bute, at Cardiff Castle and elsewhere, by Edward VIII (“Edward”) as Prince of Wales, George VI (“Albert”) as Duke of York, Queen Alexandra, Queen Mary, Princess Elizabeth the future Queen Mother, and other British and European royalty; including: five autograph cards and an autograph letter by the future Edward VIII (the latter written in February 1918 – “I fear my stay in South Wales was really too brief & that I did not do as much as I should have though of course my time is very limited & my leave not very long!!”); two autograph letters by the future George VI, written when touring Wales with his new bride, Elizabeth (“...We had a very successful day on Tuesday at Blaina & it was a visit well worth while. What a desolate & bleak part of the country it is, & now in its present state with very little going on it looks even more so. But the people turned out all along the road & gave us a wonderful reception...”); an autograph letter by his bride, the future Queen Mother, written on the same occasion (“...We had a very interesting day on Thursday – but how tragic these derelict mining town are – I feel very unhappy at the thought of their hopeless case, and they gave us a wonderful welcome which made it all the more pathetic. They certainly have courage – I now realize that the harp is the ideal instrument to eat to, after having heard it with you...”); an autograph letter by Queen Alexandra after her visit in 1907 (“... Both the King and I... are anxious to thank you both once more, for the beautiful reception you gave us in your splendid old historical Castle of Cardiff...”), with a menu and programme of harp music; George II of the Hellenes, Queen Victoria Eugenia of Spain, Princess Mary the Princess Royal, Princess Alice, and others; with royal invitations, a quantity of press-cuttings recording the wedding of Lady Bute’s son Lord Patrick Crichton-Stuart to Linda Evans of Cardiff in 1947, and a file of letters to Miss Evans dating from 1946-7, *some brownning etc., but generally in good condition, mostly 8vo, 1907-1947*

£1,000 - 1,500

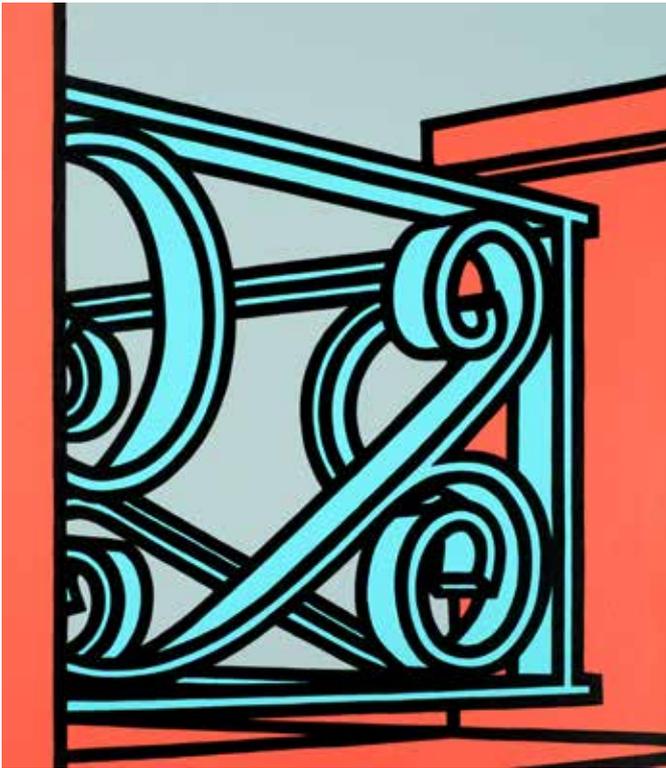
€1,100 - 1,700

‘THEY GAVE US A WONDERFUL WELCOME WHICH MADE IT ALL THE MORE PATHETIC’ – the future George VI and his new bride, the future Queen Mother, tour Welsh mining villages at the height of the Great Depression. This group of letters and cards marks, in a way, the end of an era. For it had been the second Marquess, in the first part of the nineteenth century, who had sponsored the astonishing development of the Rhondda Valley, and helped transform Cardiff into the world’s largest coal-exporting port. His son, the third Marquess, is best known for having spent his vast inheritance on architectural projects, most notable William Burges’s reconstruction of Cardiff Castle.

The fourth Marquess, who played host to Edward VII, Edward VIII and George VI at Cardiff Castle, was like his father a noted architectural patron, and a pioneer conservationist. He divested himself of much of the family’s holdings in Cardiff in 1938, in what has been described as ‘one of the largest property transactions ever undertaken’ (*ODNB*). Particularly poignant is the group of letters dating from less than a decade later, addressed to Linda Evans, fiancée of Bute’s fourth son, Patrick. It includes affectionate letters by Augusta, Lady Bute, welcoming her into the family and planning the wedding. This took place on 16 April 1947. Days later, on 25 April, Lord Bute died. Augusta had a letter acknowledging condolences lithographed. Before this could be sent out, she, too, was taken ill and lying unconscious, dying on 16 May. That same year, the castle and its parklands passed out of the family, being given by the fifth Marquess to the people of Cardiff.



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**CAULFIELD (PATRICK)**

Some Poems by Jules Laforgue [The complete portfolio], "Edition B", NUMBER 44 OF 200 COPIES with text in French, from an overall edition of 500, comprising 22 colour screenprints in colours, and an additional suite of 6 colour screenprints signed and numbered by the artist in pencil on the verso, all printed on "Neobond" synthetic paper, publisher's grey leather/morocco binding, the 6 loose prints in matching portfolio, together in original slipcase (slightly worn at extremities) [Cristea 38a-v; d,e,p,r,t,v], folio (images 405 x 355mm.), Petersburg Press, 1973

£5,000 - 7,000  
€5,600 - 7,800

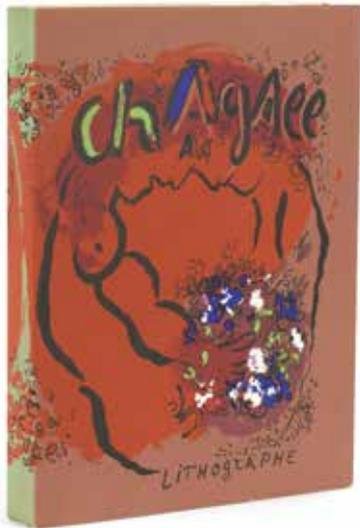
200 •

**CENDRARS (BLAISE)**

Le Panama ou Les Aventures de mes sept oncles. Poème, NUMBER 38 OF 50 COPIES ON VÉLIN D'ARCHES, from an edition limited to 580 copies, this copy unsigned, illustrated with an Inca-style woodcut, a facsimile of a prospectus for the city of Denver, and 25 plans of American railway routes, publisher's printed wrappers (detached), lower cover printed in red, white and blue with double column title design, preserved in additional glassine wrapper, 4to, Paris, Éditions de la Sirène, 15 June 1918

£1,000 - 1,500  
€1,100 - 1,700

An unfolded copy of Cendrars's futurist poem, written in 1914 but only published after the war. Inspired by childhood memories of the effects of the Panama Canal scandals, it was designed to be folded in two like a pocket travel guide (hence the double column rear cover) and is illustrated with schematic line drawings of American railroad routes. The Siren vignette on the title-page and front wrapper is by Raoul Dufy.



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**CHAGALL (MARC)**

CAIN (JULIEN) *The Lithographs of Chagall*, 11 LITHOGRAPHED PLATES BY CHAGALL (*most colour*), 1960--MOURLOT (FERNAND) Chagall Lithographie 1957-1962, 11 LITHOGRAPHED PLATES by Chagall (*most colour*), 1963; *The Jerusalem Windows*. Text and notes by Jean Leymarie, 2 COLOUR LITHOGRAPHED PLATES by Chagall, *small tears/loss at extremities of dust-jacket*, 1962--PRÉVERT (JACQUES) *Le Cirque d'Izis*, 4 colour plates by Chagall, *photographic illustrations, original printed acetate wrapper*, 1965--LASSAIGNE (JACQUES) *Le plafond de l'Opéra de Paris*, 1 ORIGINAL COLOUR LITHOGRAPH by Chagall (*loose*), 1965, *numerous illustrations throughout, publisher's cloth, pictorial dust-jackets (the first 2 mentioned ORIGINAL LITHOGRAPHS by Chagall)*, 4to, Monte Carlo, André Sauret; and 2 others relating to Chagall, including Verve, Vol. VI, No. 24 (7)

£1,000 - 1,500  
€1,100 - 1,700

202 •

**CHAGALL (MARC)**

Dessins pour la Bible [Verve vol. X, numbers 37-38], *text in French, 24 colour lithographed plates (24 printed in colours) by Chagall, 96 illustrations after Chagall, publisher's pictorial boards, very slightly rubbed at extremities of spine [Cramer 42; Mourlot 230-277]*, folio (355 x 260mm.), Paris, Éditions de la Revue Verve, 1960

£1,000 - 1,500  
€1,100 - 1,700

**Provenance**

Walter and Malli Katz, bookplate on front free endpaper.



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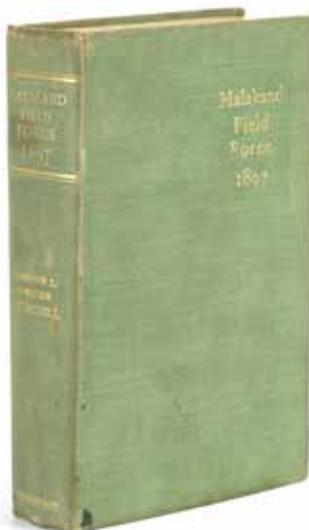
203 •

**CHURCHILL (WINSTON)**

*The Story of the Malakand Field Force. An Episode of Frontier War*, first edition, *second state (with errata)*, *frontispiece, 6 maps (2 folding), some foxing, publisher's green cloth, small ink spot on upper cover [Woods A1(a)]*, 8vo, Longmans, 1898

£700 - 900  
€780 - 1,000

First edition of Churchill's first book "which combined an incisive narrative of the fighting with vivid accounts of the landscape and its inhabitants" (ODNB).



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**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, the latter half of volume 2 uncut, some foxing, publisher's dark blue pictorial cloth gilt, hinges of second volume weakened, slightly rubbed [Woods A2(a)]*, 8vo, Longmans, 1899

£600 - 800  
€670 - 890

205 •

**CHURCHILL (WINSTON)**

Ian Hamilton's March, 1900; London to Ladysmith via Pretoria, 1900; Savrola, A Tale of the Revolution in Laurania, 1900, Longmans, Green; My African Journey, 1908; Liberalism and the Social Problem, 1909, Hodder & Stoughton; Lord Randolph Churchill, 2 vol., Macmillan, 1906; My Early Life, Thornton Butterworth, [1930], ALL FIRST EDITIONS, *publisher's cloth, 8vo (8)*

£400 - 600  
€450 - 670

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**CHURCHILL (WINSTON)**

The People's Rights, FIRST EDITION, *first issue with index and only one appendix, half-title, browned (as usual), short tears to inner corner of preliminary pages, publisher's cherry-red cloth, gilt lettered, t.e.g., housed in a custom made box [Woods A16], 8vo, Hodder & Stoughton, [1910]*

£1,000 - 1,500  
€1,100 - 1,700

A good copy of the clothbound issue, which is much rarer than the issue in wrappers.

**Provenance**

The Working Men's College, bookplate (1913), with neat "Library Regulations" label on front blank endpaper.

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**CHURCHILL (WINSTON)**

The World Crisis, 5 vol. in 6, FIRST EDITION, *half-titles, plates and maps, publisher's cloth gilt, rubbed [Woods A31(a)], 8vo, Thornton Butterworth, 1923-1931*

£600 - 800  
€670 - 890

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**CHURCHILL (WINSTON)**

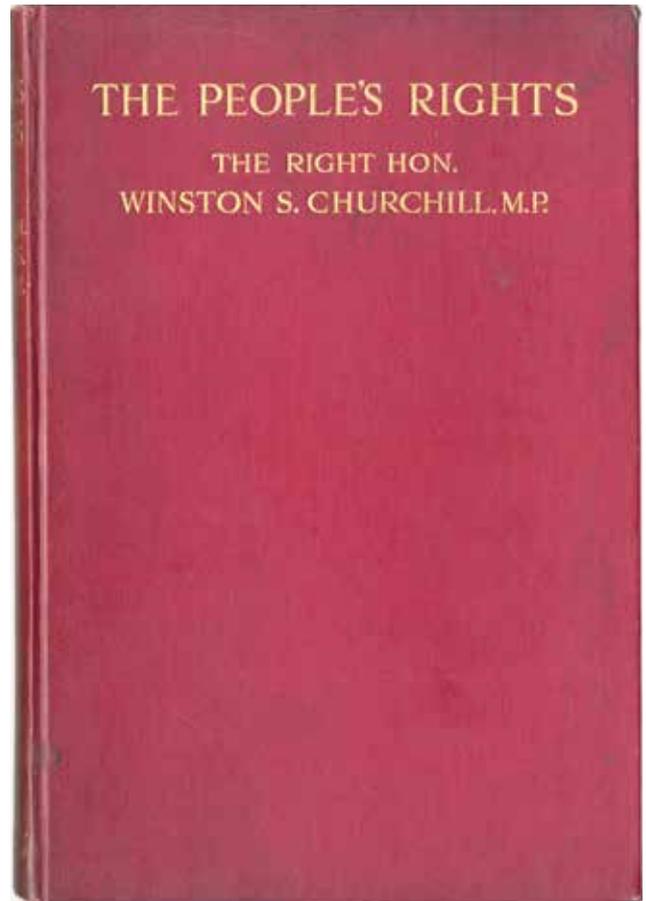
[ROBERTS (CARL ERIC BECHHOFFER)] Winston Churchill. Being an Account of the Life of the Right Hon. Winston Leonard Spencer Churchill... by Ephesian, FIRST EDITION, AUTHOR'S OWN COPY, WITH A TYPED LETTER SIGNED BY CHURCHILL ("*Winston S. Churchill*") *tipped in, 8 photographic plates, publisher's prospectus and numerous newspaper press reviews pasted in, ink annotation noting later issues on colophon, publisher's blue cloth gilt, 8vo, Mills & Boon, 1927*

£1,000 - 1,500  
€1,100 - 1,700

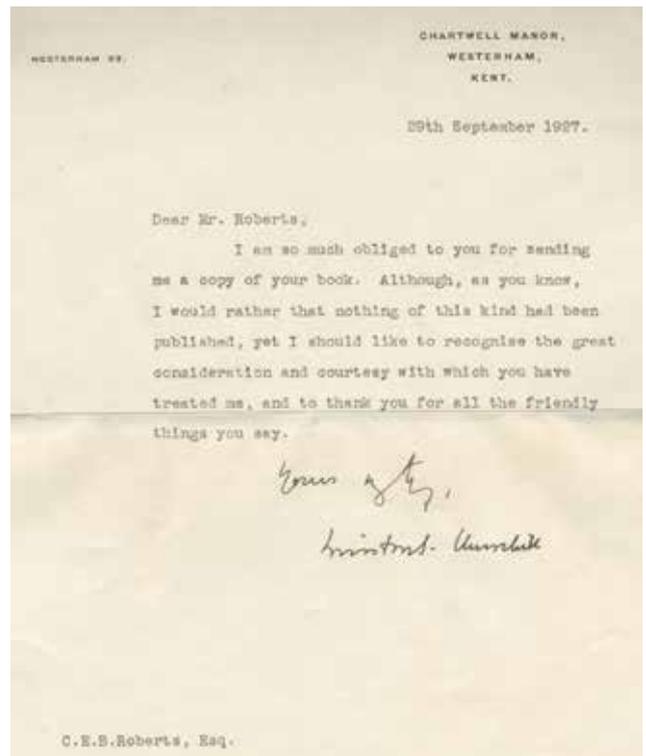
"I WOULD RATHER NOTHING OF THIS KIND HAD BEEN PUBLISHED" - Churchill writes to the author of a biography about himself. In the letter, dated 29 September 1927 (the day before the book's publication), Churchill graciously acknowledges the receipt of a copy of the book and is grateful for the "great consideration and courtesy with which you have treated me", whilst expressing his disquiet that the book was published at all.

**Provenance**

Carl E.B. Roberts, bookplate.



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**CHURCHILL (WINSTON)**

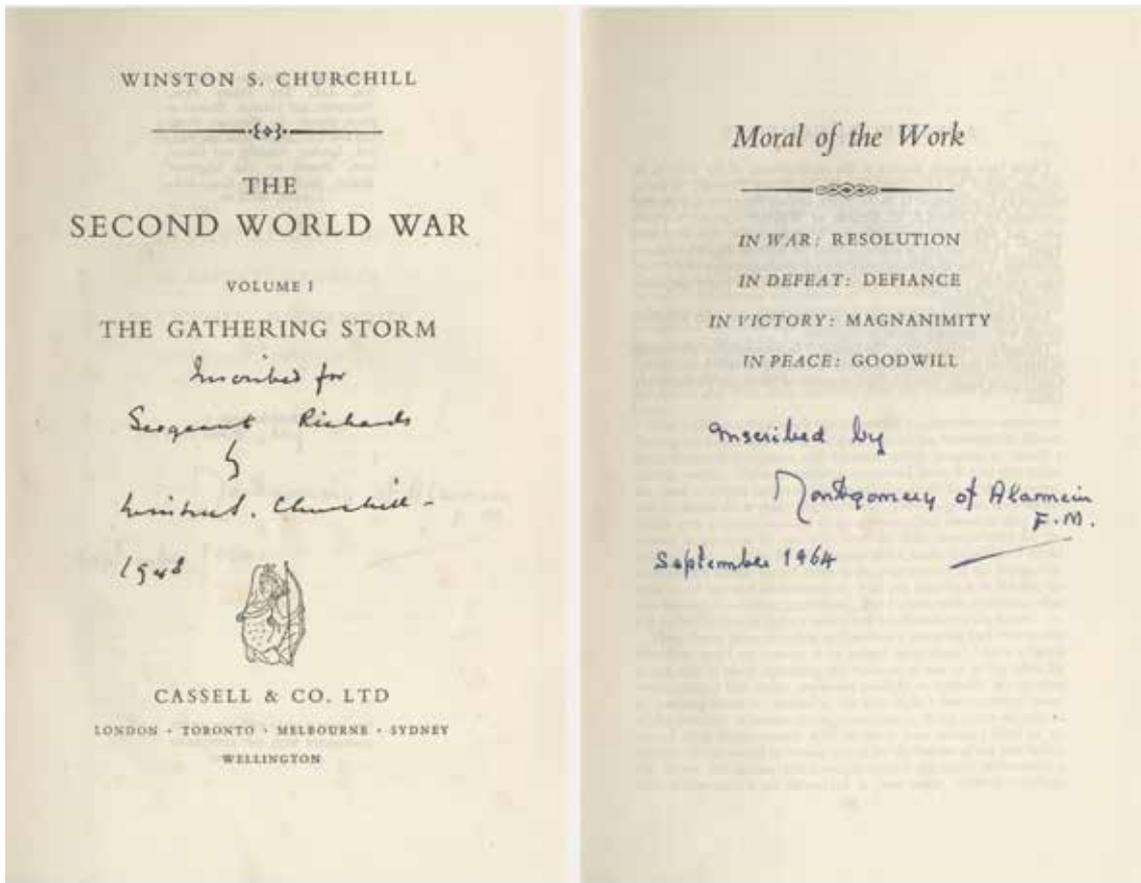
Portrait drawing, signed and dated by Churchill below the image ("Winston S. Churchill/ 27 Feb. 1912"), signed also by the artist ("R. Kastor."), showing Churchill head-and-shoulders turned slightly to his left, wearing a coat with astrakhan collar, *pen-and-ink on heavy wove paper watermarked '1911 [...]Noland', with deckled left-hand edge, 4to, size of image c.100 x 100mm., overall 315 x 244mm., 1912*

**£1,500 - 2,000**

**€1,700 - 2,200**

**CHURCHILL AS FIRST LORD OF THE ADMIRALTY:** a portrait dating from the time when, as First Lord, Churchill was reforming and building up the capability of the Royal Navy. That month he had made a speech in which he declared that for Britain a large navy was a necessity whereas for Germany it was a 'luxury'; a comment which provoked a good deal of German anger. He was also heavily involved in what was seen as the most pressing political problem of the day, Irish Home Rule: over which, in contrast to his father's outspoken Unionist support, he sought mediation. That same February he was threatened with violence when attempting to confront a Unionist audience in Belfast.

Robert Kastor, author of this finely-executed portrait, is known to have undertaken a number of head-and-shoulder studies of eminent men in pen-and-ink. In the 1890s he published a portfolio of engravings after his portraits of members of the French Academy. The Library of Congress purchased a collection of his portraits of scientists from Charles L. Morley of New York in 1947, each of which was signed, and many inscribed (that of Sigmund Freud being particularly well-known). A note by Morley informed the Library that: 'Unfortunately, I am able to tell you very little about the artist. I know... that he was a German by birth, but that he used to live in Switzerland. He died, I think, in 1937 or thereabouts. As far as I know, Mr. Kastor started the collection as a hobby, but later he probably realized that he would be able to sell it on the market for autographs and he continued to build it up systematically. He made portraits from life wherever possible. Some of them however, may have been done from photographs, the finished drawings then having been sent to the person portrayed, with a request for an autograph' (Morris C. Leikind, 'Robert Kastor's Portraits of Scientists', *Library of Congress Quarterly Journal of Current Acquisitions*, 1947, vol.4, no.4, p.9).



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**CHURCHILL (WINSTON)**

The Second World War, 6 vol., FIRST EDITIONS, EACH VOLUME INSCRIBED BY CHURCHILL TO HIS BODYGUARD R. ASTLEY RICHARDS, AND ADDITIONALLY BY MONTGOMERY OF ALAMEIN, Churchill's presentation inscriptions on the title, half-title or fly leaf, those of Montgomery on the first leaf following the title, maps and plans, publisher's cloth, dust-jackets (spines slightly faded and frayed) [Woods 123(b)], 8vo, Cassell, 1948-1954

£8,000 - 12,000  
 €8,900 - 13,000

PRESENTATION COPIES FROM CHURCHILL TO HIS BODYGUARD, EACH ALSO INSCRIBED BY MONTGOMERY OF ALAMEIN.

In a long career Sergeant (later Inspector) R. Astley Richards, O.B.E., worked for Special Branch at Scotland Yard and later transferred to MI6. He served as personal protection officer to Churchill from June 1945, just before the general election defeat, to April 1946. Richards can be seen with Churchill in the photograph illustrated above, a copy of which is included in the lot, and his many other notable assignments included De Valera and De Gaulle.

The volumes are variously inscribed by Churchill, and dated in the year of publication of the volume, to "Sergeant Richards" (2), "Inspector R. Richards", "R. Astley Richards", one simply "inscribed by Winston S. Churchill", and one simply signed. Montgomery's inscriptions ("Inscribed by Montgomery of Alamein F.M./ September 1964"), obtained for Richards by a colleague, were added on the first page following the title, since typically he declined to sign on the same page as Churchill.



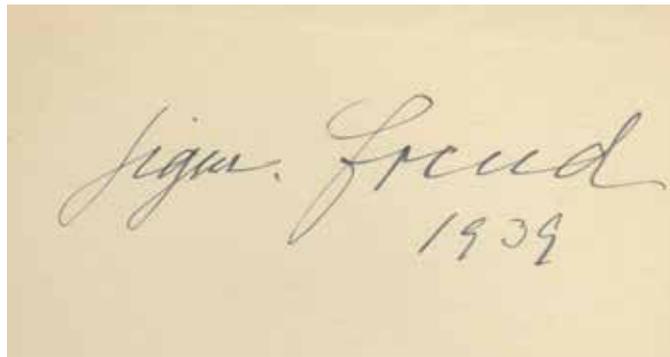
Included in the lot is an album containing a typed letter signed by De Gaulle, two letters from one of Churchill's secretaries ("Here is your book which Mr. Churchill was pleased to inscribe for you. I'm sorry about the "Sergeant" but I wasn't there to stop him - and that is how he remembers you I suppose! What a life!"), photographs of Richards with De Gaulle and De Valera, envelopes addressed to Churchill, a 'France Libre' badge, and other ephemera.

**Provenance**

R. Astley Richards; by descent to the present owner.



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**CONRAD (JOSEPH)**

Within the Tides, FIRST EDITION, FIRST IMPRESSION, AUTHOR'S PRESENTATION COPY, inscribed to "William Elliot with friendly regards from Joseph Conrad" on front free endpaper, half-title, contents slightly shaken, small stain towards end, publisher's green cloth, rubbed, lower hinge cracked, 8vo, Dent, 1915

£800 - 1,200  
€890 - 1,300

212 •  
**DOVES PRESS**

The English Bible, Containing the Old Testament & the New Translated Out of the Original Tongues by Special Command of His Majesty King James the First, 5 vol., LIMITED TO 500 COPIES, initial letters printed in red by Edward Johnston, original full limp vellum by the Doves Bindery, spines lettered in gilt, folio (340 X 235mm.), Hammersmith, 1903-1905

£4,000 - 6,000  
€4,500 - 6,700

A VERY GOOD SET OF THE DOVES PRESS MASTERPIECE: "the finest achievement of modern English printing" (Stanley Morrison, *Four Centuries of Fine Printing*). The Bible was the sixth publication of the press, and 500 copies were printed by T.J. Cobden-Sanderson and Emery Walker using the font whose matrices, punches and type were later infamously thrown into the water from Hammersmith Bridge by Cobden-Sanderson, following his bitter dispute with Walker. Some 150 pieces of the original type have recently been salvaged by the designer Robert Green, and half of them are on loan to the Emery Walker Trust for display at his house.

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**ELUARD (PAUL)**

Répétitions. Dessins de Max Ernst, NUMBER 136 OF 350 COPIES, colour frontispiece and 9 illustrations by Ernst, publisher's dark pink wrappers, upper cover with onlaid illustration by Ernst, slight dampstain and creasing to upper edges of text leaves and covers, wrappers detached (as often), partially faded, 8vo, Paris, Au Sans Pareil, 1922

£800 - 1,200  
€890 - 1,300

"In 1922 Max Ernst and Paul Eluard jointly published *Répétitions*, a series of poems, some of which are accompanied by collages. In the unusual nature of their collaboration they hoped to unite not only their conscious but also their subconscious minds" (Hubert, *Surrealism and the Book*, 1988, p.55).



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**FOUJITA (TSUGUHARU)**

Légendes Japonaises... L'eau-la terre-le ciel-le feu, *number 277 of 2,000 copies on vélin Alfa, colour frontispiece, illustrations and 16 plates by Foujita*, Paris, L'Abeille d'or, 1923--COCTEAU (JEAN) *Maison de Santé*, *number 68 of 100 copies on Japon Impérial, signed by the author, from an edition limited to 500 copies, 31 full-page line-drawn illustrations*, Paris, Briant-Robert, 1926--BRETON (ANDRE) *La lampe dans l'horloge*, *number 46 of 350 copies, lithographed frontispiece by Toyou*, Paris, Robert Marin, 1948; *Fata Morgana*. Illustré par Wilfredo Lam, *one of 520 copies, this unnumbered, 6 full-page illustrations by Lam*, Buenos Aires, Éditions des Lettres Françaises, 1942--PÉRET (BENJAMIN) *Immortelle maladie*, poème... avec un frontispice de Man Ray, *number 50 of 120 copies on vélin, from an edition limited to 201 copies, some colour running on front free endpapers*, Paris, Les presses de l'imprimerie de "Littérature", 1924--SALMON (ANDRÉ) *Le manuscrit trouvé dans un chapeau*. Orné de dessins a la plume par Pablo Picasso, *number 318 of 750 copies, frontispiece and 37 line-drawn illustrations*, Paris, Société Littéraire de France, 1919--VALÉRY (PAUL) *Villon et Verlaine*, *number xii, one of a few copies for friends and collaborators from an edition limited to 535 copies, title in black and red with Aldine anchor device, large initials printed in blue or red*, Maëstricht, A.A.M Stols à l'enseigne de l'alcyon, 1917--APOLLINAIRE (GUILLAUME) *Cortège Priapique*, *number 104 of 125 copies on Japon*, La Havane, Au Cabinet des Muses, 1925, *publisher's wrappers, some with additional glassine wrapper, 4to and 8vo*; and 11 others written or illustrated by Baudelaire, Max Ernst, Leonora Carrington, Modigliani, Cendrars, the Marquis de Sade, Soupault, Artaud, Orlan and Valéry (19)

£3,000 - 5,000

€3,400 - 5,600

A collection of French surrealist and modernist literature and illustrated books, including the first book fully illustrated by Picasso, Foujita's collection of Japanese folktales, illustrated in Japanese woodblock style, and Cocteau's surrealist *Maison de santé*, containing thirty-one line drawings (images of the author himself, of sailors and of dream scenes), composed while he was undergoing detoxification for his opium addiction.

**FREUD (SIGMUND)**

Moses and Monotheism. Translated from the German by Katherine Jones, **FIRST EDITION IN ENGLISH, SIGNED AND DATED BY THE AUTHOR "Sigm. Freud 1939" on front free endpaper, publisher's cloth [Stanford 63], 8vo**, The Hogarth Press and The Institute of Psycho-Analysis, 1939

£2,000 - 3,000

€2,200 - 3,400

A signed copy of the first English version of Freud's last work, *Moses and Monotheism*, "an anthropological and psychoanalytical study of the rise of Judaism, which he rooted in the monotheistic worship of the Egyptian sun-god Aten; and an examination of the significance of religion in general" (Norman).

**Provenance**

Sophie Jacobs, née Solomons (1887-1972), bookplate. From an Irish Jewish background in Dublin (her father's medical practice on Nassau Street is mentioned in Joyce's *Ulysses*) she sang in the chorus of Covent Garden, and spent time in China before settling in London, where she was a friend of Freud's daughter Anna; by family descent to current owner.

**FRINK (ELISABETH)**

MULLINS (EDWIN, *introduction*) *The Art of Elizabeth Frink*, **FIRST EDITION, NO. 74 OF 75 COPIES WITH AN ORIGINAL ETCHING SIGNED BY THE ARTIST, numerous photographic illustrations, publisher's cloth, dust-jacket, 4to**, Lund Humphries, 1972

£600 - 800

€670 - 890

Special edition limited to 75 copies, with the signed and numbered etching of a horse by Frink.

**FRINK (ELISABETH)**

Etchings Illustrating Chaucer's *Canterbury Tales*. Introduction and Translation by Nevill Coghill, **ONE OF 300 COPIES, SIGNED BY THE AUTHOR, this one of the 50 specially bound "Standard" copies, 19 etched plates by Frink, tissue guards, on specially made paper by J. Barcham Green, publisher's green morocco, gilt blocked with design of an eagle on the upper cover, slipcase (worn), large folio (655 x 455mm.)**, Waddington, 1972

£700 - 900

€780 - 1,000



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**FRINK (ELISABETH)**

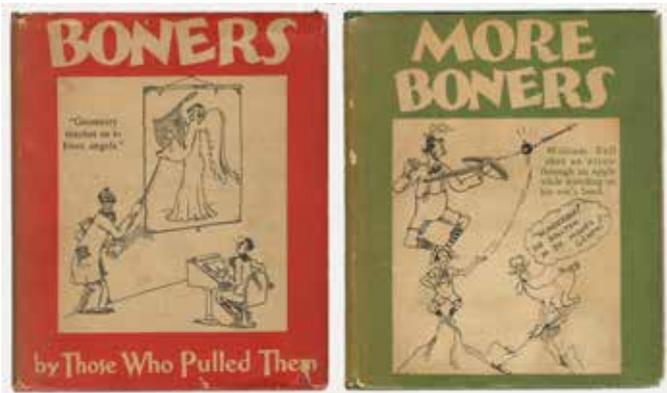
AESOP. Fables, NUMBER 110 OF 250 COPIES SIGNED BY THE ARTIST, WITH AN ADDITIONAL ORIGINAL DRAWING BY FRINK, 4 ORIGINAL LITHOGRAPHS, each signed in pencil by the artist, uncut in original decorative morocco gilt, 46 illustrations printed in 2 colours, publisher's decorative morocco gilt, slipcase, oblong folio (270 x 373mm.), Curwen Press for R. Alistair McAlpine & Leslie Waddington Prints, 1968

£1,000 - 1,500  
€1,100 - 1,700

PRESENTATION COPY WITH AN ORIGINAL PENCIL ILLUSTRATION. The full-page pencil drawing depicts a seated horse (c.265 x 370mm.), and is signed and dated "Frink '76. For Susan and Denys [Lasdun] from Lis" on the front free endpaper. Frink and Lasdun became fellow Royal Academicians, while Susan Lasdun (née Bendit) trained at the Camberwell School of Art.

**Provenance**

Estate of Denys and Susan Lasdun.



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**GALSWORTHY (JOHN)**

The Works, 'Manaton Edition', 30 vol., NUMBER 21 OF 530 COPIES, signed by the author in volume 1, publisher's vellum-backed boards, uncut, dust-jackets (a few with spines browned or rubbed), 8vo, Heinemann, 1923-1926

£500 - 700  
€560 - 780

220 •

**GEISEL (THEODOR) 'DR SEUSS'**

Boners; More Boners, FIRST EDITIONS, FIRST PRINTINGS, PRESENTATION COPIES INSCRIBED BY THE AUTHOR "With Best wishes to Arnold Rogow, Dr. Seuss" on front free endpapers, illustrations by Dr. Seuss, publisher's cloth, pictorial dust-jackets (small loss to upper cover of first title touching one letter, small losses to extremities of spine of second title), 12mo, New York, Viking Press, 1931 (2)

£800 - 1,200  
€890 - 1,300

Inscribed presentation copies of the first editions of the first two books illustrated by Dr. Seuss.



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**GLADKY (SERGE)**

Nouvelles compositions décoratives, first and second series, in 4 vol., 95 colour pochoir plates (of 98, lacking no. 44 in first series; nos. 13 and 32 in second series), letterpress title to each series, fore-margin of each leaf trimmed to form number stub (but allowing for good margin), institutional stamp on blank verso of plates, 3 parts in publisher's decorative boards with later cloth spine, one part in half morocco, worn, 4to (320 x 250mm.), Paris, Charles Moreau, [c.1925], sold as a collection of plates (4)

£800 - 1,200  
€890 - 1,300

Set of pochoir pattern books of Art Deco designs, mostly abstract but many incorporating stylised animals (polar bears, baboons, snakes, butterflies, squirrels, peacocks, etc.).

222 •

**GREENE (GRAHAM)**

A collection of 16 works inscribed by Greene to his doctor, comprising: A Visit to Morin, LIMITED TO 250 COPIES, 1959; A Burnt-Out Case, *first English edition*, 1961; In Search of a Character. Two African Journals, 1961; Introductions to Three Novels, *publisher's wrappers*, Stockholm, 1962; A Sense of Reality, 1963; The Revenge, LIMITED TO 300 COPIES, *publisher's wrappers*, 1973; The Comedians, 1966; Travels with My Aunt, 1969; A Sort of Life, 1971; The Virtue of Disloyalty, LIMITED TO 250 COPIES, *publisher's wrappers*, 1972; The Honorary Consul, 1973; The Human Factor, 1978; Doctor Fischer of Geneva or The Bomb Party, 1980; Ways of Escape, 1980; Monsignor Quixote, 1982; Getting to Know the General, 1984, *unless mentioned FIRST EDITIONS, publisher's cloth, dust-jackets, 8vo; and 2 others by Greene, one with printed "author's compliments" slip inserted* (18)

£3,000 - 5,000  
€3,400 - 5,600

A COLLECTION OF WORKS BY GRAHAM GREENE, INSCRIBED TO HIS DOCTOR, over a period of twenty-five years. Thomas Crichlow, a radiologist with a practice in Wimpole Street, is addressed as "Dr. Crichlow" or, more usually "Crich" or "Critch" by Greene, who invariably signs "affectionately Graham".

**Provenance**

Thomas Crichlow; by family descent to current owners.

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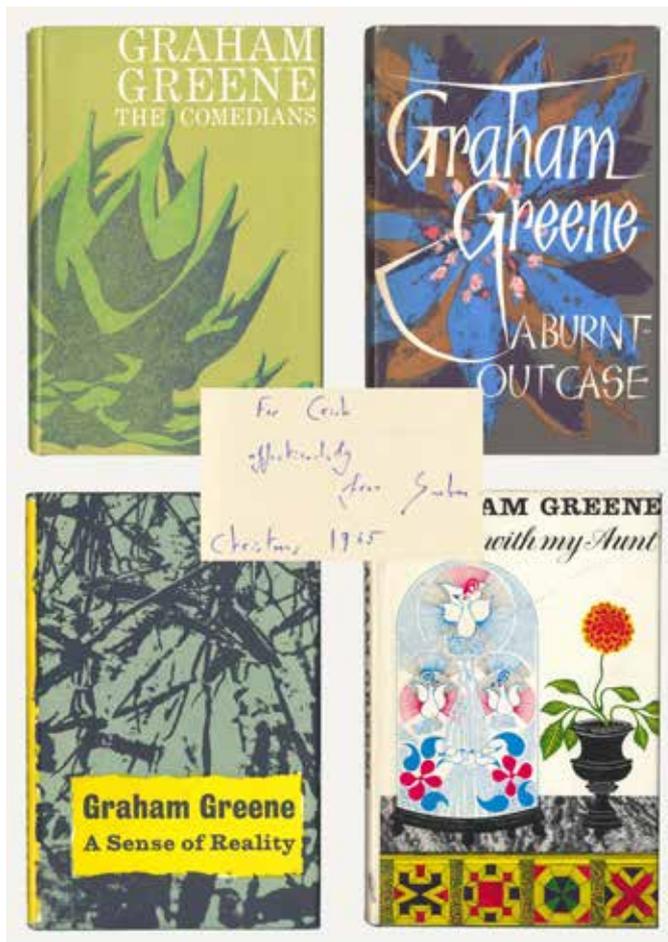
**GREENE (GRAHAM)**

Autograph letter, signed and subscribed ("Affectionately, Graham"), to "Dear Father Martindale", written on the back of three photographs, the first showing the tomb of the Jesuit second Bishop of Japan at Malacca (as described by Greene in his letter), the others showing the ruined church where the tomb is to be found, most of the letter devoted to a description of "a second spell with the Gurkhas in the worst area of Malay" ("...Yesterday we found a very nasty body – a young Malay stripped naked, stabbed through the heart. We had to hang him on a pole like a piece of meat to take him along for identification at a police post in a very remote tin mine. He turned out to be one of them, & the gloom that fell was awful. The bit of carrion suddenly became a human again. Its a nasty creepy unpleasantness, & I shall be quite glad to go..."); comprising four photographs in all, 3 pages, *slightly scuffed, each 118mm. square*, [Malacca, 17 January 1950]

£800 - 1,200  
€890 - 1,300

'THE BIT OF CARRION SUDDENLY BECAME HUMAN AGAIN' – Graham Greene, writes to his Jesuit mentor Father Martindale during the Malayan Emergency. This incident is recorded in Greene's diary on 15 January 1951, and was (as Norman Sherry has pointed out) to be recycled in *The Quiet American*, where Fowler the hero muses: 'I turned my memories at random like pictures from an album... the body of a bayoneted Malay which a Gurkha patrol had brought at the back of a lorry into a mining camp in Pahang, and the Chinese coolies stood by and giggled with nerves, while a brother Malay put a cushion under the dead head' (p.80).

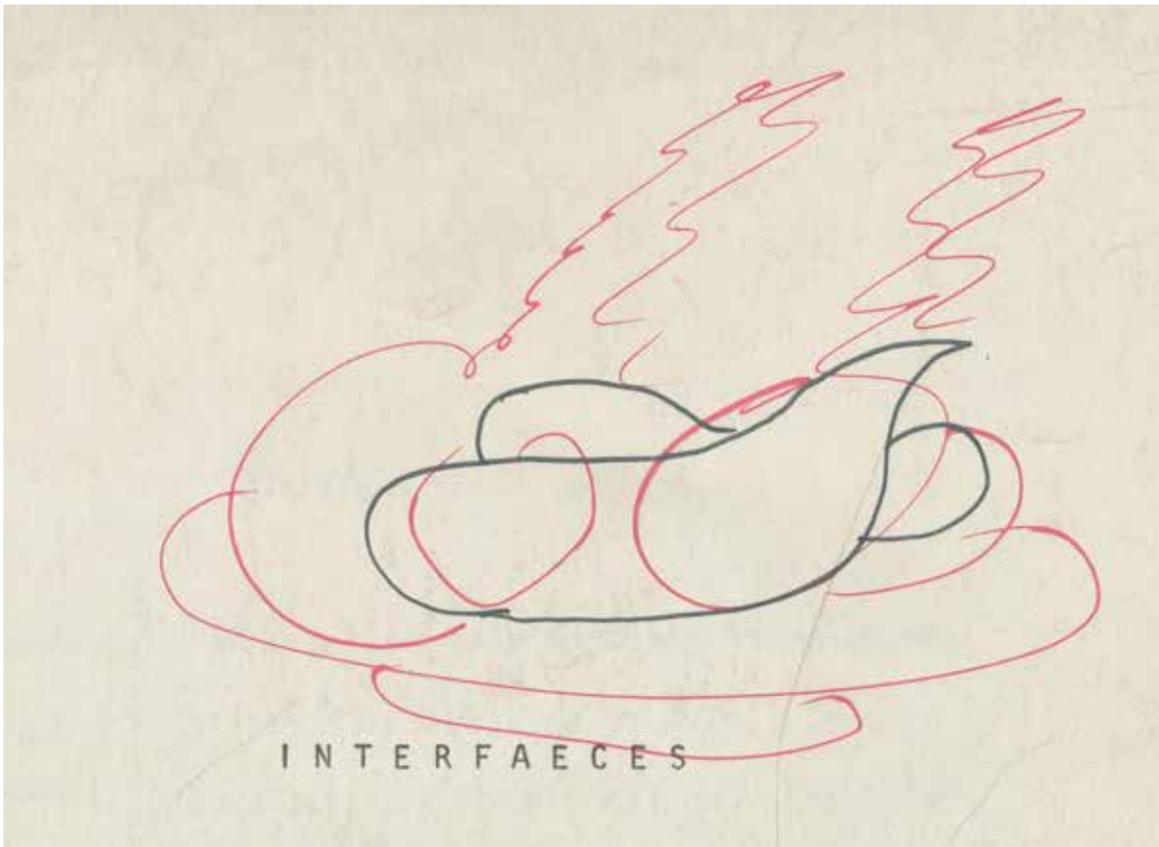
Father Cyril Martindale S.J. played an important part in Greene's life in the late 1940s and early 50s, especially during the separation from his wife Vivien and the affair with Catherine Walston. It is widely believed that he acted as confessor to both parties; and was instrumental in persuading Vivien not to divorce Greene, on the grounds that he was essentially a good man even if encumbered by husks of wickedness. Seven letters to him by Greene are housed with the papers of his protégé and biographer Father Caraman S.J. at the Burns Library, Boston College.



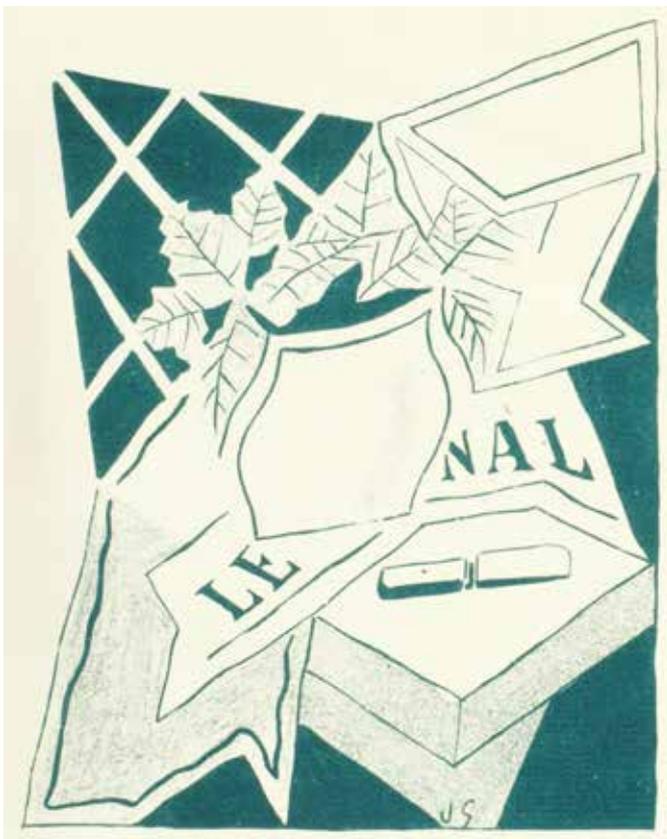
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**GRIS (JUAN)**

RADIGUET (RAYMOND) Denise. Illustré de lithographies par Juan Gris, ONE OF 112 COPIES SIGNED BY THE ARTIST, *this number 43 of 90 "sur papier vergé des Manufactures d'Arches", title printed in red and black with woodcut printer's device, 4 lithographed plates by Gris, publisher's wrappers with an illustration by Gris, slightly crinkled, upper wrapper stained pink (and front free endpaper to lesser extent), 4to, Paris, Éditions de la Galerie Simon, [1926]*

£1,000 - 2,000

€1,100 - 2,200

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**HAMILTON (RICHARD) AND DIETER ROTH**

Interfaeces [Catalogue for the Interfaces exhibition, ONE OF 15 "CORRECTED" COPIES], WITH AN ORIGINAL SKETCH, *12 xeroxed sheets, the first embellished with a jointly made sketch in red and black ink, following leaf with emendations in red ink, xeroxed as issued, housed in black cloth chemise and slipcase, folio, 290 x 215mm., Waddington & Tooth Galleries, Cork street, 1978*

£1,500 - 2,000

€1,700 - 2,200

One of 15 partially hand-corrected catalogue essays given out at the opening of the joint Interfaces exhibition at the Waddington and Tooth Galleries in 1978.

### HAYEK AND THE MONT PÉLERIN SOCIETY

Photograph album and papers kept from the first meeting of the Mont Pélerin Society by Professor John Jewkes, comprising the photograph album (evidently a souvenir album as issued to attendees), with snapshot photographs of those at the meeting, including Friedrich Hayek, Frank Knight, Karl Popper, Ludwig von Mises, George Stigler and Milton Friedman; with (inserted in pockets set in the lower cover) the cyclostyled opening address by Hayek, and the one by William Rappard, minutes of the conference, names and addresses of participants, signatories of (presumably) those at the first meeting, including Hayek and Mises, and at the fourth meeting of 1951; plus a letter to Jewkes by Otto von Habsburg, congratulating him on holding the society together at a critical time (1962), *the album with 67 photographs, mostly of those attending (with about five views of hotel and scenery), original quarter morocco, 4to, Mont Pélerin, 1-10 April 1947*

£2,000 - 3,000

€2,200 - 3,400

HAYEK AND MONT PÉLERIN – THE FOUNDATION MEETING OF THE SO-CALLED ‘NEOLIBERAL’ MOVEMENT. The Mont Pélerin Society (MPS) was the first organisation to spread the revival, as they saw it, of classic nineteenth-century economic and social Liberalism; and has been described by one critic as ‘a kind of neoliberal International’. Even though Hayek’s hugely influential *Road to Serfdom* had appeared in 1944, at the time that the MPS was founded, Keynesianism was in the ascendancy worldwide and in Britain Attlee was establishing the Welfare State. It was not until several decades later, with Mrs Thatcher’s famous acknowledgement of her debt to Hayek and his award of the Nobel Prize for Economics, that his social and economic insights were to come into their own; in the words of an International Monetary Fund paper: ‘Milton Friedman in 1982 hailed Chile as an “economic miracle.” Nearly a decade earlier, Chile had turned to policies that have since been widely emulated across the globe. The neoliberal agenda -- a label used more by critics than by the architects of the policies -- rests on two main planks. The first is increased competition -- achieved through deregulation and the opening up of domestic markets, including financial markets, to foreign competition. The second is a smaller role for the state, achieved through privatization and limits on the ability of governments to run fiscal deficits and accumulate debt’ (Jonathan D. Ostry, Prakash Loungani, and Davide Furceri, ‘Neoliberalism: Oversold?’, *IMF Finance & Development*, June 2016, Vol.53, No.2).

The first meeting of the MPS was organized by F.A. Hayek and held between 1 and 10 April 1947 at the village close to Lake Geneva, from which it took its name. The present album belonged to Professor John Jewkes, who in 1941 had been appointed Director of the newly-created Economic Section of the Cabinet Secretariat, a prime source of economic advice to the government (*ODNB*). After the War Jewkes was appointed Stanley Jevons Professor of Political Economy; and in 1948 moved to Oxford, where he was appointed to a new chair in economic organization and a fellowship at Merton. That same year he published perhaps his best-known work *Ordeal by Planning*, a trenchant attack on government intervention and control. At the inaugural meeting of the MPS he served on the committee responsible for drafting a statement of its aims (7 April 1947). He went on to become its third president, holding office between 1962 and 1964. The present volume is sold by a descendant.

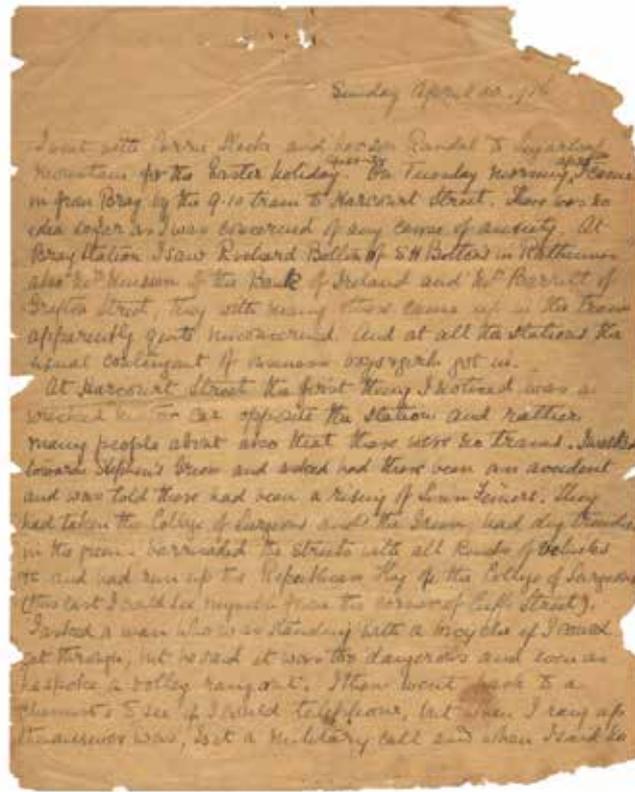
Marc Haegeman, in his *Inventory of the General Meeting Files (1947-1998)* of the MPS, records that: ‘Of this first meeting there are no papers available, only a summary compiled from the notes kept by Mrs. Hahn. A copy of the opening speech by F.A. Hayek was distributed at the meeting at Knokke, 1962. A list of the attendants of the first meeting (‘The Founding Fathers’) was distributed at the Montreux meeting, 1972 (p.16, fn.10). The records of the Society are held by the Hoover Institution.



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#### IRELAND - EASTER RISING

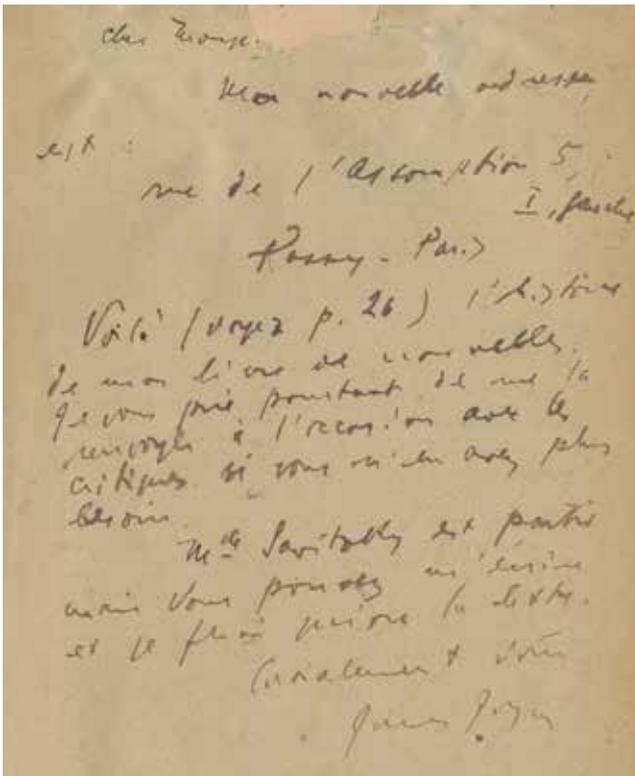
Autograph journal letter by Maria Cregan, providing a day-by-day eyewitness account of the Easter Rising, opening: "I went with Carrie Slacke and her son Randal to Sugarloaf Mountain for the Easter holiday... At Harcourt Street the first thing I noticed was a wrecked motor car opposite the station and rather many people about but also that there were no trams. I walked towards Stephen's Green and asked had there been an accident and was told there had been a rising of Sinn Feiners. They had taken the College of Surgeons and the Green, had dug trenches in the green, barricaded the streets with all kinds of vehicles &c and had run up the Republican Flag on the College of Surgeons (this last I could see myself from the corner of Cuffe Street). I asked a man who was standing with a bicycle if I could get through, but he said it was too dangerous and even as he spoke a volley rang out..."; with entries made for each day (some on the day itself, others retrospectively), running from Tuesday 25 April until Friday 6 May 1916; the first entry written on Sunday 30 April 1916, the account being signed and dated at the end "Maria J Cregan/ May 6. 1916", 10 pages, on separate sheets of thin office-style paper, evenly browned throughout, tears in the margins, especially of the first and last leaves (with loss of a few words of text), 4to, Dublin, 30 April to 6 May 1916

£700 - 900  
€780 - 1,000

'I WALKED TOWARDS STEPHEN'S GREEN AND ASKED HAD THERE BEEN AN ACCIDENT' – an extraordinary account written by an ordinary Dubliner describing what it might have been like to live through the Easter Rising: from the insertions made within the text (such as "The gunboat Hegla came into the river and did it"), it seems clear that this is not a later transcript, but rather the original document as written out on several days between 30 April and 6 May, no doubt for circulation to her friends and family; and indeed with half an eye on her present audience – posterity. It blends (with a lack of artifice hard to achieve in practised hands) the everyday with what she is

aware are momentous events unfolding as it were offstage, and just occasionally glimpsed out of the corner of the eye; as for example in her account of the first arrival of the British troops: "The Hampshires came in through Donnybrook. May had been out to Blackrock on her bicycle and had seen them on the Stillorgan Road. She came in and told Carrie Slacke and her boy Randal that they were coming through Donnybrook. So they went to see them come and May suggested that as it was a fearfully hot day oranges might be acceptable. So by degrees they got 40 dozen and gave them as far as they would go. The men were resting & having their dinner and the people at Anglesea Road brought them out tea and all sorts of things. They said they had thought they were going to France until they were half way over"; or, to take one other example, her entry for 1 May: "Today, the beautiful sun still continues and so does the bad work. But the leaders are all surrendering or being taken. Baggot St. Bridge is still fearful bad. I have only been across the road to the convent grounds for vegetables and the wind is blowing the sound away... the noise from there [Wilton Gardens] got so bad that we shut the windows to try to deaden the sound. The procedure always seems the same, a long silence, then a few dropping shots, increasing in number by degrees till the machine guns get into action, then pandemonium for about ½ an hour and then silence again...".

The author, Maria Cregan, was according to the 1911 census a 'manageress of ladies work depot' which, from the present account, can be located in Dawson Street. She and her neighbour, Carrie Slacke, lived in the Donnybrook area of south Dublin, and were both members of the Church of Ireland, and comfortably off (being able to afford to employ servant girls). The provenance of this manuscript indicates that Maria gave it to her friend Carrie, in whose family it has since remained: for a fuller note of provenance and the circumstances under which it was written, see Liam Kelly, 'Maria Cregan's description of Dublin during the 1916 Rising' (*The Breifne Journal*, vol.xiii, no.47, pp.486-492). Included in the lot is studio photograph of the author in later life, signed by the photographer, C. Nevill Cook of Kingstown (Dun Laoghaire), with its original folder inscribed by her to her [Slacke] godchild and dated September 1933.



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**JOYCE (JAMES)**

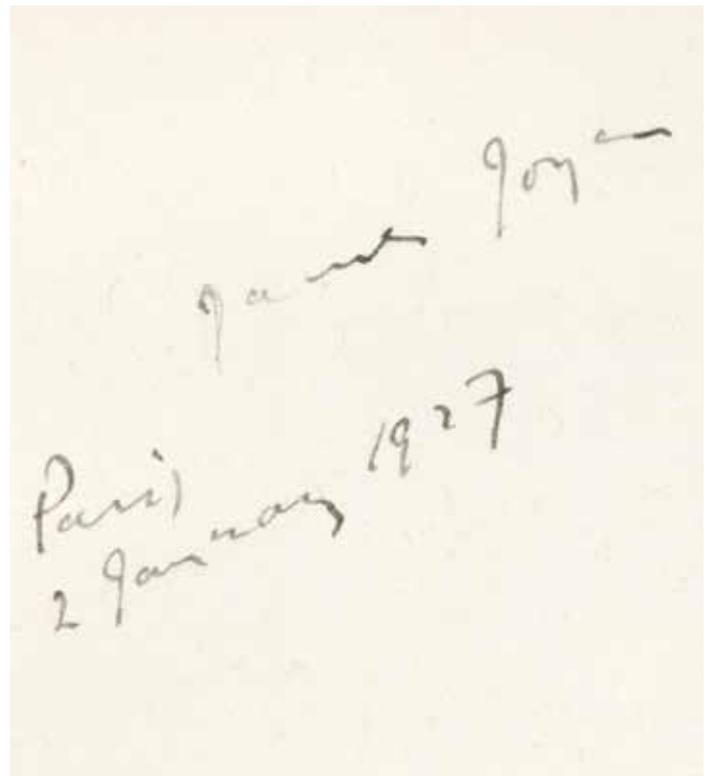
Dedalus. Portrait de l'artiste jeune par lui-même. Roman traduit de l'anglais par Ludmila Savitzky, *first French edition*, INSCRIBED BY LUDMILA SAVITZKY, AND WITH AN AUTOGRAPH LETTER SIGNED BY JOYCE, tipped-in on front free endpaper and partially obscuring the translator's inscription, text browned as usual, publisher's cream wrappers printed in green and black, original glassine wrapper, housed in green velvet-lined quarter morocco solander box [Slocum & Cahoon D15], 8vo, Paris, Éditions de la Sirène, 1924

£3,000 - 4,000  
€3,400 - 4,500

WITH AN AUTOGRAPH LETTER SIGNED BY JOYCE: an intriguing association copy of the first French edition of *A Portrait of the Artist as a Young Man*.

The one-page autograph letter (signed "James Joyce") is written on the reverse of an advertisement leaf tipped-in on the initial blank. The addressee is unknown as his name has been excised, but the first sentence ("Ma nouvelle adresse est: rue de l'Assomption, 5, 1 planche, Passy, Paris") dates it to soon after 15 July 1920, when Joyce and his family moved to that apartment and he was working on the final section of *Ulysses*. With the letter, Joyce is sending the recipient "l'histoire de mon livre de nouvelles" (perhaps a reference to *Dubliners*), asking for it to be returned if not needed "avec les critiques". He finishes by offering to pass on a letter to Ludmila Savitzky.

Ludmila Savitzky's inscription has also had the recipient's name excised, and with Joyce's letter pasted on top, all that remains visible are the words "[Mon]sieur [-]/ ...[hom]mage et souvenir/ Ludmila Savitzky".



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**JOYCE (JAMES)**

CINGRIA (CHARLES ALBERT), MAX JACOB, JAMES JOYCE, ANDRÉ SALMON, JULIEN TUVIM and LEOPOLD ZBOROWSKI. Poèmes. Avec des dessins en couleurs per A. Fornari, NUMBER 52 OF 150 COPIES, 19 full-page hand-coloured illustrations, publisher's orange wrappers, slight soiling, 4to, Paris, Les chroniques du jour chez Oreste Zeluk, 1926

£600 - 800  
€670 - 890

A scarce volume published in place of the July issue of the *Les chroniques du jour*, with a preface by the editor Gualtieri di San Lazzaro. The contributions include 4 Joyce poems taken from *Chamber Music*, translated by Auguste Morel, while the naïve illustrations are by Antonio Fornari, futurist artist and stage designer, the hand-colouring apparently varying from copy to copy.

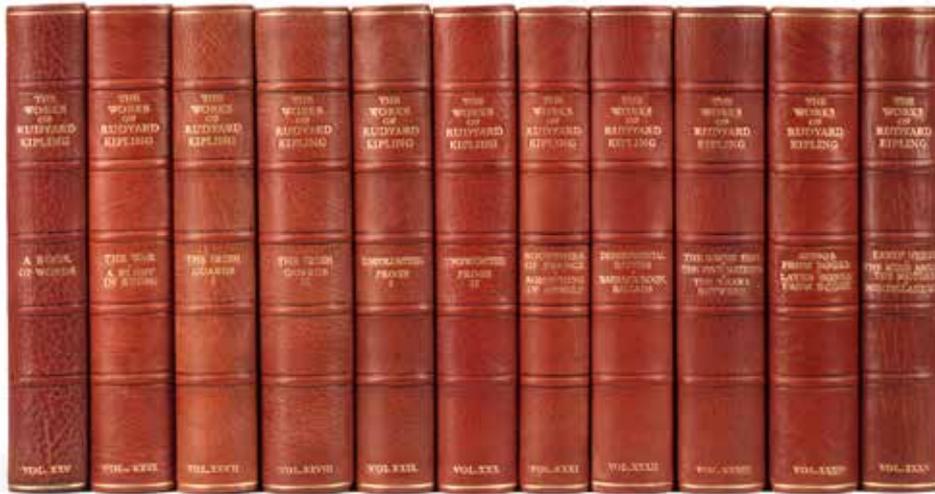
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**JOYCE (JAMES)**

Exiles. A Play in Three Acts, *second edition*, INSCRIBED BY THE AUTHOR "James Joyce, Paris, 2 January 1927" on front free endpaper, publisher's green cloth, lettered in gilt on the spine (slightly rubbed), preserved in morocco-backed solander box [cf. Slocum 14], 8vo, Egoist Press, 1921

£2,500 - 3,000  
€2,800 - 3,400

Inscribed copy of Joyce's only play. This is one of 500 copies of the first issue, published in green cloth, of the first Egoist Press edition, which appeared three years after the first edition.



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**KIPLING (RUDYARD)**

The Complete Works in Prose and Verse, 'Sussex Edition', 35 vol., NUMBER 90 OF 525 SETS SIGNED BY THE AUTHOR, *printed on hand-made paper, volume 13 with wood-engraved plates and initials after the author, volumes 28-29 with maps printed in red and black, some folding, original russet morocco gilt by James Burn, sides with double gilt fillet border, spines lettered in gilt between raised bands, gilt turn-ins, t.e.g., lower spine panel of volume 2 darkened but generally a good unfaded set, 8vo, Macmillan, 1937-1939*

£5,000 - 7,000  
 €5,600 - 7,800

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**LAURENCIN (MARIE)**

JOUHANDEAU (MARCEL) *Brigitte ou la belle au bois dormant*. Illustré de lithographies par Marie Laurencin, NUMBER 25 OF 90 COPIES ON D'ARCHES, *from an edition limited to 112 copies, signed by the author and artist, 4 full-page lithographs by Laurencin, publisher's cream wrappers, slightly crinkled, preserved in glassine wrapper, 4to, Paris, Editions de la Galerie Simon, 1925*

£600 - 800  
 €670 - 890

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**LORCA (FEDERICO GARCIA)**

Poema del cante jondo, FIRST EDITION, AUTHOR'S PRESENTATION COPY, *inscribed by the author with his trademark signature in red crayon on front free endpaper ("A mi querido Jorge [Zalamea] con un abrazo fraternal de Federico 1921-1931/ Madrid"), some spotting and browning, blank piece torn from corner of one leaf, publisher's wrappers printed in red and black, frayed, inner flaps torn (one at front detached, one at rear missing), rebacked, 8vo, Madrid, Ediciones Ulises, 1931*

£4,000 - 6,000  
 €4,500 - 6,700

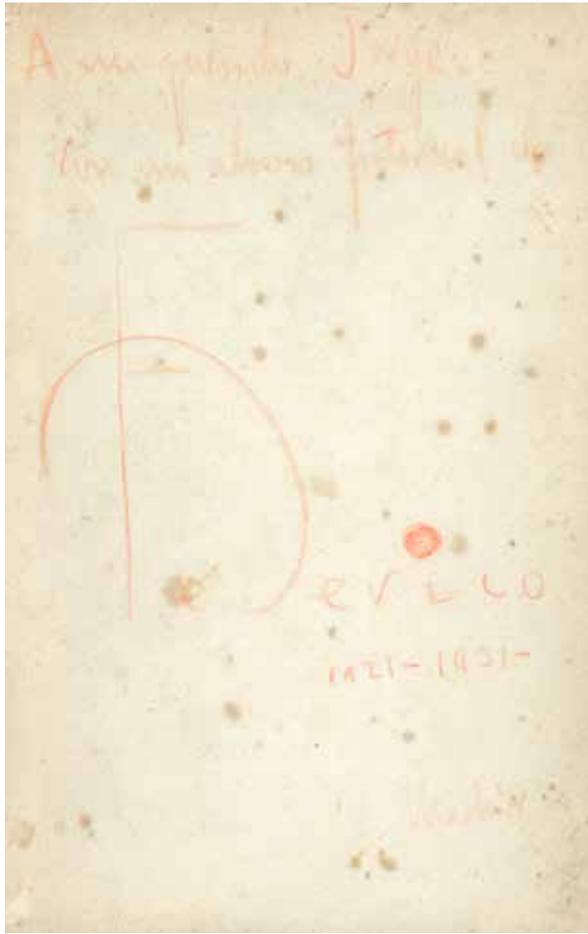
A RARE PRESENTATION COPY IN ORIGINAL WRAPPERS, INSCRIBED BY LORCA TO HIS CLOSE FRIEND JORGE ZALAMEA, ONE OF THE DEDICATEES.

Zalamea (1905-1969) was a Colombian writer and diplomat, author of anti-dictatorship satirical prose works, poems, dramas, novels, translations and essays. He is thought to have first met Lorca in 1928, when Zalamea travelled to Spain in his capacity as Commercial Advisor to the *Legación Colombiana*. Lorca was just emerging from a period which had seen great acclaim for his *Romancero gitano* ('Gypsy Ballads'), mixed with personal sadness and depression following his estrangement from Dalí and Buñuel, and the breakdown of his love affair with the sculptor Aladrén Perojo. In an effort to help him recover from his depression, he was persuaded to spend the next two years in America, during which time he wrote *A Poet in New York*, published posthumously.

Prior to 1928 Zalamea had spent two years travelling around Central America with a troupe of comic actors, and had published his first play in 1927, *El regreso de Eva*. This experience and his passion for the relationship between poetry and its readers, theatre and its public, made him a natural ally with Lorca, who returned from New York in 1930 after the fall of Primo de Rivera's dictatorship, and was appointed director of the student theatre company, *Teatro Universitario La Barraca*. Sponsored by the Second Republic, it toured rural Spain giving free performances and performing classic Spanish theatre in radically modern interpretations. During this period, Lorca also wrote *Blood Wedding*, *Yerma* and *The House of Bernarda Alba*. In 1933 Zalamea was made Viceconsul in London and published the political essay, *De Jorge Zalamea a la Juventud Colombiana*. His long career included a period spent in exile in Argentina, after he fled from Colombia in 1952 to escape the repressive regime of president Laureano Gómez (the influential *El gran Burudún-Burundá ha muerto* was a satirical work denouncing Gómez), and culminated in his being awarded the Lenin Peace Prize in 1967. Some of Lorca's letters to Zalamea are amongst the most revealing and intimate known, and 'Poema de la soleá' in the present collection is dedicated to the Colombian.

**Provenance**

Federico García Lorca; Jorge Zalamea, presentation inscription from the author; given by Zalamea's widow to the father-in-law of the present owner.



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**MATISSE (HENRI)**

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

£800 - 1,200

€890 - 1,300

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**MATTA (ROBERTO)**

MATTA (GERMANA FERRARI) Matta. Index dell'opera grafica dal 1969 al 1980, PRESENTATION COPY WITH ORIGINAL INK AND COLOURED CRAYON DRAWING BY MATTA on front free endpaper (image approximately 190 x 220mm.), inscribed "from us all, love to you all/Germatta [sic]", illustrations and plates (some colour), publisher's wrappers, 4to, Viterbo, 1980

£600 - 800

€670 - 890

**Provenance**

Denys and Susan Lasdun, gift inscription (with original drawing by Matta), and a 2-page autograph letter signed by Germana Ferrari Matta discussing an exhibition of Nigerian sculpture and enclosing this book "We both send you both the index of Matta graphics which is quite complet[e] for 10 years I enjoyed much putting it together..."



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**MILNE (A.A.)**

When We Were Very Young, 1924; Winnie The Pooh, 1926; Now We Were Six, 1927; The House at Pooh Corner, 1928, FIRST EDITIONS, illustrations by E.H. Shepard, publisher's cloth gilt, together custom made fleece lined case, 8vo, Methuen; and 2 autograph letters signed by Shepard, dated 1929 (6)

£800 - 1,000  
 €890 - 1,100

A very good set. Loosely inserted are 2 autograph letters signed by E.H. Shepard, both 1929, agreeing plans to produce a bookplate for the recipient (Mr. Sharpe), the price of which "would work out at about 5 guineas".

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**PEAR TREE PRESS - ARCHIVE**

A large archive of original artwork (watercolours, ink and pencil drawings, mostly by or attributable to John Guthrie), books published by the Press, proof sheets, etchings (in various states), printed Press ephemera including bookplate designs, spine labels, prospectuses and manuscript page layout designs, various mediums, and sizes, all held in a large metal trunk, [c.1901-1930], sold as a collection

£2,000 - 4,000  
 €2,200 - 4,500

A LARGE NEWLY DISCOVERED ARCHIVE OF ORIGINAL WATERCOLOURS, DRAWINGS, PROOF COPIES, MOCK-UPS, PRINTED EPHEMERA AND ETCHINGS RELATING TO THE PEAR TREE PRESS, JAMES AND JOHN GUTHRIE.

The pictorial material includes approximately 65 watercolours (historical scenes, landscapes, costume studies) including 6 large (c.350 x 220mm.) costume studies for plates used in *Ten Designs for The Two Gentlemen of Verona*, and 6 for plates used in *First Designs for the Theatre* by John Guthrie; approximately 25 pen and ink drawings (mostly seemingly studies for use in Pear Tree publications, one the original design for the woodcut "A Chapbook for Little Chaps" by Stuart Guthrie); approximately 105 pencil drawings (portraits, nude studies, sketches of statues, studies for woodcuts, etc., some done on the verso of page proofs for Pear Tree Press publications), most attributable to John Guthrie (10 signed "J.G.", 45 signed "J.F.G."), 410 x 300mm., and smaller.

Printed and proof material includes: Edgar Allan Poe. *Some Poems*, [1901-1903, the first book printed by Pear Tree Press], approximately 25 sets of disbound page proofs (of which 3 with illustrations, one with an original etching signed and titled ("Voces Trepidantium") by James Guthrie in pencil, and 2 copies with a manuscript note by Guthrie); *Root and Branch. Number 1. Volume 3*, approximately 45 copies, including 4 complete and signed with limitation number (30 copies) by James Guthrie, the remainder proof copies, many with contents and cover image printed in variant colours (black, bistre, brown, blues and greens), all etched throughout with numerous illustrations, [1919]; and seven proof copies (variant colour trials) of "Number 2. Volume 3"; John Guthrie. *Ten Designs for The Two Gentlemen of Verona*, 7 copies complete and signed with limitation number (50 copies), one of which in variant blue-printed wrappers, and a small bundle of page proofs, and a prospectus, 1925; *First Designs for the Theatre*, a bundle of page proofs (mostly for opening gathering, but also approximately 25 colour woodcut plates by John Guthrie), [1923]

Printed and ephemeral materials include: woodcut poster for an exhibition "Windmills and Watermills of England" held at Bognor Regis; small groups of proofs for bookplates, labels, prospectuses, title vignettes ("Te Deum" and "Sermon on the Mount" in multiple variant colour combinations), woodcut triptych of a Nativity scene ?by James Guthrie, manuscript mock-up for cover design and paper fold of *10 Lyrical Pieces from Ibbett's Best* [published as *Ten Lyrics*, 1924] and similar for *Twelve Poems by James Guthrie... 1922* (seemingly never published), printed proof for the title of *Frescoes from Buried Temples* with pen and ink design heightened in white for the vignette ornament, and miscellaneous etchings or woodcuts in various proof states. Also included are two illuminated manuscript leaves, on vellum (180 x 132mm.) from a ?French fifteenth-century Book of Hours.

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**PICASSO (PABLO)**

SABARTÉS (JAIME) Picasso: Toreros, 4 ORIGINAL LITHOGRAPHS BY PICASSO (one in colour, others black and white), plates, publisher's cloth, slipcase (slightly worn), oblong folio, A. Zwemmer, 1961--Verve: Volume VIII, 29-30. Suite De 180 Dessins De Picasso, 16 ORIGINAL LITHOGRAPHS BY PICASSO, publisher's pictorial boards, spine worn with some loss, folio, Paris, Verve, 1954; and 2 others relating to Picasso (4)

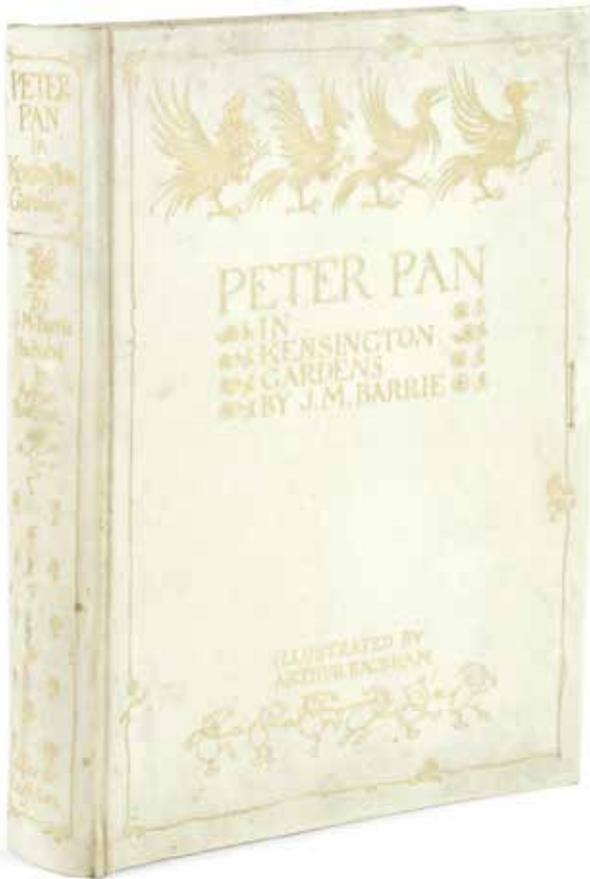
£1,000 - 1,500  
 €1,100 - 1,700



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**PLATH (SYLVIA)**

Carbon typescript, with autograph revisions to one line, of her story "The Dark River", opening: "The woman who sat beside me on the park bench stared into the moving waters of the river flowing past the grassy bank. There was a dreaminess about her which fascinated me. Although her hair was white, there was a fluid youthfulness in her features and a strange, radiant light in her eyes...", 7 pages, in a folder marked "117-1-7", folio, [1949]

£600 - 800

€670 - 890

Luke Ferretter has written of this early short story: 'The second period of Plath's early fiction spans her last three years at high school, during which she was in Wilbury Crockett's English class. Seven stories dating from 1948, eight from 1949 and four from 1950 survive... These stories are most interesting for the ways in which they prefigure the concerns of Plath's mature work. As Linda Wagner-Martin writes: "The pervasive themes of Plath's fictional oeuvre appear here in miniature"... In this early story, Plath sets up a powerful symbol of an inexplicable break in relationship between the heroine and those around her' (*Sylvia Plath's Fiction: A Critical Study*, 2010, p.3). For Plath's biographer, Linda Wagner-Martin, 'What is perhaps most touching about the story is the fact that the woman – lonely and self-sufficient, as are most of Plath's female characters – sees in her young listener a sister of the spirit. Some sense of communion between women is introduced here, and grows intermittently through many of Plath's fictions' (*Sylvia Plath: A Literary Life*, 2003, p.9). Two typescript drafts, of 6 and 7 pages, are held at the Lilly Library (Plath MSS II, Box 8, folder 11); the present typescript derives from her mother's estate (Sotheby's, New York, 6 April 1982).

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**RACKHAM (ARTHUR)**

BARRIE (J.M.) *Peter Pan in Kensington Gardens...* New Edition, frontispiece and 49 tipped-in colour plates, illustrations and decorations by Rackham, captioned tissue guards, publisher's pictorial vellum gilt, t.e.g., slightly soiled, lacks ties [Riall, p.114], 4to, Hodder & Stoughton, [1912]

£600 - 800

€670 - 890

DE LUXE EDITION, issued unsigned and without statement of limitation. A revision of the 1906 edition, this issue has the text reset, a new coloured frontispiece, and seven full-page black and white illustrations not featured in the earlier edition.

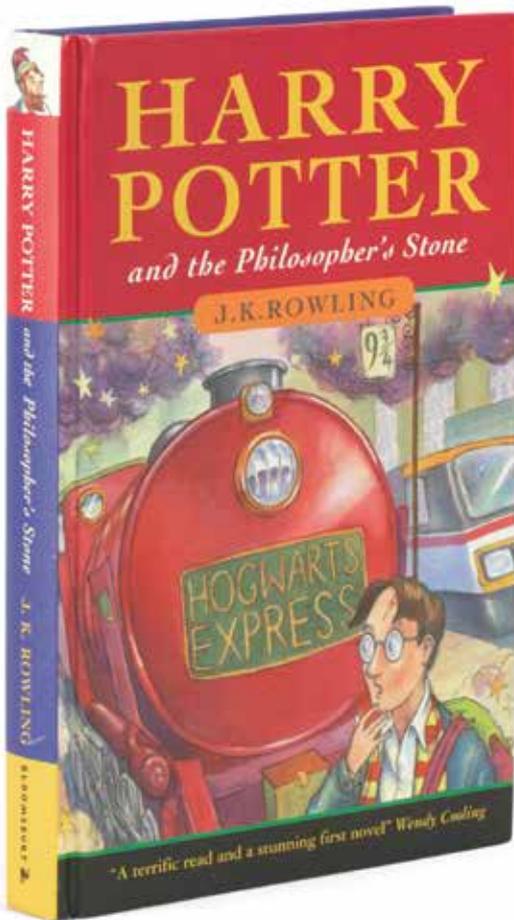
241 •

**RACKHAM (ARTHUR)**

DICKENS (CHARLES) *A Christmas Carol*, NUMBER 248 OF 525 COPIES SIGNED BY RACKHAM, 12 tipped-in colour plates, [1915]--WAGNER (RICHARD) *The Rhinegold & The Valkyrie*, NUMBER 419 OF 1150 COPIES, 34 tipped-in colour plates, 1910--LA MOTTE-FOCQUÉ (FRIEDRICH H.C. DE) *Undine*, NUMBER 77 OF 1000 COPIES, 15 tipped-in coloured plates, 1909, EDITION DE LUXE COPIES, each signed by Rackham on the limitation page, illustrations and decorations in the text, some spotting, publisher's pictorial vellum gilt, t.e.g., soiled, lacking all ties, 4to, William Heinemann (3)

£600 - 800

€670 - 890



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**ROWLING (J.K.)**

Harry Potter and the Philosopher's Stone, FIRST EDITION, FIRST ISSUE, AUTHOR'S PRESENTATION COPY, inscribed "27.7.97 For Meera, Donnie, Nastassia and Kai, with lots of love from Jo (also known as J.K. Rowling)", publisher's imprint page with the number sequence from 10 down to 1, and the author cited as 'Joanne Rowling', p.53 with the duplication of "1 wand" on the equipment list, publisher's pictorial boards, 8vo, Bloomsbury, 1997

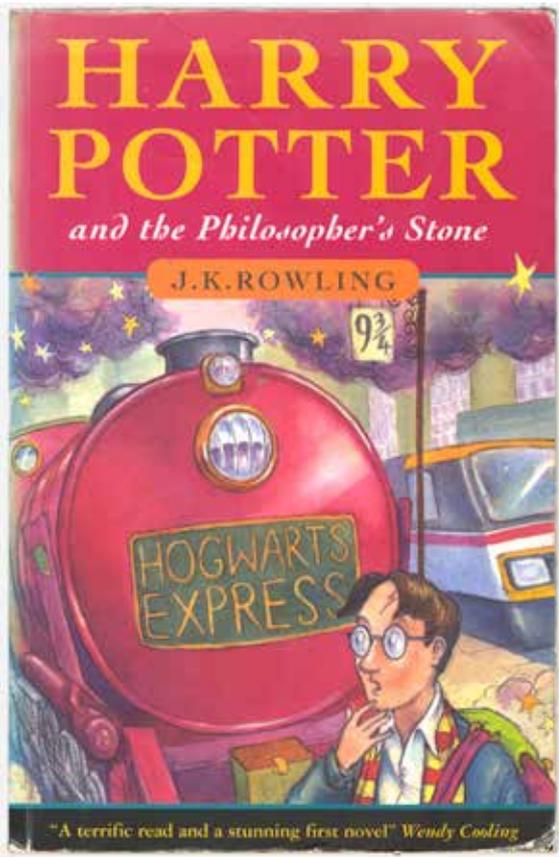
£30,000 - 40,000

€34,000 - 45,000

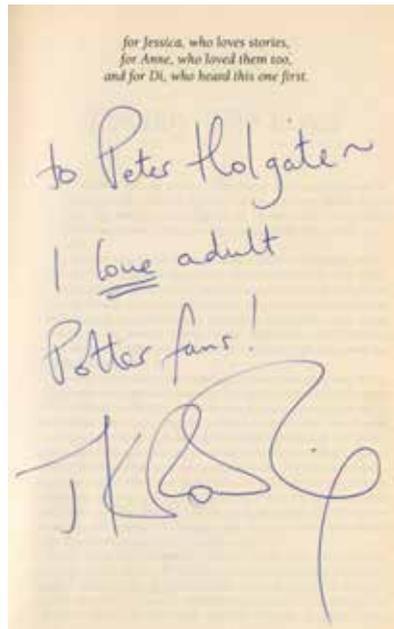
AN EXCEPTIONALLY FINE FIRST EDITION OF THE FIRST HARRY POTTER NOVEL, INSCRIBED TO A FRIEND AND HER FAMILY. The inscription is dated one month and a day after the book was published on 26 June 1997, this being one of the the first copies supplied to Rowling by the publisher. She and Meera had met when their daughters Jessica and Nastassia were attending the same nursery in Edinburgh.



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**ROWLING (J.K.)**

Harry Potter and the Philosopher's Stone, FIRST PAPERBACK EDITION, with "10 9 8 7 6 5 4 3 2 1" on the colophon, 2 very small damp spots at fore-margin of opening of first few leaves, publisher's pictorial wrappers (with misspelling "Philospher" on lower wrapper), spine sunned, a few creases, 8vo, Bloomsbury, [1997]

£800 - 1,200

€890 - 1,300

The first paperback edition, issued on the same day as the first hardback edition, of the first Harry Potter title.

**Provenance**

One-word ownership inscription (of the vendor) on half-title.

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**ROWLING (J.K.)**

Harry Potter and the Philosopher's Stone, seventeenth impression, INSCRIBED BY THE AUTHOR "To Peter Rowling - I love adult Potter fans!" on the dedication leaf, publisher's wrappers, 8vo, Bloomsbury, [1997]

£600 - 800

€670 - 890

"I LOVE ADULT POTTER FANS!" - an exuberant Rowling inscription. It was signed for the vendor who, at the time, was a headteacher at a school in Edinburgh.

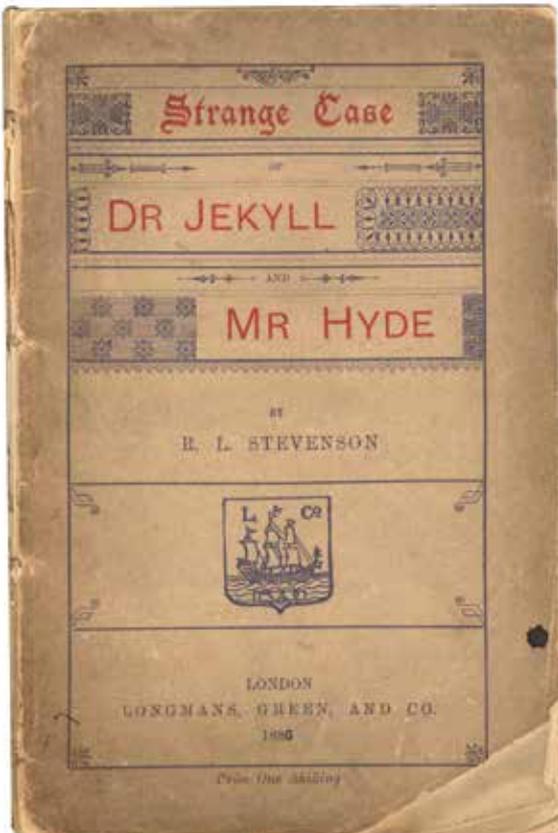
245 •

**STEVENSON (ROBERT LOUIS)**

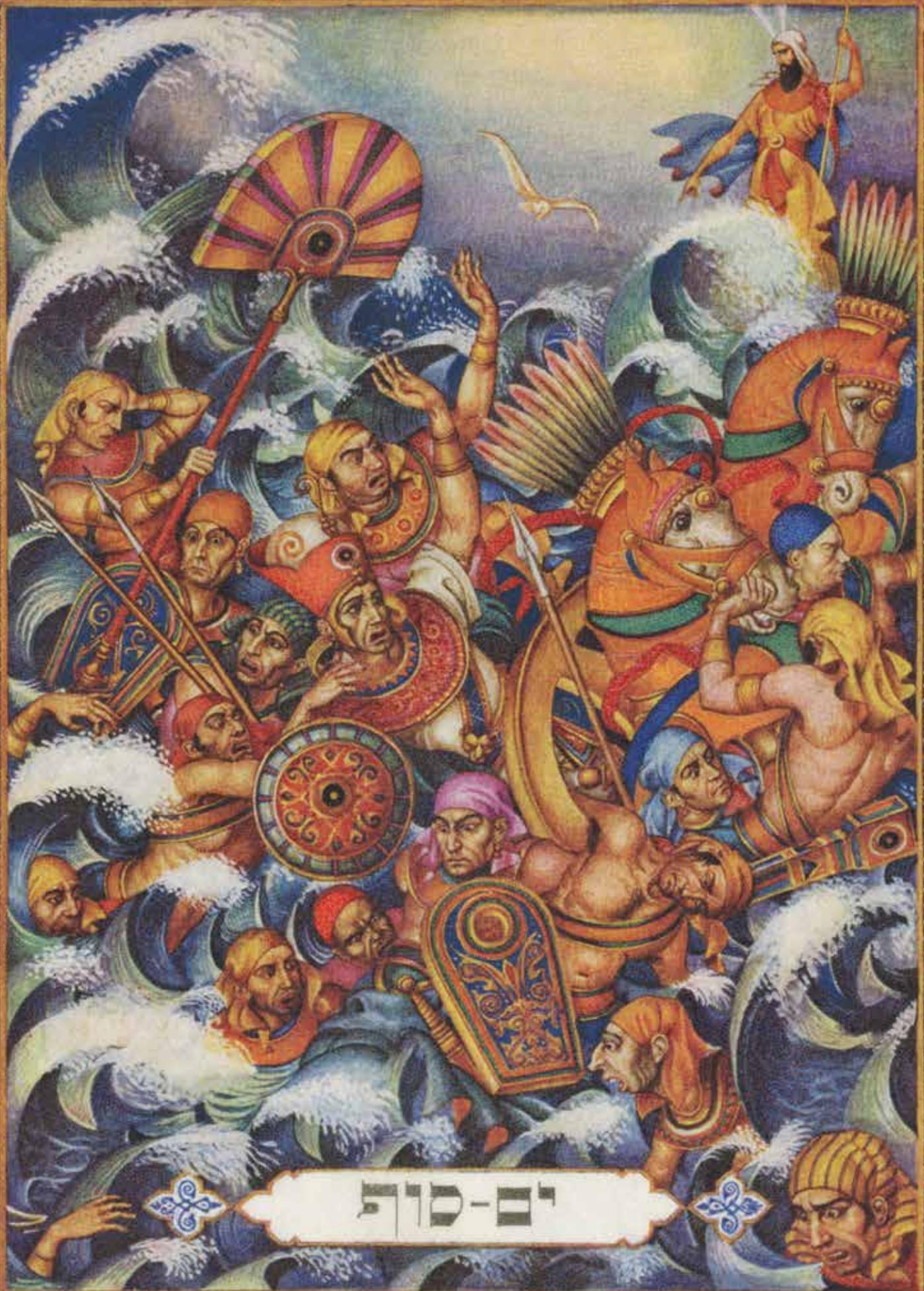
Strange Case of Dr Jekyll and Mr Hyde, FIRST ENGLISH EDITION, FIRST ISSUE with the publication date on upper wrapper changed by hand from 1885 to 1886, half-title, advertisement leaf at end frayed and loose, publisher's wrappers printed in blue and red, loss to lower fore-corner (just touching rule border) of upper wrapper, some loss to spine, lower cover detached and slightly frayed [Prideaux 17], 8vo, Longmans, Green, & Co., 1886

£600 - 800

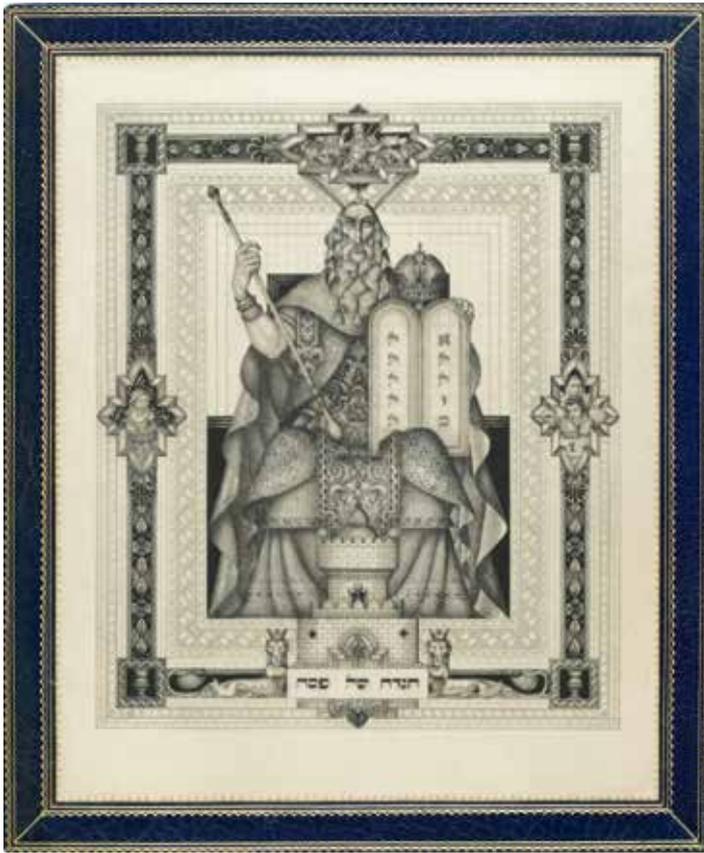
€670 - 890



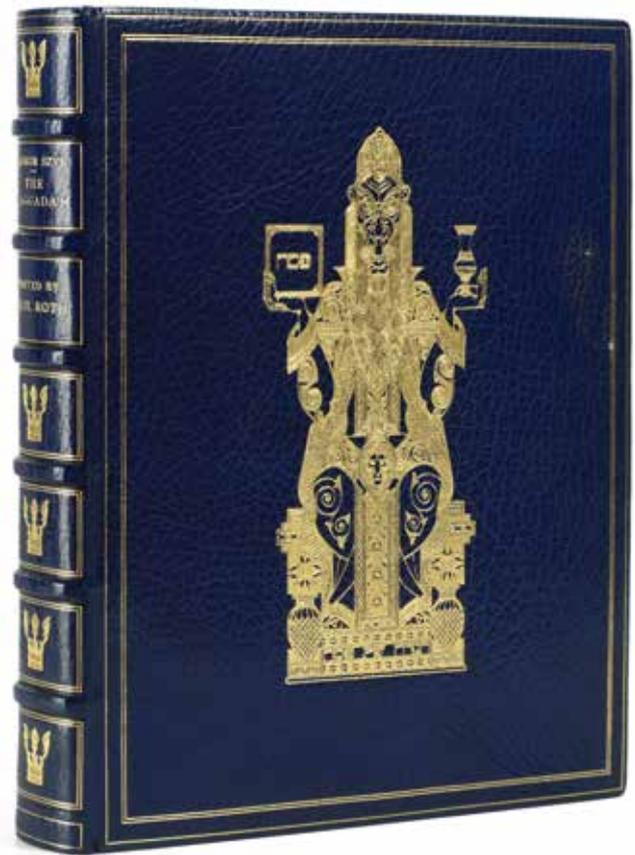
245



יַם-סוּף



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**SZYK (ARTHUR) - HAGGADAH**

The Haggadah. Executed by Arthur Szyk. Edited by Cecil Roth, NUMBER 19 OF 125 COPIES SIGNED BY THE EDITOR AND ARTIST, AND PRINTED ON VELLUM, for "sale in the British Empire" (from an overall edition of 250), text in Hebrew and English, full-page illustrations, decorations, illuminations and decorative initials by Szyk, all printed in colours, leaves uncut, original pictorial blue morocco gilt by Sangorski & Sutcliffe, doublures of mounted cream silk satin illustrated with Moses supporting the Ten Commandments, original matching blue half morocco velvet-lined drop-back box (corners chipped, a few scuffmarks), large 4to (280 x 238mm.), Beaconsfield Press, [1939]

£12,000 - 18,000  
 €13,000 - 20,000

ONE OF THE MOST CELEBRATED MODERN ILLUSTRATED EDITIONS OF THE HAGGADAH. "When one considers the brilliant multi-layers not only of illumination and color, but of themes and sub-themes, Szyk's Haggadah stands among Hebrew illuminated manuscripts in a moment in time, for all time, in a class by itself" (I. Ungar, *Justice Illuminated: The Art of Arthur Szyk*, 1988).

**Provenance**

4-line gift inscription, written in Hebrew, dated 1985, in blank lower margin of penultimate leaf; sold by and on behalf of All Aboard Charity Shops.



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**THOMSON (HUGH)**

Four original illustrations for Mary Mitford's "Our Village", pen and ink, one heightened in white, all captioned, 2 signed, one dated, framed and glazed, various sizes, 1893; with a copy of the book illustrated by Thomson (5)

£1,200 - 1,800

€1,300 - 2,000

Four original illustrations for the edition of Mary Mitford's *Our Village* illustrated by Hugh Thomson in 1893. First published in 1824, *Our Village* was "an attempt to delineate country scenery and country manners, as they exist in a small village in the south of England." Its popularity led Macmillan to choose it, amongst classic novels by Jane Austen, Elizabeth Gaskell and Oliver Goldsmith, to be illustrated by Hugh Thomson, whose style "reflected successfully the nostalgia of the time, his fine line drawing of rural characters and gentle countrified society appealed to the imagination of the public" (ODNB).

Comprises: "A Recruiting Sergeant", signed, 278 x 175mm.; "Fine March Weather", 225 x 170mm.; "I Don't Mind 'Em", signed and dated April 93, 220 x 245mm.; "A Fine Noble Animal", 205 x 165mm.



On board R.M.S. "TITANIC."

April 10 1912

Dear Miss Smith  
I received your  
letter also. The  
promises are  
and. I am glad  
you say so.  
The girls. It  
would be no  
good to get out  
without that  
I hope Enrykhi  
Mrs. J. J. J.  
is trying to get  
some more books



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### TITANIC

Autograph letter by George Wright, written on board RMS *Titanic*, on her headed writing-paper, when she was just about to set sail, to Miss Smith, informing that "I am now on my way to New York and are on the Largest ship in the World and really she is a great sight. I have a room as [?] lard as I had at the Hotel/ this is hir first trip/ I just got on board, and she will saile in a few minuts so am writing this in a hurry/ I inclose a Photo of hir"; the letter written in response to hers with an account of the girls they require (insisting that she should speak English), and giving news of his itinerary and looking forward to seeing her in Halifax ("...Write to the stame ship/ I am going direct so drop a line to Halifax..."); with the original postcard "photograph" of the *Titanic*, as enclosed (being an artist's impression showing her arriving at New York, with the Statue of Liberty in the background, captioned: 'The new White Star liner 'Titanic,' the twin largest vessel in the world. 45,000 tons gross register. 66,000 tons displacement. Length 882 ft. 9 in. Breadth -- 92 ft. 6 in. Accommodation: 2,500 passengers, 860 crew'), 1 page, written on of bifolium of the ship's writing paper engraved with the White Star flag and heading 'On board R.M.S. "Titanic."', one or two light fox-marks on first page, 8vo, RMS *Titanic* [Southampton], 10 April 1912

£10,000 - 15,000

€11,000 - 17,000

'ON THE LARGEST SHIP IN THE WORLD AND REALY SHE IS A SIGHT... I JUST GOT ON BOARD AND SHE WILL SAILE IN A FEW MINUTES' – one of Halifax's leading citizens writes from on board the *Titanic*, which he had caught only at the last moment and in which he was to perish four days later. The story of George Wright, the reclusive millionaire and philanthropist, is one of the most intriguing – and poignant – of the many interwoven into the history – and mythology – of the disaster. Born into a prosperous farming family near Tufts Cove, Nova Scotia in 1849, Wright came upon the idea of issuing a business directory when visiting the US Centennial Exhibition in Philadelphia in 1876; and went on to make a fortune publishing Wright's *World Business Directories* and kindred works, in the course of which he travelled to Australia, China, Japan, London and New York. He returned to his native Halifax in 1896, and retired around 1900. The peculiar orthography of this letter may, perhaps, be attributed to some form of dyslexia, rather than lack of literacy (making any transcription uncertain).

Sailing to Europe in the autumn of 1911, he is thought to have learned of the impending voyage of the *Titanic* while staying in Paris and made a last-minute booking, as is indicated by the fact that his name does not appear among the list of passengers distributed during the voyage. News of his death made headlines in his native city: 'There is now no doubt that George Wright is among those who went down with the *Titanic*, heroically standing aside like the others to allow the women and children into the boats – themselves facing certain death. George Wright was a man of whom Halifax might well be proud and of whom those who knew him best are most proud... He was ever ready to help, and he helped quickly. His hand was always in his pocket. There was no philanthropy in this city to which he did not contribute if its wants were made known to him' (*The Chronicle Herald*, 20 April 1912). On the day before he sailed he drew up the will for which he is now remembered: 'George Wright made his will in the office of one of the best known solicitors in London, on the occasion of his last visit to the old country; indeed he executed the document the very day before he sailed on the ill-starred *Titanic*... The will is a splendid one, mindful equally of philanthropy, charity and the causes of reform that were so close to his heart, so bound up with his life, and of his relatives in this city and province and elsewhere in Canada. A notable feature of the will is the bequest of his beautiful residence on Young Avenue, one of the handsomest in Halifax, to be held in trust for the local council of women to be used, as expressed in the will, as a headquarters in carrying on their work and assisting in suppressing evils such as he had been writing about and trying to put down' (*ibid.*, 7 May 1912).

He remains to this day one of the most intriguing figures to have been caught up in the story of the *Titanic*: 'Just before he boarded the *Titanic* to sail home, George Wright rewrote his will, giving away his grand Halifax mansion to a group of women. No one knows why. It's simply part of the mystery surrounding the last few days of the millionaire bachelor, who had spent the winter in the south of France and is said to have purchased a ticket on the *Titanic* at the last moment. He was never seen on the ship deck. A shy man, he is believed to have stayed in his cabin. His name did not appear on a passenger list, although he is known to have boarded in Southampton. There are theories that he was such a heavy sleeper he slept through the disaster. Why else would the accomplished yachtsman not have helped out on the lifeboats?' (Jane Taber, 'Mysterious Haligonian lost on the *Titanic* made quiet exit', *The Globe and Mail*, 13 April 2012).



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**VUILLARD (ÉDOUARD)**

SALOMON (JACQUES) Vuillard, NUMBER 16 OF 25 COPIES WITH AN ORIGINAL PENCIL DRAWING BY VUILLARD (stamped with blue "E.V." initials), from an overall edition of 350, 12 colour plates, occasional light spotting, contents loose as issued in publisher's cloth portfolio, folio (460 x 380mm.), Paris, La Bibliothèque des Arts, 1961

£800 - 1,200  
 €890 - 1,300

ONE OF 25 SPECIAL COPIES INCLUDING A DRAWING BY VUILLARD, in this case a study of a standing female figure (145 x 110mm.).

250

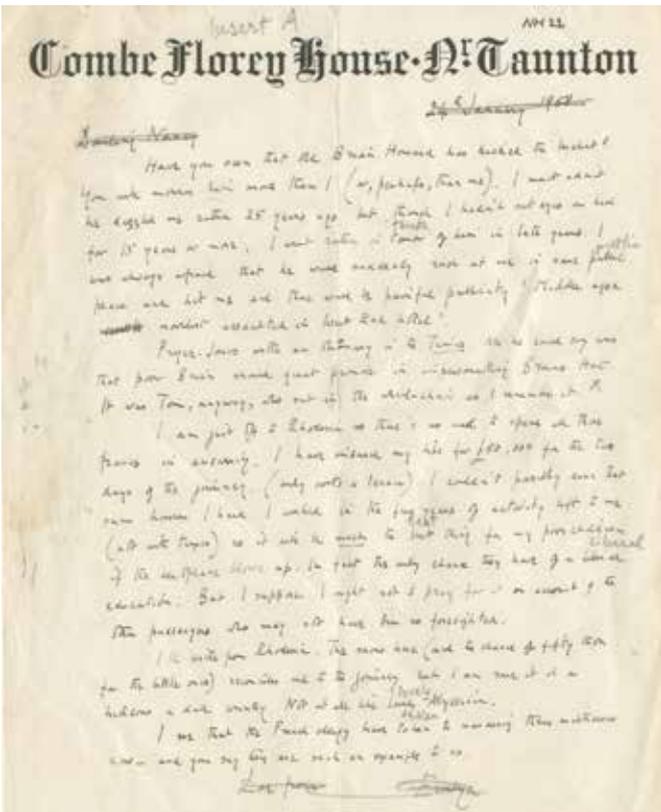
**WAUGH (EVELYN)**

Autograph letter signed ("Evelyn"), to Nancy Mitford ("Darling Nancy"), pondering on the death of Brian Howard and the Bruno Hat affair: "Have you seen that old Brian Howard has kicked the bucket? You will mourn him more than I (or, perhaps, than me). I must admit he dazzled me rather 25 years ago but though I hadn't set eyes on him for 15 years or more, I went rather in terror of him in late years. I was always afraid that he would suddenly rush at me in some public place and hit me and there would be painful publicity 'Middle aged novelist assaulted in West End hotel'. Pryce-Jones wrote an obituary in the Times. All he could say was that poor Brian showed great promise in impersonating Bruno Hat. It was Tom [Mitford], anyway, who sat in the wheel-chair as I remember it..."; he goes on to tell her that he is off to Rhodesia, having insured his life at £50,000 for a tenner, which makes him think much the best thing as far as his children's education is concerned is that the aeroplane blows up as "I couldn't possibly earn that sum however I [sic] hard I worked in the few years of activity left to me" ("...But I suppose I might not pray for it on account of the other passengers who may not have been so foresighted..."); reflecting that Rhodesia is bound to be "a hideous & dark country. Not at all like lovely Abyssinia", and concluding with the observation that the French clergy, of whom she so approves, have taken to murdering their mistresses; marked up in pencil and topped-and-tailed for publication and inscribed at head "Insert A" and "NM 22", 1 page, slight crease and minor tear, pencil inscription in margin erased, 4to, Combe Florey House, 24 January 1958

£1,000 - 1,500  
 €1,100 - 1,700

'HE DAZZLED ME RATHER 25 YEARS AGO' – EVELYN WAUGH TO NANCY MITFORD, ON BRIAN HOWARD, the original of Anthony Blanche in *Brideshead Revisited*. The reference in Pryce-Jones's obituary was to the famous spoof Bruno Hat show of 1929, mounted by Bryan Guinness and Guinness's then wife, Diana (Mitford); Howard being credited with painting the pictures (although they are frequently attributed to the English surrealist John Banting, in whose arms Howard died from a morphine overdose on 15 January). Waugh wrote the catalogue introduction, 'Approach to Hat', under the name A.R. de T. His trip to Rhodesia was undertaken to research his life of Ronald Knox.

Christopher Sykes prints this letter in his biography of Waugh, p. 525, prefacing it with the remark that 'As the letter has some general biographical interest it is worth quoting in full': the original has been marked-up accordingly.



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#### WAUGH (EVELYN)

Series of seven autograph letters and cards, variously signed or unsigned, to his friend, BBC producer and future biographer Christopher Sykes, comprising four letters and three letter-cards, one signed "E. Waugh", another "E. Waugh (late Pinfold)", others subscribed with a variety of facetious soubriquets, addressing Sykes likewise, the principal topic being Waugh's celebrated tribute to P.G. Wodehouse that Sykes produced for the BBC ("...the B.B.C. are not ready to talk about terms... As I may die any moment, this confusion should be made clear..."), and thanking him for his support throughout ("...The honour of Wodehouse steeled me for the ordeal but without your support I should have quailed & fled... Your strong arms held me spiritually. I will tell Margaret to engage the 40 Martyrs on behalf of your soul..."); one letter asking if he can come to stay ("...My intent is to come to London. I need a companion there. I will fill you with delicate meats and rare wines, I will laugh uproariously at all your jokes, I will flatter you black & blue, I will be compliant to your taste in entertainment (buggery excepted) if you will stay at your London house during these terrible days..."); other subjects touched upon including Kathleen Hale and the Marmalade Cat, the laxity of morals in the Charteris family, A.J. Balfour's adultery, Sykes's "ghastly" cocktail party, Harold Acton's "high state" at La Pietra, and his autobiography ("...I am engaged in writing a history of myself – a subject which does not greatly interest me..."); one letter in French (about rates of pay at BBC "Boismaison"); the cards bearing the printed heading 'From Mr. E. Waugh, Combe Florey House, Nr. Taunton', the letters the Combe Florey address in bold, 7 pages, the cards creased, annotated in pencil by Sykes, 4to and oblong 8vo, Combe Florey House, 1961-63 where dated

£1,000 - 1,500

€1,100 - 1,700

'THE HONOUR OF WODEHOUSE STEELED ME FOR THE ORDEAL' – EVELYN WAUGH ON HIS 'PANEGRIC' TO P.G. WODEHOUSE, broadcast as 'An Act of Homage and Reparation to P.G. Wodehouse' on 20 June 1961, and produced by Sykes for the BBC. The broadcast, printed in the *Sunday Times* on 16 July, contains the famous tribute (used as blurb for the Penguin paperback Wodehouse): 'Mr Wodehouse's idyllic world can never stale. He will continue to release future generations from a captivity that will be more irksome than our own'.

These letters are contained in an envelope marked by Sykes "Letters not given to Mr Amory", and none is included in *The Letters of Evelyn Waugh* (1980), where however others to Sykes about the broadcast are printed.

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#### WAUGH (EVELYN)

Working papers of Evelyn Waugh's friend and biographer Christopher Sykes, and associated material, including their respective bills for the Pera Palace Hotel, Istanbul, 24-27 February 1957; Waugh's article 'The Plight of the Holy Places' (1951) extracted from *Life*, in an envelope inscribed by him to Sykes; proof copy (with passages and names redacted by the publisher) of Davie's edition of the *Diaries*, with covering note to Sykes; autograph memoir on her father by Waugh's favourite daughter, Margaret (Meg); volumes containing Sykes's notes on Waugh's diaries, his letters to Greene, his incoming correspondence; an engagement diary; photocopies and other material, the memoir 20 pages, unbound, folio

£600 - 800

€670 - 890

Margaret's memoir of her father is printed in its entirety as the concluding section of the second, Penguin, edition of Sykes's biography of Waugh (1977), pp.596-602 ('I will conclude this postscript and this book with a memoir given to me by his daughter Margaret FitzHerbert'); it opens: "It is difficult to write about my father as a father because, like a versatile actor, he played the well known role in a number of wildly different ways. He had a strong literary conception of the heavy father, the Victorian ogre, and from time to time would give an excellent performance of this part. Sometimes he played the entertainer and conjurer. He would devise endless jokes both simple and elaborate, play games and invent fantastic stories about our neighbours and friends. But the role I think he most enjoyed was that of educator and instructor in morals, art and everything under the sun. He read aloud to us a great deal, mostly Dickens. He read well but claimed never to have enjoyed it partly because of the distress caused him by our loutish posture. He would have liked us to sit round decorously, our heads bent over intricate embroidery. Instead we sat restlessly, scratching our heads and picking our noses. In the end we were made to sit absolutely still twiddling our thumbs. However we all loved these reading sessions...".



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**WELLS (H.G.)**

The Time Machine. An Invention, *first English edition, later issue without publisher's catalogue at end, half-title with advertisement on reverse, publisher's printed boards with sphinx stamped in black, rebounded in green cloth with gilt lettering, 8vo, William Heinemann, 1895*

£700 - 900  
 €780 - 1,000

An unusual variant binding, with printed boards which match the wrappers found on some copies, as opposed to the more commonly found cloth edition.

**Provenance**

J. George Potts and A. Vaughan Jennings, geologist, contemporary signatures on front paste-down and half-title respectively.

254 •  
**WHISTLER (REX)**

SWIFT (JONATHAN) Gulliver's Travels... Illustrated by Rex Whistler, 2 vol., NUMBER 190 OF 195 COPIES, *engraved title vignettes, 12 hand-coloured plates, 5 maps and 8 head- and tail-pieces by Whistler, publisher's green half morocco gilt by Wood, t.e.g., spine faded with a few abrasions, folio (360 x 250mm.), Cresset Press, 1930*

£1,500 - 2,500  
 €1,700 - 2,800

255 •  
**WORLD WAR II - AIR FORCE AND OPERATION NEPTUNE**

Despatch by Air Chief Marshal Sir Trafford Leigh-Mallory... Air Commander-in-Chief, Allied Expeditionary Air Force to the Supreme Allied Commander, Allied Expeditionary Forces, *109pp. typescript, 8 folding photographic or blueprint maps (of which 6 partly hand-coloured with colour code table), 4 folding tables, [November 1944]--Allied Expeditionary Air Force. Report on Air Operations Prior to and in Support of Operation "Neptune", 84pp. typescript, 6 folding blueprint maps (of which 5 partly hand-coloured), one folding table, [1945]--Air Staff Supreme Headquarters Allied Expeditionary Force. Report on Allied Air Operations 1st October 1944 to 9th May 1945, 98pp. typescript, 2 large folding colour-printed maps, 4 uncoloured maps and tables, [1945]--Secret. Report on Air Operations in Western Europe 17th to 27th December 1944 [and 2 related reports on troop carrier aircraft; and Operations "Plunder" and "Varsity"], approximately 40pp. typescript, 2 large folding colour-printed maps, [1944-45], punch-bound, contemporary wrappers, covers with titles etc. ("Prepared by OPS.7 (Records) Air Staff H.Q. A.E.A.F.") in ink by the early owner [see below], small folio (4)*

£800 - 1,200  
 €890 - 1,300

Collection of "Secret" typescript reports issued for use by the Allied Expeditionary Air Force, relating to their operations on the Western Front, including involvement in Operation Neptune.

**Provenance**

Flight-Sergeant John Stott, ownership inscription on 2 covers (with copy of his war records). Stott enlisted in 1940 and, after distinguished service in the Middle East, he joined the S.H.A.E.F. (Air Force Headquarters) in 1944, at which time the "secret" reports were issued; thence by family descent to current owner.

**END OF SALE**

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## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

*Bonhams* does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage *Bonhams* does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the *Catalogue*. This will govern *Bonhams'* relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the *Catalogue* (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the *Catalogue* (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the *Sale* and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the *Hammer Price*). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before

doing so. Such items which are unsuitable for connection are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### **Contractual Description of a Lot**

The *Catalogue* contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective *Seller* to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the *Catalogue*. The remainder of the *Entry*, which is not printed in bold letters, represents *Bonhams'* opinion (given on behalf of the *Seller*) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the *Seller*.

#### **Estimates**

In most cases, an Estimate is printed beside the *Entry*. *Estimates* are only an expression of *Bonhams'* opinion made on behalf of the *Seller* of the range where *Bonhams* thinks the *Hammer Price* for the *Lot* is likely to fall; it is not an *Estimate* of value. It does not take into account any *VAT* or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the *Notice to Bidders*, below. *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 your *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. For this *Sale* the following rates of *Buyer's Premium* will be payable by *Buyers* of *Lots*:

25% up to £175,000 of the *Hammer Price*  
20% from £175,001 to £3,000,000 of the *Hammer Price*  
12.5% from £3,000,001 of the *Hammer Price*

Storage and handling charges may also be payable by the *Buyer* as detailed on the specific *Sale* Information page at the front of the catalogue.

Payment by credit card, company debit cards and debit cards issued by a non-UK bank will be subject to a 2% surcharge on the total value of the invoice.

The *Buyer's Premium* and all other charges payable to us by the *Buyer* are subject to VAT at the prevailing rate, currently 20%.

VAT may also be payable on the *Hammer Price* of the *Lot*, where indicated by a symbol beside the *Lot* number. See paragraph 8 below for details.

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, shown beside the *Lot* number, 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

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 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

### 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.

OIt 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.
- 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 to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

<b>8</b>	<b>FAILURE TO PAY FOR THE LOT</b>	<b>9</b>	<b>THE SELLER'S LIABILITY</b>	<b>10.3</b>	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed 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.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i> ) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;			10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;			10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.9	to retain possession of, and on 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				
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.				
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.				
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.				
		<b>10</b>	<b>MISCELLANEOUS</b>	<b>11</b>	<b>GOVERNING LAW</b>
		10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		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.
		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 [AR], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

#### 4 COLLECTION OF THE LOT

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

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

#### 5 STORING THE LOT

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

#### 6 RESPONSIBILITY FOR THE LOT

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

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	9.3.2		9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Francesca Hickin  
+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  
+1 212 644 9059

## Australian Art

Meryn 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  
Catherine Williamson  
+1 323 436 5442

## 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

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carpets@bonhams.com  
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+1 415 503 3392

## Chinese & Asian Art

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Asaph Hyman  
+44 20 7468 5888  
U.S.A  
Dessa Goddard  
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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  
+1 415 503 3326

## Furniture

UK  
Thomas Moore  
+44 20 8963 2816  
U.S.A  
Andrew Jones  
+1 415 503 3413

## European Sculptures & Works of Art

UK  
Michael Lake  
+44 20 8963 6813

## Greek Art

Anastasia Orfanidou  
+44 20 7468 8314

## Golf Sporting Memorabilia

Kevin Mcgimpsey  
+44 131 240 2296

## Irish Art

Penny Day  
+44 20 7468 8366

## Impressionist & Modern Art

UK  
India Phillips  
+44 20 7468 8328  
U.S.A  
William O'Reilly  
+1 212 644 9135

## Indian, Himalayan & Southeast Asian Art

H.K.  
Edward Wilkinson  
+85 22 918 4321  
U.S.A  
Mark Rasmussen  
+1 917 206 1688

## Islamic & Indian Art

Oliver White  
+44 20 7468 8303

## Japanese Art

UK  
Suzannah Yip  
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U.S.A  
Jeff Olson  
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## Jewellery

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Jean Ghika  
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U.S.A  
Susan Abeles  
+1 212 461 6525  
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Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962  
U.S.A  
Gregg Dietrich  
+1 917 206 1697

## Mechanical Music

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## Motorcycles

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## Native American Art

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