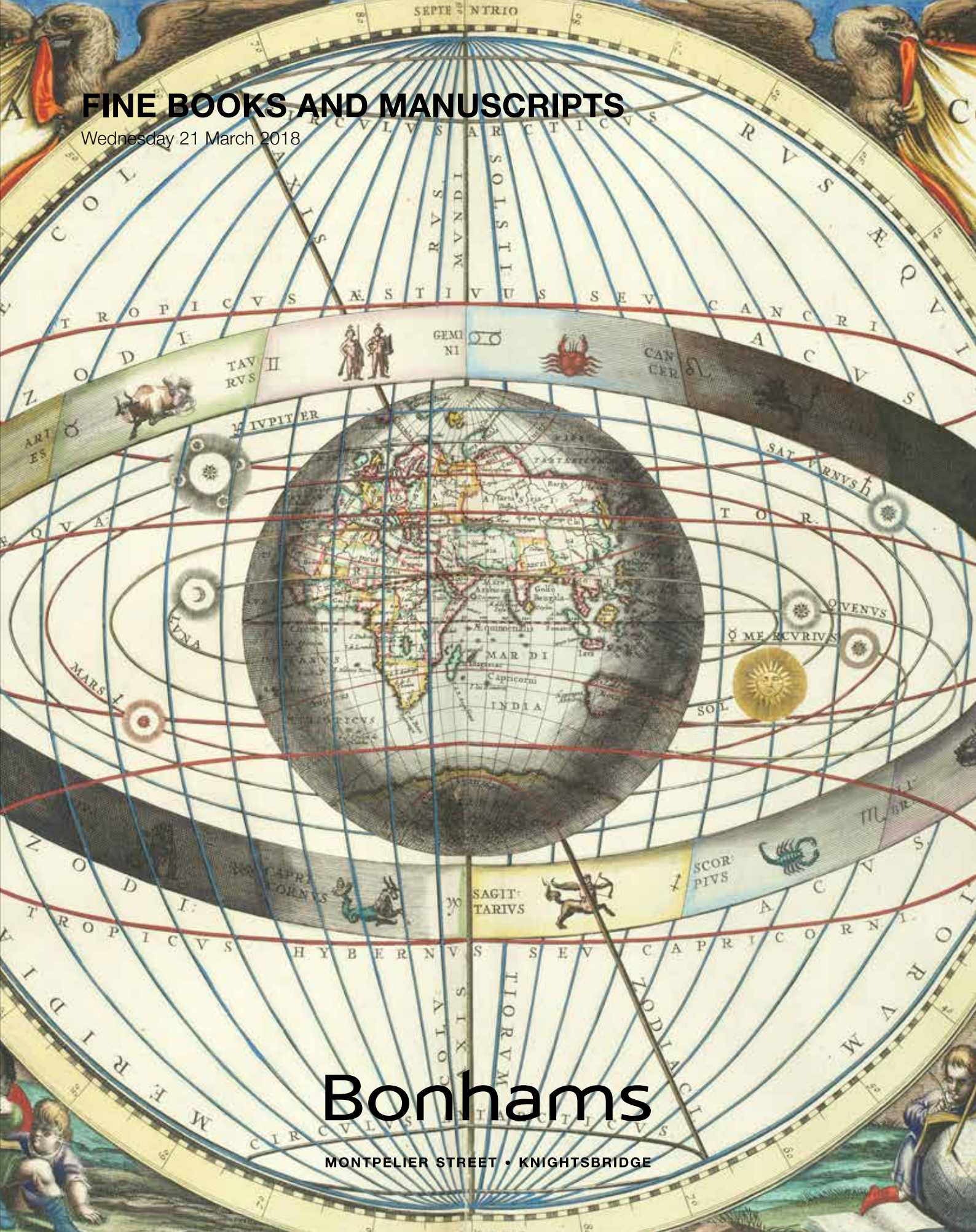


**FINE BOOKS AND MANUSCRIPTS**

Wednesday 21 March 2018



**Bonhams**

MONTPELIER STREET • KNIGHTSBRIDGE





# FINE BOOKS AND MANUSCRIPTS

Wednesday 21 March 2018 at 10am  
Knightsbridge, London

## BONHAMS

Montpelier Street  
Knightsbridge  
London SW7 1HH  
[www.bonhams.com](http://www.bonhams.com)

## VIEWING

Sunday 18 March  
11am - 3pm  
Monday 19 March  
9am - 4.30pm  
Tuesday 20 March  
9am - 4.30pm

## BIDS

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
[bids@bonhams.com](mailto:bids@bonhams.com)  
To bid via the internet  
please visit [www.bonhams.com](http://www.bonhams.com)

New bidders must also provide  
proof of identity when submitting  
bids. Failure to do this may result  
in your bids not being processed.

Please note that bids should be  
submitted no later than 4pm on  
the day prior to the auction.

Bidding by telephone will only  
be accepted on a lot with a  
lower estimate of or in excess  
of £500.

## SALE NUMBER:

24633

## CATALOGUE:

£18

## ENQUIRIES

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

## Shipping and Collections

Leor Cohen  
+44 (0) 20 7393 3841  
+44 (0) 20 7393 3879 Fax  
[leor.cohen@bonhams.com](mailto:leor.cohen@bonhams.com)

## PRESS ENQUIRIES

[press@bonhams.com](mailto:press@bonhams.com)

## CUSTOMER SERVICES

Monday to Friday  
8.30am – 6pm  
+44 (0) 20 7447 7447

## LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE

Please email [bids@bonhams.com](mailto:bids@bonhams.com)  
with "Live bidding" in the subject  
line up to 48 hours before the  
auction to register for this service.

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

Please see back of catalogue  
for important notice to bidders

## ILLUSTRATIONS

Front cover: Lot 83  
Back cover: Lot 245

Please note that Bonhams will  
be closed Friday 30 March  
2018 – Monday 2 April 2018  
for the Easter Holiday.

## Bonhams 1793 Limited

Registered No. 4326560  
Registered Office: Montpelier Galleries  
Montpelier Street, London SW7 1HH

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

## Bonhams International Board

Robert Brooks Co-Chairman,  
Malcolm Barber Co-Chairman,  
Colin Sheaf Deputy Chairman,  
Matthew Girling CEO,  
Patrick Meade Group Vice Chairman,  
Jon Baddeley, Rupert Banner, Geoffrey Davies,  
Jonathan Fairhurst, Asaph Hyman, James Knight,  
Caroline Oliphant, Shahin Virani,  
Edward Wilkinson, Leslie Wright.

## Bonhams UK Ltd Directors

Colin Sheaf Chairman,  
Harvey Cammell Deputy Chairman,  
Antony Bennett, Matthew Bradbury,  
Lucinda Bredin, Simon Cottle, Andrew Currie,  
Jean Ghika, Charles Graham-Campbell,  
Matthew Haley, Richard Harvey, Robin Hereford,  
David Johnson, Charles Lanning, Grant Macdougall

Gordon McFarlan, Andrew McKenzie,  
Simon Mitchell, Jeff Muse, Mike Neill,  
Charlie O'Brien, Giles Peppiatt, India Phillips,  
Peter Rees, John Sandon, Tim Schofield,  
Veronique Scorer, Robert Smith, James Stratton,  
Ralph Taylor, Charlie Thomas, David Williams,  
Michael Wynnell-Mayow, Suzannah Yip.

# SALE INFORMATION

## IMPORTANT NOTICES

For explanation of any asterisked symbols that may appear in catalogues, please see the notice entitled 'VAT' at the end of the catalogue. Lots comprising printed books, unframed maps and bound manuscripts are not liable to VAT on the Hammer Price or Buyer's Premium.

Lots are sold with all faults, imperfections and errors of description, but if on collation any described printed book in this catalogue is found to lack text or illustrations, the same may be returned to Bonhams within 20 days of the sale; the unstated defect to be detailed in writing.

This shall not apply in the case of: defects stated in the catalogue or announced at the time of sale; un-named items, blanks, half-titles, or advertisements; damage to bindings, stains, tears, foxing or other cosmetic defects, unless resulting in loss to text or illustration; defects to atlases, manuscripts, music, periodicals, and items sold as collections, archives, association copies, extra-illustrated copies, or bindings.

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

## EXPORT LICENCES

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

## SHIPPING, COLLECTION AND STORAGE

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

All sold lots will remain in Bonhams Knightsbridge Book Department without charge for a period of 21 days. Any items not collected by then may incur storage charges.

Buyers are encouraged to make contact with Leor Cohen to discuss any collection, storage or shipping concerns.

Leor Cohen  
+44 (0) 20 7393 3841  
+44 (0) 20 7393 3879 Fax  
leor.cohen@bonhams.com



# CONTENTS

	Lots
<hr/>	
General Printed Books, Manuscripts and Photographs	1 – 44
<i>The Property of the late Charles Benson Esq.</i>	45 – 65
Manuscripts and Journals	
Travel	66 – 78
Atlases and Maps	79 – 95
Continental Books	96 – 109
<i>The Property of the late Capt. J.D.G. Fortescue</i>	
Continental Books	110 – 119
Travel	120 – 130
English Literature and History	131 – 149
Natural History	150 – 154
<i>The Property of the late Kenneth John Hewett</i>	155 – 202
Science and Natural History	203 – 217
Exsiccata: Ferns, Seaweed, Mosses and Other Specimens	218 – 249
<i>A Private Collection</i>	
Modern Books and Manuscripts	250 – 297
<hr/>	
Sylvia Plath and Ted Hughes: The Property of Frieda Hughes	301 – 408
See separate catalogue	

My very good Lord, Whereas before are presented your  
 out at Mr Attorney, withall prayers, against Hugh  
 Hugghinson & Josias Ent, concerning his business against  
 his Dutymen in Starre Chamber, out of a desire to preserve  
 his ancient priviledges & Customs due to your place,  
 not to stand sure your self when your Jurisdiction about  
 your house & Consulate, I have thought good hereby to  
 desire your Sp: for his Ma: service, that you would  
 cause him forthwith to be sent up to answer the  
 Attorneys Will and abide sure further proceedings  
 as their Case shall require. So I Comend  
 your Sp: to gods goodness, and rest

Gorhamburie. 3. Aug: 1619.

Your Lys very loving friend.  
 altered

R. VERULAM Lord

# FINE BOOKS AND MANUSCRIPTS

Wednesday 21 March 2018 at 10am

See separate catalogue for Sylvia Plath and Ted Hughes: The Property of Frieda Hughes

1 \*

## ANGLING

[SALTER (ROBERT)] *The Modern Angler, Being a Treatise on the Art of Fishing, &c. in a Series of Letters to a Friend, FIRST EDITION, engraved frontispiece of fish hooks (light off-setting onto title), without errata slip, modern half calf [Westwood & Satchell, p.186], 12mo, Oswestry, Printed for the Author by J. Salter, [c.1790]--*  
[HOWLETT (ROBERT)] *The Anglers Sure Guide: or, Angling Improved, And Methodically Digested, FIRST EDITION, 2 engraved plates, light browning, trimmed just touching headline of a few pages, undecipherable early ownership inscription on title, ownership stamp "I. Fothergill" on verso of plates [Westwood & Satchell, p.110], G. Conyers, 1706--The Gentleman Angler: Containing Short, Plain and Easy Instructions, Whereby the Most Ignorant Beginner May, in a Little Time, become a Perfect Artist in Angling for Salmon, Salmon-peal, Trout, FIRST EDITION, half-title, ownership inscription of Richard Stoben (1729/30) on half-title [Westwood & Satchell, p.104], A. Bettesworth, 1726; idem, third edition "with additions", advertisement leaf before title, Rolle bookplate [Westwood & Satchell, p.104], C. Hitch, [1743?]-BROOKES (RICHARD) *The Art of Angling, fifth edition, engraved frontispiece, nineteenth century gift inscription to "Williamson Junr. by his mother at Westhorpe, Marlow, Bucks" on title [Westwood & Satchell, p.42], T. Lowndes, 1781--TAYLOR (SAMUEL) Angling in All Its Branches, FIRST EDITION, half-title, T. Longman, 1800, contemporary calf, the first 2 mentioned rebaked to match, covers detached on last mentioned--WOOLLEY (ROGER) *Modern Trout Fly Dressing, FIRST EDITION, folding plate, publisher's cloth, Fishing Gazette, 1932--MACKINTOSH (ALEXANDER) The Driffield Angler, FIRST EDITION, half-title, engraved frontispiece, spotting, contemporary boards, paper spine label, worn with some loss to spine [Westwood & Satchell, p.137], Gainsborough, for the Author, [1806]--[CHATTO (WILLIAM ANDREW)] "P. FISHER". *The Angler's Souvenir, FIRST EDITION, engraved additional title, frontispiece and 31 engraved plates by Beckwith and Topham, text within pictorial borders throughout, publisher's pictorial cloth gilt [Westwood & Satchell, p.93], Charles Tilt, 1835--Anglers' Evenings. Papers by Members of the Manchester Anglers' Association, FIRST EDITION, EXTRA-ILLUSTRATED COPY, PROBABLY THAT OF THE EDITOR, 15 tipped-in albumen print portraits of the contributors, several signed on mount, 3 other tipped-in illustrations, approximately 20 pages of newspaper reviews of the publication bound at the end, pencil corrections (?with view to a second edition), loosely inserted letter from a Mr. Williamson to the editor Abel Heywood concerning the author of an angling song printed in the text, contemporary half morocco, Manchester, Abel Heywood, 1880, 8vo; and 13 others (23)****

£1,000 - 1,500  
£1,100 - 1,700

Includes the scarce first edition of Salter's *Modern Angler*, written in the form of letters addressed to the Rev. Morgan Pryse and printed in Oswestry. Only one copy is listed on ESTC.

2

## BACON (FRANCIS, SIR)

Letter signed and subscribed ("assured/ fr. verulam Canc[ellarius]"), as Lord Chancellor, to Lord Zouch, Lord Warden of the Cinque Ports, notifying him of a forthcoming legal case affecting his prerogative: "There are protest gone out at Mr Attorney Generalls prayer against Hugh Hugginson and Josias Ente concerning the busines against the Dutchmen in Starchamber. Out of a desire to extened the ancient priviledges and customes due to your place not to serve such protest within your jurisdiction without your leave and contente, I have thought it good hereby to desire your Lordship for his Majesties service, that you would cause them forthwith to be sent papers to answer Mr Attorneys Bill and abide such further proceedings as their case shall require", written in a secretary hand, with the place, date and closing in an italic hand, as is Bacon's signature and subscription; contemporary endorsement, 1 page, integral address leaf, traces of seal (the 1st leaf numbered in a different hand in the upper margin), seal tear, repaired, remains of guard on left edge, folio, Gorhambury, 3 August 1619

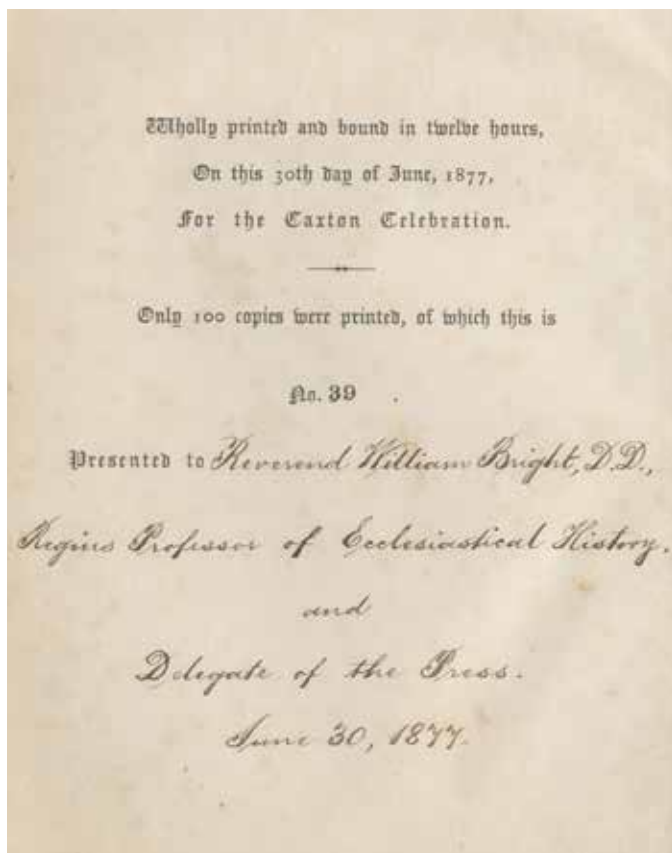
£5,000 - 7,000  
£5,700 - 8,000

BACON PRESIDES OVER A CASE IN THE STAR CHAMBER. The 'busines against the Dutchmen' referred to here was a celebrated lawsuit at the time whereby more than forty defendants, both London merchants and foreigners, had been charged with subversion of the realm by exporting gold and silver coin, bullion, plate and other treasure in violation of ancient statutes and James I's proclamation of 23 November 1611. In the event twenty alien merchants, though no Englishmen, were fined sums from £1,500 to £20,000, making a total of £151,000; this being the largest amount fined in a single case (Thomas G. Barnes, 'Mr Hudson's Star Chamber', *Tudor Rule and Revolution: Essays for G.R. Elton from his American Friends*, 1982, pp.302-3).

As usual, Bacon received a kick-back: 'His share of the £5,000 apiece officially allotted to Secretary Naunton and himself as "windfalls", out of fines levied on the Dutch merchants in the Star Chamber, had been earned by the sweat of his brow, and – until they got him into trouble – he believed that the gratuities [from other cases], which he accepted just as openly, had been a fair retribution for his labours' (Nieves Mathews, *Francis Bacon: The History of a Character Assassination*, 1996, pp.197-8).

This letter is from the Spiro Family Collection (Christie's, London, 3 December 2003, lot 59). It is printed by Spedding; two other manuscript sources (although not our original) being listed by the online CELL calendar, *The Correspondence of Francis Bacon*.





3



5 (part)



6 (part)

3

### BIBLE - CAXTON MEMORIAL

The Caxton Memorial Bible, NUMBER 39 OF 100 COPIES, "Wholly printed and bound in twelve hours", 2 titles (Roman and Black letter), original morocco gilt, stamped "The Caxton Memorial Bible" and date of publication on spine, gilt lettered "Bound at the Oxford University Binding Establishment in London on this 30th Day of June 1877" on front paste-down, g.e., rubbed at extremities, 16mo, Oxford, O.U.P., 30 June 1877

£600 - 800

€690 - 910

THE "CAXTON MEMORIAL BIBLE" - printed and bound in the course of twelve hours, to celebrate the opening of the great Caxton Centennial Exhibition held at South Kensington in 1877.

"Henry Frowde of Oxford University Press undertook the publication of a Bible that would demonstrate the advances in printing technology since its introduction in England by Caxton... The Bible was printed on machine presses at Oxford by Oxford University Press, and bound by Oxford University Press in London in an edition of 100 numbered copies, with the printing and binding occurring in only twelve hours on the opening day of the exhibition, June 30, 1877. Printing began at 2:00 AM on June 30, and the first bound copies were delivered at the opening of the exhibition at 2:00 PM on the same day" (Jeremy Norman, 'The Caxton Quadricentennial Celebration...', *Historyofinformation.com*). Copy No.1 was reserved for the Queen, and copy No.2 was presented to the Prime Minister, William Gladstone, when he opened the Exhibition. All of the 100 copies were "presentation copies", with none made available for sale.

### Provenance

William Bright (1824-1901), presentation inscription on the colophon "[Copy] no. 39 Presented to Reverend William Bright, D.D., Regius Professor of Ecclesiastical History and Delegate of the Press. June 30, 1877".

4

### BINDINGS

BRONTË (CHARLOTTE, EMILY AND ANNE) The Life and Works, Haworth Edition, 7 vol., *green half calf, spines gilt (faded)*, 1910--HALLAM (HENRY) [Works], 10 vol., *contemporary half calf, gilt panelled spines*, 1878-1881--AYTOUN (WILLIAM EDMONDSTOUN) The Ballads of Scotland, 2 vol., *modern brown morocco, elaborately gilt, g.e.*, Edinburgh & London, 1870--BYRON (G.G.N., Lord) English Bards and Scotch Reviewers, *fourth edition, contemporary red half roan*, 1811--SHAKESPEARE (WILLIAM) Works, 3 vol., *limp green morocco, spines gilt*, [c.1910]; and approximately 66 others, including sets of George Eliot and Defoe (approximately 89)

£800 - 1,200

€910 - 1,400

5

### BINDINGS

RUSKIN (JOHN) [Works], St. Mark's Edition, 27 vol., *number 69 of 1,000 copies, titles printed in red and black, original red half morocco by Lauriat of Boston, gilt panelled spines with raised bands, t.e.g., others uncut, 8vo*, Boston, Dana Estes, [c.1900]

£1,000 - 1,500

€1,100 - 1,700



7

6\*

#### BINDINGS

SAINTSBURY (GEORGE, *translator*) *The Heptameron of the Tales of Margaret, Queen of Navarre*, 5 vol., *engraved plates by S. Freudenberg, head- and tailpieces, full dark red morocco gilt, sides with triple gilt line borders and gilt emblematic centrepieces with green morocco onlays, gilt panelled spines with raised bands, inner gilt dentelles, t.e.g., 8vo, Navarre Society, 1922--*MURE (WILLIAM) *A Critical History of the Language and Literature of Antient Greece*, 5 vol. *2 folding maps, contemporary russia prize binding with gilt Cambridge University arms on sides, rebaked with same crest repeated in 2 panels, g.e., 8vo, Longman, Brown, 1850--*CHESTERFIELD (PHILIP DORMER STANHOPE, *fourth Earl of*) *Letters... to His Son, Philip Stanhope, Esq., 2 vol., FIRST EDITION, half-titles, engraved portrait, errata for vol. 1 at end of vol. 2, occasional spotting, bookplates of Lady and Viscount Ridley, contemporary calf, rebaked, gilt panelled spines and morocco labels [Rothschild 596], 4to, J. Dodsley, 1774; and 9 others, nineteenth century sets of Plato and Herodotus (21)*

£1,000 - 1,500  
€1,100 - 1,700



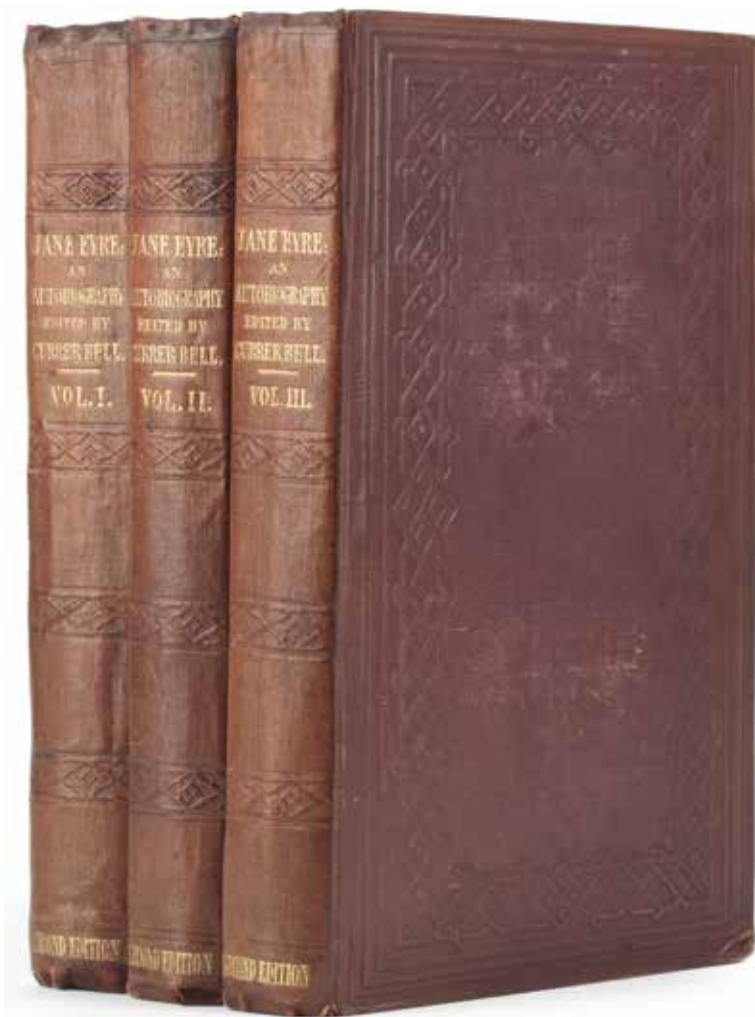
7

#### BLAKE AND LINNELL

Group of glass-plate negatives of drawings by William Blake and John Linnell, including Blake's visionary heads and Linnell's three portraits of his friend, with photograph portraits and 6 copper plates (2 steel-coated) of etchings by Linnell, *the 14 negatives being 215 x 160mm. and 160 x 120mm.*

£2,000 - 3,000  
€2,300 - 3,400

A series of early photographic reproductions of Blake's Visionary Heads and John Linnell's copies of the same. The images include: King Canute (National Gallery of Art, Washington, DC); Wat Tyler (Morgan Library & Museum, 3 negatives); The Man who Built the Pyramids (Tate Britain); Caractacus (Fitzwilliam); The Man who Taught Blake Painting in his Dreams (Tate Britain); sketch by Linnell of Blake in conversation with John Varley at Cirencester Place, 1821; profile portrait of "Mr Blake"; 2 drawings of Blake on one sheet; Linnell's watercolour-on-ivory miniature of Blake (Fitzwilliam); Linnell's oil portrait of John Varley (Huntington Library); another sketch of Varley.



8



9

8\*  
**BRONTË (CHARLOTTE)**

*Jane Eyre: An Autobiography. By Currer Bell, 3 vol., second edition, half-titles, volume 1 with 9pp. 'Opinions of the Press' at front, without publisher's catalogue at end, occasional foxing, publisher's dark purple blindstamped cloth, spines lettered in gilt, skilfully restored [Smith 2, pp.24-27], 8vo, Smith, Elder and Co., 1848*

£1,000 - 1,500  
€1,100 - 1,700

A handsome copy of the second edition of *Jane Eyre*, now dedicated to Thackeray, and with the addition of a new Preface, principally a ripost to "the timorous or carping few who doubt the tendency of such books as "Jane Eyre:" in whose eyes whatever is unusual is wrong". Although bound without the publisher's catalogue, the present copy has all the printing and binding "flaws" noted by Smith.

**Provenance**

John Trotter Esq.r of Bush, bookplate.

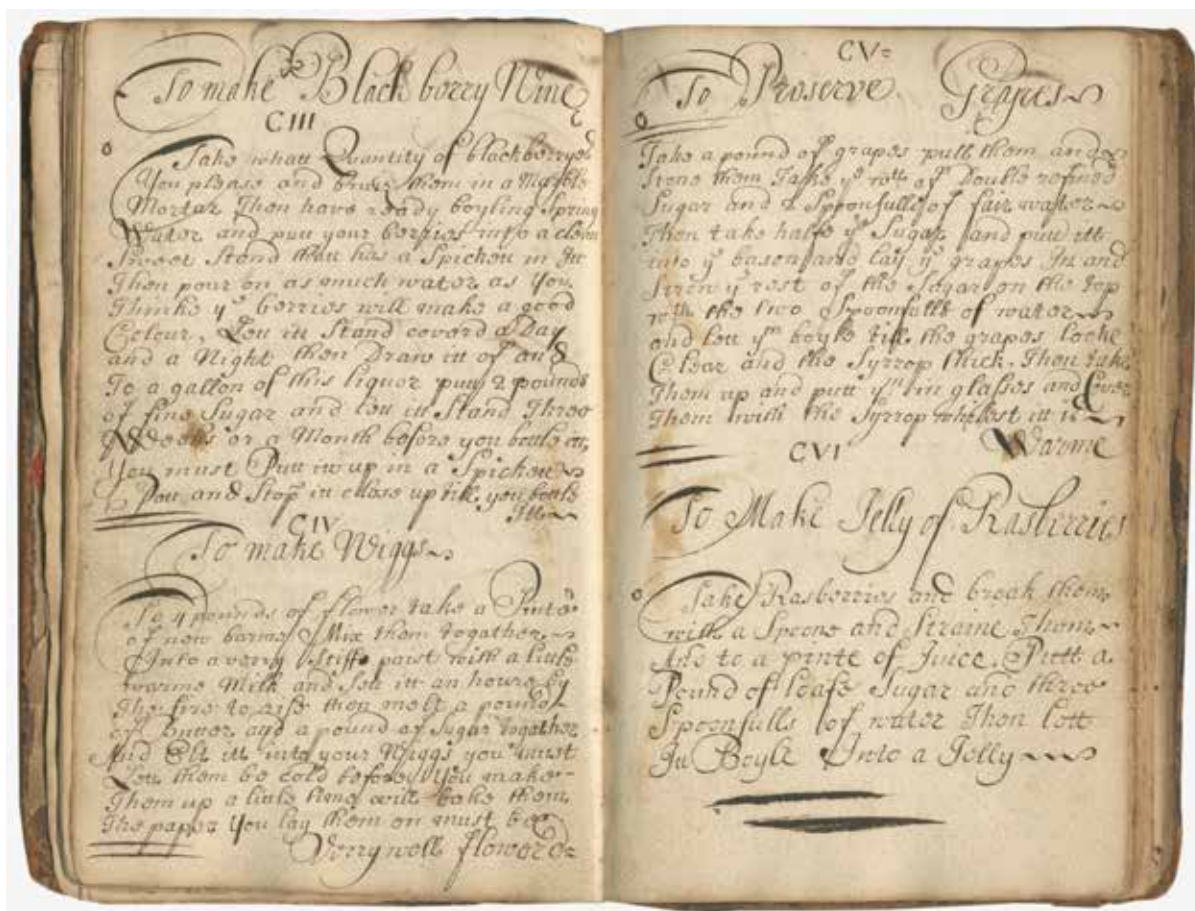
9\*  
**CONJURING AND MAGIC**

DEAN (HENRY) *The Whole Art of Legerdemain; Or, Hocus Pocus in Perfection...* the fifth edition, with large additions and amendments, woodcut frontispiece, numerous woodcut illustrations (some half-page) in the text, lacks upper portion of frontispiece, approximately 8 pages shaved touching catchword, 2 gatherings loose, contemporary sheep, some loss to spine [ESTC T155755], 12mo, J. Hodges [and others], [1763?]

£600 - 800  
€690 - 910

RARE, ESTC and COPAC citing only the British Library copy of this edition. First published in 1722 Henry Dean's work draws extensively on Scott's *Discoverie of Witchcraft*, and the seventeenth century work by "Hocus Pocus Jr.", describing many card tricks (including "How to make a card jump out of an egg"), three cup, handkerchief and other hand manipulation tricks (such as "How to turn a box of bird seed into a living bird", and "How to make three little children dance in a glass upon the table").





10

10

## COOKERY

Late seventeenth century recipe book, kept in several late seventeenth or early eighteenth century flourished hands, bearing the joint ownership inscription on the flyleaf "Mrs Hannah Handley/ Anno[ue] Dom. 1695" and below "Mr Thomas Handley/ May the 27th/ Ano. Dom./ 1695", with later inscription facing "Margaret Elizabeth Beetson/ the gift of my Aunt Nancy/ Beetson/ Decr. 30 in Year 1786"; the first page headed "Receits off all Kinds are such as Follow" and opening with "For Brown Pottage... For Pease-pottage... For a grand Boyled-Meat", and including "A Receipt for an Orangado-Pie", "For a Calfs-head Pye", "For an Egg Pye", "For a savory Pye", "Sauce For a Woodcock", "Sauce For a Wild-foule", "For Custards", "For Minct-Pyes", "For Chees-cakes", "For a Pasty-crust", "A Frigacy of Chicken", "To make Saucidges", "To make gravie", "For a quakeing Pudding", "To make a Chicken-Pye", "To make an Olive Pye", "A Turkey Pye", "Beef Alamode", "To make an Artificiall Wespharham", "Mad.m Clarks way to Make Goosberry Wine", "Good Cakes for a funerall or Upon other Occasions", "To Make Cowslip Wine", "To make Vinde Terree", "To Make Jelly of Raspberries", "To make Mackrooms" (subscribed: "Bee Verry Good"), "To make a Pepper Cake Being verry good in Winter", "To make past for a stake", "How to make gravy swoop/ the best way", "How to make Puff-past", "To make bended Biskit after the French way", "How to make York Gingerbread", "How to pickle Colliflowers Red", "To Pickle Oysters", "To Pickle Gilliflowers", "Beef Allamoad", "To make Ramakins of Cheese", etc.; with reversed at the end "Some select Verses for the solace of the Reader, or (rather) Owner of this Booke", including a meditation on Psalm 56 verse 3 starting "When as cold fears my soul do shake/ I will my self to god

betake..."; "A Description of Man's Death": "Continually att my Beds-head/ The Hearse doth hand, which doth mee tell..."; "A Description of Mams Life": "Our Mothers Wombs the attiring-Houses bee/ Where we are drest for Times short Tragedy..." [a variant on Raleigh's poem] and "A Dialogue betwixt the Sluggard & the Hour-glass": "Time. Sluggard awake, no longer lurk...", some 70 pages, light dust-staining and some signs of use, a few old repairs, but overall in attractive condition, contemporary panelled calf, rubbed, 8vo, 1695

£1,000 - 1,500

€1,100 - 1,700

'RECEITS OFF ALL KINDS' -- a particularly fine and attractive early cookery book, presented (it seems) by Thomas Handley to his wife, Hannah, on 27 May 1695 and kept thereafter by her or members of her family; it later being inherited by Margaret Elizabeth Beetson from her aunt Nancy in 1786 (although, to judge from the handwriting, all the recipes date from the earlier period). The recipes are clearly intended for a large, and well-to-do, household. Those who, for example, wish to essay the Handley recipe for an "Orangado-Pie" are instructed to proceed as follows: "Take 2 Dozen of Chickens, and flea them, and cut them, then season them with Mace & Nutmeg, then put them in the Pie, and make the crust thin, then put in 2 ounces of Loaf-sugar, 2 ounces of candid orang, and as much Citron, as much Dates, and as much preserved Barberies, a pound of fresh Butter, and when the Pye is baked, put in a pound of Butter, the juice of a Lemon, a glass of sack, a quarter of a pint of cream, warme it over the fire well".

**CROMWELL (OLIVER)**

Autograph letter signed ("Oliver Cromwell"), probably to his fellow MP Sir John Wray, Parliamentary Commissioner for Lincolnshire, written in the summer of 1643, during the early stages of the civil war and only a year after first taking up military command, describing how he marched on Gainsborough following the capture of Burghley House ("...After Burlye house was taken, wee went towards Gaynsbrowe, to a Generall Rendevouze, where mett us Lincolnesheire Troopes, soe that we were nineteene or twentye Troopes, when wee were together, of horse, and about three or foure troupes of Dragooners...") and how in the ensuing battle his cavalry managed to regroup and hold the field after their victorious charge ("...the enimie beinge upon the top of a very steepe hill over our heads, some of our men, attempted to march up that Hill, the enimie oposed, our men drove them up, and forced their passage, by that tyme wee came up wee saw the enimie well sett in two bodyes, the former a large fayre body, the other a reserve, consistinge of 6. or seaven brave Troopes, before wee could gett our force into Order, the great body of the enimie advanced, they were within Muskett Shott of us when wee came to the pitch of the Hill, wee advanced likewise towards them and both charged each upon other thus advancinge, wee came to pistoll and swords point both in that close Order, that it was disputed very strongly whoe should breake the other, but, our men pressinge a little heaviely upon them they begun to give backe, which our men perceavinge, instantly forced them brake that whole body some of them flyinge on this side, some on the other side of the reserve, our men pursuinge them in great disorder had the execution about 4. or some say 6 miles with much a doe/ this donn, and all their force beinge goun, not one man standinge, but all beaten out of the field, wee drew up our body together, and kept the field/ the half of our men beinge well worne in the chase of the enimie..."); following this, Cromwell gives a further long account of how he then faced the royalist army under the Earl of Newcastle that had come up to lay siege to the town ("...word was brought us that the enimie had about 6. Troupes of horse and 300. foote a little onn the other side of the towne, upon this we drew some musketeers out of the towne, and with our body of horse marched towards them, wee saw two troupes towards the mill, which my men drove downe, into a little village att the bottom of the hill, when wee came with our horse to the top of that Hill, wee sawe in the bottom a whole Regiment of foote, after that another, and another; and, as some counted, about 50. colours of foote, with a great body of horse, which indeed was my Lord Newcastle's Armie, with which hee now beseiges Gainsbrowe..."); further describing how, following Newcastle's appearance, the parliamentary infantry fell back in disorder, while his cavalry by contrast managed an orderly retreat without the loss of a single man ("...our horse also beinge wearied, and unexpectedly pressed by this new force, soe great, gave off, not beinge able to brave the charge, but with some difficulty wee gott our horse into a body, and with them faced the enimie, and retraits in such order, that though the enimie followed hard, yett they were not able to disorder us but wee gott them off safe to Lincolne from this fresh force, and lost not one man, The honor of this retraite æqual to any of late tymes is due to Major Whalye, and Captaine Ascough next under God..."); and concluding the main part of the letter by bidding Wray take good heart at the favour God has shown them ("...This relation I offer you for the honor of God, to whome bee all the praise, as also to lett you know you have some servants faythfull to you, to incite to action. I beseech you lett this good successe quicken your cuntainien to this ingagement/ its great evidence of God's favor, lett not yonr businesse bee starved, I know if all bee of your minde wee shall have an honorable returne, its your owne businesse, a reasonable strength now raised speedilie, may doe that which much more will not doe after some time, undoubtedly if they succeed heere, you will see them in the bowells of your Association..."); in a postscript Cromwell wonders at the steadfastness displayed by the troops under his command, and concludes with a graphic account of how his royalist opposite number, Lord Charles Cavendish, met his end ("...I stayed two of my owne troupes, and my major stayed his, in all three, there were in the front of the enimies reserve, three or four of the Lincolne troupes yett unbroken, the enimie charged those troupes utterly broake and chased them, soe that none of the troupes on our part stood, but my three, whilst the enimie was followinge our flyinge troupes, I charged him on the reere with my three troupes, drove him downe the hill, brake him

all to peices, forced Leiuetenant General Cavendish into a boggy whoe fought in this reserve, one officer cutt him on the head, and as hee lay my Capt Leiuetenant Berry thrust him into the short ribbs, of which hee dyed about two hours after in Gainsbrowe..."); with autograph address panel on verso of second leaf (heavily deleted to obscure the name of the recipient, seemingly in the latter half of the seventeenth or early eighteenth century), *3 closely-written pages, first and second leaves inscribed at head "69" and "70", hinge at left-hand border, some browning and spotting overall, with minor paper-losses at right-hand margin of first leaf, some discrete minor repairs, nevertheless in reasonably attractive condition, folio*, subscribed "July 30th" [1643]

**£20,000 - 30,000**

**£23,000 - 34,000**

'THIS RELATION I OFFER YOU FOR THE HONOR OF GOD, TO WHOME BEE ALL THE PRAISE' – THE CELEBRATED LETTER WRITTEN BY OLIVER CROMWELL AFTER HIS FIRST VICTORY, the cavalry charge that set the precedent for his triumphs at Marston Moor and Naseby; triumphs that helped seal the fate of Charles I and, ultimately, set Britain on the road to parliamentary democracy.

Cromwell had left his duties as an MP and taken up arms only a year earlier. In February 1643 he was promoted, for reasons that are still obscure, from captain to colonel in the parliamentary army, and by April was effectively the senior officer in the six parliamentary heartland counties of East Anglia; those of Essex, Hertfordshire, Huntingdonshire, Cambridgeshire, Suffolk and Norfolk: 'He had no experience as a militia captain, let alone as a deputy lieutenant – he had learned nothing of war from his father, his grandfather, his uncles. He was a gentleman by birth but he was not the equal of any of the men who ran the county committees or the lieutenantancies of the six associated counties. Yet from the outset he, and he alone, seems to have formed a strategic plan for the defence of the region with the fierce insistence of a sergeant-major dealing with a bunch of officer cadets who had yet to realize that war was a life-and-death matter' (John Morrill, *ODNB*). His first significant engagement, the stiff skirmish at Gainsborough of which our letter gives such a vivid account, was something of a baptism of fire. It was, in Morrill's words, 'Cromwell's first real experience of what it was to lead a cavalry charge and maintain discipline through and after the charge. The ability to regroup victorious cavalry and to redirect them against other opponents, so crucial to his part in the victories of Marston Moor and Naseby, was learned at Gainsborough'.

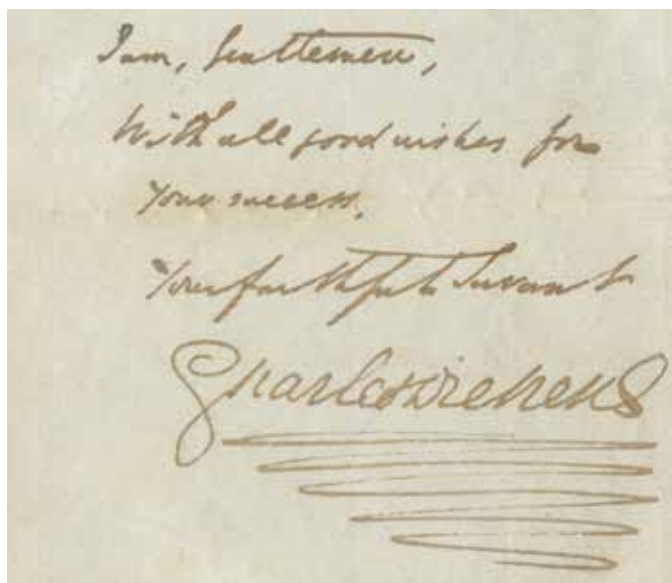
Carlisle, in his inimitable style, describes our letter as being 'from Cromwell's own hand, and evidently thrown-off in a quite familiar and even hasty fashion. Written, as would appear, on the march from Lincoln to Huntingdon; no mention precisely where; but probably at the Army's quarters on the evening of their first day's march homewards'. He adds that: 'In the Original the surname of the "Sir John" to whom the Letter addresses itself has been, probably by some royalist descendant (of mixed emotions), so industriously crossed out with many strokes of the pen, that not only is it entirely illegible, but the polite possessor of the Autograph cannot undertake to guess for me how many letters may have been in the word. On other grounds I pretty confidently undertake, nevertheless, to read Wray: Sir John Wray of Glentworth, member for Lincolnshire, and on the Committee of that County; at present, I suppose, attending his duty in London. Glentworth House is almost within sight and sound of these transactions' (*Letters and Speeches of Oliver Cromwell*, Appendix V).

It was originally published, when in his possession, by the eminent collector Dawson Turner, who had, he tells us, acquired it 'upon the purchase of the manuscripts of Dr Cox Macro, which included those of our great Norfolk antiquary, Sir Henry Spelman, and of his sons. But whether these letters formed part of the latter collection, or had been obtained by Dr Macro, who was himself indefatigable, from any other quarter, is a point that it would be, most probably, now impossible to ascertain' (*Papers of Norfolk Archaeological Society*, 1848, pp. 45-50). It was acquired by the present owner's family from John Wilson Manuscripts Ltd., in the early seventies.

hand, yett they were not able to disordea vs  
 but we gott them off safe to Lincolne from this  
 furth frow, and lost not one man, the honour  
 of this retreat equal to any of late times is  
 due to maiore whalys, and Captaine ~~Alcongs~~  
 next vnder god. this relation I offer you for the  
 honour of god, to whom be all the praise, as alsoe  
 to lett you know you haue some remants faythfull  
 to you, to incite to action. I beseech you lett this  
 good successe quicken your resolution to this uigilant  
 its great evidence of gods fauour, lett not your busi-  
 nesse bee stannid, I know if all be of your minde  
 we shall haue an honorable returne, its your owne  
 business, a reasonable strength now raised speedilie,  
 may doe that wch much more will not doe after some  
 time, vndoubtedly if they succeed heere, you will see them  
 in the bowells of your Association. For the tyme, you  
 will haue itt from your noble kindman, and Colonell  
 Dalgreau, if we be not in ten dayes to relieue Gains-  
 browe, a noble Lord will be lost, many good foot, and  
 a considerable part our trust into these parts,  
 the Lord prosper your indeauours, and ours, I beseech  
 you send my humble service to the Right Lady  
 &c. I am  
 your faythfull remnant  
 Oliver Cromwell

July. 30<sup>th</sup>  
 1643.





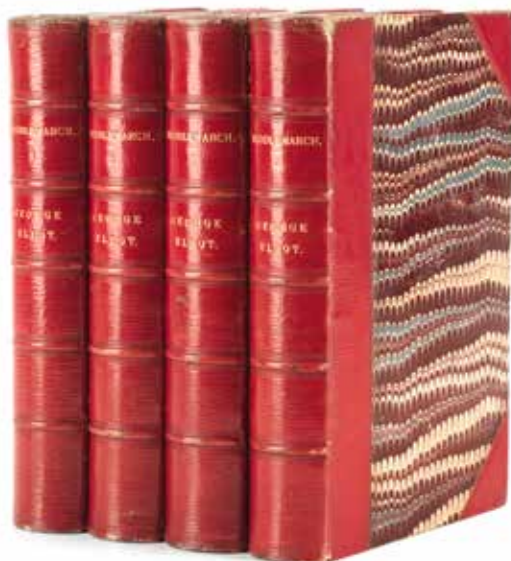
12



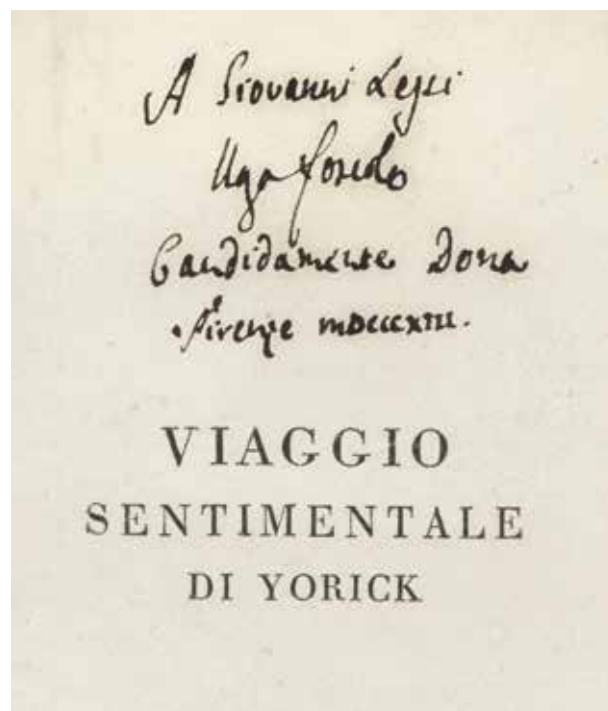
15



13



14



16

**DICKENS (CHARLES)**

Autograph letter signed ("Charles Dickens"), to the Rev Henry Solly and the Committee of the Working Men's Institute of Cheltenham, assuring them that "I need not endeavour to express the interest I feel in all such endeavours towards the improvement and happiness of the working-classes as that to which you have devoted yourselves" but regretting that other commitments prevent him presiding over the proposed soirée; with autograph envelope, 3 pages, on mourning paper, dust-staining, especially to verso and envelope, 8vo, Devonshire Terrace, 12 January 1849

**£800 - 1,200****€910 - 1,400**

'THE IMPROVEMENT AND HAPPINESS OF THE WORKING-CLASSES' – Dickens to Henry Solly, described by William Beveridge as 'a restless, inventive, constructive spirit, part author of at least three large living movements; charity organisation, working men's clubs, and garden cities' (ODNB).

13 \*

**DOMESDAY BOOK**

Great Domesday Book, "Millennium edition", 2 vol. [Facsimile], *original blindstamped goatskin to a design from the Winton Domesday, each in limp suede slipcase with ties, folio*, [Alecto, 1992]

**£500 - 700****€570 - 800**

14 \*

**ELIOT (GEORGE)**

Middlemarch. A Study of Provincial Life, 4 vol., *first edition in book form, half-titles, red half morocco by Macle hose of Glasgow, gilt-lettered spines [Sadleir 815; Wolff 2059a]*, 8vo, Edinburgh and London, William Blackwood, 1871-1872

**£800 - 1,200****€910 - 1,400**

15 \*

**EROTICA**

The Rambler's Magazine; or, the Annals of Gallantry, Glee, Pleasure, and the Bon Ton; Calculated for the Entertainment of the Polite World; and to Furnish the Man of Pleasure with a most delicious banquet of amorous, bacchanalian, whimsical, humorous, theatrical and polite entertainment, vol. 2 only, 29 engraved plates (of 38, 2 with loss, some with small ink marks, a few small holes, most with ink pentrials or ownership name on blank verso, one with a childish drawing of a couple with a dog), lacks pp.17-22, a few leaves loose, contemporary half calf, spine cracked with some loss, recornered, sides covered with later paper, new endpapers, 8vo, for the Author, and Sold by G. Lister, 1784, sold as a periodical not subject to return

**£600 - 800****€690 - 910**

An early "men's magazine", intended to "undraw the Hymenaeal curtain, to unravel the amours of the imprudent and voluptuous; or the neglected wife, and the too-importunate suitor" (Advertisement), with salacious gossip, comic skits (at the expense of Charles James Fox, and others), and court cases of a scandalous nature. The flavour of the content is conjured up by the titles of the plates; "Betty Brush evading the Tax upon maids"; "Mrs. H-n amusing herself with her black servant"; "A Trial for Rape"; "The Guardian detected"; "Miss B-s hairdresser detected"; "The three gracelesses"; "The D-ss of D-v-r tasting the forbidden fruit"; "A bathing scene near Brightelmstone"; "Eunuckism displayed, or the disappointed widow"; "A boarding-school frolic"; "A Jew turning to a Christian"; "Lun[ar]di mounting above knee"; "An examination of virgins", and "The Lover's suprired".

**Provenance**

Thomas Molson (?1768-1803), several ownership inscriptions dated 1792 and 1793; "Mary Elizabeth Ann Younger Molson, Moulton her book 1793" (repeated with variations in other places).

16 \*

**FOSCOLO (UGO)**

[STERNE (LAURENCE)] *Viaggio sentimentale di Yorick lungo la Francia e l'Italia*. Traduzione di Didimo Chierico [i.e. Ugo Foscolo], *first Italian edition*, PRESENTATION COPY FROM FOSCOLO TO GIOVANNI LESSI, *inscribed above half-title "A Giovanni Lessi/ Ugo Foscolo/ Candidamente Dona/ Firenze MDCCCXIII", engraved portraits of Sterne and 'Didimo Chierico' (Foscolo), uncut in nineteenth century vellum, spine gilt with red morocco title label, 8vo, Pisa, [colophon: dai torchi di. Gio. Rosini], 1813*

**£4,000 - 6,000****€4,600 - 6,900**

FOSCOLO'S TRANSLATION OF STERNE'S 'SENTIMENTAL JOURNEY', INSCRIBED TO THE FLORENTINE SCHOLAR, POET AND GRAMMARIAN GIOVANNI LESSI. Foscolo began his translation of Sterne in 1804 while stationed as an officer in the Italian Division in France, where he passed through many of the places visited by Yorick. He completed it in the winter of 1812, during a brief but important period spent in Florence, when he also wrote the tragedy *Ricciarda*. *Il Viaggio sentimentale* was published in Pisa in July 1813, with an appendix entitled *Notizia intorno a Didimo Chierico*, which sheds significant light on Foscolo's character. Foscolo spent his last years in London and was buried in Turnham Green.

**Provenance**

Giovanni Lessi, presentation inscription from Ugo Foscolo dated 1813 on half-title; Count Dmitry Petrovich Boutourlin, bookplate; and thence by descent to the present owner.

Giovanni Lessi (1743-1815) was a well-known figure in Florentine academic circles. "Cittadino culto, comodo, un poco satirico, con spirito" (G. Bencivenni Pelli, *Efemeridi*, volume 33, part II), his circle of friends included Foscolo and Vittorio Alfieri, and he was one of the first to laud the former's version of the *Iliad*. A member of the *Accademia della Crusca*, he was Librarian from 1812 until his death. When he died, his "libreria scelta e curiosa" was acquired by the Russian Count Dmitry Boutourlin.

Count Boutourlin (1763-1829) was one of the most outstanding book collectors of nineteenth-century Russia. He was a soldier, military historian, politician, and Imperial Russian Librarian. He amassed his own extraordinary library of some 40,000 volumes in Moscow, but after it burned down in 1812 he began forming a second library during his 15 year residence in Florence, accumulating a further 33,000 volumes. The Count died in 1829 and much of the Library was dispersed at auction in Paris in 1839-1841.



17

17

## GAME

New Game of the Jew, engraving on 12 sections mounted on linen, comprising a central hand-coloured representation of a Jewish moneylender seated at a table holding bags of money (235 x 170mm.), surrounded by 10 numbered compartments, one of which has the "Directions for Playing" the game, folding into publisher's patterned slipcase, gilt lettered "Wallis's Game. The Jew" on the upper cover, rubbed, overall image 490 x 435mm., J. Wallis, 27 May 1807

£1,000 - 1,500

€1,100 - 1,700

18

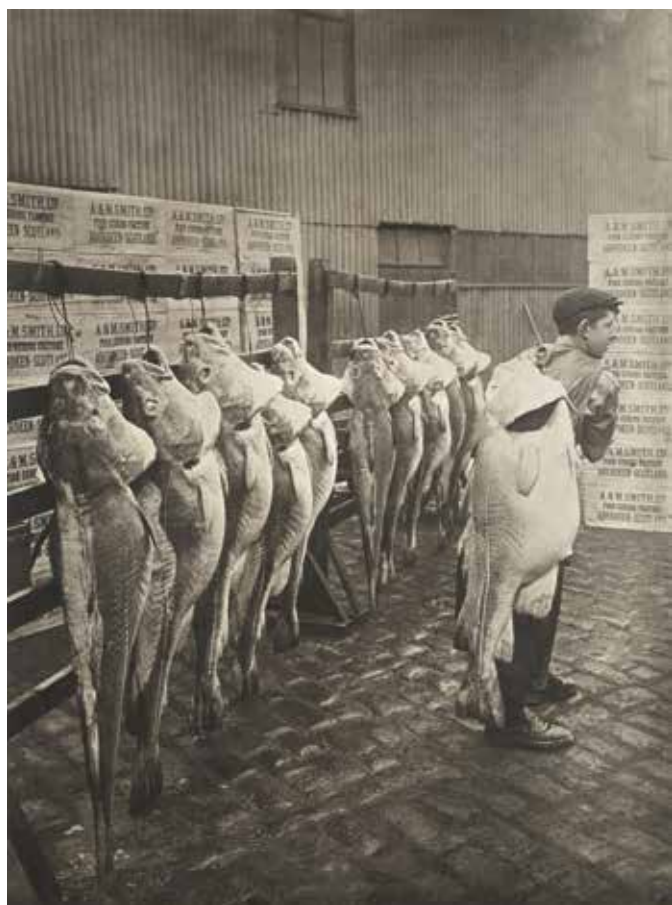
## GIANT COD - ABERDEEN

MacMAHON, of Aberdeen. "Giant Cod. Specimens Landed at Aberdeen, March 1908. Average Weight 77lbs. Bought and Cured by A. & M. Smith, Ltd, Exporters of Salt Fish" [repeated in Spanish], large carbon print signed in pencil ("MacMahon, Aberdeen") beneath the image, printed caption label (in English and Spanish) on original mount, image size 584 x 438, overall size 715 x 495mm., [1908]

£2,000 - 3,000

€2,300 - 3,400

A striking carbon print photograph by the Aberdeen studio of MacMahon, taken at Albert Quay on the premises of A. & M. Smith Ltd, a fish processing and curing factory in Aberdeen. Destined for export to Spain the average weight of the giant cod (one carried nonchalantly on the back of a youthful employee, the others hung on rail hooks) was 77lbs (or 35 kilos). It is probably that such a large image was intended for display by a Spanish importer. For another image taken by MacMahon of Giant Cod on the dock see image on the National Gallery of Scotland website.



18

19

## GOULBURN (EDWARD MEYRICK)

Hannibal or the Fall of Carthage... A Tragedy in Five Acts, autograph manuscript of an unpublished play, 73 leaves, in ink, 7 full-page pen and ink drawings (some with wash), original roan, gilt-tooled borders on sides, titled in gilt on upper cover, 4to, [1830s]--GOULBURN (EDWARD) The Blueviad, a Satirical Poem, FIRST EDITION, folding frontispiece of a horse and jockey by Robert Dighton, 2 letters to Gouldburn concerning the book loosely inserted, bookplate of Charles Vere Dashwood, contemporary orange boards, uncut, 16mo, J Maynard, 1805; [-] The Pursuits of Fashion. A Satirical Poem, FIRST EDITION, half-title, some staining, ownership inscription and bookplate of Richard Tattersall, publisher's printed boards, foxed, lacking backstrip, 8vo, J. Ebers, 1810, the last 2 with later wrappers (one laid down) annotated with details of the books (3)

£600 - 800

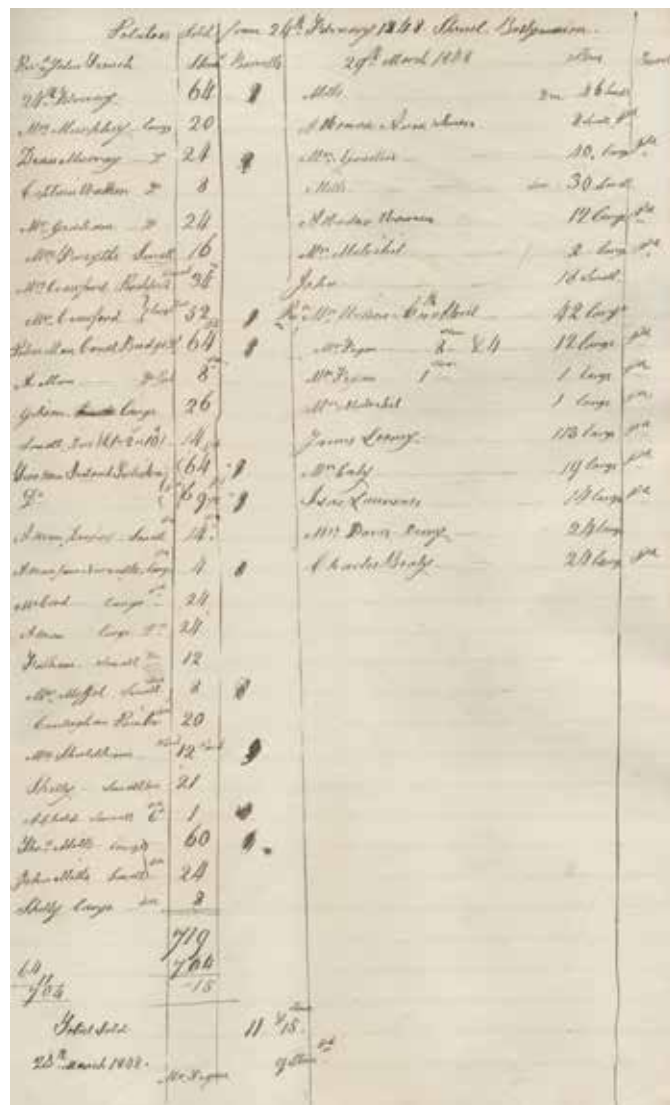
€690 - 910

The manuscript of an unpublished play by the young Edward Meyrick Gouldburn (1818-1897), who went on to become Headmaster at Rugby and Dean of Norwich; along with two printed satirical poems by his father Edward Gouldburn (1787-1868), serjeant-at-law and MP for Leicester. The first of these poems, *The Blueviad*, led to his prosecution for libelling fellow officers in the Royal Horse Guards. Tipped-in to our copy is a 3-page manuscript key identifying the officers portrayed in the poem.



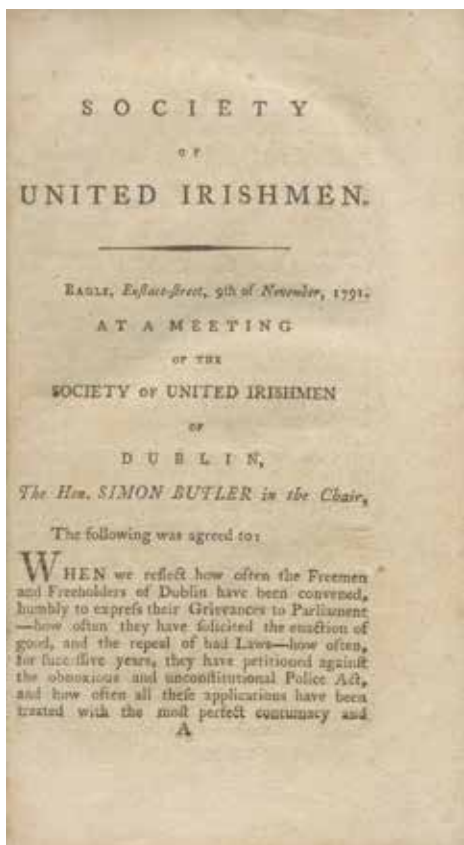
£2,000 - 4,000  
€2,300 - 4,600

1 FELT COMPLETELY SAVAGE – AND WISHED TO ANNIHILATE THE MISCREANTS MYSELF’ – A FIRST-HAND ACCOUNT OF BANTRY BAY AND THE NINETY-EIGHT. Mixing transcripts of contemporary documents with the author’s own narrative, this account provides a remarkable record of a turbulent time in Irish history. What, perhaps, makes it all the more remarkable is the frankness with which Crawford records his own feelings – such as his murderous rage – while at the same time admiring the virtues of moderation, as in the exchange with his commanding officer recorded below, in his narrative of the fighting in Kildare during the 1798 Rising: “on the 23rd of May [1798], the Mail Coaches were Stopped, and the long expected Rebellion commenced; and on the 26th, I volunteered with Sir James Duff, to assist with two Curricles Six Pounders in opening the communications between Dublin and Limerick; which the Rebbels at Killdare, Redhills and Prosperous had entirely interrupted; having defeated our Detachments at their posts and at Rathgangan and Kuilcullen, for unfortunately our Old Generals were badly adapted to this Species of Warfare... The rebbels observed our approach – evacuated the town and took post in and near the Gabbet Fort... In full Gallop, we surrounded the Fort, at about 80 or 100 Yards in distance, when we prepared for Action loaded with Cannister, and laid our Guns accurately for the enemy. I asked Sir James – Shall I fire? – No Crawford said this brave, and humane Officer, consider – they are your Countrymen! He then detached an Officer, Sergeant, and 12 Men, to desire the Rebbels would deliver up their Arms, and Leaders. The moment the Officer spoke, several of the Rebbels fired and knocked down four or five of his Party. – When, irritated by such unexpected conduct, the Cavalry, without Orders charged from every direction into the fort, dispersed the insurgents, and effectually aided by my Artillery – Killed in a few Minutes, Six or Seven Hundred, but so far as Sir James’s influence prevailed those who had sought it received Mercy. Nor can it be wondered at, that much retaliation took place in this Action: the gallant Yeomanry in Particular had lost many friends and relations; and I confess when I saw on our March poor half-starved Protestants, running towards



us, Saying their friends were Murdered in cold blood, by Religious fanatics headed by their Merciless Priests – I felt completely savage – and wished to annihilate Such Miscreants, who made a merit of exterminating the innocent, and defenceless, because these Wolves in Sheep's Clothing assured their devoted flock, destroying Heretics insured eternal felicity...".

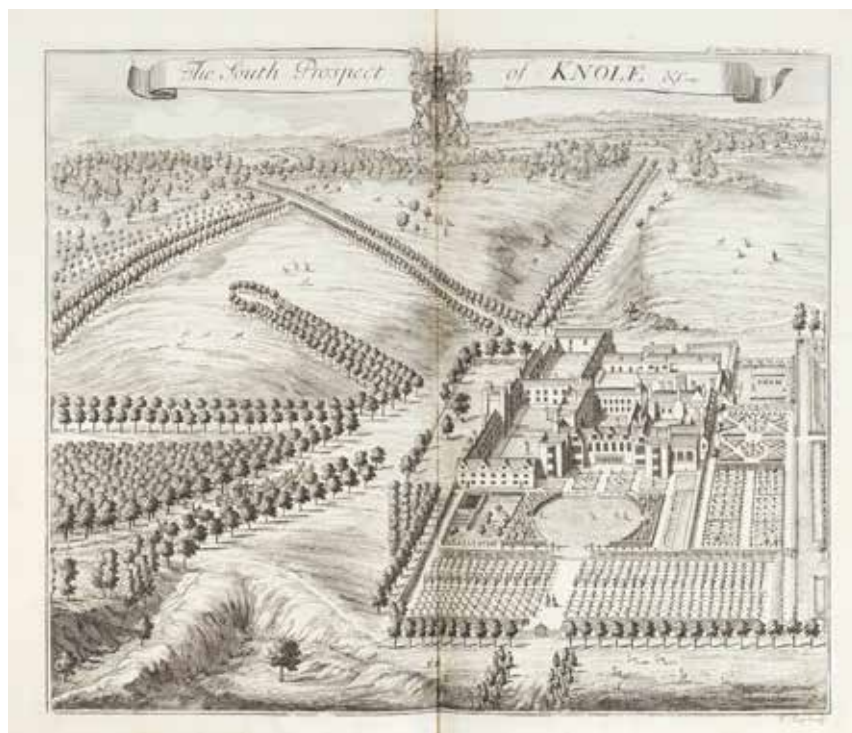
Among the contemporaneous accounts and miscellaneous material at the end of the volume, one is especially deserving of notice: a list of “Potatoes Sold from 24th February 1848. Shruel [Shrue]. Balymahon”, listing over forty sales made at the height of the Great Famine, with quantities sold and the names of purchasers.



21



22



23

21 \*

#### IRELAND

[Society of United Irishmen of Dublin. Established November IX. MDCCXCI.], title supplied in facsimile, section lacking from 15 replaced in manuscript, untrimmed in contemporary blue boards, possibly restitched, chipping to spine, later solander box [ESTC T142040], 12mo, [Dublin, no printer, 1794]

£800 - 1,200

€910 - 1,400

"Rare, suppressed, and the copies destroyed" (National Library of Ireland catalogue). The Society of United Irishmen was founded as a liberal political organisation that initially sought Parliamentary reform, but evolved into a revolutionary republican organisation. The Government ordered the Society to disband on 24 May 1794. The facsimile title in the present copy appears to have been crudely printed in the early twentieth century.

22 \*

#### IRELAND

The Irish Harp (Attun'd to Freedom): a Collection of Patriotic Songs; Selected for Paddy's Amusement, woodcut frontispiece of a harp, locked hands and a liberty pole, heavily waterstained, modern boards, solander box [ESTC T189270], 12mo, Dublin, Printed by the Printer Hereof, 1798

£800 - 1,200

€910 - 1,400

VERY SCARCE, only the Bodleian copy on ESTC.

**KENT**

HARRIS (JOHN) *The History of Kent*, vol. 1 [all published], FIRST EDITION, engraved portrait of the author, large folding engraved map on 2 sheets, and 42 plates (all but 3 double-page or folding), most by Kip or Harris after Badeslade, portrait and title cut down and mounted, 2 plates loose, 2 repaired on verso, last 2 leaves with small portion of text in upper corner supplied in ink, contemporary calf, rebaked, D. Midwinter, 1719--[DRAKE (FRANCIS)] *An Accurate Description and History of the Metropolitan and Cathedral Churches of Canterbury and York*, 2 parts in 1 vol., 82 engraved plates and plans (14 folding including plan of York), engraved illustrations, contemporary mottled calf, spine gilt, joints cracked, W. Sandby by J. Hildyard, 1755--HASTINGS (THOMAS) *Vestiges of Antiquity; A Series of Etchings... of the Ancient Monastery of St. Augustine... Canterbury*, 12 etched plates, list of subscribers, some spotting, by the Author, 1813--AMSINCK (PAUL) *Tunbridge Wells, and Its Neighbourhood*, 31 etched plates and 12 vignettes by Letitia Byrne, some light dampstaining and browning, modern cloth, W. Miller, 1810, folio; and 4 others on Kent and Canterbury including works by Edward Dering and William Somner (8)

£1,000 - 1,500

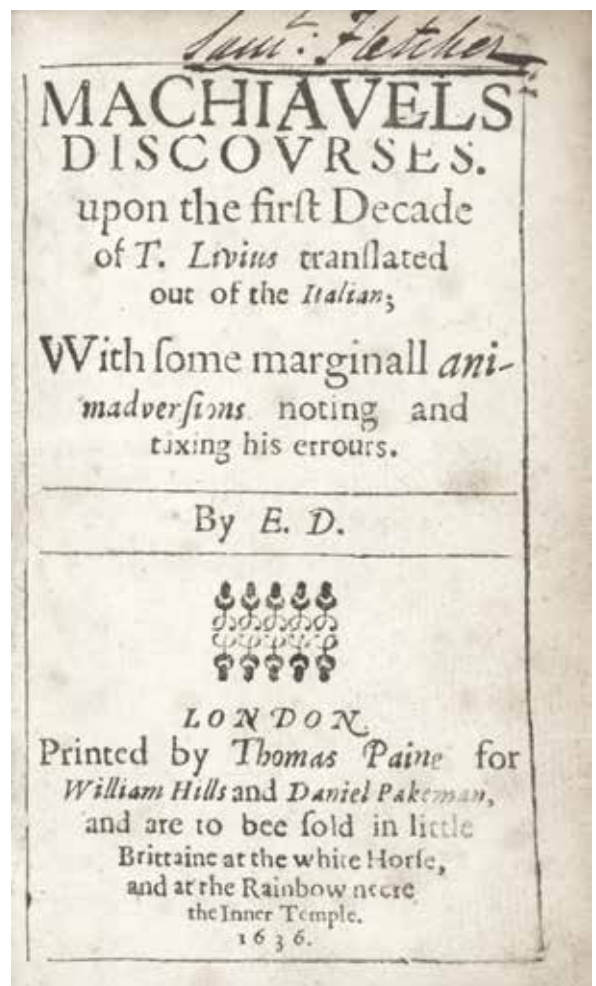
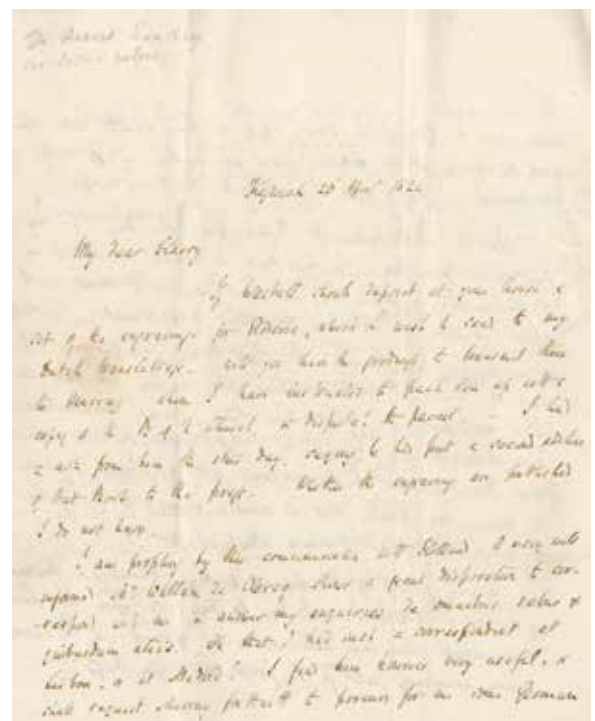
€1,100 - 1,700

**LITERATURE, EXPLORATION AND HISTORY**

Album kept by members of the Goulburn, Goldsmid and associated families, with letters to the editor S.C. Hall and to the imperial administrator General Sir Frederick Goldsmid, including autograph letters, etc., by Charles Dickens (autograph letter to Hall, 29 October 1865 - "rely upon my guinea for Leigh Hunt's grave"; with two signed envelope fronts addressed to Mrs Marchmont, Superintendent of the Bourdett-Coutts Home for Destitute Females, at Urania Cottage, Shepherd's Bush, the other care of John Forster), Hartley Coleridge (autograph sonnet "To Wordsworth"), Robert Southey (autograph letter to his brother Harry, discussing the Dutch translation of *Roderick* and his history of the Peninsular War, 1824), Lady Byron, Thomas Medwin (Byron's interlocutor), Thomas Moore (to Magrath of the Athenaeum), Alfred Tennyson, W.M. Thackeray, John Ruskin (two letters to Hall), Lady Anne Blount, Thomas Campbell, T.F. Dibdin, Admiral Sir Sidney Smith (writing from Paris in 1815, shortly before the execution of Ney: "Ney's trial will finish today it is expected... I of course condemned the first movers of the revolt, on the evidence of the bleeding and dying French soldiers on the trodden down wet corn of Waterloo"), Sir Richard Burton, General Gordon (autograph note on his correspondence written for George Birkbeck Hill, editor of *Colonel Gordon in Central Africa*, 1874-79, 1881), David Livingstone (signature and conclusion of an autograph letter to Roderick Murchison, probably written in January 1865 when living at Newstead and working on *Narrative of an Expedition to the Zambesi*), Henry M. Stanley (autograph letter to Goldsmid), E.H. Shackleton (signature), Lord Curzon (discussing Persian railways with Goldsmid), Charles Gounod, Amelia Opie, Lady Eleanor Butler, Fanny Kemble, Sydney Morgan, Joanna Baillie, Harriet Martineau, Anna Jameson (to Lady Byron), Jenny Lind, Rudyard Kipling, Harrison Ainsworth, Mary Howitt, Samuel Lover, Daniel Maclise, Millais, Captain Nolan and Lord Cardigan (of Light Brigade fame), Wellington, J.F.W. Herschel, Gideon Mantell, Charles Wheatstone (to Lady Burdett-Coutts), A.H. Layard, J.D. Hooker, William Jardine, J.S. Buckingham and others; plus strands purporting to be the hair of Napoleon and Wellington (the latter given to Louisa Thomas, née Goldsmid, whose diary for 31 March 1846 records "went to dinner with Capt'n Douce, who gave me a lock of the Duke of Wellington's hair - quite grey & very short"), canvas-wrapper boards, large 4to, nineteenth-century

£4,000 - 6,000

€4,600 - 6,900







26

25 \*

#### **MACHIAVELLI (NICCOLO)**

Machiavel's Discourses Upon the First Decade of T. Livius, *first edition in English, translated by Edward Dacres, woodcut ornament on title, with 2 blanks, contemporary calf, red morocco gilt spine label, rubbed with some loss at extremities of spine, recased [ESTC S109049], 8vo, Thomas Paine, for William Hills and Daniel Pakeman, 1636*

£800 - 1,200

€910 - 1,400

#### **Provenance**

Samuel Fletcher, early ownership inscription on title, and on leaf A3 (inked over). See illustration on preceding page.

26

#### **NAPOLEON BONAPARTE**

Satchel reputedly used for the transmission of Napoleon's despatches, and captured by Captain Crowder of the 7th Royal Fusiliers whilst in transit from Napoleon in Russia to Marshal Soult in Spain, accompanied with a late nineteenth century manuscript note of provenance, *the satchel of thick brown calf with a brass plate attached to the flap engraved 'Dépêches de sa Majesté Napoléon Empereur et Roi', the flap secured by four leather straps, the interior with a stitched identification number '37 D' and an inner flap with seven large iron loops to accommodate a hand-forged iron chain to secure the pocket, worn, with an old cut to the reverse, 290 x 720mm.*

£4,000 - 6,000

€4,600 - 6,900

A NAPOLEONIC DESPATCH CASE, captured during the Peninsular War. According to the accompanying provenance note, "This Despatch Bag was, during its transit from Napoleon at Moscow to Marshal Soult in Spain in 1812 Captured by Major Crowder (then Captain afterwards Col. K.H. 7th Fusiliers) The Knowledge thus attained is supposed to have had much influence on the Peninsular War."

John Crowder was commissioned Lieutenant on 16 June 1803, into the 7th Royal Fusiliers, from the West Riding of Yorkshire Yeomanry. Nicolas Soult, Duc de Dalmatie, was made a Marshal by Napoleon in 1804. He was despatched to Spain in 1808 and chased Sir John Moore to Corunna. Commanding the French at Albuhera, in the closing stages of the Peninsula campaign he delayed British victory for nearly a year.

#### **Provenance**

John Crowder (c.1781-1838); by family descent; sale at Dix Noonan Webb, 25 March 2015, lot 70.



### NAVAL SIGNAL BOOK

Signal book for the Royal Navy executed in pen-and-ink and watercolour, comprising illustrations or tables of: "Ships Pendants" (including the *Victory*), "Numerical Flags", "Compass Signals", "Signification of the Numeral Signals" (11 pages), "Pendant Signals" (2 pages), "Signals with Sails and Guns, Signals for calling Officers to take Orders", "Fire Ships", "Fog Signals" (2 pages), "Signals by Private Ships and used by the Admiral occasion[all]y" (double spread), "Signals by private Ships by Day" (7 pages), "Signals with Jacks, Pendants, and Whefts" (2 pages), 30 pages, tabbed, with stubs at end where pages have been removed, some usual thumbing and wear through use, some coming loose, original marbled card wallet binding, worn, 8vo, c.1796

£1,000 - 1,500  
£1,100 - 1,700

This attractive and decorative signal book appears to date from 1796. A terminus post quem is provided by two of the vessels listed on the first table, namely the French corvette *Sardine*, captured by the Royal Navy in 1796, and *L'Utile*, captured in 1795 but not commissioned into the Royal Navy until July 1796. A terminus ante quem is indicated by the presence of three ships, namely *La Poulette*, condemned in 1796; the *Tarleton*, sold in 1796; and the *Courageux*, wrecked in 1796. Other ships listed are consistent with this date, such as the cutter *Rose*, hired in 1794, the cutter *Fox* sunk in 1797, the *Resolution* foundered in 1797, and *L'Aigle*, wrecked in 1798.

A note scrawled on the verso of the second leaf indicates, perhaps, that six years later the volume was no longer being put to its intended use: "Sent Mr E Warne March 2th [sic] 1802 five sixteenths in the English Lottery of one pound three shillings each share...". This might be taken to indicate that it was deemed redundant after the introduction by the Admiralty of a standard printed signal code system in 1799, *The Signal Book for the Ships of War* (see the National Maritime Museum blog entry for signal book HOL/17: 'Signal books were much prized by their authors and were kept secret, to be destroyed rather than fall into enemy hands. Many signal books have been kept over the years as prized family heirlooms, evidence of an ancestor's careful preparation for battle, and deserve more study').

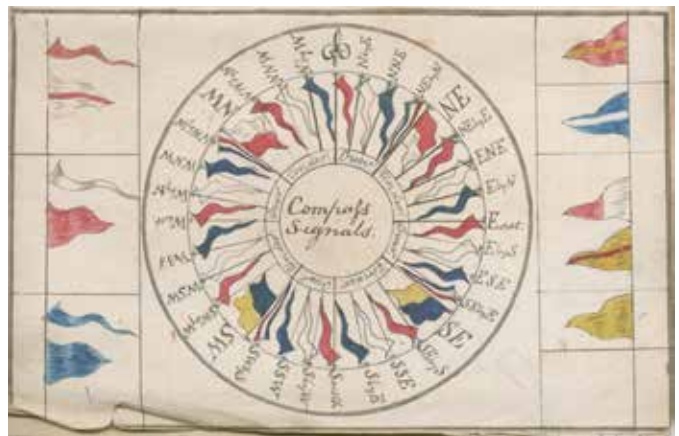
28

### NELSON (HORATIO)

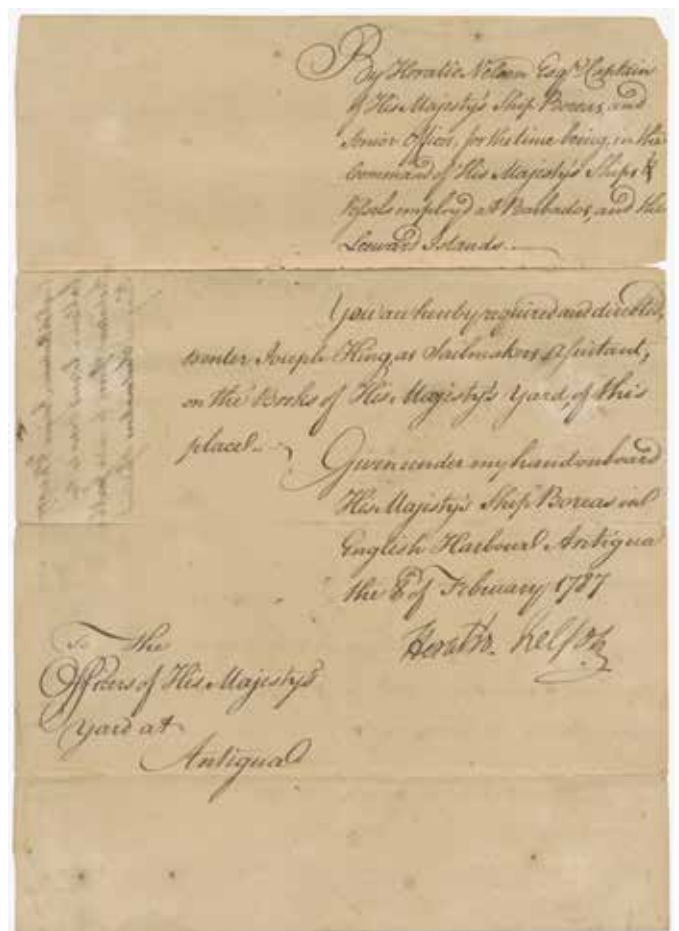
Document signed, with his right hand ("Horatio Nelson"), headed "By Horatio Nelson Esq.r Captain of His Majesty's Ship Boreas, and Senior Officer, for the time being, in the Command of His Majesty's Ships & Vessels employd at Barbados, and the Leeward Islands", to the officers of HM Yard at Antigua, ordering them to enter Joseph King as sailmaker's assistant on the books of the yard, 8 February 1787; together with a document signed by Cuthbert Collingwood, ordering Anthony Munton, naval store keeper at Antigua, to pay William Murray £6-12s for delivering expresses, 6 October 1779, each 1 page, both laid down, the Nelson with contemporary docket, the Collingwood with a small paper loss at centre, both browned and brittle (the Collingwood more so), folio, Nelson document Leeward Islands, 8 February 1787

£1,500 - 2,000  
£1,700 - 2,300

THE YOUNG NELSON IN THE LEEWARD ISLANDS: a document signed with his still intact right hand during the period when, with Collingwood, he was enforcing the Navigation Acts against American trading in the West Indies (and in the process courting a good deal of unpopularity), and a month before his marriage to the local widow, Fanny Nisbet, on 11 March 1787.



27



28



29

29

## NIGHTINGALE (FLORENCE)

Four autograph letters ("F. Nightingale", one with initials), to her housekeeper Jane Dowding, née Stone (one jointly to her husband William), making exceptionally convoluted, but extremely specific, travel arrangements ("...Mrs McGrath & Harriet had better go on Monday by the train... They must look out for us at Derby: when they see us they will all get in to our Saloon Carriage: cats & all... They must not part company with the cats. The Hamper must be addressed: 'Live Cats: with Care. This side up' besides the address & they must see the Hamper put in the Guards' Van... & give the Guard 1/ to take care of the cats... They will have nearly an hour at Derby, & will not be hurried in looking after their luggage & cats, which they must have all ready out on the platform... You understand that all their luggage changes carriages at Derby: & we go on by another train: in our Saloon carriage..."); making arrangements for her household on her return home ("...I shall order in a cooked chicken for my self for my dinner... A new cook, Ellen Foot, is coming on Tuesday or Wednesday... I earnestly trust that we shall all meet together again to serve God & each other..."); discussing the health of Mr Dowding, a railwayman ("... Would it not be possible for some other employment, not Guard's duty on the S.W. Rail... in which you would not get wet & could have your meals as the proper times?..."); with an autograph envelope, bearing a message on the flap, a carte-de-visite by Lenthall taken on her return from the Crimea, and a copy of her inscription on the cross given in William Dowding's memory, 1880, 15 pages, one on a lettercard, some dust-staining etc., 8vo, Claydon and elsewhere, 1879-1883

£1,000 - 1,500

£1,100 - 1,700

'LIVE CATS: WITH CARE. THIS SIDE UP' – LIFE WITH FLORENCE NIGHTINGALE: the extremely specific instructions issued to her servants, that admit of no error and attempt to cover every eventuality, stand in marked contrast to the vaguely worded orders issued by Lord Raglan (orders that sent the Light Brigade to their doom, and could be held to illustrate why the Crimea was the making of her and the unmaking of him). The Dowding's daughter, Fanny, served as her maid, although Fanny's delicate health was a constant source of concern. In her will Miss Nightingale bequeathed "Fifty pounds to Fanny Dowding now McCarthy formerly in my service". Jane Dowding was the great great aunt of the present owner.



30

30

## OPTICAL TOY

Polyorama Pantoptique, viewing box of wood with paper bellows and lens (48mm.), hinged top and back sections, paper label on upper side of box, size approximately 175 x 220 x 125mm., together with 18 hand-coloured lithographed views of Paris (10), London (7), and the Bay of Naples, each within original wooden frame with cloth tab, 5 views with some repairs and small loss, one with some loss to frame, each 145 x 200mm., [1850s]

£600 - 800

£690 - 910



31

Invented in the 1820s the "Polyorama Pantoptique" was a popular optical toy, allowing a miniature version of a diorama. The framed lithographed views are printed on thin paper pierced with holes, allowing the scene to alter depending on whether the light shines from behind the slide or from above. The Paris views include: Place Vendome, Versailles Palace and Gardens (2), La Madeleine, L'Assemblée, Arc de Triomphe, Champs Elysée, Winter Gardens, Opera (inside), and Louvre; London views include: Charing Cross, Thames towards St. Paul's Cathedral, Crystal Palace Exhibition building, Trafalgar Square, Regent's Street, Temple Bar, and the "Taverne de l'Aigle".

31

# PHOTOGRAPHY - CALOTYPE

A group of 18 views in Scotland (8), Wales (7), and England (3), *calotype photographs, each mounted on card, captioned and dated in ink on mount, variable tones, images 162 x 212mm., except the Dunkeld a panorama on 4 sheets joined, total 165 x 775mm., [1856-1857]; and 12 others, including 3 striking genre lightly albumised photographs of Crimean War soldiers (recruiting a Keaton-esque farmer in a smock; in battle; attended by nurses, lightly albumenized, 170 x 220mm.); calotype portrait of a seated gentleman; group of 8 faded calotype views of an industrial landscape (30)*

£800 - 1,200

€910 - 1,400

Subjects include; Dunkeld (2, a 4-part panorama of including the bridge; Cathedral); Holyrood Chapel (2, interior and exterior); Melrose Abbey (2); Abbotsford; Dryburgh Abbey with tomb of Walter Scott (with huntsmen in the fore-ground); Penrhyn slate quarry; Conway Castle (3, one including the bridge); Beauvais Castle; Carnarvon Castle; Great Orme's Head, Llandudno; Windermere (2); Ledbury.



31

32

# PHOTOGRAPHY

MITCHELL (REUBEN) Photographic Views in Bolton and Neighbourhood, *letterpress text, 12 albumen prints on tinted mounts (images 195 x 285mm.), original half morocco elaborately gilt, upper cover gilt lettered "Photographic Views", rebacked to match [Bibliographia Boltoniensis, p.105; not in Gernsheim, Incunabula], folio (490 x 380mm.), Bolton, Printed at the Old Post Office, Bradshawgate, by John Booth, 1868*

£1,500 - 2,500

€1,700 - 2,900

SCARCE, COPAC listing only the BL copy. Mitchell (1810-1895) was a partner for many years in the firm of Jackson & Mitchell, of the Albion Foundry, Bolton. This work, limited to 100 copies according to a note in the Wigan Public Library copy sold in these rooms on 13 November 2012, depicts grand houses, churches and a grammar school in the Bolton area.



32

33

# PHOTOGRAPHY

MITCHELL (REUBEN) Photographic Album containing Twelve Photographs with Natural Clouds, *tinted lithographed title with albumen print vignette, 12 further albumen prints on tinted mounts (images 230 x 285mm.), each with letterpress caption pasted on verso, original half morocco elaborately gilt, upper cover with morocco label gilt-lettered "Photographic Album", rubbed, spine worn, folio (495 x 390mm.), [?Bolton, c.1870]*

£1,500 - 2,500

€1,700 - 2,900

EXTREMELY RARE SERIES OF NORTH WALES PHOTOGRAPHS. We have traced no other copy of this publication, although Mitchell exhibited several of these images at the Royal Photographic Society in 1871 and 1872. Images comprise: Rustic Cottage, Capel Curig (vignette); The Lleder from Ponty Pant; The Llugwy at Ponty-Cafan; Woodland Path, Foot of Moel Siabod; Early Morning, ditto; Lake and Summit, ditto; At Capel Curig; Rustic Cottage; Evening Hour, on the Llugwy; Pont-y-Gwryd; View from the same; Llanberis Pass (2).



33





34

34 \*

#### REPTON (HUMPHRY)

Observations on the Theory and Practice of Landscape Gardening, including Some Remarks on Grecian and Gothic Architecture, 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), light spotting to frontispiece and title, contemporary half calf gilt, sides slightly scuffed, joints slightly tender [Abbey Scenery 390; Henrey II, p.546; RIBA 2734; Tooley 399], 4to (360 x 280mm.), T. Bensley for J. Taylor, 1803

A tall copy of the first edition of Repton's "most important work" (RIBA), the second of his three influential treatises to feature his ingenious use of folding overslips to show the featured 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).

£3,000 - 5,000

€3,400 - 5,700

### RICHARD III AND EDWARD V – DUCHY OF CORNWALL

Comptus or Receiver's Rolls for Cornwall and Devon drawn up under the aegis of Richard III, comprising the account of one year's receipts from the manors, burghs and stannaries of the Duchy of Cornwall; together with receipts for Devon, *Latin text to rectos and versos, calligraphic headings and initials, on 11 parchment membranes (probably of 13: wanting two sheets, the first and the last, with stubs surviving at the head), stitched at the head, plus a coarse parchment covering sheet sewn to foot of the second surviving sheet; the covering sheet with contemporary docket, soiled, creased and darkened (with calligraphic text now indistinct), the remaining sheets with minimal soiling and creasing only and generally very fresh, width 260mm., sheets of varying lengths, most c. 700-760mm., the shortest 420mm., Michaelmas, 22nd year of Edward IV to Michaelmas 1st year Richard III [29 September 1482 to 29 September 1483]*

£4,000 - 6,000

€4,600 - 6,900

RECORDS OF THE DUCHY OF CORNWALL, DRAWN UP FOR RICHARD III AFTER HIS USURPATION AND THE MURDER OF EDWARD V IN THE TOWER OF LONDON, covering the year which saw the reign of three kings – Edward IV, the child Edward V and Richard himself. The Duchy of Cornwall had been created by Edward III for the maintenance of his eldest son, and to this day can only be held by the oldest living son of the monarch. The one-year period of this account roll (Michaelmas to Michaelmas 1482-3) saw no less than three monarchs and two Dukes of Cornwall. The Duchy had been held by Edward IV's son Prince Edward until he succeeded to the throne as Edward V on 9 April 1483. The problem of succession in the Duchy was solved by young Edward's disappearance in the Tower and the usurpation of Richard III on 26 June, when Richard's son Edward was invested as Duke (only to die the following year).

By the end of fifteenth century, profits from the Duchy amounted to some £500 per annum and its administration was sophisticated and efficient, the annual receiver's rolls, of which this is a fine example, being the summation of a host of preliminary local records and accounts. The present rolls record the final accounts of annual receipts from the Duchy manors of Tybesta, Tywarnhaile, Talskiddy, Calstock, Trematon, Restormel, Penkneth, Penlyne, Tewington, Helstone-in-Kirrier, Tintagel and Moresk, together with those from the burghs of Grampound, Helstone-in-Triggshire, Bossiney, Lostwithiel, Camelford, Ayshe and Launceston, the hundred courts of Kirrier, Penwyth, Poudre and Lesnewth and the stannaries (tin mines) of Tywarnhaile, Blackmore, Foweymore and Penwith. The last two sheets cover receipts in Devon: Plympton, Tavistock, Fulford, Chagford, Bradwynch, Exeter and Southteigne.

For each of the sub-accounts on the roll, totals for rents, sales and court receipts are given and the bailiff's name provided. In most cases the receipts are noted as delivered into the hands of Sir Robert Willoughby and Sir Thomas Arundell. Though abbreviated in this final account, the entries for each manor usually contain several personal names (the bailiff or reeve, in particular) and other local placenames, together with the final receipt (usually in the £12 to £30 range). Both the hundred court and stannary receipts are detailed in the same way. The receipts from the stannary courts of the tin mines were especially valuable components of Duchy income.

The survival of manorial records from the Duchy is generally very good, with John Hatcher describing 'a magnificent range of documents, probably unrivalled for lay estates' in the Public Records and Duchy of Cornwall Office (*Rural Economy and Society in the Duchy of Cornwall, 1300-1500*, 1970). The present roll is a rare survival of medieval Cornish material outside these two repositories.





37



36

36

#### ROYAL MILITARY ACADEMY

Album containing 62 photographs around the Royal Military Academy, Woolwich, *albumen prints (190 x 255mm. and smaller), full red morocco by Houghton & Dunn, covers elaborately panelled in black and gilt, upper cover with central lozenge gilt lettered "Military Photographs", extremities rubbed, large 4to (430 x 300mm.), 1860s*

£1,000 - 2,000

€1,100 - 2,300

PRINCE ARTHUR'S ALBUM OF HIS ALMA MATER. The third son of Queen Victoria, Prince Arthur was destined from his earliest years for a career in the army. "The young prince lived in an independent establishment with his governor at Ranger's House, Greenwich" and his "formal military training began on 11 February 1867 when he entered the Royal Military Academy at Woolwich" (ODNB). He then joined the Royal Engineers and moved around other arms of the service, ultimately becoming governor-general of Canada.

Images include: artillery guns with groups of personnel, a display of antique armour and a chemical laboratory (presumably school rooms of the Upper Academy), accommodation blocks, a series of 20 typologies of various uniforms, various horses of the Royal Horse Artillery in full dress (6), kit laid out for inspection (2), probably Brigade-Major A.T.G. Pearse, large encampments probably in Aden.

#### Provenance

Prince Arthur, Duke of Connaught and Strathearn (1850-1942), bookplate (illustrated in Brian North Lee, *British Royal Bookplates*, no. 22). His library was dispersed at auction after his death at Bagshot Park, Surrey.



37

**ROYALTY - CANADA**

Group of eleven photographs of Edward, Prince of Wales (and entourage) taken during his hunting, fishing and river canoe trip to Ontario, during his tour of Canada in 1919, *vintage platinum contact prints, each with pencil numeral on verso, a couple with caption, loose, 122 x 165mm., [1919]*

**£600 - 800****€690 - 910**

A good group of images of Prince Edward enjoying the Canadian outdoors, taken during a hunting trip in Ontario, and on a cattle farm; paddling a canoe on the river Nipigon; fishing the river (2); holding a bird surrounded by others of the expedition; outside his tent with his local guides (2, one captioned "Prince showing man how to fold his hat"; one holding this hunting gun, the guides holding fishing rod and net); portrait of Edward in Native American dress; on horseback rounding up a herd of cows (2, one captioned "P.O.W. on his farm in Canada"); 2 images without the Prince, one showing the inside of his tent, the other with two men holding fish and game standing outside the tent.

38

**RUSKIN (JOHN)**

Four autograph letters signed ("J. Ruskin", the last with initials), to Jessie Bathgate of Liscard, to whom he is sending copies of *Fors Clavigera* and other works, specially bound ("...please tell me how old you are! and what you are doing and going to do, in the life before you... I am continually trying to help strangers – but I have seldom come to the knowledge of any whom I was so happy in being of use to, as your brother and you... The books are to be yours, not his, however. Your Sesame will come in ten days or so. Never mind how little you seem to have done – if you are faithfully ready to do, and clear in sight, in the doing..."); in the last letter, wishing he could indulge in "pleasant chat" but confessing "I am quite unable for the half of what I want to do"; with two autograph envelopes, 7 pages, some dust-staining and minor wear, 8vo, Brantwood and Herne Hill, the first three dated January 1880

**£1,000 - 1,500****€1,100 - 1,700**

39

**[SCOTT (WALTER)]**

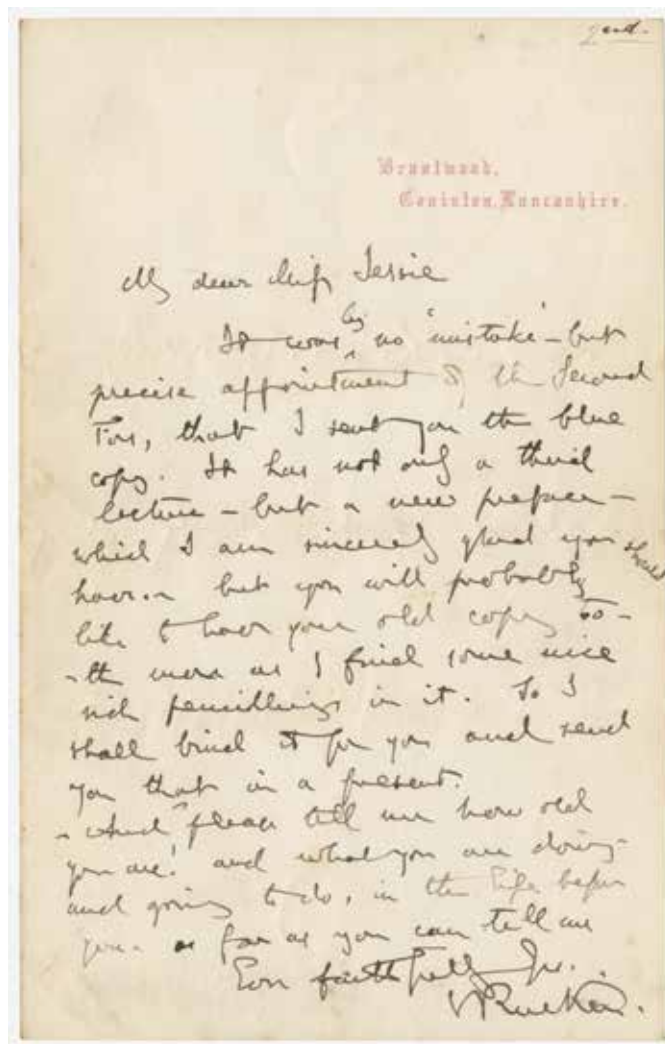
*Waverley*; or 'Tis Sixty Years Since, 3 vol., FIRST EDITION, half-titles, final leaf in each volume bearing printer's imprint, F12 (p.143) in volume 3 a cancellans with reading "maudit", some spotting, contemporary half calf, worn [PMM 273; Todd and Bowden 77Aa], 8vo, Edinburgh, Archibald Constable, 1814

**£800 - 1,200****€910 - 1,400**

First edition of *Waverley* which "has become the archetype of the historical novel throughout the world. At one blow Scott had established a new literary form... The success of all the 'Waverley Novels' was instantaneous, not only in England and Scotland but also in the United States where pirated editions, and in Europe where German and French translations, swamped the market" (PMM).

**Provenance**

Blythswood, bookplate.



38

40

**SMITH (ADAM)**

An Inquiry into the Nature and Causes of the Wealth of Nations, 3 vol., lacks portrait, contemporary mottled sheep, spines gilt, Glasgow, 1805--BOSWELL (JAMES) The Life of Samuel Johnson, 3 vol., 1874--CERVANTES SAAVEDRA (MIGUEL DE) The Ingenious Gentleman Don Quixote, 4 vol., 1885--MILL (JOHN STUART) Autobiography, FIRST EDITION, extra-illustrated with portraits and plates, 1873--STANLEY (ARTHUR PENRHYN) Sinai and Palestine, 1864--BEETON (ISABELLA) The Book of Household Management, 1891--THACKERAY (WILLIAM MAKEPEACE) The Virginians, 2 vol., 1858--MOORE (GEORGE) Lalla Rookh, 1838, gilt panelled spines--SEDLER (CHARLES) The Miscellaneous Works, J. Nutt, 1702, calf or half calf, 8vo (17)

**£700 - 900****€800 - 1,000**



41

41

# **SWIFT (JONATHAN)**

Document signed ("Jonathan Swift Decan"), in Latin, appointing the Revd Theophilus Bolton, Chancellor of St Patrick's Cathedral, Dublin, as acting Dean in his absence, Swift "being called away by certain important affairs, intending to set out to the country, and likewise, God willing, to stay there for some time"; with flourished opening "Cum Ego Jonathan Swift"; subscribed by Lewis Moore, attorney; trace of the deanery seal; contemporary and later dockets, *one page, dust-staining (especially where folded for filing on the blank verso), weakness at folds, traces of mounting at upper corners, oblong narrow folio (c.200 x 370mm.),* [Dublin], 7 May 1722

**£5,000 - 7,000**

**€5,700 - 8,000**

SWIFT IN THE MIDST OF WRITING *GULLIVER*. The earliest recorded reference to his masterpiece dates from a year earlier, when he told Charles Ford that 'I am now writing a History of my Travells, which will be a large Volume, and gives Account of Countreys hitherto unknown; but they go on slowly for want of Health and Humour' (15 April 1721, *Correspondence*, ed. Woolley, ii, 533); the next being the month after our deed, when Stella alludes to the voyage to Brobdingnag (Ehrenpreis, *Swift: the Man, his Works and the Age*, iii, p.442); the work being finished in 1725 and published the following year.

Our deed refers to Swift's 'being called away by certain important affairs' and his intention 'to set out to the country' and 'God willing stay there some time'. What in fact he was to do was set out on a six-

month tour of northern Ireland, later claiming that he had travelled 400 miles in Ulster and slept in thirty different beds between that May and October.

His relations with the cleric he here appoints to stand in for him during this holiday were not always easy. Theophilus Bolton was a man of considerable ambition, who was skilled in canon law and achieved high office in the church. In 1717 Swift had occasion to complain that Bolton 'has taken every opportunity of opposing me, in the most unkind and unnecessary manner' (Raymond Refaüssé, *ODNB*). Our appointment perhaps marks something of a rapprochement. In all events, following his appointment as Bishop of Clonfert that September, Bolton had Swift to stay. And as he rose within the church, relations further thawed, and by 1724, when Swift had become an Irish hero with publication of the *Draper's Letters*, Bolton opposed the government in its attempts to identify and prosecute their author. In Ehrenpreis's assessment, 'I think both men knew enough to keep chapter disputes apart from the deepest claims of conscience, and that the friendship they preserved as Bolton continued to climb betokens a mutual respect and affection founded partly on character and partly on a common striving for the welfare of their church and nation' (iii, p.355).

Bolton's chief fame now rests upon the library he founded when Bishop of Clashes that still bears his name: 'By May 1735 his energies seemed exhausted and he wrote to Swift that "a good bishop has nothing more to do than to eat, drink, grow fat, rich and die; which laudable example, I propose for the remainder of my life to follow"' (*ODNB*).

42 •

# WORDSWORTH (WILLIAM)

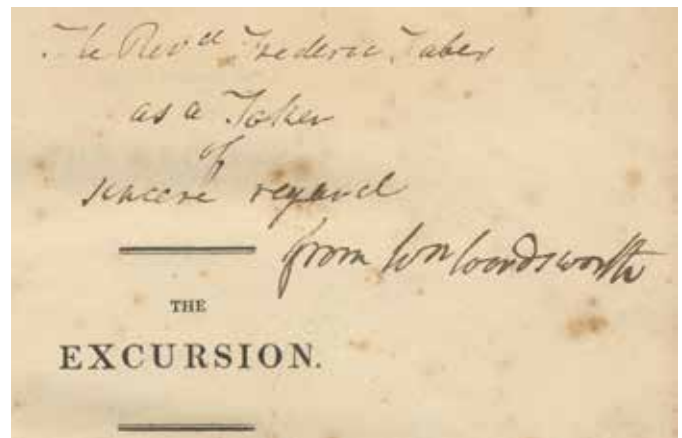
The Excursion, Being a Portion of The Recluse, a Poem, AUTHOR'S PRESENTATION COPY, inscribed "To Revd. Frederic Faber as a Token of sincere regards from Wm. Wordsworth" on the half-title, errata leaf (with several of the suggested corrections amended in pencil), some spotting, contemporary calf gilt, g.e., rebounded, rubbed, 4to (270 x 205mm.), Longman, Hurst, 1814

£1,200 - 1,800

£1,400 - 2,100

INSCRIBED BY WORDSWORTH TO A LAKE DISTRICT FRIEND.

Between 1837 and 1842 Frederick Faber (1814–1863) kept a cottage in the Lake District, and served as a curate at Ambleside. Here he befriended Wordsworth to whom he dedicated his book *Sights and Thoughts in Foreign Churches and among Foreign Peoples* (1842) "in affectionate remembrance of much personal kindness, and many thoughtful conversations on the rites, prerogatives, and doctrines, of the Holy Church". On moving to his new home in Elton, Huntingdonshire he "landscaped his garden on Wordsworthian principles, and opened it to his parishioners for Sunday evening promenades" (ODNB).



42

43 •

# WORDSWORTH (WILLIAM)

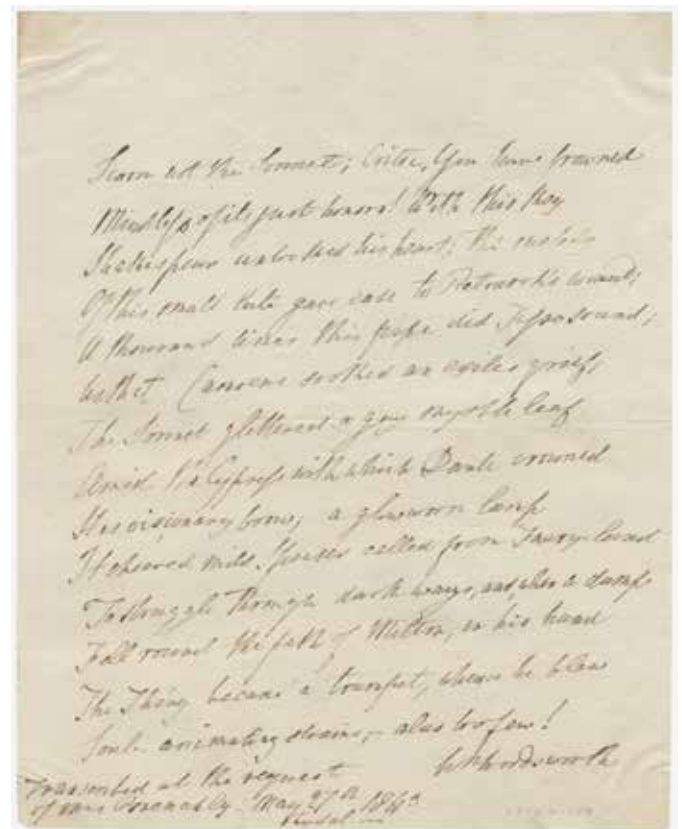
Autograph manuscript, signed ("Wm Wordsworth"), of his poem 'Scorn Not the Sonnet', opening: "Scorn not the Sonnet; Critic, You have frowned/ Mindless of its just honors! With this Key/ Shakespeare unlocked his heart..." (continuing to cite Petrarch, Tasso, Camões, Dante, Spenser and Milton's use of the form), signed at the foot and subscribed "Transcribed at the request of Mrs Brenchly May 27th 1843/ Rydal", 1 page, pasted down at the corners on an album leaf, 4to, Rydal, 1843

£6,000 - 8,000

£6,900 - 9,100

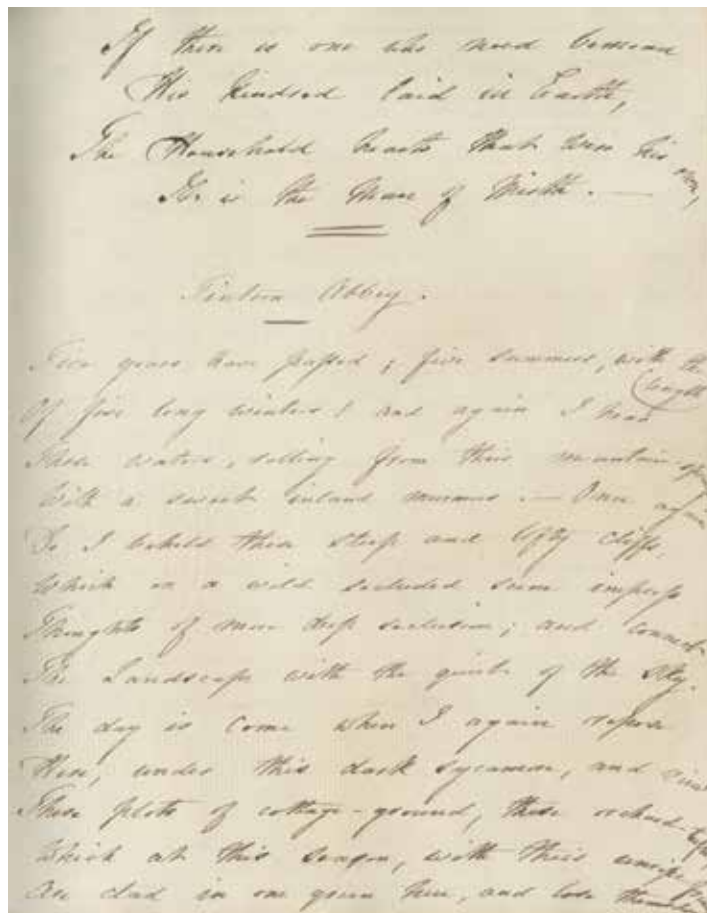
'WITH THIS KEY SHAKESPEARE UNLOCKED HIS HEART' – WORDSWORTH'S SONNET UPON THE SONNET. 'Scorn Not the Sonnet' was first published in the 1827 of his *Poetical Works*. It was reprinted in Galignani's pirated edition the following year: it being upon this text that Pushkin based his own sonnet closely modelled on Wordsworth's in 1830. Half a century later, Wordsworth's sonnet was to elicit a very different reaction from Browning, who in 1876 protested: "'With this same key/Shakespeare unlocked his heart,'... 'Did Shakespeare? If so, the less Shakespeare he!'"

A note on the album leaf records that the manuscript was given to Louisa Thomas, née Goldsmid, by Julius Brenchley, the traveller (for details of whom see the ODNB). Brenchley's mother, Mary Ann, to whom Wordsworth inscribed the sonnet, is recorded as living at Wanlass How, Ambleside, in the 1840s (see Mark L. Reed, *Bibliography of William Wordsworth*, 2013, note on A85).



43





44

44 •

## WORDSWORTH AND HEMANS

Autograph "Extracts from Wordsworth" transcribed by Felicia Hemans, opening with the sonnets "It is a beauteous Evening" and "Wings have we", continuing with "On the Subjugation of Switzerland", "To the Cuckoo", "The Echo", and poems such as "My heart leaps when I behold", "The Solitary Reaper", "The Green Linnet", "Elegiac Stanzas, on a Picture of Peele Castle", "Yarrow Visited", "She dwelt among the untrodden ways", "Remembrance of Collins", "Tintern Abbey", plus numerous extracts "From the 'Excursion'", and others; inscribed on the flyleaf "Extracts from Wordsworth" and above "Eliza Hughes. – With F.H.'s love"; plus loose clippings (including her famous poem 'The [Stately] Homes of England' where the original printing of line five has been revised in her hand to the form it holds today; another is dated 1826), c.90 pages, plus a few poems in another hand [no doubt that of Eliza Hughes] and numerous blanks at end, contemporary reverse calf, 4to, [between c.1821 and 1833]

£1,000 - 1,500

£1,100 - 1,700

FELICIA HEMANS PAYS TRIBUTE TO WORDSWORTH. At the time of writing out these selections, Felicia Hemans was probably the best-known female poet in the English-speaking world, and indeed 'is now recognized by many literary historians as the most notable British poet flourishing between the death of Byron and the rise of Tennyson and the Brownings' (Nanora Sweet, *ODNB*).

She had been introduced to Wordsworth's poetry by their mutual friend Maria Jane Jewsbury in about 1821, telling her that 'your precious copy of Wordsworth's Miscellaneous Poems... has opened to me such a treasure of thought and feeling' (H. F. Chorley, *Memorials of Mrs Hemans*, 1836, i, p.173). In 1830 Jewsbury arranged for her friend to take a two-week stay with the Wordsworths at Rydal Mount. Wordsworth, who was then sixty to her thirty-six, had misgivings over what he thought of as 'Literary Ladies' (in contrast to the attitudes of his earlier more radical self), but was nevertheless won round, writing to Samuel Rogers that 'We like Mrs Hemans much -- her conversation is what might be expected from her Poetry, full of sensibility' (Deborah Kennedy, 'Hemans, Wordsworth, and the "Literary Lady"', *Victorian Poetry*, vol.35, no.3, 1997, p.270). Further meetings were planned, but she died in 1833 before any could take place; and in 1835 was to be among those memorialised in Wordsworth's last great poem, the 'Extempore Effusion Upon the Death of James Hogg': 'Mourn rather for that holy Spirit,/ Sweet as the spring, as ocean deep;/ For Her who, ere her summer faded,/ Has sunk into a breathless sleep'.

## The Property of the late Charles Benson Esq.

Charles Benson (1933-2017) had wide interests and a passion for collecting. This is reflected particularly in his extensive and varied collection of manuscripts and journals. He was descended from a long line of clerics, schoolmasters and artists including William Gilpin and James Bourne, the landscape painter. The family advertising company, S. H. Benson, famous for their campaigns for Guinness, Bovril and Colman's mustard, allowed him, as a schoolmaster, the independent means to pursue his interests in natural history, photography and music and to create collections of glass, books and manuscripts.

45 •

### ANTIQUARIAN AND ECCLESIASTICAL

Group of twenty five volumes pertaining to matters antiquarian and ecclesiastical, including: illuminated doctorate issued at the Episcopal Palace, Padua, 1636, to Charles Pece giving him authority to preach in the cathedral, 6 pages, in Latin, first page incorporating foliate border in red, green and blue, black ink with names in gold, elaborately gilt-tooled morocco, Padua, 1636--"Rettorica Artificiale Apostolica e Capucina", 1661--"A Third volume of miscellaneous Papers bound A.D. 1750" for the Rev. Samuel Pegge, antiquary, Vicar of Godmersham, Kent, comprising correspondence, memoranda, printed prospectuses, etc.--Run of personal account books running between 1758 and 1787, evidently kept by Thomas Thurlow, Bishop of Durham, the volume for 1768 almost wholly concerned with Magdalen College, Oxford--"Officia propria Sanctorum Ecclesie aquensis"--Two volumes of "Original Letters of the Reverend Dr Elliston Master of Sidney Coll. And of The Revd Thomas Martyn, Rector of Perternhall in the County of Bedford, And Professor of Botany, in the University of Cambridge", comprising some 30 autograph letters by Elliston to his niece Elizabeth Wade, some 50 autograph letters by Martyn to his niece Mrs Wade, and nearly 50 letters by Martyn to her son, the Rev. Ellis Wade, 1791-1825--"Pensées du R.P. Bourdaloue sur le salut et sur l'Oraison Dominicale/ 1793"--Volume recording parochial visitations of the Archdeacon of Shrewsbury in 1822 [by the topographer and historian of Shrewsbury Hugh Owen, FSA], illustrated with pencil sketches, including to Wellington ("...Church. -- A modern structure which can be classed with hardly any established style of Architecture...") and Shrewsbury Abbey ("...Floor--Bricks mixed with Grave Stones. In some parts, especially at western end, the bricks are broken & uneven. A new stone floor (retaining grave stones) recommended...")--"Thirteen Sermons on Important Subjects by Samuel Bell Hoxtoniensis", 1815-18 (25)

£800 - 1,200

€910 - 1,400

46 •

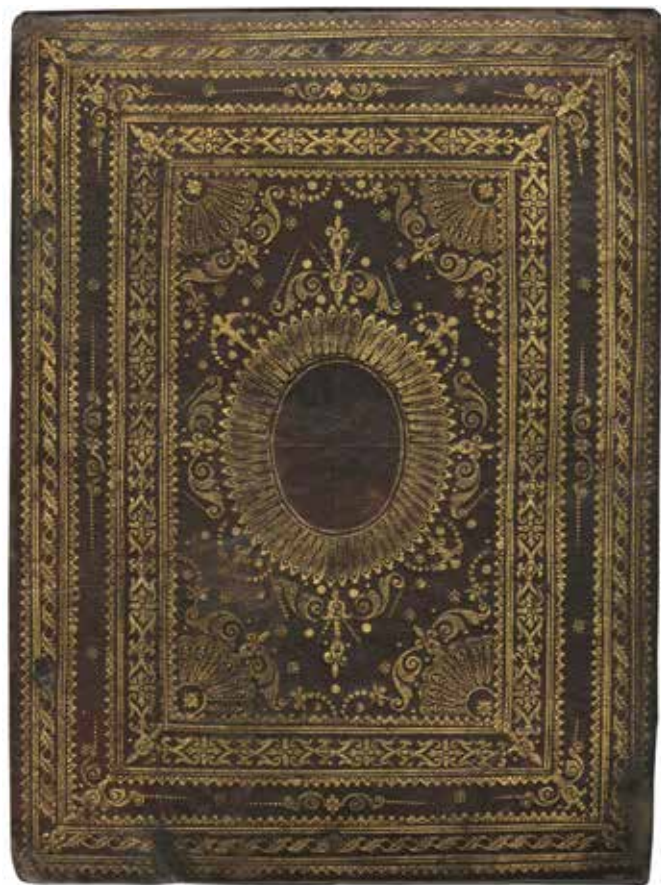
### ARCTIC - HM SHIPS EREBUS AND TERROR

Admiralty letter book recording the incoming letters from Sir John Barrow, Second Secretary to the Admiralty, and his assistants, as received by the office of Sir J.A. Gordon, KCB, and John Clavell, successively Captains Superintendent of the Royal Naval Dockyards, Chatham, covering the years 1834 to 1840, regarding the fitting and supply of ships, with duplicate Admiralty forms tabulating the mast and yard lengths of individual ships inserted, including one for the *Erebus* and *Terror*, superscribed "Admiralty/ 22nd April 1839", 320 pages, plus inserts, some light dust-staining and minor browning, original calf, repaired and rebacked, original ticket of John Smith, account book manufacturer, on modern endpaper, folio, 1834-1840

£600 - 800

€690 - 910

Sir John Barrow, author of the great majority of these letters, had been appointed Second Secretary of the Admiralty in 1804 and was to hold the post, a short interval apart, until 1845. Between 1835 and 1837



45

he served as President of the Royal Geographical Society. A tireless promotor of exploration to all corners of the world, he is especially remembered – and sometimes excoriated – for the succession of expeditions to both the Arctic and Antarctica between 1816 and 1845. Both the *Terror* and *Erebus* had been built as bomb-vessels. As such they had exceptionally strong hulls, built to withstand the shock of mortar recoils. The *Terror*, launched in 1812, had served at the bombardment of Fort McHenry (of 'Star Spangled Banner' fame). The slightly smaller *Erebus* had been launched in 1826. George Back sailed on the *Terror* to the Arctic in 1836-7. In 1839, she and the *Erebus* were taken by James Clark Ross to the Antarctic, returning in 1843. Most famously of all, John Franklin was to sail with both ships on his search for the North West Passage in 1845. And never return. The wreck of the *Erebus* was discovered in 2014, and that of the *Terror* in 2016.

The first recipient of these letters, Sir James Gordon, was a veteran of the Nile and had served in the War of 1812, commanding the force that forced its way up the Potomac and captured Fort Washington. He was appointed to Chatham Dockyard in 1832. A recent biography of him by Bryan Perrett points to the close parallels between his career and that of Forrester's fictional Horatio Hornblower (*The Real Hornblower: The Life and Times of Admiral Sir James Gordon*, 1997). The second, John Clavell, had served with distinction at Trafalgar.

Another feature discernible on many pages of this particular volume is a curious flatness of tone in the writing, making them look something like carbon copies. But there is no question of their being sponge-paper copies, as invented by James Watt. It seems likely, therefore, that they were copies taken at Chatham Dockyards by the process patented by Marc Isambard Brunel.



48

47

# **BRITTON (LIONEL)**

Manuscripts and typescripts of his first three major works, comprising the author's working carbon typescript of his play *Brain: A Play of the Whole Earth* (1930), revised throughout, the upper cover titled in his hand and marked "Britton's Copy"; typescript of his novel *Hunger and Love* (1931), with some corrections; and the autograph manuscript of *Spacetime Inn* (1932), written in pencil and set out as a fair copy, but with subsequent revisions, inscribed by him in ink "To O. Diplock/ the man who really wrote it/ and his wife... Lionel Britton/ Sept.15.1932"; together with the first edition of *Brain*, inscribed "To/ Nora Cutting/ first English woman amateur film director... this Brain from one of the Wild Men/ Lionel Britton/ 25th May 1930"; and of *Animal Ideas* (1935), inscribed by him to "Dip and Nora", some dust-staining, etc., typescripts unbound, the last item damp-stained, 4to and 8vo, 1930-1935

£1,000 - 1,500  
€1,100 - 1,700

'A BRAIN IS CONSTRUCTED IN THE SAHARA DESERT – PRESENTLY IT GROWS LARGER THAN THE DESERT' – literary works by the 'proletarian' visionary Lionel Britton. His play *Brain* was published in 1930; with a prefatory note stating that "A Brain is constructed in the Sahara Desert – presently it grows larger than the desert – out of pure mechanism, by the whole of the human race. It controls the whole activities and does all the thinking of the world...". From the timings pencilled into his typescript, it appears that Britton was envisaging a broadcast performance. Thanks in part to Bernard Shaw, *Brain* caused a considerable stir; the influential critic Hannen Swaffer describing it as 'The most highbrow play ever produced in England'.

*Hunger and Love* (1931) followed. It has been described as 'a semi-autobiographical account of the intellectual development of the working-class orphan Arthur Phelps' and 'a long inter-war howl of contempt for the rule-makers and the people whom the narrator considers to be the war-mongers, the perpetrators of a vast conspiracy' (Tony Shaw, *The Work of Lionel Britton: Chapter I: Hunger and Love and the Critics*, blog, 16 February 2009). Bertrand Russell contributed a preface describing it as 'a very remarkable piece of work... filled with a splendid rage against the humbug, the cruelty, and the moral degradation of the possessing classes'. In the last of his famous 'Books and Persons' columns for the *Evening Standard*, Arnold Bennett felt moved to write his review in a pastiche of Britton's style: 'Bourgeois dinner. Next day I resumed. Page after big page. I reached page 705. The last. But why the last? "Well", said I, to the invisible Lionel Britton, who was rushing through the ether as inconceivably fast as I was, "I've read your novel, Lionel Britton"'. George Orwell thought the book 'entirely sound' as a 'social document', although not so much a novel but more 'a kind of monologue on poverty'. And, as Shaw observes, even as late as 1940, ten years after his review, Orwell specifically singles out *Hunger and Love* in one of his broadcasts as 'an outstanding book' of the sub-genre.

*Hunger and Love* was followed by a second play (the autograph manuscript of which is included here), *Spacetime Inn* (1932). This 'expounds a vision of things derived in part from the theories of J W Dunne, though the main dramatic interest lies in the interactions of Eve, the Queen of Sheba, Queen Victoria, Karl Marx and George Bernard Shaw, as they explore the interstices of the pub that has become their world' (*sf-encyclopedia.co*). Britton's papers are held by Southern Illinois University.

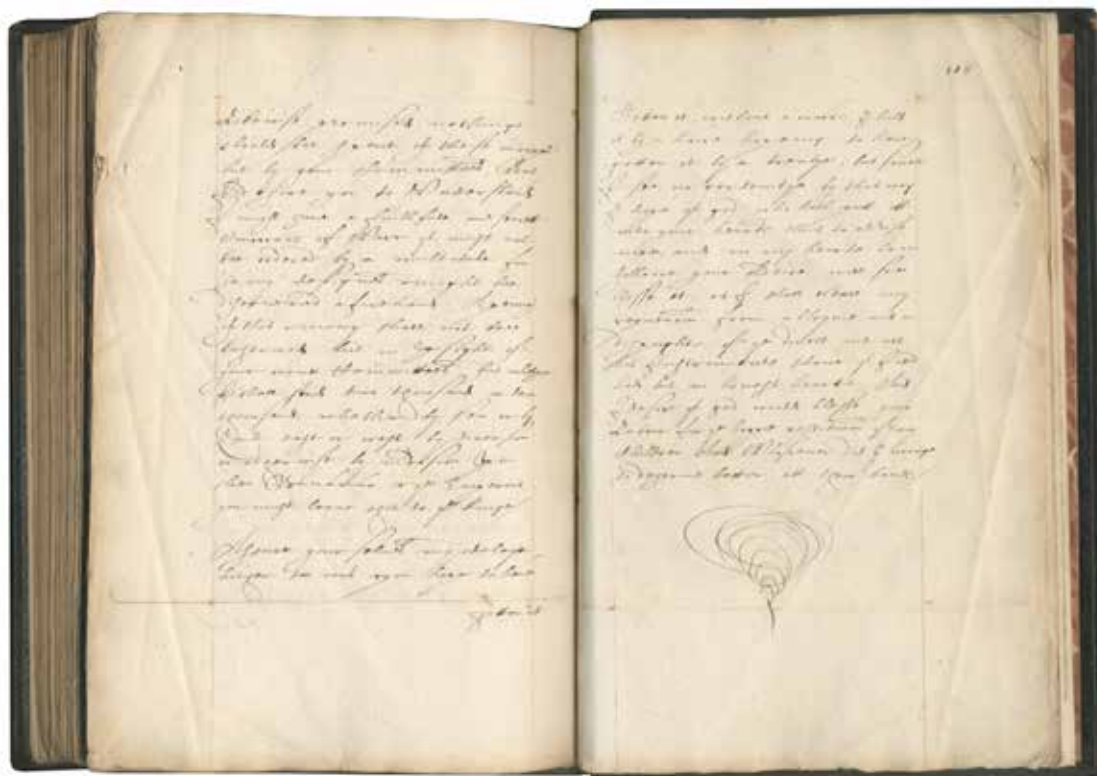
48

## **CALLIGRAPHY, ILLUMINATION AND SCHOOL BOOKS**

Collection of over fifty school books from the eighteenth to the twentieth century; including a volume of flourished calligraphic mathematical, Latin and foreign exchange exercises by Thomas Seabrook of Caius College, Cambridge (1718)--"Rich.d Beale His summing book June the 16, 1757"--"The Mensuration of Superficies" by Isaac Strutt, 18 July 1759 and 1760--Three schoolbooks of 1780-88--"Beautiful Passages Written by Elizabeth Rudd", 1805--"The Double Rule of Three", early nineteenth century calligraphic exercises--stenographic exercise book, 1813--"Mensuration of Solids", 1825--"Practical Mensuration", c.1830--Mathematical exercises by J.E. Pestell, 1830--Mathematical and shipping exercises by John Evans of Faversham, 1832--"Vulgar Fractions", watermarked 1836--Mathematics book of George Smith, Snr., 1837--Run of four calligraphic mathematical exercise books, 1838-39--Practical geometry, watermarked 1842--Land survey book, 1869--and sundry school reports, attendance records, exercise and copy books from the late nineteenth and twentieth centuries; plus a small group of illuminated presentation addresses (56)

£1,000 - 1,500  
€1,100 - 1,700





49

49

#### CHARLES I - THE SPANISH MATCH

"A True Relation as it was reported in Parliament of the whole important passage of the prince his being in Spain with the treaty of marriage and the restoracion of the Pallatinate with the speeches and passages in parliament taken verbatim out of the Record", written in a single transitional secretary-cum-italic professional scribal hand throughout, within red rules, with flourished title-page and index, 118 numbered leaves, plus index, with shelf-marks on title, title repaired but the volume sound, light browning, late nineteenth or early twentieth century morocco, fly-leaf marked in pencil "P 13" and in green crayon "C o 29", minor scuffs, 4to, [? c.1625-30]

£600 - 800

€690 - 910

An attractive late Jacobean or early Caroline manuscript relating to the Spanish Match crisis, following the return of the future Charles I from Spain and his unsuccessful courtship of the Spanish Infanta Maria (during the course of which he was able to study the greatest picture collection in Europe and was given two Titians and Giambologna's *Sampson*). The tract contains the Duke of Buckingham's speeches to Parliament and his correspondence with Prince Charles about the collapse of their marriage negotiations; together with transcripts of letters by the King of Spain, the King of England, and John Digby Earl of Bristol surrounding the event. The manuscript appears to be written by one of a number of professional scribes that flourished at this period (contemporaneous with the so-called 'Feathery Scribe', identified by Peter Beal). Charles Benson believed that it might have come from the Aston papers which had passed to the Carew family of Crowcombe Court, and which were dispersed at the beginning of the twentieth century. It may therefore have been in the possession of the Jacobean courtier and administrator George Carew, Earl of Totnes. It afterwards passed into the possession of H.G. Rosedale who based on it his study *The Spanish Match in the light of recent works and the consideration of a private MS relating thereunto* (Sette of Odd Volumes, 1908). Benson acquired it from Rosedale's descendants in 1985.

50

#### COMMERCIAL, HOUSEHOLD AND LEGAL ACCOUNTS

Run of mid eighteenth century accounts, combined with a journal, kept by a gentleman residing at, or frequenting, Castleton, Bellaport and Etwall, recording in detail both his transaction with agents in London and his whereabouts ("...Mr Holden went from Bellap.t designing to lye at Dr Horburys at Eccleshall to night & go on to Sutton to morrow. I sent by him the little box w.th the pearl Necklace & Solitair for my two Daughters (Mrs Chetham Legacy) & a letter to my Wife..."), 1749, 1750 and 1752--Accounts of a cavalry officer stationed in Gloucester for 1767-70--"Inventory & Assessment of the Household Furniture, Linen, Plate, China, Books & other Effects of the late Revd Mr Henry Mordaunt deceased" (a fine library, the first of many books listed being "Baskerville's Bible blue Moroccco" at £3-3s, and including Boswell, Ossian, Junius, etc.), 13 July 1778--Eighteenth century "Rental for the Lands of Dunlop"--Accounts for the Betts family of Worham, Suffolk, including accounts for 1786 and 1791, and funeral accounts for Mrs Mary Betts, 1801--Three daybooks kept by a lawyer practising in Tenterden, Kent, 1794-1813 [possibly Edward Witts]--Records of the Kent Fire Insurance Company, 1802--Tenants accounts for estates in Cork and Ross, 1807--"Practical Observations Principally on Conveyancing by Charles Butler", 1816--Johnson & Hart duplicate receivers accounts, 1828-38--Group of cash books for 1856-70--Accounts for the schooner *Matilda Calder*, 1875-81--Lecture notes on Scottish Law, 1878--Accounts for the Tea Establishment at Dover, 1881--Sworn statements taken by C.C. Brown of Deal, commissioner to administer oaths as to losses at sea, 1891-1915--Ironmonger diary for 1893--Timber merchant book for 1907-22; and other volumes of cash and household accounts (c.30)

£1,000 - 1,500

€1,100 - 1,700



52

51 •

## COOKERY AND MEDICINE

Recipe book containing "Several good Receipts for many Distempers December ye 15th 1779", including "A Remedy for a Consumption... tried with great efficacy by many people", "A good gargle for a Sore Throat", "A Receipt of Docktor Fothergills", "for the Distemper among Cattle", "For the gravel", "To make Black Water", "An Infalible Cure for the Bite of a Bad Dog brought from Tangier by Sir George Cobb, Bart.", "A Cure for an Ague", "Doctor Heberdens Eye Water", "Receipt for destroying Beetles", "For Fitts", "Cancer Cured", "Orange Peel Medicine", with many cures for coughs and sprains ("A Recipe for a Cough supposed to be the same as Godbolds Balsam") and other household hints, "To Wash White Silk Stockings", "To remove Fruit Stains from Lace, Muslin, Callico, Linen etc etc", "To take out the Stain of Coffee", many identifying where the recipes came from ("Mrs P", "Mr Askew 1791", "Mrs Bigge 1801", "Sir Walter Farquahers Prescription", "Newcastle Paper"), some leaves excised, 42 leaves, contemporary wrappers inscribed with title, worn, 4to--Recipe book with alphabetical index, in several hands, containing culinary and household receipts ("Mock Turtle", "Hogs pudding", "Cucumber Catsup", "German Puffs", "Everton Toffee", "Floating Island", "Coffee as used by Buonoparte", "Grandmamas Pudding", "Aunt Rowly's Salve", "Embrocation for gout", "To remove Ink Stains from books", "Pot Pourie"), with later annotations and additions ("Olivers Biscuits" changed to "Oliver Twist's Biscuits"), 164 numbered pages, contemporary vellum, worn and stained, front board, spine and some leaves detached, 8vo, early nineteenth to early twentieth century; and two other nineteenth century recipe books, one with notes on British history (4)

£800 - 1,200

€910 - 1,400

52

## GALLIMAUFRY

Extensive collection of manuscripts, of many varieties and ages, collected over several decades by Charles Benson, including among the mix: autograph manuscript by Sir Henry Bishop of his song 'My Fairy Home', performed by his wife the soprano 'Madame Bishop' and dedicated to her brother, the bookbinder Robert Riviere--Commission signed by the first Duke of Marlborough--Sundry deeds including a feoffment of 1305--Indenture signed by Lord Lumley, book collector and custodian of Nonsuch, 1583--Household inventory of 1684--Appointment of a Kentish gamekeeper of 1686--Dr George Ridley's advice to his son Thomas, to be read annually ("...answer it by your future conduct..."), 1704--"Memorandums" account book, kept possibly by Sir William Beckford, MP for the City of London, begun 10 August 1768 ("...Sr Wm to call on Coll Jennings to write to his tenant to vote for Sr Wm/ Singing Men - Thursday Night at the New Tavern/ Francis - the Cow Keeper, at the Coach & Horses Tottenham Court Road - to send a Ticket to him...")--Volume of memoranda kept in Cambridgeshire, starting 1787--Second bifolium of an original letter (with trace of seal) by "A Subscriber" to the poet William Cowper, praising his *Iliad*, 19 July 1791--"An Attempt to Demonstrate & Explain the Mechanical Principles of Natural Philosophy", with ownership inscription of Anne Knight, 1814--Letter by a grumpy farmer written in 1822--File of letters and accounts of Edward B. Andrews, Collector of Internal Revenues and Colonial Secretary of the Gold Coast, 1856-75, and others--Volume of finely-executed watercolours of lepidoptora and flora, executed by Anthony Carlisle, Thaye Amyo, 1862--Order book of the Chief Constable of Chelmsford, 1881--Letters by Cardinal Newman and others to Jex- Blake, Headmaster of Rugby--"Those Three Boys" and other stories written by a schoolboy in the late nineteenth century--Album of annotated watercolour studies of flowers by Rose F. Ryan, 1909--Album with photographs of Devon, Limerick, India and the Andaman Islands (including the "Scene of Lord Mayo's Murder"), 1870's--Album of snapshots taken in Jaffa and elsewhere, some dated 1919--James Dunlop's lecture notes while at Edinburgh in 1829 [many by lecturers under whom Darwin studied in 1825-7]--Christmas and Valentine cards (from 1826)--Sundry attractive illustrated manuscript magazines, anthologies, miscellanies, sketch books, albums and the like--File box of deeds, wills, correspondence, etc, and printed ephemera (quantity)

£2,000 - 3,000

€2,300 - 3,400

## HOME JOURNALS

Collection of over fifty domestic and personal diaries and journals including: diary of Henry March for June to July 1805, August 1808 to March 1810 and May 1815 to March 1816--Diary and meditations for 1817-18--Diary of Florence Matyear, 1840--Two volumes of diary kept in Mavor's shorthand for 1842--Diary of a mill owner's wife, at Westmill near Ware, 1846-52--Diaries of Frances Edith Palmes for 1848-49 and 1852-54--"The Events of My Life" (illustrated) by John Brougham of Isleworth, 1853--Harriet Payne's diary for 1857--Sixteen volumes of closely-written diaries by Samuel Rawson, kept between 1857 and 1870--Lady's diary for 1869-78--Diary of Sir Walter James, friend of Gladstone and afterwards first Lord Northbourne, for 1872 ("...Gladstone dined here on Thursday & seemed despite every thing in good spirits. We had much talk about the Land Question... ..Dined at Gladstones last night & there met the American Minister, General Schenk & his daughters – very pleasant party. The Minister strongly tinged with all the peculiarities of his race...")-- Illustrated diary and watercolours by Mary Cumming-Bruce for 1889-90--Diaries of Henry Weeks for 1894, 96, 97 and 98--Diary by F.E. Pearce for 1893--Diary of William Quelch, headmaster of Langton School, Yorkshire, 1903-6--Sixteen volumes of the diaries of Miss Olive de Horne Vaizey of Braintree, kept between 1904 and 1959--Diary of H. Deane, architect, for 1910, recording meetings with Kathleen Scott, G.K. Chesterton, Laurence Binyon and others, and a love-affair with Ursula Felton and recording the death of Edward VII ("Probably the most popular King that ever lived...what George V will be like...he has not the majestic presence of the last one")--"Record of Happy Moments spent with Enid Dorothy Mary Shirley By Hope Elphinstone Junor from Christmas Holidays 1912-13 to January 31st 1914", together with an album of photographs taken by her between 1913 and 1917 and a self portrait watercolour with her box brownie camera--Illustrated diary of Ba, wife of Major Hal Salt, from her wedding in August 1914 until January 1915--Journal of the artist Joseph Herbert Moore, with samples of his portrait photography and woodcut illustrations, kept between 1925 and 1929--Diary of Margaret Brittan, schoolmistress, for 1926--Diary for 1928 kept by Uretha P. Campbell, describing her love affair with, and marriage to, Robin Douglas, son of the author Norman Douglas, and containing several references to her father-in-law and many to the theatre--Diary for 1928 kept by Mrs Bowring, a London stenographer engaged in typing up theatrical manuscripts, especially works by Louis Napoleon Parker ("...Very Hot. Feeling very black. Had a bath, lunched at ABC some shopping & home to tea -- & more shopping, because I'd suddenly realised today, no less, was Jemima's birthday, dear lamb. Began final reading of 'Theatrical Life' but too tired & slack to do much. Finished 'poem' that has been worrying me for a week – about a piper...")--Long run of diaries (mostly gardening) kept by H.M.S. Tuckwell for 1938 to 1951 (including the war years) plus journals by his mother and father--Two diaries kept in exercise books described by Charles Benson as being of "a spinster secretary... mostly concerning her amorous feelings towards her boss", 1949-51 ("...I went in to H & said 'Have you got anything for us this morning?' & he said 'no'. I said 'I have written you a poem.' He took it & placed it on the shelf of his cupboard. I went on to say 'It might look a bit queer but modern poetry is like dropping a pebble into water, it just grows. It means something different to different people.' He replied 'A very romantic view of poetry! I should have thought it was hard work!' Someone came into the passage, the connecting door was open, & I looked furtive...")--Journal kept while living at Botha's Hill, South Africa by Bickham Aldred Cowan Sweet-Escott, formerly of the SOE and author of *Baker Street Irregular*, for June 1952--Plus a quantity of other diaries, almanacs, pocket-books and the like, nineteenth and twentieth century (c.53)

£2,000 - 4,000  
£2,300 - 4,600

This collection, written by diarists of all ages and from all walks of life, provides a record of everyday lives - love affairs and friends, family, celebrations, politics, books read, plays seen, births, deaths and gardening. Their thoughts are written in a variety of exercise books, notebooks, leather bound journals and cheap stationer's diaries but all record both the mundane and extraordinary moments that make a life.

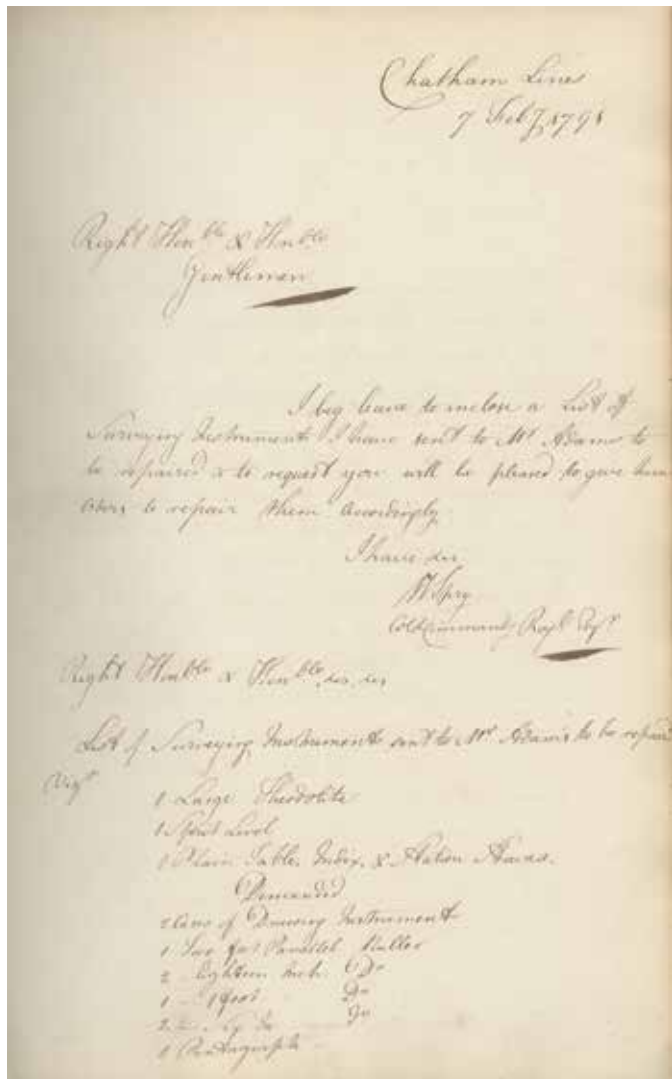


53

The diary of the schoolgirl Hope Elphinstone Junor kept in 1913-14 and recording her utter devotion to, and passion for, her teacher Enid Dorothy Mary Shirley, is both an extremely touching document and rare survival (for even if such sentiments were committed to paper so unguardedly, they must have been extremely vulnerable to the censoring hand of the embarrassed adult self, let alone those who came afterwards). One quotation must suffice: "I saw her out of the window in French but I don't think she saw me. I did not talk to her in the conservatory, but I was very excited. She came down just about two or three minutes before Miss Phillips so I could not talk, but she whispered 'Is it all right?' & I said 'Yes.' We sang all carols so I had to share books with her. My knees were shaking & my hand trembling frightfully. I had never heard her sing before, she has a lovely, darling voice. After prayers she just whispered 'Thank you very much!' & went to the back end of the row, I was disappointed, at the time. But all that day was fearfully happy. She wore the same red hat & navy blue costume. She had wash leather gloves which I picked up off the floor two or three times...". (Further material is held with the Church Missionary Society papers at the University of Birmingham, Accession 508, with the note: 'Miss Hope Elphinstone Junor (1897-1992) was a missionary with the CMS from 1930-1952 firstly on the staff at Unity High School, Khartoum 1931-1948 and then at Wad Medani Girls' School where she was headmistress 1951-1959'.

Joseph Herbert Moore, known to the family as Bertie, was brother of the philosopher G.E. Moore and the artist book-designer Thomas Sturge Moore. During the 1930's he took up permanent residence with the Benson family and became a major influence in Charles Benson's early life, directing his interests in natural history, photography, music and poetry.





56

#### 54 • JERUSALEM

Journal kept by the Rev L.F. Geddes, Special Constable in Jerusalem, kept on 23 and 24 August 1929 during the August 1929 Arab Riots, or Buraq Uprising ("...5 Jewish families in one house standing at the gate... They were defenceless and the Arabs were quite close... certainly none of us expecting the serious work & the tragedy of the next few hours... for most of us it was a baptism of fire..."), approximately 35 pages, illustrated with maps and diagrams, in an exercise book, wrappers, 4to, Jerusalem, 23-24 August 1929

£1,000 - 1,500  
€1,100 - 1,700

55 •

#### MEDICINE, MENTAL HEALTH AND DR LIVINGSTONE

Autograph diaries kept by Dr James F. Adam of Edinburgh, including his "Journal Commenced August 13th 1857 on leaving home for the first time To Sail for India", recording his voyage out via the Cape (where those wounded during the Mutiny were being nursed) to India and return home to Edinburgh in August 1859; and an intermittent diary running from 20 January to 8 February 1861 and 1 to 17 August 1863 (written up on 8 September 1863), the first section recording Adam's arrival at the Bethnal House Asylum ("...Down to breakfast at 8.30, after a very Comfortable Nights rest Went to the Office with Dr. Ritchie after & saw the different books & Schedules &c to be kept &c. Afterwards went round the Asylum with Dr. R. & was introduced to the Patients..."), the second recording a holiday from the asylum in Edinburgh; with reversed at the end drafts of fiction, autopsy notes and other matters, 2 vol., some 200 pages in all, quarter calf, marbled boards, 8vo, at sea, the Cape and India and Bethnal House Asylum, 1858-1863 (2)

£500 - 600  
€570 - 690

James Adam (1834-1908) was later to serve as Superintendent of the Metropolitan District Asylum at Caterham, where his humanity and energy found widespread praise. His Caterham diaries are held by the Wellcome Library, and have been digitised online. The present diaries provide further insights into Adam's life and times. When at the Cape he records on 26 March 1856 that he held "a Muster of all the Natives... to examine whether they were in health": "You may just fancy 40 of these black Savages Standing all round me in a group, the most dirty disgusting looking wretches imaginable. I singled out 8 who were labouring under a contagious Skin disease to be Kept separate from the others. I performed an operation on one of them under Chloroform this afternoon he was rather in a funk & the others You may be sure were not less funky". Soon afterwards, on 23 April, he notes: "Dr Livingstone & Party arrived here Yesterday on their expedition into Central Africa to find out highlands on which to settle. Mr Moffat the old African Missionary I see is with them. Dr Kirk of Edin & a geologist & photographer. The People intend presenting Dr. L with a purse cont £840, & the party are feted on all sides".

56 •

#### NAVAL - CHATHAM DOCKYARDS AND MARINES

Letter book of William Spry, Colonel Commanding the Royal Engineers at Chatham Dockyard, containing official copies of outgoing letters from the Dockyard, Lines and Storehouse, Chatham, and elsewhere, running from 2 September 1790 to November 1793, to the Duke of Richmond, Master-General of the Ordnance, the Navy Board and others, covering a wide range of subjects from building programmes by Wyatt to the loan of telescopes, with some loose incoming original letters, c.250 pages, original vellum stamped in gilt with the Royal arms, folio--Letter book kept by the adjutants Lieutenant Robert MacLeod and Captain Frederick Liardet of the Royal Marines, Chatham, to a variety of serving officers ("...I am sorry to inform you that your recruits are rejected, John Webber for being Consumptive and Matthew Hackett being a straggling Irishman..."), running from 26 May to 17 November 1800, c.350 pages, later half calf, folio--Letter book of the Rigging House of Chatham Dockyard to the Navy Board, Royal Hospital Greenwich and others, to the Navy Board and others, running from 17 September 1807 to 21 March 1811 and concerning rigging and blocks, with details of block-specifications [as supplied by Brunel's machinery], with details of related topics (as for example a table of "the proposed Size for the Main & Fore Standing Stays with the Weighty and Value &c in lieu of those at present Warranted", c. 150 pages, some leaves lacking, calf, repaired, folio, 1790-1811 (3)

£800 - 1,200  
€910 - 1,400

57 •

**NAVAL AND MILITARY**

Collection of manuscripts, including: records of the life of the Arctic explorer and artist Captain Samuel Gurney Cresswell, kept by his mother Rachel Cresswell (the daughter of Elizabeth Fry), including transcripts of his letters home as well as of letters by Captain W.E. Parry, Robert McClure and others--Autobiography of George Cleare, born c.1783, describing the life of a working-class man who enlists in the Royal Artillery and sees service in the Peninsular War, written at Sudbury, Suffolk, in 1847--"A private Journal by Capt J. Duthie onboard the 'Wm Duthie' London to Melbourne August 2 1862" [see Basil Lubbock, 'Duthie's Ships' in *The Colonial Clippers*, 1921] plus return voyage on the *Australia* clipper--Private naval journal kept by the future admiral and Arctic explorer Aldrich Pelham, when a cadet on the Mediterranean Station in 1862--Illustrated manual kept by Walter Charles Oxbrow, labelled 'Second Mate to Extra Master', c.1900--Log kept by John Herbert, stoker on HMS *Iphigenia*, mostly in the China Seas, 1897-1900--Memoirs of Jock Steele ("Two 'Jacks' ashore in Monte Carlo"), mid twentieth century--"Directions to sail from ye Buoy of ye Sits about ye Longsand head & Kentish knock", 16 pages, c.1780, etc. (13)

£600 - 800

€690 - 910

58 •

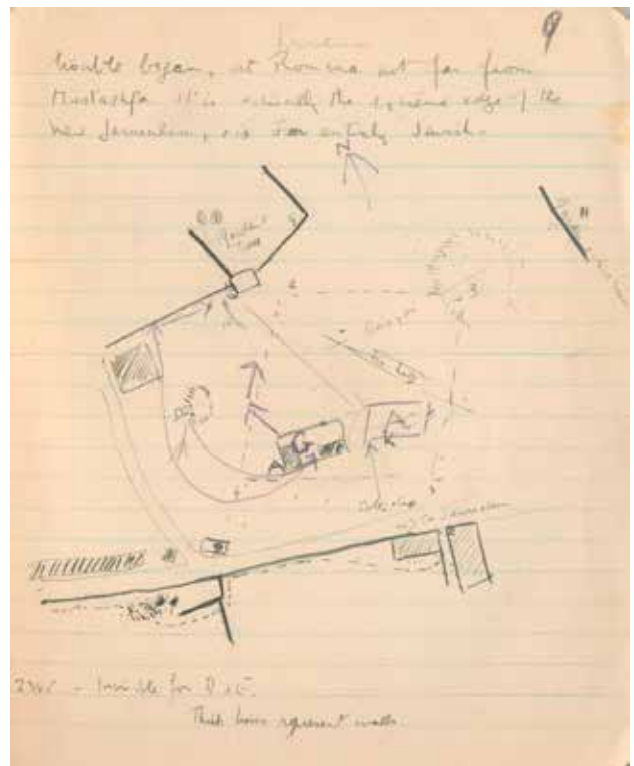
**NORFOLK - FERRIER FAMILY**

Diaries, photographs and papers of Judith Madeline Ferrier of Hemsby Hall and Great Yarmouth, and of her immediate family, comprising a run of her diaries, beginning as a thirteen-year-old in 1915, with war news recorded in red ink ("...Zeppelin raid last night. Attack on north-coast 15 killed & 15 wounded...") and domestic in blue ("...Red the Scarlet Pimpernel till tea, then we had hymns till supper, then we sang Your King & Country need You..."); further diaries covering the Armistice ("...Today all the Villages was on fate, there were a good Many flags put out. About 12 AM all the village children marched round the village each Child having a flag, the School master Jones leading the prosision At the Post Office Corner, they stoped and sang some patriotic song and chired England Etc. Till the afternoon We let all our servants off..."), and increasingly reflecting her adult interest in ornithology; the series continuing at intervals through the twenties and thirties, with many trips abroad as well as holidays in Britain and locally, especially on the North Norfolk coast and the Broads; through to the Second World War ("...Stayed in all day & tidied aeroplanes going past in flights & squadrons all the morning I saw 2 autojaro [autogiros], which have not seen before. In the afternoon a small coaster tramp came ashore on the point just West of this house..."), but petering out in the sixties; the last kept in 1970, after she had moved to Kent, and breaking off the day before her admittance into hospital; the archive also including twelve photograph albums dating from the late nineteenth century, including many family and holiday views; her notebooks (family history and bird watching); a recipe book from 1840; her brother's diaries and notebook from his time as a naval cadet during the Great War; and other material, late nineteenth century to 1970 (c.70)

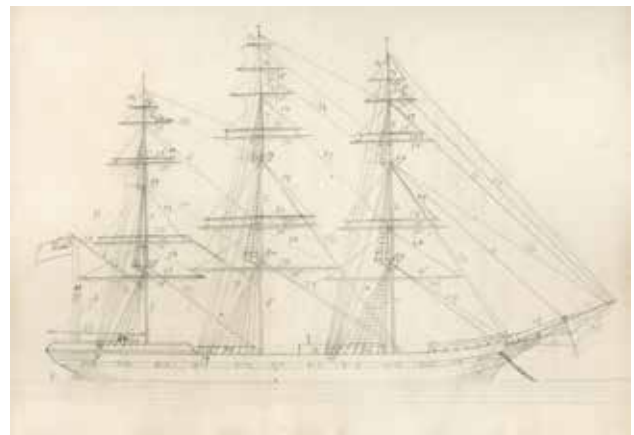
£600 - 800

€690 - 910

'AEROPLANES GOING PAST IN FLIGHTS & SQUADRONS ALL THE MORNING' - life in Norfolk during two world wars, and during the inter-war years. The Ferriers of Great Yarmouth and Hemsby, Norfolk, originally hailed from Norwich but moved to Yarmouth in the mid sixteenth century, where they established themselves as leading merchants; Richard Ferrier (1671-1728) serving not only as mayor but also as MP for Great Yarmouth from 1708 to 1715. Other papers of the family, dating from 1397, are held by the Norfolk Record Office (MC 268).



54



57



58



60

59 •

## PARK (SIR JAMES ALAN)

Diaries of the judge Sir James Park, comprising twelve volumes running from 1805 to 1838, the last entry made eleven days before his death, recording details of his legal and religious life, with a full account of his legal work as Judge of the Bench of Common Pleas, including numerous occasions on which he has donned the black cap ("...I passed sentence of death on 10 unhappy men and in so doing I thought happily, but undesignedly, of our Saviour's suffering for sinful man... have passed sentence on 34 but have reprieved all but Dean for murder; have left another (Lavander) for execution to give him a fright: but I shall send him a respite... Received a letter from the Gaoler acknowledging the receipt of the reprieve, but that he will not communicate it till Monday as I desired... Tried a man Oldfield for the murder of his wife and satisfactorily convicted him. I passed sentence upon him with all the pathos I could command. But doubts afterwards occurred to me, whether he had done the particular act... I have had great doubts about respiting a man whom the jury had found guilty of murder: but I have the consolation that Brother Bailey thought me right... Write to Hobhouse the Under Secretary of State to see if I can get a girl of 12 years old, upon whom I was obliged to pass sentence of death, into the Penitentiary..."), extensive charitable work, mostly for fallen women at the Magdalen Charity, entertainments and the deplorable state of the times ("...the scandalous indecency of some plays still acted on the English stage; such as *The Beggars Opera*, *Venice Preserved*... But I am happy to say that Lord Byron's late most wicked and blasphemous poems, called *Cain*, was universally reprobated..."), contemporaneous events such as Trafalgar ("...I went to the Lord Chancellor's House to meet the Judges &c. in order to proceed to Westminster Hall in procession. While at his Lordship's I heard of the most glorious victory obtained by Lord Nelson, under the

divine Blessing, over the combined Fleets of France & Spain... But this illustrious Hero was shot in the moment of victory, tho' he died as a Christian Hero with the praises of God in his mouth..."), George IV's coronation ("...Such a scene I never expected to see in this world..."), riots in favour of Queen Caroline ("...Obliged to illuminate [in her honour]. My next door neighbour Mr Gurney would not and they broke 54 panes of glass..."), Victoria's accession ("...had the honour to kiss the hand of the young Queen, who for her age seems an affable, well conducted young lady..."), domestic afflictions ("...My poor butler has long been afflicted with a sad drunken wife... for his sake I am happy she is to be transported..."), etc.; with one further retrospective volume (of two) tracing his antecedents and describing his upbringing, plus boyhood lecture notes, and other material, *some 2,500 pages, the 12 main volumes limp morocco, folio 1805-1838* (14)

£1,000 - 1,500

€1,100 - 1,700

'PASSED SENTENCE OF DEATH ON 10 UNHAPPY MEN' – DIARIES OF AN EARLY NINETEENTH CENTURY JUDGE: for details of the life and career of Park, see the *DNB*. A protégé of Lord Mansfield, he established his reputation with a treatise on marine law and for many years held the lead of the Northern Circuit. As a judge he was 'though not eminent, he was sound, fair, and sensible, a little irascible, but highly esteemed' (J. A. Hamilton, *DNB*).

60

## RODIN (AUGUSTE)

Prints of three portrait photographs of Rodin, plus a family group, taken by Joseph Herbert Moore (brother of the philosopher G.E. Moore and artist T. Sturge Moore), with three letters signed by Rodin to Moore, thanking him for them, and Moore's retained draft of his letter to Rodin, *Rodin letters, 5 pages, with one envelope, 8vo, 1915*

£600 - 800

€690 - 910

61 •

## SHAKESPEARE'S PEMBROKE

Tithe book for Biddenden, Kent, headed "Small Tythe of the parish of Biddenden, payable at Easter 1785"; the upper inside cover inscribed "George Drowley His Book/ February the 22 1748/9", and, on the lower, "The Bath Minuet", *16 pages, the last eight unused and unopened, earlier recycled vellum gilt bearing the armorial stamp of the 3rd Earl of Pembroke (see note below), some rubbing and dust-staining and traces of old inscriptions and ink-stains, 8vo (178 x 113mm.)*, [armorial vellum between 1601 and 1639; the notebook made up between 1749 and 1785]

£1,000 - 1,500

€1,100 - 1,700

A VESTIGE FROM THE LIBRARY OF THE EARL OF PEMBROKE, DEDICATEE OF THE SHAKESPEARE FIRST FOLIO. This notebook is something of a curiosity. The vellum in which it is bound originally covered a book in the library of William, 3rd Earl of Pembroke, one of the 'incomparable pair of bretheren' to whom the First Folio was dedicated in 1623. It is stamped with his crest (a wyvern wings elevated holding in its mouth a sinister hand couped a crescent for difference), surrounded by the Garter, and surmounted by an earl's coronet: this dates it to between 1601, when he came into the title, and his death in 1630. Other examples of Pembroke bindings are recorded by the University of Toronto, *British Armorial Bindings*. Ours closely resembles Toronto's Stamp 2 in design, although is slightly smaller, measuring approximately 70 x 50mm. against the latter's 79 x 54mm. Our armorial stamp is surrounded by elaborate tooling in gilt, and would appear to have originally covered a volume in small quarto (such as a play).



The Pembroke binding appears to have been recycled at some time between 1749 and 1785. The endpapers are made up from a single sheet that, prior to the present binding, had already been written on by George Drowley: the music, seemingly in his hand, runs over the gutter, and he has made pen-trials of his name that were subsequently covered over in binding. One possibility, if not the only one, is that Drowley himself was responsible for making up the present booklet, and in doing so recycled a sheet of paper that he had already written on. The new booklet completed, he then added his ownership inscription "George Drowley His Book" and the date 1749. In all events the date of the Tythe entries (1785) provides us with a terminus ante quem for when the original left the Pembroke library at Wilton – well over a century before the major library dispersals at Messrs Sotheby, Wilkinson & Hodge on 25 June 1914 and 15 March 1920.

62 \*

#### TRADING AND EXCHEQUER ACCOUNTS

Collection of account and exchequer books kept for members of the Fellowes family in the late seventeenth and eighteenth centuries, comprising six quarto volumes in attractive contemporary bindings: (i) "Jornall belonging to me John Fellowes of London Merchant begun the 15th Aprill 1707", running through to 1713, recording outgoings and revenues principally through trading voyages (plus underwriting the same), including voyages to Virginia, Guinea, China, India and elsewhere ("...Voyage per the Roberts Adventure to Joseph Martyn/ To my 1/8 parte of £950 Sterling drew on him from Jamaica being for the 1/2 parte of Negroes Freight (the other 1/2 parte being paid in Jamaica per agreement -- £118-15...)"), *green panelled vellum gilt*; (ii) similar volume recording cash debits and credits ("...To Willm Sargeant in full to Xmas for writing Accounts & posting Books, &c..."), *green panelled vellum gilt*; (iii) "A Particular State of the Receipts and Issues of the Publick Revenue Taxes and Loans during the Reigne of his late Majestie King William", for 1688, *calf*; (iv) "A Particular State of the Receipts and Issues of the Publick Revenue Taxes and Loans from Ladyday 1702 to Michaelmas 1710", *calf*; (v) tax revenues collected for the year 1731/2, *green vellum wallet-style, with clasp*; (vi) "A State of the Revenue of Excise from Michaelmas 1662" up until 1752, *elaborately tooled red morocco gilt*

£2,000 - 3,000

€2,300 - 3,400

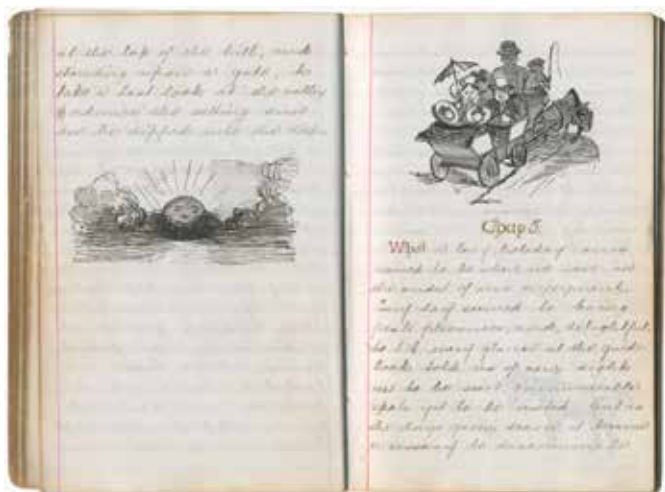
'PARTE OF NEGROES FREIGHT' – Sir John Fellowes, 1st baronet, for whom the first two ledgers were kept, was a prominent London merchant who in 1718 was appointed sub-governor of the South Sea Company and created baronet soon after, as Sir John Fellowes of Carshalton; although he died childless and the baronetcy lapsed. Other members of the family acquired Shotesham Park in 1731 and established the Norfolk branch. A collection of their papers is held by the Norfolk Record Office. Charles Benson records that he acquired the present volumes from the bookseller David Ferrow of Great Yarmouth in 1982, and that they came from the Fellowes sale at Shotesham Park.



61



62



63

## TRAVEL AND HOLIDAY JOURNALS – THE BENSON COLLECTION

The substantial collection of holiday travel journals, mostly acquired during the late twentieth century by Charles Benson, comprising over a hundred diaries (some running to several volumes), dating from the late eighteenth to the mid twentieth century, the majority recording tours of Europe but also covering travels in the British Isles, as well as destinations such as India, North America, the Middle East, Far East and Australia, as follows:

(i) Retrospective journal of travels on the Continent between 1773 and 1775, possibly by Alexander Thistlethwayte (“...The only thing of any notice at Venice is the Arsenal...”)

(ii) “Particulars of a Tour begun in the Year 1775 by C.M. Talbot & Ed: Sanford”, travelling from Brighthelmstone (“...Rouen is (as Mr Christie would express himself) desirably situate... the French think every Nation is to copy their Ridiculous Grimace & affectation because their Taylors & Peruke Makers lead the Fashions of Europe...”); plus a loose bifolium of notes by the Rev. Thomas Martyn, Professor of Botany at Cambridge, made accompanying his pupil on the grand tour in 1778-9 (“...Gates are shut at Pisa 2 hours after 24 or night-fall...”)

(iii) Journal of Anna Francesca Craddock, travelling in France with her husband Joseph (amateur of the theatre and friend of Garrick), staying in Paris in the summer of 1784, describing festivals etc. (“... Balloon of the greatest Magnitude was to go from the Luxemburg Palace Gardens... tho all are crowded to a great degree – there never is any rioting, fighting, or mischief done by the populace, so good is the police of France...”) and an encounter with the Queen (“...we had walk’d a short time about the Gardens, one of the Kings Servants came to know whether we wish’d to see the King’s Apartments, as he was then gone a hunting; we went immediately and walk’d through the Grand Gallery & some of the lesser Rooms – Madame Eliz: pass’d through, and Mr. C. demanded whether the Queen might possibly pass near us – the Swiss said certainly not, however in a few minutes he cried ‘La Reine!’ we fell back, whilst her Majesty in the most gracious manner possible turn’d round to us thrice, and gave us to understand by a nod & a smile that we were welcome to walk over the Apartments: I don’t know whether my Maid was most terrified or astonish’d when she found who it was...”), as well as with the historian Catharine Macaulay, after her return from staying with Washington (“...the remains of former beauty: She has yet a great dignity of person and great politeness of manner. That Violent spirit of

part She once had seems to be softened by time &c &c So that her converse (as her sense and learning is great) is now become very entertaining... Upon the whole I liked her very much...”)

(iv) Diary of a tour of France, Holland, Italy and Switzerland, undertaken in the first half of 1788, the upper cover inscribed “Mr Spencer’s December 1787”, describing his stay in Paris (“...Paris is in general a most dirty disagreeable City the streets very narrow & from the want of a foot Path & the vast numbers of Carriages are very dangerous... the Decorum or order in the streets & public places is great & a foot or Horse Patrole are out Day & Night to preserve it, yet the liberty of London is creeping in amongst them & their freedom of speech on Political Subjects is new & surprising to an Englishman & the name of their Grand Monarque which used to be mentioned but with veneration is now oftner named with contempt & treated with derision, a revolution of sentiment seems very visible & no doubt a few years will see France as free or as anxious for real freedom as its neighbours and really if the Parliamentary disputes continue & encrease as they have hitherto done I should not wonder to see the tragedy of King Charles the first acted by French performers...”), an encounter with Lunardi (“...in this palace [Farnese, Rome] I met Lunardi preparing his balloon, a talkative assuming fellow, full of himself & nothing else...”), a visit to Voltaire’s house (“... neat & convenient, the furniture & pictures indifferent & vanity & self sufficiency every where conspicuous...”), dining with the Hopes in Amsterdam, peering over the edge of Vesuvius, etc

(v) “A Tour into Northumberland & Scotland Began July 1st 1802 & Ended September 29th 1802, including a Months Visit to Mr Trevilyan at Wallington”

(vi) Journal of an Englishman, travelling from Toulon via the Alps to Geneva in the summer of 1814 (including a vivid account of the chain-gangs working in the Toulon rope house)

(vii) Handsomely-bound transcripts of letters home by a son of James Douglas of Orchardton, possibly his eldest, William, describing a tour of the Continent in the summer of 1814 after the first abdication of Napoleon (“...the Army of France will rise and drive the Bourbons from the Throne, and restore Napoleon and his Government. – This is somewhat plausible...”), including an invitation to a soirée held by Madame de Staël (“...There was a good deal of commonplace talk, the ladies sitting, the Gentlemen all standing, till a fit opportunity occurred of making their escape...”) and to a royal levée (“...said in English that he always had the greatest pleasure in seeing the English Gentlemen at his Court...”)

(viii) Volume of contemporary transcripts of letters to his mother by Henry Senior, brother of the economist William Nassau, from Jamaica (“...the Mountain winds blowing almost a hurricane and the wind descending in true Equinoctial torrents...”)

(ix) Two journals of a trip to the Continent in 1816, including a visit to the field of Waterloo on the first anniversary of the battle, evidently kept by father (“...Dined in Genappe in the room where five french were killed in the flight, marks of bullets & baionettes on the walls... Jarmin had several trophies – which he offered for sale at very reasonable prices. 4 helmets a cuirass & sabres &c...”) and son (“... Walked over the field of battle. Our conductor said the ground had been trop brisée for this year’s crop, which was not great...”)

(x) Journal of his travels on the Continent between 1816 and 1817 by Major General Samuel Lambert (“...we could survey the greater part of the Field. Tho’ little more than a year had elapsed since this dreadful struggle, most of its devastated traces were already effaced... the Fields again are covered with luxuriant crops – could this peaceful scene have been so lately the bloody field of Waterloo?...”)

(xi) “James Lucas’s Tour to Paris in 1816” (prepared by his cousin in 1819)

(xii) Journal by William Ramsden of Manchester of his trip to France in 1817, including prior to departure, a full account of his visit to Vauxhall Gardens (“...the night was remarkably serene & fine as would have induced the expectations of a full muster of British Beauty...”), most of his time being spent at Paris (“...our next blind attempt was to get into the Palace of his Majesty the King, but here we were politely informed our dress was morning Pantaloon...”)

(xiii) Journal in one volume by a Methodist minister from Commercial Road, London, of tours of Kent (1816), Paris (1818), West England (1819) and Paris (1833)

(xiv) Journal of a tour through France and Italy by an officer stationed with Wellington's army of occupation at St Pol, Pas de Calais, in 1817

(xv) Journal kept in Ceylon, beginning with the author's departure from Colombo in 1819 and continuing in England and Wales

(xvi) “Journal of a Tour through France, Italy & Switzerland in 1820” by a lady (subscribed “Narfield Hall [Norfolk] Jan &: 1823/ S.P”)

(xvii) Journal by Frances Brooke and companions, travelling to Paris in June and July 1821 (“...The Bois [du Boulogne] consists now of low shrubs, as the allies cut down the trees, when they were in Paris, for fire wood... Dined at Very's and went to the Tivoli – A fête, a Man ascended in a Balloon, and tho' he seemed to engage ever one's attention & interest, he was not thought of, two minutes after he was out of sight – The Gardens were beautifully illuminated with colossal lamps... Walked home; through some streets we had not been in before, and were much stared at... I believe it was Harriet's pretty figure, & our Silk Gowns that attracted attention...”)

(xviii) “M.S.S. Tour [of] Italy” by K.B. C[omyn], beginning with his departure from London on 22 July 1822 (with a note by Benson stating “John Maggs of Maggs Bros said this came from Holland House”)

(xix) Journal kept by a London solicitor William Lechmere of his trip to the Low Countries in August 1824, including to Waterloo nine years after the battle (“...Returning to our Inn, we took a guide & proceeded to Mont St Jean... The Government is now raising a pyramid in honour of the day... The Chateau de Huguemont bears dreadful traces of the conflict...”)

(xx) Journal kept by William Grimley in Switzerland and elsewhere, July [1826]

(xxi) Pocket book and diary kept by George Eckersall [brother-in-law and first cousin at one remove of the economist Thomas Malthus] touring Italy, Switzerland and France in 1827, incorporating numerous doodles and sketches

(xxii) Narrative superscribed “Written by Henry Edwards of Pye Nest” [Sir Henry, first baronet], describing his travels to and stay in South America, departing from Falmouth on HMS *Frolic* on 13 August 1827 (paper watermarked 1826)

(xxiii) Illustrated journal of a tour through Derbyshire in 1828 by the Chethams antiquary Francis Robert Raines [see *ODNB*], the drawings by George Shaw

(xxiv) Notebook headed “Excursion to Broadstairs Aug.st 1831 (“...We walked to Ranelagh Gardens, in the afternoon, and took refreshment there, consisting of cider, and biscuits... We saw the people land [at Ramsgate], from the sea born Goddess of Beauty, at least from the unsightly vessel, called by her name, indeed I see nothing in the dirty steamvessel, to entitle it to that name...”)

(xxv) Journal kept in 1832 by the Rev Robert Boswell of Auchenleck, travelling in the Dutch East Indies

(xxvi) Narrative of a journey by an army officer with three companions to Granada in 1832, recounting how they were set on by banditti (“...I suddenly observed some heads appearing above the Crest of the hill on my right & in an instant five men completely armed, beautifully dressed & borne on horses fleet as the wind came sweeping down upon us...”) but attained their goal of the Alhambra (“...I stood like a statue, enchanted with surprize & pleasure when I had set foot within these fairy works & if I felt this on beholding the first Court, how shall I describe my sensations of amazement & rapture when I had passed beyond into the ‘Court of the Lions’... here I found reality exceeded all that I had imagined . It was so unlike anything I had seen before so unlike anything that I shall see again that I would not have lost the sight of it for double the fatigue & loss I had encountered in getting to it – After beholding it I fell in a mood that I have never before experienced after seeing any other place...”)

(xxvii) Illustrated journal of a six day excursion by Messrs Chancellor and Thornton, opening: “Started from the Belle Sauvage Ludgate Hill by the York House Coach to Bath...”, 1834

(xxviii) Volume of notes of sights and pictures kept by Thomas Beauchamp Proctor when in Rome in 1835

(xxix) “Emma Fremantle's journal From Nice & back in 1835/ with Sir James and Lady FitzGerald & her own family” (including her mother Betsey Lady Fremantle, née Wynne, the well-known diarist and friend of Nelson), a diary written with considerable verve, and occasional acerbity, describing, *inter alia* an encounter with the officers of the celebrated US frigate ‘Old Ironsides’ (“...Two fine American Ships Came in this morning & Six of the Officers were at the party. They were odiously ‘vulgar’, forward, & ill-drest, & for some time took us for Italians & talk’d a great deal, & when they found out our names, pretended to be angry with us, & vow’d ‘They’d be even with us’ – offering at the same time to send all their boats for us the next day to see their great Constitution...” and festive gatherings (“... we had at least 40 beaux, dancing was attempted but having no Fiddle did not succeed, Singing was the next amusement which was, equally, fruitless every one had caught cold & after eating more lces, Lemonades, & Liqueurs, I was really delighted to put on my bonnet to come home. The beau from Caen was very attentive & lent me his Indian rubber Cloak. We arrived by 5 oC. at our dear Maison Berthier, & had a good dinner, & declared we had seldom been more bor’d at any party of pleasure...”)

(xxx) Madeira journal of Elizabeth (Bella) Phelps (famous for later establishing the island as a world centre for the manufacture of lace), opening: “15th July 1836 I have hitherto been content to keep my journal any how – but now that I have ceased to be a schoolgirl I hope I shall be able to go through it regularly...” (with sample of lace)

(xxxi) “One Month's tour thro parts of the North of Ireland and Among the Scotch Lakes in Aug.t 1836/ By a part consisting of a Man and his wife who deserted their children; A man in love; a married woman who absconded from her husband; and a young lady in search of one”, including a visit to the steam-driven factory for tamboured muslins in Glasgow, and sundry comic incidents that befell the party

(xxxii) “A Journal and Memorandum begun 1st July 1838” at Rome

(xxxiii) Closely-written journal and travel notes kept by Miss Wigston, one of three sisters travelling on the Continent and staying at the spas in 1838-9 (illustrations removed)

(xxxiv) Journal of Helen Bruce, visiting Continental spas with her convalescent sister in 1840, among those encountered being Napoleon's widow (“...Marie Louise we see every Morning walking to the Bath accompanied by two Ladies & her Doctor, followed by 3 dogs & two ill-dressed cock-hatted Footmen, one carrying Striped Green Cloak the other her Parasol, She has no remains of her reputed beauty but seems affable in Manner to those who walk with her & graciously acknowledges all who show her deference...”)



(xxxv) Set of journals of tours of France, Wales and the Lake District, 1844-55

(xxxvi) Journal kept by the wife of James Allen, major of the Bengal Army and John Constable's first cousin, describing tours around East Anglia and trips to London as well as life at home, 1844-49

(xxxvii) Journals in two volumes kept by the brothers Edward and Vernon Barnard of excursions to Scotland in 1846, a "Ten day's Excursion to the Isle of Wight" in 1847, to North Wales in 1849, to the Lake District, Carlisle and Newcastle in 1850 and "Sixteen Days spent in Belgium and on the Rhine" in 1851, copiously illustrated throughout with steel-engraved views, plus railway timetables and other ephemera

(xxxviii) Journal opening: "The 25th of July, 1849 was rendered remarkable by an event of considerable importance in the annals of English History, that of my departure from Wales in the Victoria, Capt'n Kendler, en route to Copenhagen"

(xxxix) Album of mid-nineteenth century sketches and views of Dovedale, Arundel Castle and elsewhere

(xl) Journals of Agnes, née Nepean, wife of the Austrian diplomat Franz, Baron de Leykam, in two volumes, the first begun before her marriage at Darmstadt in January 1851 and running through till the end of 1853 and the eve of her wedding, the second begun at Coblenz and running from October 1856 until the end of 1857

(xli) Indian journal of Augusta Sophia Luke, kept between 1852 and 1856, largely at Bombay where her father served under the Governor, Lord Elphinstone ("...Another terrific thunderstorm this evening – it commenced about 5 – Mama & I were in the Fort & seeing it coming we hurried home as quickly as possible, but such the full force of it at the bottom of our hill & before we could reach the house in 5 minutes we were drenched -- The Lightning & thunder were most awful & appeared to be right over the house... the rain poured down in torrents & the most terrible smell came over the whole Island we felt so sick & nearly suffocated...")

(xlii) Journal of a Continental tour made in 1854-55 by the architect Thomas Roger Smith when a young man, shortly after leaving the office of Philip Hardwick and before setting up on his own account [see *ODNB*]

(xliii) Journal of a family holiday in North Wales in June to August 1855 ("...From the door ways of the Cottages or more properly Hovels, issue pigs, fowls, and sometimes a donkey...On our return home we stop about two miles from Aberystwyth, to visit the blind Harper, an old woman, blind from her infancy. She offers tea and cake, and plays some Welsh airs on her Harp...")

(xliv) Sketchbook of watercolours executed on family holidays in the West Country, including picnics at Turnaware and Kenwyn Meadows, a boy with his model boat at Malpas, boats and the railway at Sunny Corner, Truro, etc.

(xlv) Sketchbook of Amelia Glanville Furness of Caledonian Place, Clifton, with views of Brighton, Cannes and elsewhere, 1860-61

(xlv) Journal of a voyage to, and stay in, Jamaica in 1860-61

(xlvii) Journal by a lady from Walgrave (Northants) of a tour of Italy in 1863-64(xlviii) "Two Months in Italy" [by Mrs E.A. Bean], lavishly got-up and illustrated with prints and photographs, May to June 1864

(xlix) Drawings by Katharine Fry illustrating her trip to Normandy in 1865, with a later typescript of her journal

(l) Two-volume journal of a tour of Jerusalem and the Holy Land, kept by Oliver Ormerod of Rochdale in the spring of 1868 (including a visit to the archaeological excavations of Sir Charles 'Jerusalem' Warren), together with the first and last volumes of Ormerod's later four-volume write-up of the same tour, entitled "Reminiscences of a Tour in the Spring of 1868 embracing portions of France, Italy, Egypt, Palestine to Damascus – From Beyrout to Cyprus Rhodes Smyrna & the Pyraeus to Athens, thence through the Dardanelles to Constantinople, returning through Hungary & Austria to Paris"

(li) Walter C. Bacon's "Extensive Notes of Travels" in Egypt, Syria, Turkey, Greece, Italy, West Indies, Central America, United States (several tours. including San Francisco, Yosemite Valley, Sacramento and Salt Lake City), India, China, Sandwich Islands, Honolulu, New Zealand, Australia, the Middle East, Siam, Java, Japan, Mexico and South America. etc., in three volumes, 1868-75

(lii) Illustrated journal of a trip from Folkestone to Switzerland in 1870

(liii) Second part of a Continental tour made in c.1870

(liv) Journals of travels in the British Isles in 5 volumes by Stanley Cooper of the Boltons, South Kensington, including his "Journal kept during a Visit to the English Lakes Summer 1872"

(lv) Diary notes of journeys to North America undertaken in 1872 and 1901

(lvi) Narrative written by Edwin Brett at Ogden, Utah, of his migration with his family from Melbourne, headed "Ogden/ Utah Territory/ America/ May 20th 1874" ("...I have written this narrative... that I may thus be spared the pain of repeating the melancholy history...")

(lvii) Volume of essays describing holidays in North Wales by members of the Baynes and related families in 1874-75 ("...Our fortnight in North Wales begins to look very dreamlike but 'A thing of beauty, is a joy for ever'...")

(lviii) Account of life in Quilon, SW India, by Charlotte [?] Stearns from c.1875 opening: "Through the whole moonlight night long, my palaquin bearers slowly chanted in the wildest and most grief-stricken tones, 'Jar *dī* doo, jar *dī* do, as with the extra light of their torches, they carried me from the little railway station of Sheranoor..."

(lix) "Journal of a journey from London to Philadelphia & U.S. 1876. Voyage from Liverpool to New York" by Henry Paul Hawkshead

(lx) "Notes of a Journey to the Island of Cyprus. July. [18]78" (plus author's fair copy)

(lxi) Retrospective "Diary from 1878" to 1907, the year before her death, kept by Emily Williams-Freeman, married to Major General Frederick Peere Williams-Freeman of the 4th Bengal Cavalry, recording her life in India and Europe

(lxii) "Log of the Yacht 'Sally' – Volume II – 1880", illustrated with photographs of the Isle of Wight, Boulogne, and other places visited, with the bookplate of Thomas Aveling ('father of the traction engine' and founder of Aveling & Porter, who was to die of pneumonia on board the 28-ton yacht two years later)

(lxiii) "Rambles of the Harding Family by its 'slightly deranged' Member Edmund Harding: with illustrations (mostly copied from the great Masters) by the same Lunatic" in 1880, dedicated to Miss Rachel Nicholson of Stockwell College, describing his holiday in Devon and opening: "What a glorious feeling comes over the poor City Clerk when he takes his candle and proceeds to his bedroom the night before the commencement of his vacation!"

(lxiv) Journal of a tour of Italy by a Scot begun in 1884

(lxv) "The Home of Childhood Revisited" being an account of an excursion to the Didsbury area while on holiday in the Peak District in 1885

(lxvi) Diary, kept in a sketchbook and illustrated with carefully-executed watercolours, of a tour of Scotland (including the inside of his carriage and other railway scenes), undertaken in the autumn of 1885

(lxvii) "Diary of a Voyage to Australia" in 1885 per RMS *Orient* by C. Daniels, starting "This day will be a memorable one with us, one that will not bear forgetfulness. Sam and I left home today, bound for Australia...", with reversed at the end a "Diary of a Voyage from Australia to England" in 1888 per RMS *Austral*

(lxviii) Journal of a voyage from Gravesend to Wellington, New Zealand, on the colonial clipper *Invercargill*, 5 December 1885 to 1 March 1886, kept by a girl sailing with her mother and father ("...it seems years since we came on here, since we left the Old Country, as I sit here in my cabin writing I am wondering how those who are so dear to us that we have left behind are getting on in England. I think so much about You all especially when we are laying awake at night rocking in our births [sic] unable to sleep. Had tea after had quite an exciting chase on board after a rat, at least the sailors and the dog all the passengers watching...")

(lxix) Journal of a Norwegian tour undertaken in 1888

(lxx) Diary of Loui Dartnell, kept as a young lady, mostly in Italy, 1888-9

(lxxi) Typescript kept by one of three youths at large on a trip to Norway in 1890 by tramp ship ("...Maurice and I have vowed that there is one pretty girl on board: undoubtedly she has beautiful eyes, and nice hair, but as Jack points out her upper teeth project; and true when she smiles she looks somewhat vacant: her age, ma mère, is about 15... At mess we sit opposite a lean yellow headed fellow 'I guess the water is not so wet here as across the herring pond.' He snaps up the waiters and announces nice principles of worldly wisdom: 'I guess now I never pay a man for insulting me,' Jack & I think that he gives his wife a hot time when he gets bitten...")

(lxxii) Exercise book containing accounts of Stanley's holidays taken between 1890 and 1903, including a trip to Paris

(lxxiii) Child's "Diary of the Summer 1894" recording a family holiday in the Peak district

(lxxiv) Diary of a trip to Normandy in 1897 by Josephine Horton-Smith

(lxxv) Journal of a trip to Italy in 1897

(lxxvi) Journal of a tour to Bayonne and the Pyrenees Kathleen O'Grady of Colchester in May 1898, profusely illustrated with watercolours etc.

(lxxvii) Album of wash, watercolour and mostly pencil sketches of Chittlehampton, North Devon, and elsewhere toured by Kathleen O'Grady

(lxxviii) Illustrated "Diary of a Bicycle Tour in Denmark August, 1898"

(lxxix) Journal of a young Englishwoman employed as an English teacher in Germany in 1898 (written in a direct, unaffected manner and opening: "I start to-day for Cottbus. I am half-sorry & half-glad to go. I am writing this in Cottbus so I must write what happened four days ago...")

(lxxx) Kathleen O'Grady's illustrated journal of her tour to France and Northern Italy in the spring of 1900



(lxxxi) "One Summer Holiday being an account of Our Adventures & Wanderings May & June 1900 H.G.P. & H.H.B", typescript account of a bicycle tour illustrated with the authors' own high-quality photographs taken in Sandwich, Rye, Portsmouth, Carisbrooke, Northfield, Winchester, Oxford, Beaconsfield, and elsewhere (plus accounts of how many photographs were taken and a self-portrait of the pair)

(lxxxii) "Diary of W.R. Bevan" of Swansea recording his journey to Damaraland and South West Africa in 1900 by wagon, where he was employed as a miner; ending: "I did intend this to chronicle the whole of the stay, but there are so many other things to do & think of that this diary instead of being a pleasant occupation to write, almost makes me feel as if I were its slave. In a moment of blissful ignorance I threatened to keep a Diary, but now enlightened by a short experience, I absolve myself from such a rash promise."

(lxxxiii) Set of diaries kept by Fredric John and Freda M. Maggs, a school inspector and girls grammar school teacher respectively, during numerous tours of the Continent and between 1900 and 1928 ("...The large orchestra was under the leadership of Dr Richard Strauss the famous composer, whom we could well see, as we were sitting near the stage...")

(lxxxiv) Journal of an Italian tour undertaken by W.B. Farrell of Faversham in 1902

(lxxxv) Diary of a seaman, William Parlby, recording voyages to the West Indies and elsewhere, kept intermittently during the course of 1902

(lxxxvi) Journal of "A Voyage to the Amazon" in the Booth Line's SS *Cametense* kept by the ship's surgeon J. Knowles Lund in 1902-3, illustrated with numerous snapshots and finely-executed drawings ("...I am writing out a diary of my first voyage for more than one reason... It has been my ambition to see more of the world than can be seen in our own little insular kingdom, ever since as a schoolboy, I read adventures and travels by such boys' authors as Ballantyne, Kingsley and Marryat...")

(lxxxvii) "Thro' Shadows & Sunshine: An account from Journal Notes of Foreign experiences by Theodora M. Sage. 1907", illustrated with picture postcards ("...In my story you will hear of three girls who are not Princesses neither are they beautiful or clever -- & for them perhaps the Prince is on his way..."); together with a volume of illustrated essays, "A Wind-Swept Island", 1909

(lxxxviii) Typescript "Diary of a Journey from London to China through Siberia" in 1910, via the Trans-Siberian Railway, by Sydney James Alfred March of Jardine Matheson, with some loose photographs and negative film



(lxxxix) Diary of an English girl in Germany in 1913

(xc) Diary of a businessman's trip to Boston, New York, Chicago and elsewhere in 1917 (in 4 volumes)

(xci) Journal of a student at Toronto during the 1920s ("...Toronto is dour, very dour, strictly utilitarian with a cash-on-delivery expression on its countenance...")

(xcii) Journal in nine volumes of a tour of Italy immediately before the March on Rome in 1922 and of Spain and Greece

(xciii) Journal of "The Dream Holiday" taken by Theodora M. Sage in Switzerland in 1926 ("...the journey through France is very flat & uninteresting & makes one feel horrid to see all the effects of the war – ruined farms -- & houses, blackened trees..."), copiously illustrated with postcards

(xciv) Journal (typed and illustrated with postcards and photographs), touring Europe in 1926, with especial attention paid to sites of war damage

(xcv) Journal of a holiday voyage to Cairo and Egypt in 1927-28 by A.G. Aldous

(xcvi) Journal of a "Trip to Hong Kong" on board the P&O liner SS *Kalyan* in 1929 with lively character-sketches of fellow passengers ("... Mrs Cornwall & infant. A very thin woman like a board, a very good dancer, blue eyes, straight hair, retrouseau nose with wide nostrils, medium height, medium colour, very frivolous, & would not require much encouraging before she had a man...")

(xcvii) "Some Account of a Northern Holiday by Two Tramps 1930", describing a honeymoon in the Lake District, illustrated with photographs ("...The main road was noisy with cars & cycles we plodded on, becoming hungry & finding nothing more satisfying for the first mile than one ice-cream barrow (or rather car). Grasmere village was reached ere we could satisfy our wants...")

(xcviii) Illustrated Continental diary kept by the 22/23-year-old Mary Elizabeth Williams in 1930-1931, German speaking and with a keen artistic sensibilities (spending most of her time in pre-Nazi Germany, especially Berlin, with ecstatic accounts of visits to Wagner operas, plays staged by Max Reinhardt, transcripts of poetry by Heine, James Joyce and others, with inserted a signed autograph drawing in pencil by Emil Orlik, inscribed to her and dated 9 November 1931 (a "Paraphrase über zwei rote striche"); including an invocation of Lübeck on 22 December 1930: "Sun on fields and then on unpainted green copper spires and gabled roofs. A wonderful town, of narrow streets and rich Gothic houses and of splendid Churches. A town of rich Merchants, or prosperity and peace. In the Marienkirche are beautiful woodcarvings, statues, pictures of Saints and their donors and two beautiful windows. The streets are full of music and merrymaking and all is happy")

(xcix) "A South Down Holiday Round About Lewis (1932) by A.C. Illustrated with Photographs Taken by the Writer in 1898, and with other Prints" (the latter including two views captioned "A Country Road before and after The Motor After 1900-1932")

(c) Diary of the middle-aged Nancy Noyes on her first visit abroad, to France and Italy, in 1937, as a family companion ("...Like a Princess incognito I sailed from one conveyance, & one meal, to another, like a piece of thistledown borne on a happy wind, & occasionally tried to realise I was still the same person I had been for so many years, only a few hours earlier...")

(ci) "The German-Cornish Diary of Jane the Hiker 23rd June to 8th July, 1934", illustrated typescript ("...found the roads full of people waiting for Göring's procession. Quite a lot of the little children were dressed in miniature Nazi uniforms, and looked quite droll playing along the kerbs as they waited...") and her Cornish journal for 1933

(cii) Illustrated journal of voyages to Ceylon, the West Indies and Yokohama, between 1936 and 1939

(ciii) Diary of Hugh Paget, representing the British Council in Jamaica, for 1945

(civ) Reminiscences of her life in India by Beatrice Smith, in several volumes, opening: "June 6th 1948 As India is changing so rapidly in every way I feel I would like to give some impression of life in India – Starting in Victorian days..."

(cv) Run of typescript holiday journals by M.T. Tudsbury written between 1938 and 1955 (the last recording a trip from Heathrow to Rome and the Vatican galleries)

*various bindings and sizes, upwards of 140 volumes, c.1773-1955*

**£20,000-40,000**

**€23,000-46,000**

'WHAT A GLORIOUS FEELING COMES OVER A CITY CLERK WHEN HE TAKES HIS CANDLE AND PROCEEDS TO HIS BEDROOM THE NIGHT BEFORE THE COMMENCEMENT OF HIS VACATION!' – the extensive and comprehensive collection of travel diaries formed by Charles Benson over several decades.

Diary-writing in general has of late been receiving something of the attention it deserves, thanks to initiatives such as The Great Diary Project launched in 2007 by Irving Finkel and Polly North, together with Stefan Dickens of the Bishopsgate Institute. But the keeping of travel and holiday diaries, as even the briefest examination of this extraordinary collection reveals, constitutes a genre of its own. It is a form of demotic literature; in that most so-called 'ordinary' people do not indulge in literary composition, do not consider themselves to be writers: except, that is, when they set off on their travels. When they go on holiday.

Generally holidays – and indeed all forms of travelling when not performed for the purposes of trade, exploration, or killing people (or all three) – are thought of as being essentially trivial. Time off. Indeed, the one of the very few diaries in the collection written when its author was engaged in earning his living (that kept by W.R. Bevan in South West Africa in 1900) makes just this point. He abandons his diary-writing in disgust, he tells us, in order to get on with the real business of life; which is earning a living. But holidaying is no trivial matter. It is a time when, so often, sensibilities and expectations are raised. When the city clerk sheds his shackles and lives in the moment. The word itself should have really given us the clue – holidays, days made holy or days of holiness; in all events, something special: holidays taken either because it is a sacred feast day, or because one is going on pilgrimage. Indeed it could be said that photography itself – something so inextricably linked up with our holidaying – was the invention of the holidaying self; in that William Fox Talbot famously had the idea



for seeking a means of rendering his camera obscura pictures in permanent form when holidaying on Lake Constance. Which brings us to another feature of these diaries. A great many are illustrated, the earlier ones with drawings and the later ones with photographs, or a mixture of the two.

One often of course wishes that people had felt less inhibited, and kept diaries at home more often than they did; that the city clerk had kept a diary when clerking and not just when he was off on his holidays. But the impulse just doesn't seem to be there. Charles Benson, as this sale reveals, did manage to acquire some stay-at-home diaries, but they are dwarfed by the present collection of away-from-home diaries. Curiously, the general emphasis – welcome though it is – hitherto has seemed to have been concentrated on the stay-at-home genre. Witness Simon Brett's anthology, *The Faber Book of Diaries* (1987), where he specifically excludes travel diaries from his selection (and, indeed, what he thinks of as exceptions to his rule – the diaries of Byron in Italy and Katherine Mansfield in England – are not so much travel diaries as diaries of people living abroad).

The range and scope of this collection is remarkable. In terms of date it ranges from the days of balloons and the Grand Tour to the post-war days of flights from Heathrow. A wide range of social classes is represented, from the aristocrat and gentry visiting pre-Revolutionary Paris, to the aforementioned city clerk taking a break from his humble toil. There are as many women writers as men. (This holds good even for the earlier period.) We are also given a whistle-stop tour of history, from the visitor to Paris in 1788 predicting the imminent Revolution and execution of the King, to the young woman admiring the wonders of German culture in the years just before Hitler seized power. Perhaps the most heart-rending moment in these diaries is when the latter – a remarkable woman drenched in the arts and culture – evokes the wonders of the ancient Hanseatic city of Lübeck, happily ignorant of the fact that it was a scene that was to be obliterated by bombing in the night of Palm Sunday 1942.

One is also struck by the sheer variety of emotional response, and indeed of the writer's self-projection. This ranges from the cool knowingness of Emma Fremantle (herself the daughter of the famous diarist Betsy Wynne), whose description of an entertainment would make even Jane Austen look gushing ("...had a good dinner, & declared we had seldom been more bor'd at any party of pleasure..."). Or there is the polished demeanour of Messrs Talbot and Sandford ("... Rouen is (as Mr Christie would express himself) *desirably situate*..."). It may be thought that such diaries might be burdened with long lists of pictures seen and churches visited. A bit of this goes on, it is true, but surprisingly little. And even when a diarist does succumb, a treat is often in store. Three cheers therefore to Alexander Thistlethwayte, for having the honesty to complain that what good pictures that did exist in the Italian city where he found himself were ruined by damp and, besides, "The only thing of any notice at Venice is the Arsenal".

But of course, many more diarists are given to gush. Even army officers. Witness the one who, with three army companions, visited Granada in 1832. Having been beset on the way, in the best Boy's Own fashion, by bandits, our army officer made it to the famed Alhambra and "stood like a statue, enchanted with surprize & pleasure". And as for ticking off pictures and the like, even the most humdrum account is capable of revealing unexpected pleasure. Witness the most recent diary in the collection, the account typed up by M.T. Tudsberry in 1955. Having set off on his holiday from Heathrow ("...London airport's modern buildings which but a few weeks previously had replaced that extraordinary assemblage of shabby huts..."), he gets to his destination, the Vatican Galleries, where he finds "the statuary bespattered again (this time by order of Mussolini and the then Pont Max) with a profusion of plaster figleaves".

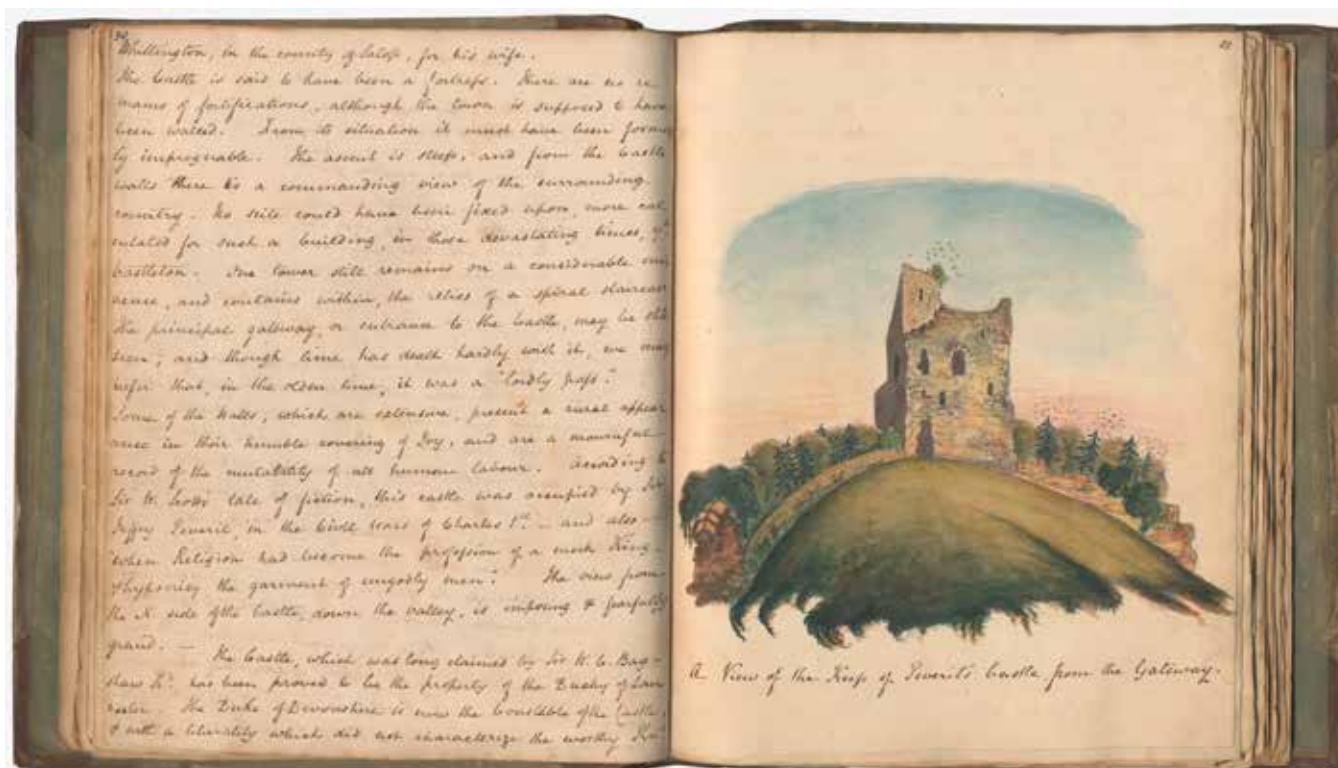
But it is the world beyond galleries and churches that animates nearly



all these diaries. There are the shadows thrown by the great events of history, such as the French Revolution, which we have already mentioned. The Napoleonic Wars (as in Jane Austen's novels) pass without a great deal of comment; but then people could not travel abroad at such times. The Battle of Waterloo however features large, at least in retrospect, and the collections contains several diaries in which the writer records visits to the battlefield, the first a year to the day after the event. There are also side-glances, such as the writer who notes that the trees on the Bois de Boulogne have been cut down for firewood by the allied armies occupying Paris. Similarly with the Great War, as travellers tour the Continent, noting the devastation.

There are plenty of humdrum encounters, by turns poignant and funny. But also encounters with the famous, or once famous, personages of history. Everyday life is what we treasure about such diaries; but such meetings add a particular resonance, something of a guilty pleasure (as in a Hollywood costume drama). Among those who we meet in these pages are, in no particular order, Lunardi the balloonist, Queen Marie Antoinette, Richard Strauss, Napoleon's widow, the historian Catherine Macaulay, and Hermann Goering (albeit, mercifully, only in passing). And also, pleasingly, these diaries often meet our most predictable expectations: to take just one example, people in the late eighteenth and early nineteenth centuries seemed to have been just as entranced as we are today by the notion of pleasure gardens, such as London's Vauxhall and Paris's Tivoli, and of balloons. Descriptions of both abound.

We remarked at the outset of this note that such travel diaries represent, in our view, a form of demotic literature. This, we would argue, is shown very often in the diaries themselves, by the note of self-consciousness that so often creeps in when a member of the lower orders finds him or her self writing a diary. One gets the distinct impression that they are doing what they are not supposed to be doing. That they are mimicking their elders and betters. Just one of several examples of this is provided by the writer who opens his journal with a heavy facetiousness, as if by way of apology for writing the thing at all: "The 25th of July, 1849 was rendered remarkable by an event of considerable importance in the annals of English History, that of my departure from Wales in the Victoria, Capt'n Kendler, en route to Copenhagen". And so often – like the city clerk we quote at the outset – the writers are so clearly moved, elevated, excited by the wonder of the thing, by the wonder of holiday and of abroad. A particularly touching example – with which we end this brief survey – is the diary of Nancy Noyes, a lady who by her own confession is past the first flush of youth, who in 1937 sets off on her first trip to the Continent as a family companion: "Like a Princess *incognito* I sailed from one conveyance, & one meal, to another, like a piece of thistledown borne on a happy wind, & occasionally tried to realise I was still the same person I had been for so many years, only a few hours earlier".



63

64

## WORLD WAR TWO – THE LONDON BLITZ

Diary kept by F. Edwards during 1940, describing life in London during the 'phony war', the fall of France, the Battle of Britain and the Blitz, kept in a 'Boots Scribbling Diary' for 1940, covers coming loose, otherwise sound, folio, Euston, Mill Hill and North London, 1 January to 31 December 1940

£1,000 - 1,500  
£1,100 - 1,700

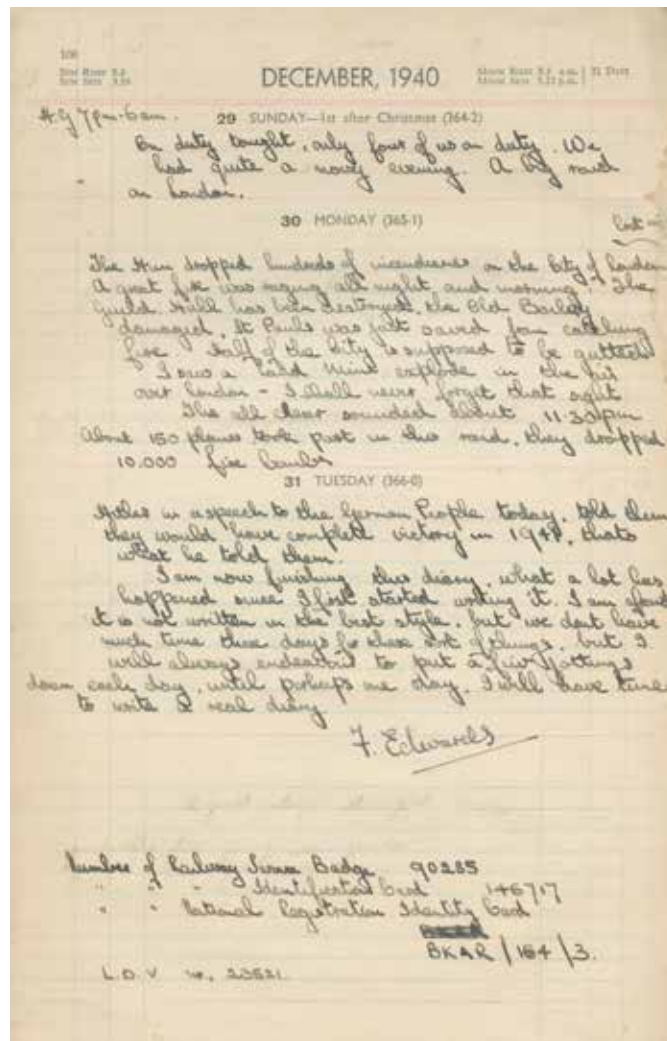
'IS THIS THE BEGINNING OF THE BATTLE FOR BRITAIN?' The author of this diary, F. Edwards (first name not yet ascertained), born on 30 January, was eighteen-years-old for most of the period covered by this diary. He lived in north London and was employed in a motor repair shop off the Euston Road, near the site of the present British Library (see his entry for 13 September: "Had some near one's at Euston today. Jerry dropped some 'time' bombs in the Morning in Eversholt Street. Then in the afternoon he dropped some high explosive bombs in Euston Road (about 150 yards from the shop.) before the sirens sound"; and on 4 October: "Huns dropped some bombs at Euston today, they sounded so near, that we thought it was coming right down on the shop").

On 29 May Edwards applied to join the LDV, precursors of the Home Guard ("...Took application form to the Police Station for the Local Defence Volunteer Corps. Everybody must do their bit now, it is a matter of life and death..."). On 31 May he notes "We are getting the B.E.F. out of Dunkirk. This is a marvellous piece of work. It was thought at first that the feat of getting the men away would be impossible" and two days later writes: "Met Ernes brother this afternoon, just home from Dunkirk, he told us of his experiences in Belgium and France. He is only 20 years old". By 12 June, he was serving with the LDV attached to the station at Mill Hill. On 23 July he was fitted

for his uniform for the newly-formed Home Guard and the following day observes: "Hitler calls the Home Guard as a gang of murderous civilians who will [be] shot not captured, when he invades us".

On 7 August, he wonders – "Is this the beginning of the battle for Britain?" That summer the battle of Britain was often visible over the skies of London (30 August: "Sirens sounded four times today, there was a big air battle over Luton, it was visible from here"). Then, from early September, came the Blitz ("...Met Jack and Wally as I was coming home tonight. Wally has had his house bombed, his sister killed. He is living with Jack now..."). On 18 September, he records: "There are thousands of people who go down into the underground at night to escape the bombs etc. They are down there in the afternoon about 3.30pm. There is not any room to move at night, and the atmosphere is stifling. They stay down there until the all clear, usually about dawn, ie 6am".

The entries for the Blitz are especially full. To quote just one entry in its entirety, that for 15 October: "Home Guard Patrol. 0 P.M.-5 am. Only two of us turned up again. Jerry made one of the biggest raids of the War on London. He reckons that he sent 1000 aeroplanes which dropped 1000 tons bombs. While we were on duty we saw a plane come down, some fires in the distance, and also heard some ammunition exploding, it sound as if it was from the air drome. The burglar alarm in the tobacco kiosk outside the station started about 11 p.m. we informed the police, they couldnt see anything wrong, and they couldnt stop the bells so they left it ringing all night". Although, for sheer immediacy, we cannot forbear quoting the opening of one other, that for 1 November: "As we are sitting here this evening, the 'Alert' sounded about 7.30 pm. Then the Gun Fire started, and the Nazi Plane could be heard overhead, and at the time of writing he has dropped four bombs somewhere near...".



64

65

## WORLD WARS & BOER WAR

Manuscripts relating to the First and Second World War; comprising a group of Great War letters, including some from the Western Front--A Field Message Book, various ephemera, training notes etc.--Letters by a French soldier to his wife, 1914-17--Album of photographs kept by Nurse Helen Canning serving at the French military hospitals at Toul near Nancy and Caen, beginning June 1915--Album of photographs kept by Ursula Hills, VAD, while serving as a nurse in Malta, from 1915--Papers of Wing-Commander Eric Adolphus Blagburn Tooth of the Royal Naval Air Service (subsequently RAF)--Letters home by Private William Clark of the 2nd Middlesex when on service in France and as a prisoner-of-war, 1918--Letters home from Arras and Salonika by Lance-Corporal Oscar Edwards of the London Regiment, 1917--Diary kept by H. Rawson, sailor on board HMS *Orbita*, mostly on the south and central American station, including records of action, 1916-18--A run of nearly 70 letters by Daniel Rothschild to his future wife, Vera Eeles, 1917-18--Diary of Mrs Anna Lomax, describing a visit to Belgium in the early days of the war, air-raids, etc.--Diary of a French guardsman of the 57th regiment, "Carnet de Route/Campagne 1914-15-16-17-18"--Group of letters concerning deserters, 1914-1919; the Second World War material includes: pilots logs kept by Humphrey Osmond Wrigley, 1929-43, including Spitfires, Hurricanes and Mosquitos flown from Biggin Hill in 1942--An ARP log for Epsom, 1940-41--The diary of Sheelagh, wife of Captain Stopford, describing

wartime life in East Anglia in June to December 1941--Three Royal Airforce Notebooks for Workshop and Laboratory Records, c.1941--Royal Canadian Airforce pilot's flying log kept by J.A. Ferguson in 1943-45--Pierre Mempotel's "Memoirs du Matricule 973" covering his military career from 1938 to 1941, diary of etc.--Journal of the port officer at Madras for 1942 ("...I was told this afternoon that we should prepare for loading up a transport to-morrow with inter alia 81 armoured cars weighing just under 5 tons. War News. The Japs are still pressing south in Malaya & have reached a point less than 200 ml. from Singapore...") (26)

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

The collection also includes an album recording the service of Clifford Neville Ansell of No.79 Company, Rough Riders, including over thirty letters home written on service in the Second Boer War in 1900-1901, describing camp life ("...we are never surprised to receive a little grease in our tea"), troop movements ("...we restart the chase once more...to try and finish old Botha...") and giving news of an "Engagement near Rietfontein, 5 Jan. 1901", plus numerous clippings, etc., 100 pages, 'Newspaper Cuttings' album titled in gilt with index, cloth, worn, 4to (280 x 215mm.), March 1900 to June 1901





66

Other Properties

## GENERAL TRAVEL

66

### ANGAS (GEORGE FRENCH)

South Australia Illustrated, 10 original parts [complete], FIRST EDITION, additional hand-coloured pictorial title and 60 hand-coloured lithographed plates by W. Hawkins after G.F. Angas, tissue guards (a few later), lithographed dedication leaf, list of subscribers, contents loose in the publisher's cloth-backed parts wrappers (the upper pictorial covers repeating the design of the additional title-page), preserved in purpose-made portfolio and morocco-backed slipcase [Abbey Travel 577; Colas 133; Ferguson 4458; Tooley 62; Wantrup 237 (2)], folio (555 x 377mm.), for the Proprietor by Thomas McLean, [1846]-1847

£8,000 - 12,000

€9,100 - 14,000

RARE FIRST EDITION, IN THE ORIGINAL PICTORIAL PARTS WRAPPERS. "Angas' greatest and most accomplished work... It must be considered one of the fundamental works in any collection of Australian plate books and no collection can be considered complete without it" (Wantrup). The colours in this copy are exceptionally fresh.

George French Angas (1822-1886) was the son of George Fife Angas, one of the founders of South Australia. Having studied anatomical drawing and lithography in London, he arrived in South Australia in 1843. Here he accompanied several expeditions led by Governor George Grey, making "sketches in water-colours of the country's Aboriginal people, scenery, and natural history" (ODNB), with the purpose of "preserving true and life-like records of men and scenes, so quickly passing away... the drawings are coloured in the open air, from which circumstance, I have been enabled to give those peculiarities of tint, arising from brilliancy of climate, foliage, and other causes, which are at times startling to the English eye" (Preface).

### Provenance

"Mrs. Hamilton", pencil inscription on the upper cover of Part 3. Two Hamiltons are named on the list of subscribers, so it is possible she is a relative.



67

67

### AUSTRALIA, FAR EAST, MAHDIST WAR

Album of watercolours and pencil drawings from the voyage of survey ship HMS *Myrmidon* by sailor Walter Spinks, en route from England to the Australia Station via South East Asia, and including images of his previous tour to the Middle East, comprising 25 watercolours and 13 pencil drawings on 32 leaves, most with captions, with views of "Sheerness", "Giberalter" [sic], "Malta", "Port Said", the "Deadless Lighthouse, Red Sea", "Saukim", "Aden", "Colombo", "Signapore" [sic], "Sourabaya", "Flores Passage", "Wetta", "Farm Cove, Sydney", "Port Melbourne", "Franklin Island" and elsewhere, also depicting ships encountered on the way, and exciting events witnessed such as a fracas in Suez, night attacks in Saukim, sailors landing to protect the town, a fight with a slaver, the collision in Australian waters between HMS *Myrmidon* and HMS *Tyne* "off Wilson's Promontory [sic], April 25th 1887" and a dramatic double-page rendering of the Bombardment of Alexandria, July 11th 1882, pencil map of Europe on exercise book paper loosely inserted, *quarter sheep over pebble-grained boards, worn, spine and some leaves detached, oblong 4to (185 x 255mm.)*, "Australia, 1886"

£2,000 - 4,000  
€2,300 - 4,600

A decorative ownership inscription dates the album to 1886 when the *Myrmidon* was engaged in hydrographic surveys along the Australian coastline, taking in the northern coast, the Great Barrier Reef, the Coral Sea and the Bass Strait, ending her tour in Tasmania. Spinks was also with the *Myrmidon* participating in surveys around the Red Sea in 1884, and during the Mahdist War in the Sudan where the ship gave assistance to troops repelling night attacks on Suakin. On a more personal note, he includes a portrait of a woman in a floral border entitled "Day Dreams" and demonstrates his patriotic fervour with a cartouche of Queen Victoria, inscribed "long live the Empress".

A different picture of the artist emerges from a report in the *New South Wales Police Gazette* for March 24th 1886, listing him as a deserter and describing him as a ship's painter; "SPINKS, Walter. HMS *Myrmidon*. Deserter, at Melbourne, on the 10th instant. Painter, 2nd class, two badges, 30 yrs, 5'5 1/2", fair complexion, light brown hair, blue eyes". His fate after that date is unknown.



68

68

### BURMA - PHOTOGRAPHY

Album containing 99 photographs of Burma, many by Felice Beato, *albumen prints (11 around 260 x 215mm., most 140 x 95mm.), several on blue-tinted paper, mounted, contemporary half morocco, 4to (290 x 230mm.)*, c.1889

£2,000 - 4,000  
€2,300 - 4,600

An album covering the Third Burmese War, with images including: studio portraits (11), several recognizably against Beato's backdrop including the C-in-C of the Burmese Army in court dress; Kachin women by Beato; group of Buddhist monks with bowls; Burmese dancers (5); British military groups and manoeuvres including Lieutenant-Colonel Arthur Frederick Laughton, serving as Principal Commissariat Officer; street scenes; east face of the city walls at Mandalay, showing gate and bridge (3); King Thibaw's palace; his school; a steamer on the Irrawaddy.

69

### CHILE

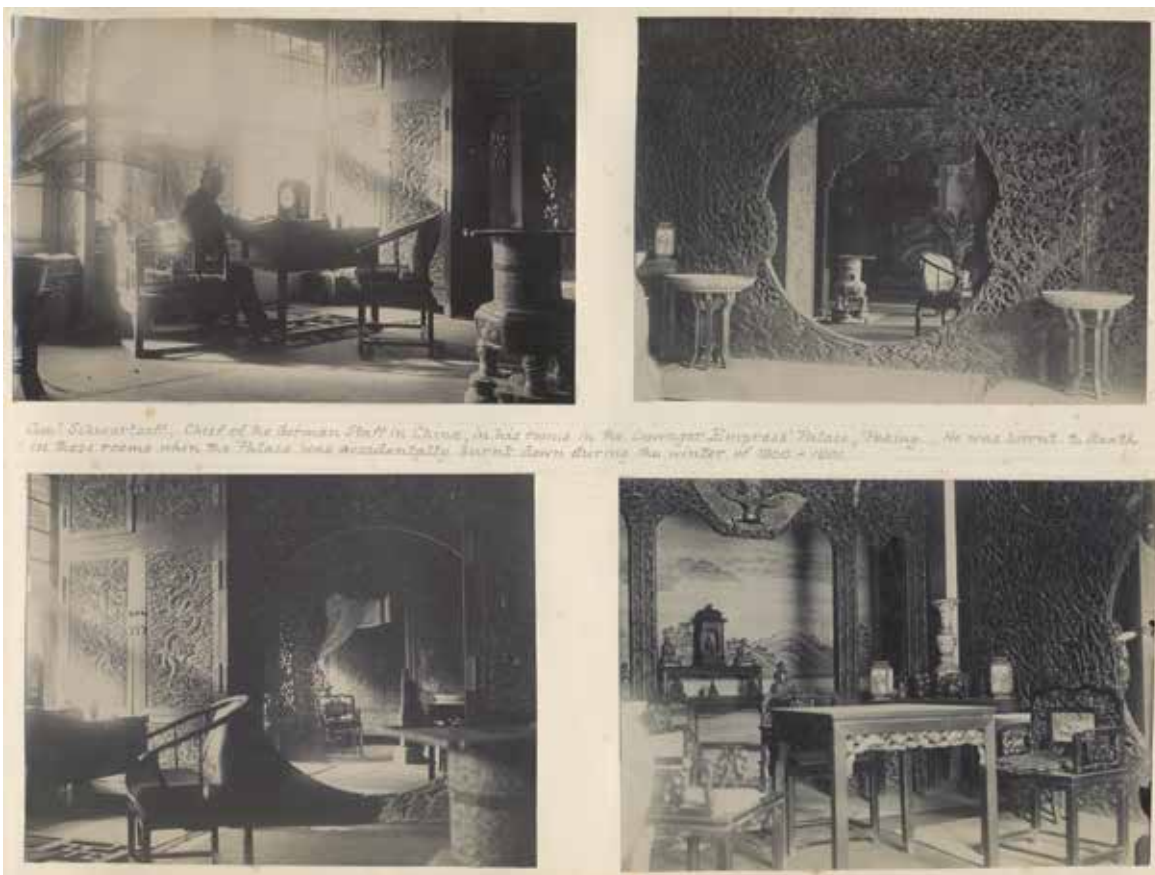
ERCILLA Y ZUNIGA (ALFONSO DE) *La Araucana*, 2 vol. in 1, *titles printed in red and black with printer's device (small piece of tape placed over old trace of worming touching typographical border of first title), contemporary Spanish tree calf gilt, gilt red morocco spine label [Palau 80424; Sabin 22729], small folio (290 x 205mm.)*, Madrid, Francisco Martinez Abad, 1733-1735

£500 - 700  
€570 - 800

*La Araucana* is the most celebrated Spanish epic poem of the Golden Age. It is based on the personal experiences of Ercilla, who joined an expedition to the New World in 1555, taking part in the campaign against the Araucanian Indians led by Garcia Hurtado de Mendoza between 1555 and 1562. The first edition appeared between 1569 and 1578.

### Provenance

Mihai Dimitriu, bookplate.



*Genl. Schwartzkopf, Chief of the German Staff in China, in his room in the Dowager Empress's Palace, Peking. He was burnt to death in these rooms when the Palace was accidentally burnt down during the winter of 1900-1901.*

70

70

## CHINA - BOXER REBELLION

Album containing approximately 109 photographs, together with approximately 62 loose images, *gelatin silver prints* (145 x 200mm. or smaller), mostly captioned below or on verso in pencil, several having come loose from the album, contemporary quarter morocco, oblong folio (270 x 360mm.), c.1900-1901

£4,000 - 6,000  
€4,600 - 6,900

Assembled by Col. Evelyn William Medows Norie (1862-1915) of the Duke of Cambridge's Own (Middlesex Regiment), whose *Official account of the military operations in China 1900-1901* was published by the War Office's Intelligence Department in 1903.

Images include: Chief of the German staff in China, General von Schwartzkopf, in the antique-filled rooms in the Winter Palace, wherein he perished in a fire in April 1901; General Sir Alfred Gaselee and staff; various other military groups including the 1st Sikhs; memorial service for Queen Victoria, February 1901, outside the South Gate of the Forbidden City (2); dragon screen within the Imperial City (3); various gates at Peking; American HQ and French railway station; Legation Quarter; ruins of two cathedrals burnt by the Boxers; Dowager Empress' miniature railway; the Summer Palace, ruins, a "Porcelain Pagoda [which] was blown down during a storm a few days after this photograph was taken"; troops marching through the Nan-kou Pass (Juyong Pass), and the Cloud Platform there; Qinhuangdao port and railway construction.

## Provenance

Col. E.W.M. Norie; thence by descent to the present owner.

71

## CHINA

Album of views sketched in Tientsin (Tianjin) by Ensign Frank Sadleir Brereton in 1861, the year following the conclusion of the Second Opium War, with additional views of Singapore and Java, drawn in pen-and-ink, some with wash, most captioned on the reverse and signed with monogram, comprising twenty-six drawings of Tientsin (one double-page) including views captioned: "Head Quarters Square" ("2/60th R Rifles"), "Mahomedan Temple", "Bell Temple", "Treaty Joss House", "Palliser's Grave", "Old Castle near Tien Tsin", "South Forts" (double-sheet panorama), "Angles of Treaty Joss House", "Tien Tsin from West Gate", "West Gate from the Wall", "Tien Tsin from East Gate", "Tien Tsin from North Gate", "North Gate Tien Tsin from the street", "Tien Tsin from South Gate", "English burial ground & Treaty Joss House from South Gate", "Chinese Graves French Side Tien Tsin", "South Forts Tien Tsin", "South Taku Fort", "2nd Taku Fort", "Chinamans House French Side Tien Tsin", etc.; with two views of Singapore, showing junks (a seascape captioned "Singapore Nov 16, 1861") and a general view seen from the sea (double-sheet panorama drawn on the same day), Java (double-sheet panorama with shipping in the foreground); plus other views executed later in Ireland and elsewhere, some 60 leaves in all (27 leaves with views of *Tientsin and environs*) plus blanks, one of two leaves later in the book excised, drawn in a sketch book bearing the stationer's ticket Henry Penny's *Improved Metallic Books*, contemporary morocco, with inside cover wallet, pencil-holder and brass clasp, minor scuffing, oblong 8vo (each leaf c. 105 x 180mm.), Tientsin, 1861

£1,000 - 2,000  
€1,100 - 2,300





71



71

A FULL AND DETAILED PICTORIAL SURVEY OF TIENTSIN AND ITS OUTPOSTS IMMEDIATELY AFTER THE SECOND OPIUM WAR, executed by a young British officer who later became a professional architect

#### Provenance

"These sketches were made by my father Ensign Frank Sadleir Brereton, 2nd Bttn. 60th Rifles, when on service with his regiment in China. 1861. The first action in which he was engaged was, I believe, an attack on the Taku Forts, when he and a small command were ferried in open boats from the ship, then went over the side and waded ashore" (typed note by Lt-Col F.S. Brereton). Francis (or Frank) Sadleir Brereton (1838-1911) received a commission as an ensign in the Royal North Gloucestershire Militia in November 1855, soon afterwards transferring to the regular army and joining the 2nd Battalion, 60th Rifles in December of the same year. Following service in India during the Indian Mutiny and in China during the Second Opium War, he resigned his commission in 1865.

72

#### FREIRE DE ANDRADE (JACINTO)

*Vida de dom João de Castro quarto viso-rey da India, FIRST EDITION, additional title and portrait frontispiece supplied in very good engraved facsimile, full-page woodcut illustration on p.59, contemporary limp vellum, central gilt arms with the motto 'Superabo' on both sides, ties, light wear [Atabey 462], folio (294 x 192mm.), Lisbon, Craesbeeck, 1651*

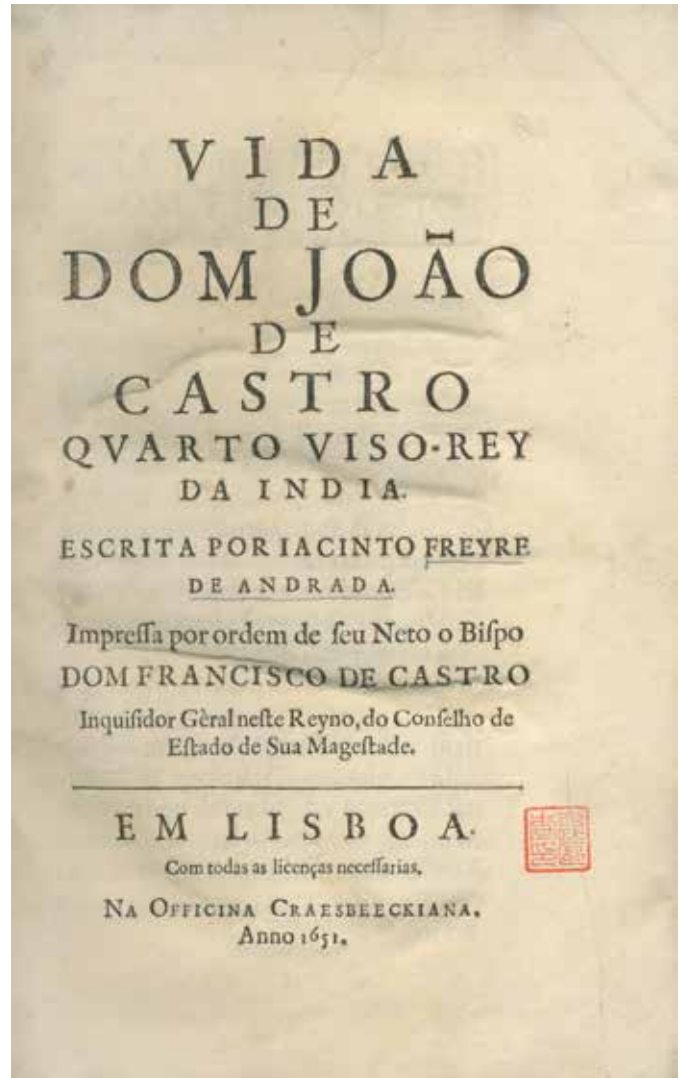
£1,500 - 2,500

€1,700 - 2,900

João de Castro's appointment to the viceroyalty of India in 1547 was his reward for the bravery he had demonstrated in campaigns in Goa and India over the previous ten years.

#### Provenance

Counts of Penha Longa, gilt arms on covers; Geley, red oriental ownership stamp on title; Sunderland Library, Blenheim Palace; sale of the Bibliotheca Sunderlandiana, 1-12 December 1881, lot 5231; Bernard Quaritch, bookplate dated April 1882, noting its purchase in that sale; C.R. Boxer (1904-2000), collector and bibliographer of books relating to the Portuguese in the East Indies, red morocco booklabel; Sefik E. Atabey, bookplate; his sale, Sotheby's, 28-30 May 2002, lot 458.



72



74



75

73

## GREECE

[JOLY (ALEXIS VICTOR)] Vues de la Grèce moderne, lithographiées par A.J., accompagnées d'un text descriptif par E.L., FIRST AND ONLY EDITION, lithographed vignette on title, 9 lithographed plates (of 10), lacking pp.15-16, publisher's printed boards, worn at extremities [Blackmer 881], oblong folio (270 x 390mm.), Paris, Dondey-Dupré, 1824

£600 - 800

€690 - 910

74

## 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]

£600 - 800

€690 - 910

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.

75

## MCKENNEY (THOMAS) AND JAMES HALL

History of the Indian Tribes of North America, 3 vol., 120 hand-coloured lithographed plates by J. T. Bowen after paintings by Charles Bird King and James Otto Lewis, heavily foxed throughout, title pages with pencil annotations, 2 tears touching image of vol. 1 frontispiece, publisher's blindstamped morocco, slightly rubbed, one hinge split, g.e. [Field 992; Howes M129; Sabin 43411], 8vo, Philadelphia, D. Rice, 1858

£2,000 - 4,000

€2,300 - 4,600

76

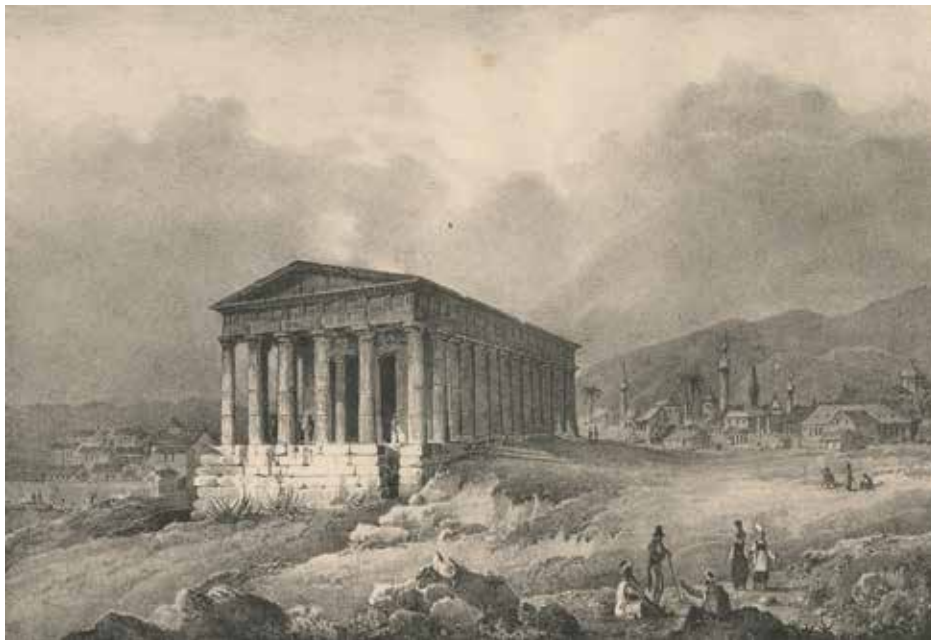
## MEXICO

BOTURINI BENADUCI (LORENZO) Idea de una nueva historia de la America septentrional, 2 parts in 1 vol., engraved allegorical frontispiece, engraved portrait of the author, title laid down with 2 long tears repaired, contemporary vellum, loss to spine, upper cover near detached [Alden/Landis 746/28; Palau 33786; Sabin 6834], small 4to (192 x 140mm.), Madrid, Juan de Zuniga, 1746

£500 - 800

€570 - 910

Boturini Benaduci (1702-1753) spent eight years travelling throughout New Spain between 1734 and 1744, researching and collecting ancient Mexican artworks. "The appendix to this work is of the highest bibliographical interest. It contains a catalogue of a rich collection of books, MSS, and maps, relating to the early history of Mexico, which Boturini made during his travels... and which, unfortunately, is now lost" (Sabin).



73



77

77

#### **PACIFIC – NEW CALEDONIA**

Album containing some 34 leaves of pencil drawings by the French sculptor Charles-Romain Capellaro, made during his exile to New Caledonia 1874-1877, and on board the *Virginie*, comprising eight views of New Caledonia from the sea (one double-page) and its people including a tribal dance and native girl under a palm tree, six drawings of life on board ship showing matelots steering the ship, a storm at sea and views below decks, the rest drawings of classical and patriotic sculpture, portrait medallions ("Levacher...supporteur de la constitution de 1793" and "Andre Destouches"), elegant figures, a French landscape and a study of a monumental sculpture on tissue paper signed "C. Capellaro", with a card mounted on inside front board depicting the ship and a winged cherub holding a decorative cartouche containing a dedication to his wife, children and friends "a bord de la Virginie 12 8 1874" and signed by the artist, 44 leaves of grey, beige and brown paper, original cloth with fabric ties, stained and worn, oblong 4to (160 x 235mm.), [1874-1877]

**£1,000 - 1,500**

**€1,100 - 1,700**

**A SCULPTOR IN EXILE.** Charles-Romain Capellaro was exiled to the Ile de Pins in May 1872 for his part in the Paris Commune. After a lengthy delay to allow him to finish his work on the façade of St

Eustache church, effectively 'producing state sponsored work from prison' (Gonzalo J. Sanchez, *Organizing Independence, the Artists Federation of the Paris Commune and its Legacy*, 1997, p.128), he eventually left France in 1874 on the *Virginie*, arriving at Noumea in New Caledonia in January 1875. Whilst he couldn't work on his sculpture in exile '...he wrote of imaginary creations: "I see the finished work, the crowd surrounding it, I hear the critics and their praise..."' (Sanchez, p.129.). Fellow artists in Paris agitated for his freedom and in 1877 his sentence was commuted to banishment for ten years.

78 •

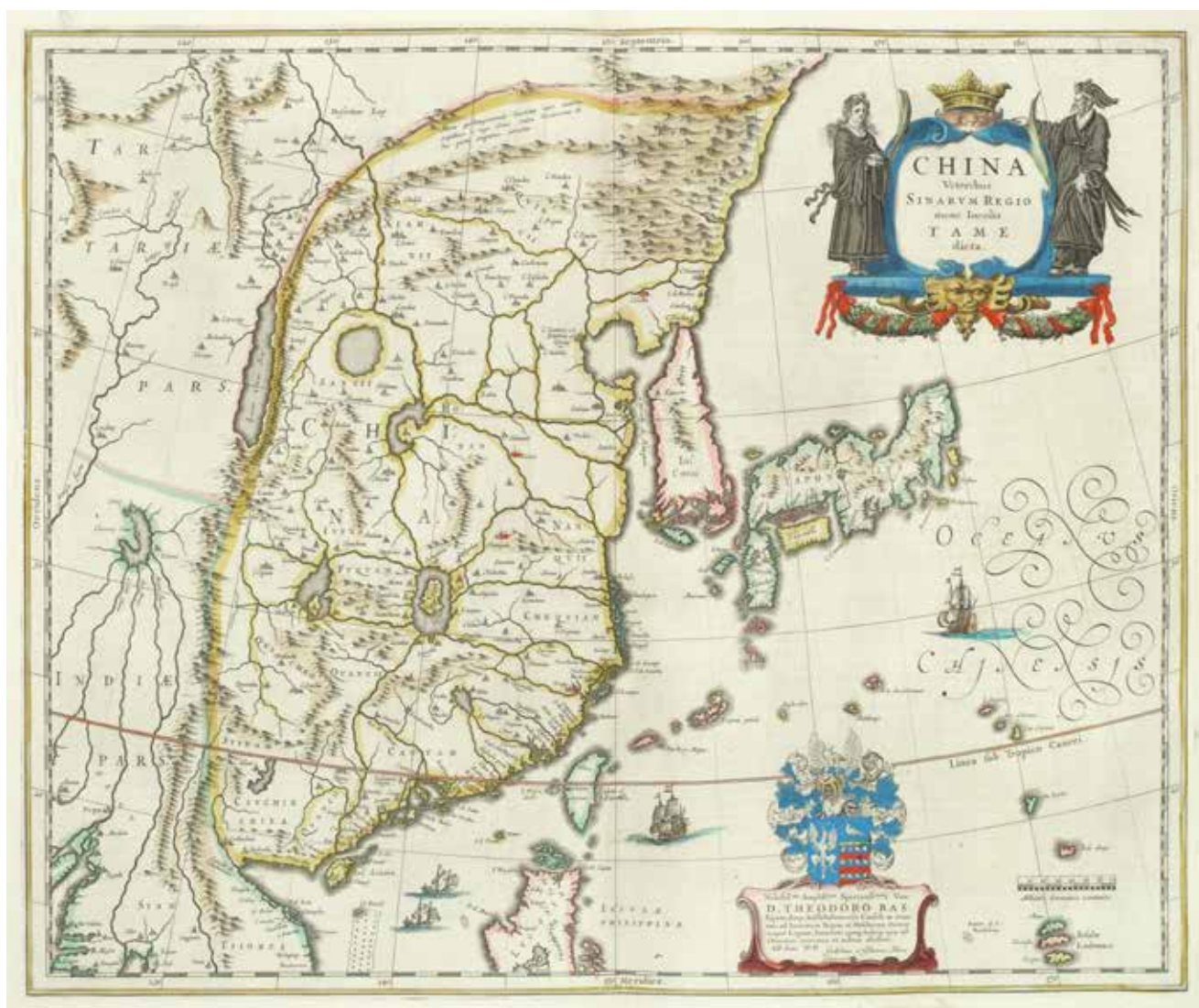
#### **SWITZERLAND**

**KELLER (HENRY)** Panorama of Switzerland as Viewed from the Summit of Mont Righi, *hand-coloured aquatint panorama on 3 sheets joined (approximately 1900 x 230mm.), folding into publisher's cloth covers, printed label mounted on upper cover, rubbed with pencil annotation on upper cover, lacks ties, 4to; A Companion to Keller's Panorama... Comprising a Description of Mont Righi, aquatint double-page plate, engraved map, and aquatint title label on upper cover, all hand-coloured, original purple wrappers, short tear and small stain [Abbey Life 522], 8vo, Samuel Leigh, [c.1830] (2)*

**£600 - 800**

**€690 - 910**





79

## ATLASES AND MAPS

79\*

### BLAEU (WILLEM AND JOHANNES)

*Theatrum orbis terrarum, sive Atlas novus*, vol. 1-3, *Latin text, half-title to volume 1, 5 engraved architectural titles (some with overslips) and 278 engraved maps (nearly all double-page but 3 being illustrations in text)*, HAND-COLOURED THROUGHOUT, contemporary Dutch vellum gilt, lacking some ties [Koeman I, Bl.23B, 24A but variant imprint, 36B], folio (505 x 325mm.), Amsterdam, J. & C. Blaeu, 1644

£35,000 - 45,000

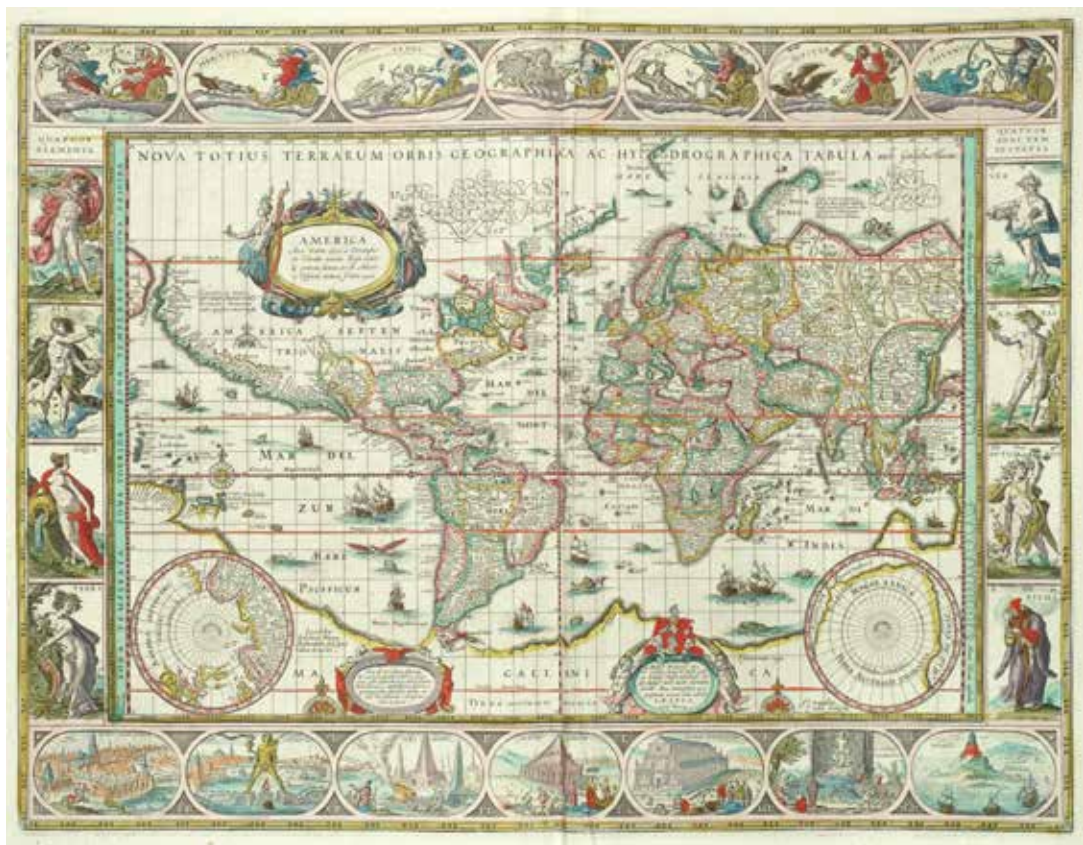
€40,000 - 51,000

Handsome copy of Blaeu's atlas, covering Northern and Eastern Europe and the Low Countries (vol. 1), France, the Iberian Peninsula, Asia, Africa and the Americas (vol. 2), and Italy and the British Isles (vol. 3). The second part of vol. 2 collates per Koeman Bl.24A but has a different imprint crudely overprinted with 1644; the title to vol. 1 part two is also overprinted. Maps include the World, China, the Americas with inset city plans or views of South America, New England reaching down to Manhattan and Long Island, and Virginia and the Chesapeake River.

### Provenance

Prof. Dr. A. Siegenbeek Van Heukelom (1894-1956), acquired late 1920s; on loan to libraries of the universities of Leiden and Utrecht from 1934; thence by descent to the present owner.





79



79





80

80

#### BLAEU (WILLEM AND JOHANNES)

Toonneel des aerdrycx oft Nieuwe Atlas... Vierde deel [Theatrum, vol. 4 only, England and Wales], Dutch text, hand-coloured engraved pictorial title with letterpress pasted on, 58 hand-coloured engraved general and regional maps (most double-page), a dozen leaves with very light waterstain at edge, contemporary Dutch vellum gilt, lacking ties, ATTRACTIVE COPY [Koeman I, Bl.46], folio (515 x 330mm.), Amsterdam, J. Blaeu, 1648

£6,000 - 8,000

€6,900 - 9,100

#### Provenance

Prof. Dr. A. Siegenbeek Van Heukelom (1894-1956), acquired late 1920s; on loan to libraries of the universities of Leiden and Utrecht from 1934; thence by descent to the present owner.

81

#### BRITISH ISLES

[ORTELIUS (ABRAHAM)] Angliae, Scotiae, et Hiberniae, sive Britannicarum Insularum descriptio, [1571]; Britannicarum insularum typus, 1595 [but 1624], Latin text on verso; Eryn. Hiberniae, Britannicae insulae, nova descriptio. Irlandt, German text on verso, some toning, [1573], double-page hand-coloured engraved maps, decorative title cartouches, ships in the sea areas, Antwerp (3)

£700 - 900

€800 - 1,000

82

#### BRITISH ISLES

ORTELIUS (ABRAHAM) Angliae regni florentissimi nova descriptio, 345 x 500mm., 1573; Britannicarum insularum vetus descriptio, on 2 sheets, one sheet toned with a couple of small marginal tears [Shirley I, 160], each sheet, 375 x 49mm., 1590 [but 1592]; Cambriae typus, 1579, double-page hand-coloured engraved maps, large decorative title cartouches, naval ships (and battles) in the sea areas, Latin text on verso, Antwerp (4)

£700 - 900

€800 - 1,000





81



82





83

### 83 • CELLARIUS (ANDREAS)

Harmonia Macrocosmica seu atlas universalis et novus, FIRST EDITION, second issue, letterpress title with hand-coloured woodcut printer's device, 29 HAND-COLOURLED DOUBLE-PAGE ENGRAVED CELESTIAL CHARTS, SOME HEIGHTENED WITH GOLD, mounted on guards, a few numbered in pencil, wanting engraved frontispiece, some charts with slight creases and soiling in margins, number 27 with old ink splashes in upper margins, last few leaves of text with some dampstaining in lower outer corner, last 2 leaves repaired at foot with archival tissue, modern vellum, upper cover titled in gilt within single wide gilt rule border, gilt panelled spine, g.e. [Koeman IV, Cel I & 2; Warner, The Sky Explored, Cellarius 1b.; cf. Brown, Astronomical Atlases, pp. 40-41], folio (505 x 330mm.), Amsterdam, J. Jansson, 1661

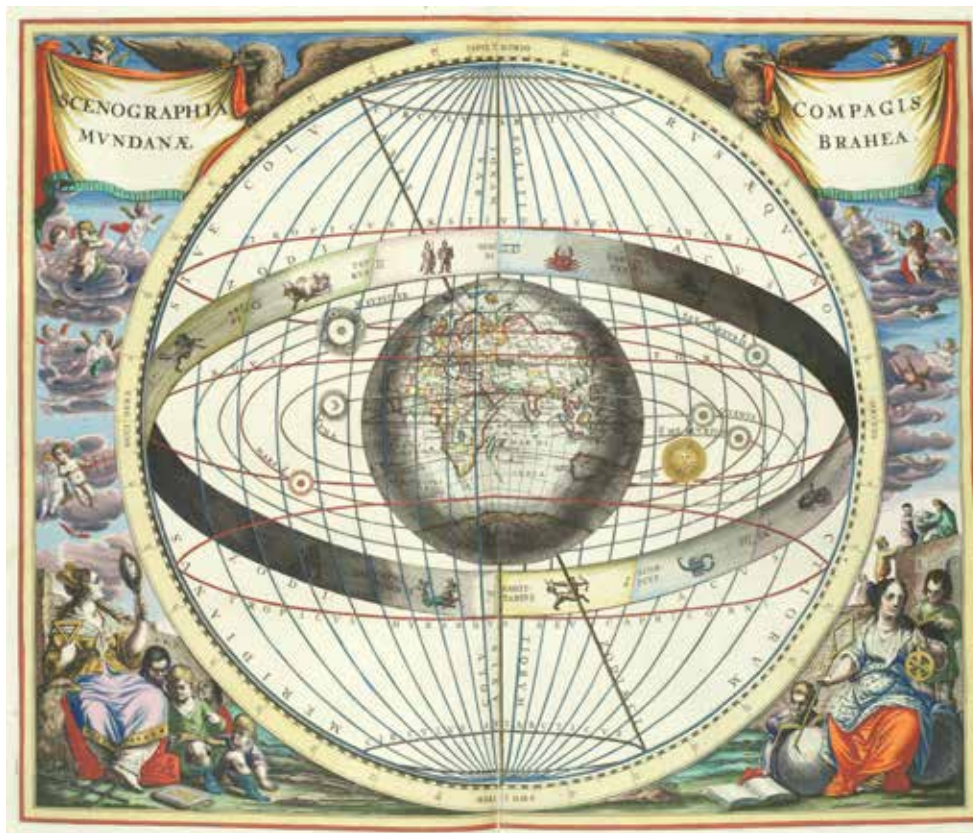
£20,000 - 30,000  
€23,000 - 34,000

A MASTERPIECE FROM THE GOLDEN AGE OF DUTCH CARTOGRAPHY - the only celestial atlas published in the Netherlands. The 29 fine hand-coloured charts, with touches of gold, depict the three great planetary systems of Ptolemy, Copernicus and Tycho Brahe, showing the motions of the sun, the moon, and the planets, and delineating the constellations in the form of classical and biblical figures, animals and instruments. This 1661 edition is a variant of the first edition of 1660, identical except for the change of date on the title.

#### Provenance

Purchased from a Scottish bookseller in 1961, by the father (also a bookseller) of the current owner.





83



83





84

84\*

#### CHINA - MANUSCRIPT MAP

Carte de la partie nord-ouest de la Kansu [Gansu], MANUSCRIPT MAP, black ink, grey washes, and some locations underlined in red, neat 230mm. vertical tear (repaired) in blank area in upper part of map, old pin holes in corners, 880 x 718mm., [early twentieth century]

£2,000 - 4,000

€2,300 - 4,600

A large scale manuscript map of the Gansu region of north-central China, made for CICM (Congregatio Immaculati Cordis Mariae), and on which are marked the Catholic missionaries, lamaseries, territories inhabited by the Mongours, residences of the major routes, mountain passes, and borders. At the foot are mentioned the names of two missionaries, Joseph Essens, who was sent to Kansu in 1912 and remained there until 1916, and Albert De Smedt, who studied the dialects of the region. It seems probable that the map, with pin marks in the corner, was made for use by the missionaries of the CICM.

85\*

#### 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

£700 - 900

€800 - 1,000

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.



85

86\*

#### DU VAL (PIERRE)

Diverses cartes et tables pour la geographie ancienne pour la chronologie et pour les itineraires et voyages modernes, engraved title within decorative border, engraved pictorial dedication, 47 engraved maps (28 hand-coloured in outline), 2 engraved tables, engraved parts title and 15 engraved leaves of text (nos. 1-13, 2 unnumbered, with duplicate set bound in), 4pp. letterpress text ("Avant-propos touchant la chronologie"), approximately 8 leaves of text dampstained, contemporary calf, rubbed [cf. Shirley T.DUV-3a, citing 44 maps], oblong 4to (197 x 280mm.), Paris, the Author, 1665

£700 - 900

€800 - 1,000



87

87 •

## EAST INDIES

[ORTELIUS (ABRAHAM)] Indiae Orientalis, insularumque adiacentium typus, *hand-coloured double-page engraved map, decorative title cartouche, ship, sea creatures and mermaids in the sea area, Spanish text on verso, 3 small holes, 345 x 490mm., [Antwerp, 1588]*

£800 - 1,200

€910 - 1,400

88 •

## ENGLAND AND WALES

SAXTON (CHRISTOPHER) AND ABRAHAM ORTELIUS. Anglia regnum si quod aliud in toto Oceano ditissimum et florentissimum, *double-page hand-coloured engraved map after Christopher Saxton, large decorative cartouche, naval battle (commemorating the victory over the Spanish Armada), Latin text on verso, small hole filled in sea area [Shirley 258], 385 x 480mm., [Antwerp, Vrients, 1603]*

£700 - 900

€800 - 1,000

A scarce and decorative map, engraved by Pieter van den Keere at the instigation of Jacob Vrients, after the map made by Christopher Saxton for his Atlas of 1579.

89 •

## ENGLAND AND WALES

SPEED (JOHN) The Countie of Westmorland and Kendale the Cheif Towne Described, *traces of where previously mounted on verso, George Humble, [1611, or later]; Northamptonshire, uncoloured, inset plans of Peterborough and Northampton, George Humble, [1611, or later]; The Countie of Nottingham, inset plan of Nottingham, toned, laid on archival tissue, Roger Rea the Elder, [1665]; Herefordshire Described, inset view of Hereford, John Sudbury and George Humble, 1610 [but later]; Huntingdon, inset plans of Ely and Huntingdon, short tear at fold, George Humble, 1610 [but 1611, or later]; The County of Monmouth, John Sudbury and George Humble, 1610 [but later]; Merionethshire, inset plan of Harlech, no text on verso, Henry Overton, [c.1713]--BLAEU (JOANNES) Somersetensis comitatus. Somerset Shire, *Latin text on verso, [Amsterdam, c.1645], double-page engraved maps, all but second mentioned hand-coloured, unless otherwise stated with English text on verso, approximately 385 x 495mm.; and 2 leaves from Schedel's "Nuremburg Chronicle" (1493), each with an English "city view" (fol. XLVI, "Anglie Provincia"; fol. CCLXXXVIII, "Anglia") (10)**

£1,000 - 1,500

€1,100 - 1,700

90 •

## GREAT BRITAIN

VRIENTS (JAN BAPTIST) Angliae et Hiberniae accurata descriptio, *double-page hand-coloured engraved map after Abraham Ortelius, with genealogical tree, distance chart, ships, mythical creatures sea monsters, Latin text on verso, a few small holes repaired, back with archival paper [cf. Shirley 323], 435 x 570mm., Antwerp, J.B. Vrients, 1605 [but 1612]*

£700 - 900

€800 - 1,000



88



89



90





91

91 •

**OXFORD, BUCKINGHAM AND BERKSHIRE**

SAXTON (CHRISTOPHER) Oxonii, buckinghamiae et berceriae comitatum [Oxfordshire, Buckinghamshire and Berkshire], *hand-coloured double-page engraved map, title cartouche upper right, Royal arms within cartouche upper left, no text on verso, "bunch of grapes" watermark, browned, 400 x 450mm., 1574*

£1,000 - 1,500

€1,100 - 1,700

92 •

**SCHREIBER (JOHANN GEORG)**

Atlas selectus von allen Königreichen und Ländern der Welt, *allegorical engraved title, double-page table of distances, and 37 double-page maps, all hand-coloured, letterpress contents leaf, indistinct early ownership inscription on title, contemporary sheep-backed boards, worn [Phillips 611; Shirley T.SCHR-1a], 8vo (200 x 145mm.), Leipzig, J.G. Schreiber, [c.1749]*

£1,000 - 2,000

€1,100 - 2,300

93 •

**[WELLER (EDWARD)]**

The Dispatch Atlas, *218 maps and city plans (some hand-coloured, some double-page or folding including panorama of London, 2 torn with small losses), lacks 5 maps (Australia and New Zealand), index leaf torn, contemporary half morocco, g.e., hinges cracked, worn, folio (490 x 340mm.), "Weekly Dispatch" Office, 1863*

£500 - 700

€570 - 800

94 •

**WILKINSON (ROBERT)**

A General Atlas, Being a Collection of Maps of the World and Quarters, *FIRST EDITION, engraved title with vignette (dated 1794), 48 hand-coloured engraved maps (2 double-page), one folding engraved table; Atlas Classica, Being a Collection of Maps of the Countries Mentioned by the Ancient Authors, engraved title with vignette (dated 1797), 53 hand-coloured engraved maps and tables (a few double-page or folding), 2 parts in 1 vol., EXTRA-ILLUSTRATED WITH MAP OF NORTH AMERICA ("Part of the United States of North America", with inset map of South Carolina/Georgia, 425 x 460mm., c.1800), 4pp. of letterpress contents (one dated 1795, one 1808), neat ink numeral in blank margin of each map (corresponding to ink numbering on index leaf), contemporary boards, crudely rebacked and recorned, folio (340 x 270mm.), Robert Wilkinson, [1808]--CARY (JOHN) New Map of England and Wales, with Part of Scotland, engraved title, dedication leaf, hand-coloured general map with leaf of explanation, map on 77 sheets (hand-coloured in outline), contemporary half calf, 4to (292 x 230mm.), J. Cary, 1794 (2)*

£700 - 900

€800 - 1,000

**Provenance**

First work, George Augustus Thursby (1771-1836), bookplate; A.G. Davis, ownership inscription dated 1945.



95

## 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]

£600 - 800

€690 - 910

## CONTINENTAL BOOKS

96

## ANTONINUS FLORENTINUS

Summa theologica, part 3 only (of 5, "Tertia pars totius sume 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 underlining 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 over an earlier vellum manuscript, rebound 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

£800 - 1,200

€910 - 1,400

## Provenance

"?Brounbac: Biblioth.", inscription on a2; Hugo Friedmann (1901-1945), bookplate; National Library, Vienna, bookplate; in 2005 returned under the Austrian Restitution Act to Friedmann's family (in England), on behalf of whom it is now being sold.

97

## BESLER (BASILIUS)

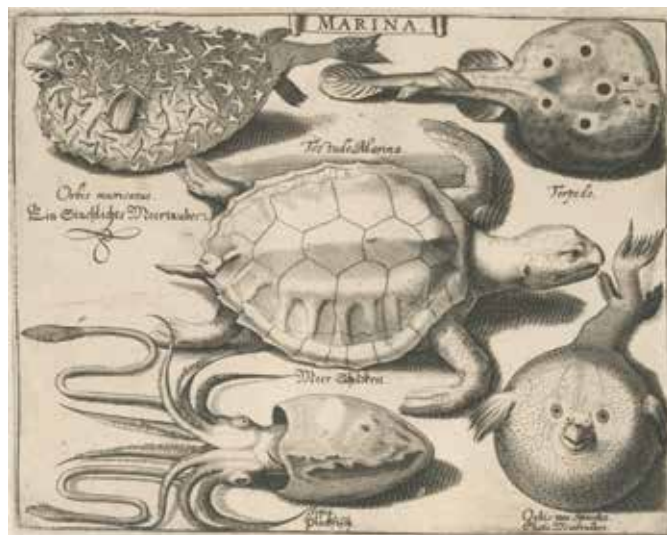
Fasciculus rariorum et aspectu dignorum varii generis quae collegit, engraved pictorial title-page, 24 engraved plates (all cut to size and laid down, the title with some loss at 2 corners), 2pp. of letterpress text (the dedication), lacks the 6 engraved text leaves and continuation (dated 1623) [Nissen ZBI 345; Pritzel 746], [Nuremberg, 1616]; [GESNER (CONRAD) Icones avium omnium], pp.5-137 and 9 leaves of index only, numerous woodcut illustrations of ornithological subjects, occasional light dampstains and edges frayed, [Zurich, Christoph Froschover, 1560], 2 works in 1 vol., later half vellum, some loss to spine, folio (344 x 215mm.), sold not subject to return

£600 - 800

€690 - 910



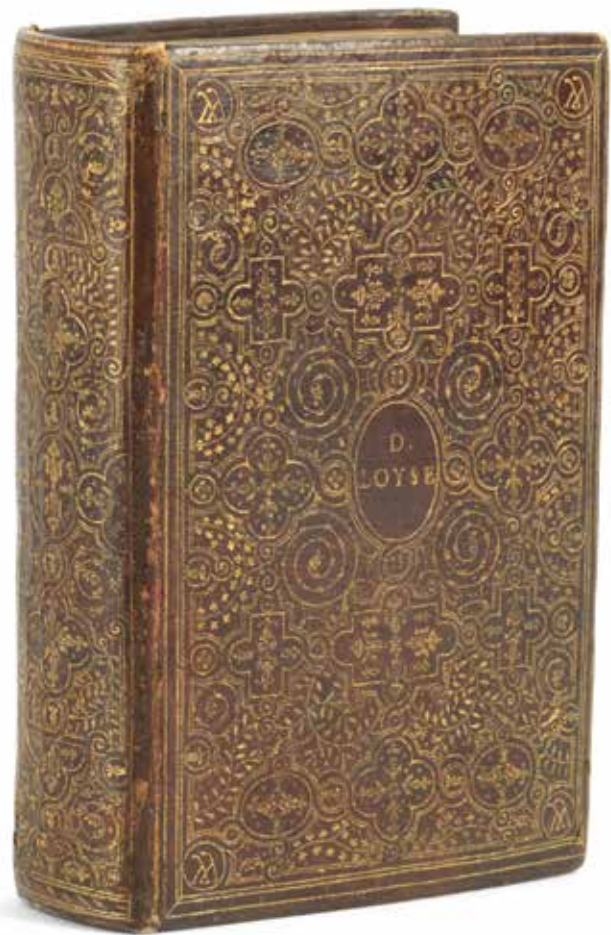
96



97



98



98

98 \*

#### BOOK OF HOURS, USE OF ROME

Hore intemerate Virginis marie secundum usum Romanum, PRINTED ON VELLUM IN RED AND BLACK, 134 leaves (of 140), 21 lines, Gothic letter, rubricated throughout, with initial letters and line fillers in gold on alternate red and blue grounds, 10 FULL-PAGE HAND-COLOURED WOOD-ENGRAVED ILLUSTRATIONS (all heightened in gilt, opening illustration beneath 6-lines of text), small hole touching text on leaf n1, early seventeenth century red morocco gilt, sides with overall "à la fanfare" design, with central oval enclosing wording "D. Loyse" (upper cover) and "De La Vieuville" (lower cover), 2 interlacing lambdas in corners, flat spine tooled with similar design, joints slightly rubbed, later vellum endpapers [not in Bohatta, or Lacombe], 8vo (155 x 100mm.), Paris, [no publisher], 2 July 1505 [calendar for 1503-1514]

£4,000 - 6,000

€4,600 - 6,900

#### Provenance

Louise de La Vieuville (possibly the daughter of Charles I de La Vieuville (1583-1653), minister of finance under Louis XIII), gilt name on covers and double lambda monogram in corners; Jacob ?Palomois, ink ownership inscription on title and blank verso of final leaf.

99 \*

#### CABINET DU ROI - FESTIVAL BOOK

PERRAULT (CHARLES) Courses de testes et de bague faites par le Roy, et par les Princes et Seigneurs de sa cour, en l'annee 1662, half-title, engraved pictorial title (incorporating a bust of Louis XIV) by Rousselet, 3 double-page engraved plates, 8 engraved processional scenes on 4 double-page sheets, 55 engraved emblems on 10 sheets, and 30 large engraved illustrations (one double-page) by Israel Silvestre, 12 vignettes and tail-pieces, 7 large ornamental initials engraved by Chauveau, letterpress on rectos only (except for 59 where it continues onto verso), some browning (heaviest to text and emblem sheets), dampstain to one double-page plate, contemporary red morocco gilt, three-line border with monogram at comers, and central arms of Louis XIV [Olivier 2494], g.e., slightly rubbed, folio (552 x 405mm.), Paris, Imprimerie Royale, 1670

£5,000 - 7,000

€5,700 - 8,000

The first edition of one of the most lavish "Cabinet de Roi" festival books published to celebrate the reign of Louis XIV. It records the "Carousel" of 1662, held in the courtyard between the Louvre and the Tuileries, in which the court enacted a tournament of extraordinary elaboration, dividing itself by costume into five "nations": Romans, Persians, Turks, East Indians, and American Indians. Central to the festivities was the parade of 655 participants on horseback, captured in Chauveau's plates of the riders in their extravagant costumes.





99

100 \*

#### CLAVIUS (CHRISTOPH)

Astrolabium, FIRST EDITION, ruled in red throughout, large woodcut on the title, numerous woodcut diagrams in the text, diagram on 4Y2r pasted over original diagram, with final blank, ruled in red, fore-margin of title neatly strengthened, modern green half calf [Adams C2093; Houzeau & Lancaster 3291], 4to (214 x 155mm.), Rome, Bartolomeo Grassi, 1593

£1,000 - 2,000  
€1,100 - 2,300

#### Provenance

J. Le Bossu, ownership inscription dated 1632 on title; Robert Honeyman, red gilt morocco bookplate; his sale, Sotheby's, 30 April 1979, lot 716. See illustration overleaf.

101 \*

#### FERENTILLI (AGOSTINO)

Discorso universale... nel quale, discorrendosi per le sei età, et le quattro monarchie, si raccontano tutte l'histoire... dal principio del mondo... aggiuntavi la creatione del mondo, 2 parts in 1 vol., FIRST EDITION, titles with woodcut device, woodcut head-pieces and initials, and 10 half-page illustrations, some foxing, later vellum, titled in ink on spine [Gamba 1393], 4to, Venice, Gabriele Giolito de' Ferrari, 1570

£500 - 700  
€570 - 800

Rare first edition of this "ben eseguito compendio di storia di tutte le età" (Gamba).

#### Provenance

Count Dmitry Petrovich Boutourlin, bookplate; and thence by descent to the present owner.



99

102 \*

#### GABRIELE (GIACOMO)

Dialogo... nella vale de la sphaera, et de gli oreti et occasi de le stelle, minutamente si ragiona, FIRST EDITION, large woodcut device on title, without final blank, 3 small ink stains to title (one in upper fore-corner extending to p.16, light dampstaining towards end, eighteenth century calf, gilt morocco spine label, other compartments filled with gilt acorn device, rubbed with small loss at foot of spine [Houzeau and Lancaster 2515; Riccardi I, 497, "Bellissima edizione in carattere rotondo... raro libretto"], small 4to (183 x 125mm.), [colophon:] Venice, Giovanni de Farri, 1545

£500 - 700  
€570 - 800

First edition of a dialogue in which the differences between ancient and contemporary astrological theories are compared, dedicated to Pietro Bembo.

#### Provenance

"Fontanini 217=11", inscription on title; unidentified ?eighteenth century bookplate, inscribed in ink "Joseph ?Strete Bessoa"; Maximilian Joseph Pfeiffer (1875-1926, ambassador of the German Reich in Vienna 1921-1926), bookplate.

103 \*

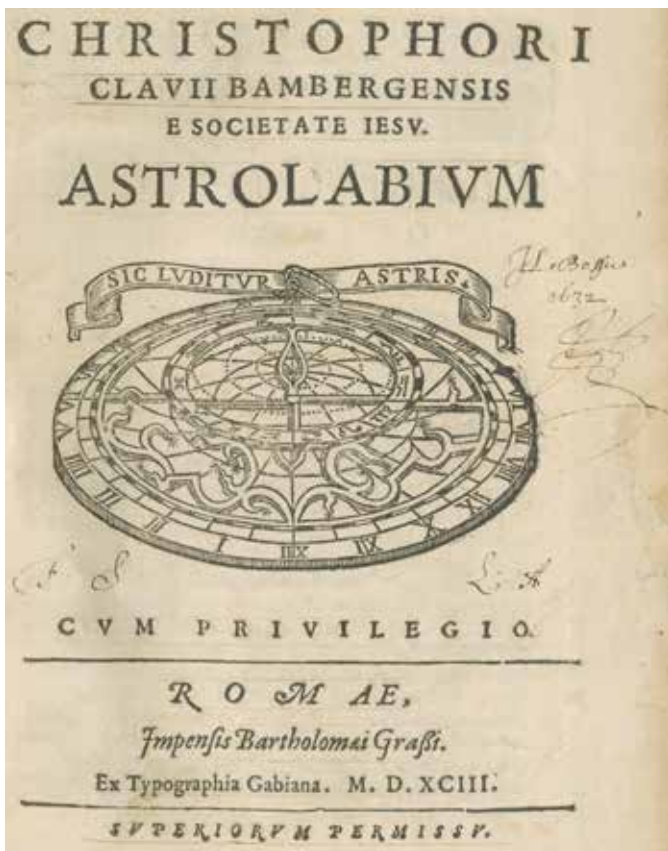
#### LULL (RAMÓN)

De Alchimia opuscula quae sequuntur. Apertorium, item magica naturalis. Item, de secretis naturae, early ink annotations in margins of opening few leaves, some spotting, later boards, soiled with small loss to head of spine [Caillet 6863; Duveen, p.369], 4to (190 x 140mm.), Nuremburg, Joannes Petrus, 1546

£600 - 800  
€690 - 910

"A very rare edition" (Duveen) of Lull's collection of alchemical papers.





100



104

104 \*

#### PINELLI (BARTOLOMEO)

Raccolta di cinquanta costume pittoreschi iscisi all'acqua forte da Bartolomeo Pinelli Romano in Roma, *engraved title*, 50 *engraved plates* [Colas 2370; Lipperheide 1259], Rome, Lorenzo Lazzari, 1809; [Nuova raccolta di cinquanta costumi de contorni di Roma compresi diversi fatti di brignati], 50 *engraved plates*, *lacks title* [Colas 2386; Lipperheide 1264], [Rome, Gio Scudellari, 1823], *oblong folio* (268 x 406mm.); Raccolta di 50 costumi li piu interessanti delle citta terre e paesi in province diverse de regno di Napoli, *engraved title with vignette*, 50 *engraved plates* [Colas 2375; Lipperheide 1262], *folio* (405 x 263mm.), Rome, Lorenzo Lazzari, 1814, *tissue guards* (some watermarked 1819 or 1823), *uniform half calf gilt, slightly rubbed at extremities* (3)

£1,000 - 1,500

€1,100 - 1,700

Fine large paper copies, uniformly bound, of Pinelli's evocative plates of Roman and Neapolitan costumes.

105 \*

#### SAVONAROLA (GIROLAMO)

Co[n]fessionale pro instructione co[n]fessoru[m], *gothic letter*, *woodcut vignette of the author in his study on the title*, *full-page woodcut device on final leaf*, *large opening historiated initial*, *decorative initials throughout*, *ruled in red*, *paragraph marks touched in red*, *initials touched in yellow*, *blindstamped calf antique* [not in Adams], 8vo, [colophon:] Venice, F. Bindani, 11 February 1520

£700 - 900

€800 - 1,000

#### Provenance

Paul Dion, early ownership inscription on colophon leaf.

106 \*

#### TASSO (TORQUATO)

La Gerusalemme liberata, *engraved pictorial title* (incorporating a portrait of the author, and a view of a harbour), 20 *full-page engraved illustrations after Bernardo Castello by Giacomo Franco and Agostino Carracci*, *woodcut cartouches*, *initials and head- and tailpieces*, *red morocco gilt*, *joints weakened*, *worn* [Adams T243; Mortimer Harvard Italian, 494], *small folio* (253 x 178mm.), Genoa, [Girolamo Bartoli], 1590

£600 - 800

€690 - 910

107 \*

#### TASSO (TORQUATO)

La Gerusalemme liberata... con le figure di Giambattista Piazzetti, *half-title*, *title in red and black*, *engraved frontispiece*, *portrait of the dedicatee*, 20 *plates and numerous engraved illustrations by G.B. Piazzetta* (several *full-page*), *fore-edge of frontispiece neatly remargined*, *one short repaired tear*, *modern half red morocco*, *folio* (420 x 285mm.), Venice, G. Albrizzi, 1745

£2,000 - 2,500

€2,300 - 2,900

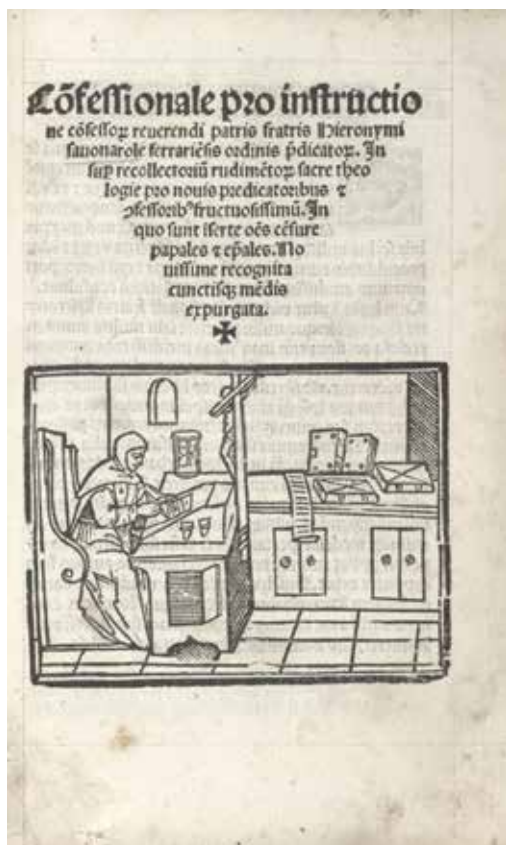
108 \*

#### 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

£600 - 800

€690 - 910



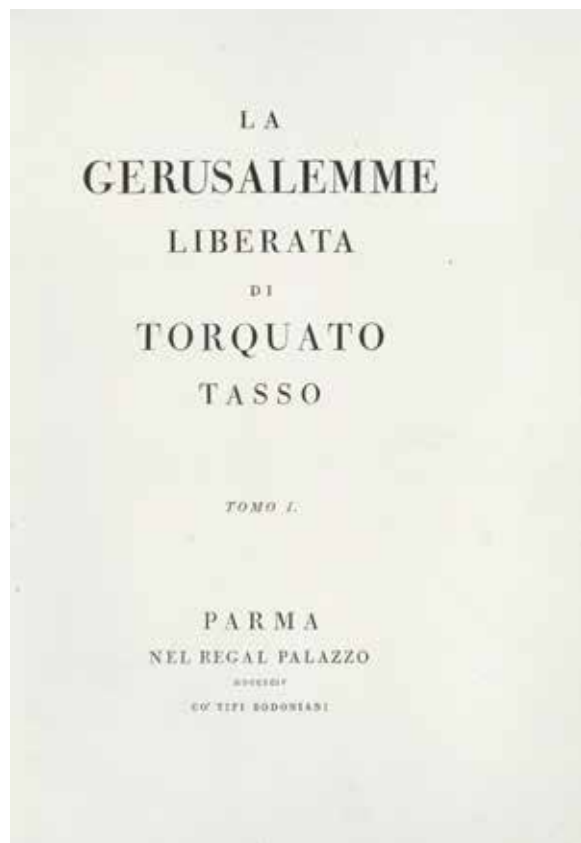
105



106



107



108





109



111

## 109 • VERSEHUNG VON LEIB

Versehung von Leib, Seele, Ehre und Gut, 159 leaves (of 160, without final blank), 27 lines and head-line, gothic letter, full-page woodcut illustration with contemporary hand-colour on verso of title-page, hand-coloured 8-line decorative initial on a2, early manuscript annotations (shaved) in the margins of approximately 14 pages and on title, later annotation on title and blank lower margin of final leaf, later vellum, soiled [ISTC iv00237000; BM II 368; Goff V237; Hain 16021=16091GW M50192], small 4to (180 x 130mm.), [colophon:] Augsurg, Johann Schönsperger, 1493

£6,000 - 8,000  
€6,900 - 9,100

A rare edition of a fifteenth century compendium, first published in Nuremburg in 1489, of information for physical and spiritual health. Based mostly on thirteenth century German medical texts, it provides instructions for the care of patients, bloodletting and astrology, symptoms of impending death and how to prepare for it. The woodcut, also used in Schosser's 1490 edition of this text, depicts a dying man whose soul is being claimed by an angel, a monk and two women on either side of his bedside.

### Provenance

Conte de Renesse, with "Ex Bibliotheca Renessiana" bookplate.

## The Property of the late Capt. J.D.G. Fortescue (1919-2017)

The following 45 lots originate from the libraries of the Fortescue family estates at Boconnoc in Cornwall, and Dropmore House in Buckingham. The estates were inherited by George Fortescue (1791-1877) from his aunt Anne Pitt. The daughter of Thomas Pitt, 1st Baron Camelford, she married her cousin, the future Prime Minister William Wyndham Grenville (1759-1834) in 1792, uniting the Pitt and Grenville political dynasties.

## 110 • BUDÉ (GUILLAUME)

Libri v de Asse, & partib. eius post duas Parisienses impressiones ab eodem ipso Budaeo castigati, Aldine device on title and final leaf, light dampstain to lower fore-corner of d1 onwards but generally clean, nineteenth century vellum, spine gilt-tooled with gilt morocco lettering label. soiled [Adams B3101; Ahmanson-Murphy 212; Renouard 94:3], 8vo (212 x 135mm.), [colophon:] Venice, Heirs of Aldus the Elder, September 1522

£800 - 1,200  
€910 - 1,400

First and only Aldine edition.

### Provenance

George Fortescue, of Boconnoc and Dropmore (1791-1877), blindstamped arms (and ink shelfmark "102 V") on upper cover.



111 \*

## CAESAR (CAIUS JULIUS)

Commentarii [edited by Hieronymus Bononius. With the index of Raimundus Marlianus], 134 leaves, 45 lines and head-line, roman letter, title and initial on a2 recto printed in red, woodcut initials, woodcut device of St. Anthony at the end, small hole (filled) touching one letter of title, single wormhole in lower margin from C8 to H1, and in blank fore-margin of final few leaves, light dampstains to fore-margin of approximately 20 leaves, late eighteenth century red half morocco over marbled boards, spine with six compartments within raised bands, one with black gilt lettering morocco label [ISTC ic00024000; BMC V 496; HC \*4220; GW 5871], folio (304 x 206mm.), [Venice, Philippus Pincius, 25 October 1494]

£2,000 - 3,000  
£2,300 - 3,400

### Provenance

"Ad usum Dmi: Lotharii Mariae Bucetti... (?)1752", inscription on verso of title, and oval ink stamp on recto of title.

112 \*

## CATULLUS, TIBULLUS AND PROPERTIUS

[Opera], FIRST EDITION, first issue with "Propertius" on the title, ink smudges on Aii of second section, nineteenth century polished calf gilt, covers with 3-line gilt border enclosing Aldine dolphin and anchor device, morocco lettering labels on spine, joints slightly weakened at head, small ink stain on lower cover [Adams C1137; Ahmanson-Murphy 52; Renouard 39:16], 8vo, Venice, Aldus, 1502

£1,000 - 1,500  
£1,100 - 1,700

### Provenance

Joseph Coscia, faded early inscriptions on general title.

113 \*

## LUCANUS (MARCUS ANNAEUS)

Pharsalia, 109 leaves (of 110, without opening blank), 38 lines and headline, roman type, capital spaces with guide-letters, fore-corners of opening 4 and final 15 leaves neatly repaired, register leaf repaired in margins, marginalia on 4 pages, several underlinings and a few capitals supplied in a neat early hand, nineteenth century calf gilt, g.e., gilt arms on sides, slightly rubbed [ISTC il00300000; BMC VII 943; Goff L300; GW M18848; HCR 10236], folio (288 x 190mm.), [colophon:] Parma, Deiphoebus de Oliveriis, 22 May 1483

£1,500 - 2,000  
£1,700 - 2,300

RARE, no copies traced on Rare Book Hub or ABPC. This Lucan is one of only two books to bear this Parma printer's imprint, and is "apparently reprinted from the edition of De Lavagnia, Milan, 1477" (BMC).

### Provenance

George Fortescue, of Boconnoc and Dropmore (1791-1877), armorial arms on covers.



114

114 \*

## OROSIUS (PAULUS)

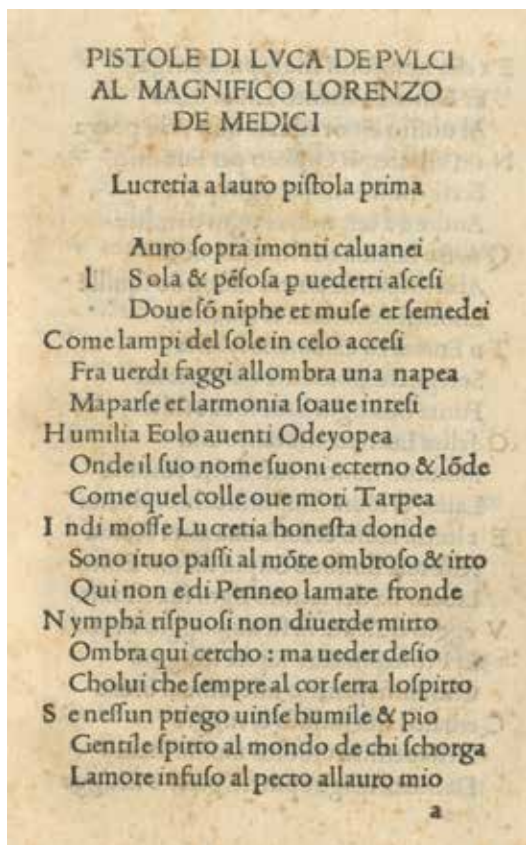
Historiae adversus paganos [Edited by Aeneas Vulpes], 100 leaves, 39-40 lines, roman letter, capital spaces with guide letters, the 15-line opening initial "P" illuminated in liquid gold on background of red and green with white penwork (in nineteenth century), blank fore-corner of approximately 30 leaves (mostly at beginning) with some restorations, a few other marginal repairs, old ink smudge on 2 pages, faded old ink annotations in 3 margins, final leaf laid down, nineteenth century green calf gilt, sides with elaborate gilt tooled corner-pieces enclosing blindstamped arms, spine with ornamented bands and lettered with author's name and "Vicentiae Editio Fortasse Princeps", gilt dentelles, g.e., some fading and light wear [ISTC io00097000; BMC VII 1035; Goff O97; GW M28420; Hain 12099], small folio (291 x 195mm.), [Vicenza], Hermannus Liechtenstein, [about 1475]

£2,500 - 3,000  
£2,900 - 3,400

Second edition of Orosius's *Historiae adversus paganos*, written in the early fifth century, first printed at Augsburg in 1471. The British Library catalogue suggests that "As this book is the only one of Liechtenstein's editions which has no printed signatures it is presumably his earliest work".

### Provenance

George Fortescue, of Boconnoc and Dropmore (1791-1877), arms on covers.



116



117

115

#### POLITIANUS (ALBERTUS)

Epistola de obitu Laurentii Medicis, 6 leaves, 28 lines, roman letter, light spotting, nineteenth century half calf over boards, title lettered in gilt on spine [ISTC ip00888000; Goff P888; GW M34753], small 4to (206 x 140mm.), [colophon: Bologna], Franciscus (Plato) de Benedictis, 25 July 1492

£800 - 1,200

€910 - 1,400

116

#### PULCI (LUCA)

Pistole in rima al Lorenzo de' Medici, 51 leaves (of 52, without final blank), 24 lines, Roman type, capital spaces, light spotting, nineteenth century red morocco gilt, blindstamped arms on covers, g.e., spine rubbed [ISTC ip01113000; BMC VI 636; Goff P1113; GW M36580; HCR 13571], 8vo (240 x 130mm.), [colophon:] Florence, Antonio di Bartolommeo Miscomini, 1 February 1481/82

£2,000 - 3,000

€2,300 - 3,400

RARE, no copies traced on Rare Book Hub or ABPC. This is the first published edition of Luca Pulci's *Pistole*, a series of fictional letters in verse written to Lorenzo de Medici as an exercise in classical rhetoric.

#### Provenance

George Fortescue, of Boconnoc and Dropmore (1791-1877), armorial bookplate and arms on covers.

117

#### SANNAZZARO (GIACOMO)

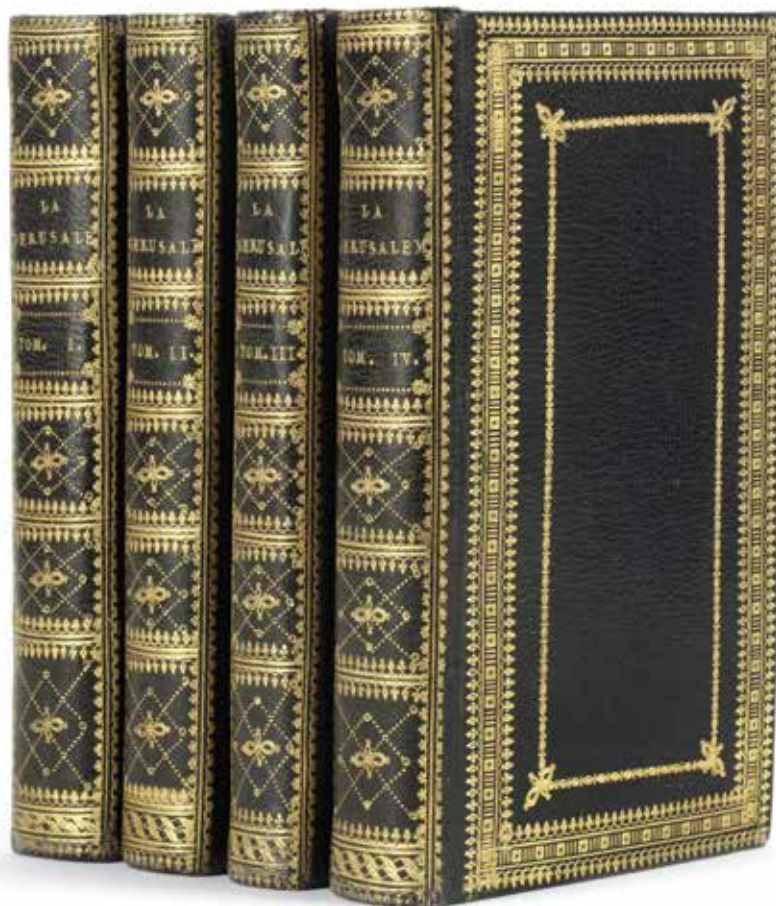
Le rime... con la gionta, dal suo proprio originale cavatanouvemente..., title within a woodcut border of cherubs, animals and mythical creatures, one gathering working loose, 1532; Arcadia... nouvemente con la gionta ristampata, title within a woodcut border of cherubs, birds and a cat with a mouse in its mouth, printer's device on colophon, 1532, Venice, Marchio Sessa; MARTELLI (LODOVICO) Le rime volgari, worming to title and 3 leaves (with some loss of letters), some light dampstaining, Rome, Antonio Blado d'Asola, 1533, 3 works in 1 vol. (Martelli bound first), 3-line verse in an early Italian hand on front paste-down, contemporary brown panelled morocco gilt, the sides with double gilt ruled outer border and a central circular compartment, formed by the intersection of gilt and blind-stamped fillets, containing an astrolabe with representations of Zodiacal signs, supported by a sculptured pedestal, with a banner bearing the motto "Col tempo", spine lettered in gilt "Rime D.Lo.M./Rime S. [-] J. R. C. A." (scuffed affecting one or two letters, some loss to extremities), g.e., traces of ties [not in Adams], 8vo (153 x 100mm.)

£1,000 - 1,500

€1,100 - 1,700

An attractive sixteenth century binding, the cover design incorporating an astrolabe and the words "Col tempo". Miriam Foot has located four other examples, including one at the British Library (*The Henry Davis Gift* 758) and the one cited in E.P. Goldschmidt, *Gothic & Renaissance bookbindings*, p.244, plate LVII. Foot suggests the bindings were probably made in Rome, whilst Goldschmidt suggests "Northern Italy", all dating from circa 1530-1535.





118

118

#### **TASSO (TORQUATO)**

La Gerusalemme liberata, 4 vol., PRINTED ON VELLUM, *engraved frontispiece in volume 1, engraved pictorial titles in each volume, woodcut device on colophon leaf (23 February 1783) at the end of volume 4, black morocco gilt* BY NICOLAS-DENIS DEROME LE JEUNE (with binder's ticket "Relié Derome le jeune, Rue St. Jacques audessus de St. Benoist" in volume 1), preserved in contemporary silk-lined green morocco gilt pull-off cases (spines faded to brown), 8vo, Paris, G.C. Molini, 1783

£4,000 - 6,000  
€4,600 - 6,900

TASSO PRINTED ON VELLUM - IN A FINE CONTEMPORARY BINDING BY DEROME LE JEUNE.

#### **Provenance**

"A.G. September 10th 1797", inscription on front free endpaper of each volume. This is most probably Lady Anne Grenville (née Pitt, 1772-1864), wife of William Wyndham Grenville (1759-1834), a relationship which "began and endured as a marriage of affection" (ODNB). At the time of the inscription Grenville was Foreign Secretary, negotiating for peace with France. He was to become Prime Minister from 1806 to 1807.

119

#### **VALLE (BATTISTA DELLE)**

Vallo libro continente appertinente à capitani, retener & fortificare una citta con bastioni, con novi artificii de fuoco aggiunti, come nella tabola appare, & de diverse sorte polvere..., *title within a wide historiated woodcut border signed "Eustachus", thin wormtrail in blank fore-margin of approximately 20 leaves, no endpapers, early red morocco, gilt pannelled sides, g.e., small loss to head of spine affecting lettering*, 8vo, [colophon:] Venice, Pietro Ravani della Serena et compagni, September 1539

£600 - 800  
€690 - 910

#### **Provenance**

George Fortescue, of Boconnoc and Dropmore (1791-1877), blindstamped arms on upper cover.







121

122

**[EDEN (WILLIAM)]**

The History of New Holland, from Its First Discovery in 1616, to the Present Time. With a Particular Account of Its Produce and Inhabitants; and a Description of Botany Bay, FIRST EDITION, 2 hand-coloured folding engraved maps (some offsetting), publisher's advertisement at end, light spotting to title, contemporary tree calf gilt, hinges slightly weakened, small loss to spine affecting gilt lettering label [Ferguson 24; Holmes 66], 8vo, John Stockdale, 1787

£800 - 1,200

€910 - 1,400

This work was published in 1787 to take advantage of interest in the departure of the Fleet for New South Wales that year (the Preface noting that it is "expected shortly to take place"), and has the maps illustrating the route from England to Botany Bay. It has traditionally been attributed, in error, to William Eden, on the basis of the inclusion of the fourth chapter of Eden's *Principles of Penal Law*, but much of the information from the as yet anonymous author is devoted to Captain Cook's discoveries.



122

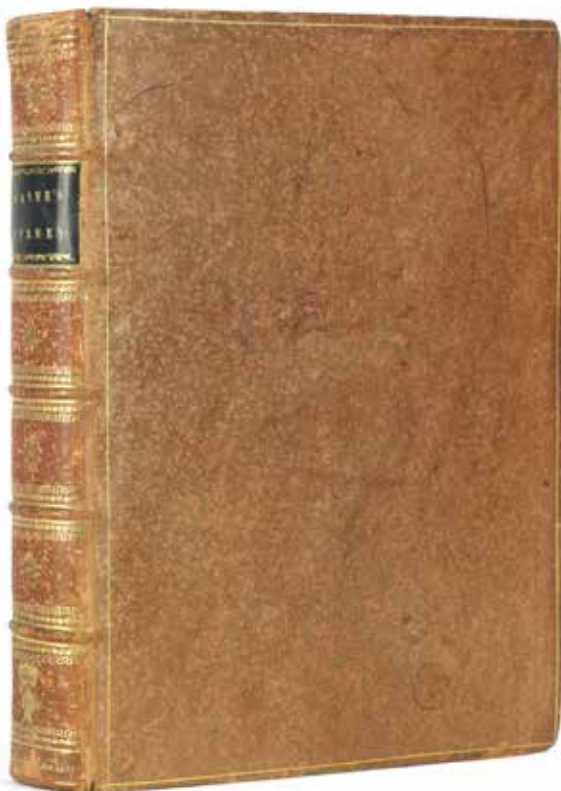




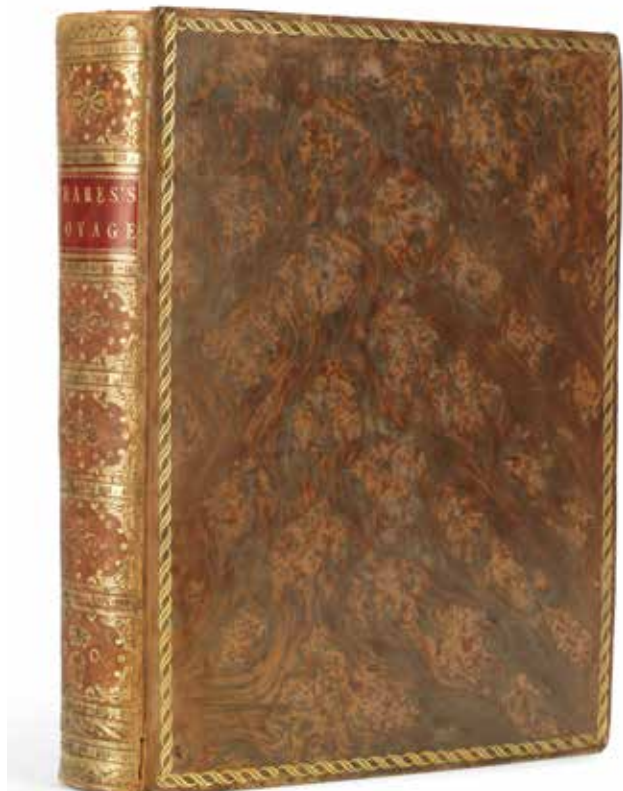
124



126



123



125



123 •

### HEARNE (SAMUEL)

A Journey from Prince of Wales's Fort in Hudson's Bay, to the Northern Ocean. Undertaken by Order of the Hudson's Bay Company, for the Discovery of Copper Mines, a North West Passage, &c. in the Years 1769, 1770, 1771, & 1772, FIRST EDITION, 5 folding engraved maps (one large, hand-coloured in outline), 4 engraved plates, spotting (some quite heavy), contemporary calf gilt, black morocco spine label, slightly rubbed [Hill 791; Lande 1220; Sabin 31181], 4to (300 x 233mm.), T. Cadell Jun., and W. Davies, 1795

£800 - 1,000

€910 - 1,100

Samuel Hearne, an employee of the Hudson's Bay Company for about fifteen years, records in detail the Indian tribes and the natural history of the regions. Accompanied by his guide, the Chipewyan Matonabee, "Hearne was the first white man to travel overland to the Arctic Ocean, and he is credited with discovery of the Great Slave Lake and the Mackenzie River system" (Hill).

124 •

### KRUSENSTERN (ADAM JOHANN VON)

Voyage Round the World, in the Years 1803, 1804, 1805, & 1806, by Order of His Majesty Alexander the First, on Board the Ships *Nadeshda* and *Neva*, 2 vol. in 1, translated by Richard Belgrave Hoppner, 2 hand-coloured aquatint frontispieces, double-page engraved map, contemporary calf gilt, armorial arms on covers, slightly worn [Abbey Travel 1; Cordier Japonica 459; Hill 952; Lowendahl 765; Sabin 38331; Kropelien 693; cf. Lada-Mocarski 61 (Russian edition)], 4to (280 x 210mm.), John Murray, 1813

£3,000 - 4,000

€3,400 - 4,600

The first Russian circumnavigation, undertaken in the ships *Nadezhda* and *Neva* under the command of Krusenstern and Lisianski, by order of Tsar Alexander I set out in 1803. The expedition was funded by the Russian American Company, with the primary objective of opening up sea trade with Japan and China, facilitate trade in South America, and "to examine California for a possible colony, and make a thorough study and report of the Northwest coast, its trade and its future". The voyage made a significant contribution to the knowledge of the hydrography of the Pacific coast of North America.

### Provenance

William Grenville, 1st Baron Grenville (1759-1834), gilt arms on sides.

125 •

### MEARES (JOHN)

Voyages Made in the Years 1788 and 1789, from China to the North West Coast of America. To Which are Prefixed, An Introductory Narrative of a Voyage Performed in 1786, from Bengal, in the Ship *Nootka*; Observations on the Probable Existence of a North West Passage; and Some Account of the Trade between the North West Coast of America; and the Latter Country and Great Britain, FIRST EDITION, stipple-engraved portrait of the author by C. Bestland after W. Beechey, 10 engraved maps and charts (3 folding), 17 plates (most sepia aquatints, some folding or double-page) by J. Sanders, R. Pollard, J. Wells and others after T. Parry, T. Stothard and J. Meares, some offsetting and spotting (small hole at fold of one map), contemporary tree calf gilt, red morocco spine label [Abbey Travel 594; Hill 1126; Howes M468; Lada-Mocarski 46; Lust 344; Sabin 47260], 4to (290 x 230mm.), Printed at the Logographic Press, and Sold by J. Walter, 1790

£1,000 - 1,500

€1,100 - 1,700

"One of the early and fundamental books on the Northwest coast of America in general and on Alaska in particular" (Lada-Mocarski). John Meares formed a company at Calcutta for opening and exploiting trade with the American Northwest, making two pioneering expeditions. Compiled from Meares's paper this "important narrative... gives a very full account of the Indian nations of Northwest America, describing their villages, languages, manners, and customs" (Hill).

126 •

### RAFFLES (THOMAS STAMFORD)

The History of Java, 2 vol., FIRST EDITION, engraved frontispieces, 10 hand-coloured aquatint costume plates, 53 uncoloured engraved plates, one large folding engraved map hand-coloured in outline (some offsetting), one letterpress plate, 2 letterpress tables, several engraved vignettes in the text, without half-titles, occasional light spotting, early calf gilt, gilt morocco spine labels, rubbed, a few scuffmarks on sides [Abbey Travel 554], 4to (274 x 205mm.), Black, Parbury, and Allen, Booksellers to the Hon. East-India Company, 1817

£1,500 - 2,000

€1,700 - 2,300

### Provenance

William Grenville, 1st Baron Grenville (1759-1834), gilt arms on sides. Grenville was Prime Minister during the years 1806-1807, and Chancellor of Oxford University 1809-1834.



129

127

# **SCHEFFERUS (JOHANNES)**

The History of Lapland Wherein Are Shewed the Original, Manners, Habits... of That People, *first English edition, additional engraved pictorial title, one folding engraved plate, numerous woodcut illustrations in the text, additional hand-coloured engraved map of Scandinavia (1647) tipped-in, light browning, the additional title reattached with tape touching gutter margin, single wormhole in upper margin throughout, contemporary calf, upper cover detached* [ESTC R8773; Madan III, 3024], folio (290 x 175mm.), Oxford, at the Theatre, And Are to Be Sold by George West and Amos Curtein, 1674

£400 - 600

€460 - 690

"Every part of the subject is described, natural history, government, habits, costume, religion, and language. Notable points are, three documents connected with the school at Uma of 1631 and 1634, a Lapp and Finnish vocabulary, and grammar, two love-songs in Lapp and English" (Madan).

## **Provenance**

Charles Lyttleton, bookplate, and inscription "C. Lyttleton... The Gift of Mrs. Flanagan Oct. 5th 1738" on front free endpaper.

128

# **STEDMAN (JOHN GABRIEL)**

Narrative of a Five Years' Expedition Against the Revolted Negroes of Suriman, in Guiana, on the Wild Coast of South America; from the Year 1772 to 1777... With an Account of the Indians of Guiana, & Negroes of Guinea 2 vol., FIRST EDITION, *engraved frontispiece and title vignettes, 80 engraved plates and maps (4 folding) by William Blake, Bartolozzi and others, after drawings made by the author some spotting, neat repair in blank upper margin of pp.17/18 of volume 1, contemporary tree calf gilt, spines elaborately tooled with red morocco labels, slightly worn at extremities, 2 small areas of abrasion on covers but generally fresh* [Abbey Travel 719; Goldsmiths 16679; Sabin 91075], 4to (275 x 202mm.), J. Johnson, 1796

£1,500 - 2,000

€1,700 - 2,300

"In 1772 [Stedman] volunteered to accompany an expedition sent out by the States-General to subdue the revolted Negroes in Surinam, or Dutch Guiana ... The field of his curiosity embraced not only all branches of natural history, but also economical and social conditions. His description of the cruelties practiced on the Negroes, and of the moral deterioration resulting to their masters, forms one of the most vivid indictments of slavery that have been penned" (ODNB).



128

129

#### VALLE (PIETRO DELLA)

The Travels of Sig. Pietro della Valle, a Noble Roman into East India and Arabia Deserta ... Whereunto is added A Relation of Sir Thomas Roe's Voyage into the East-Indies, *imprimatur leaf facing title, 3 engraved plates on 2 leaves, double-page engraved map, woodcut illustrations and diagrams in the text, English manuscript on vellum used as binder's waste at front hinge, some light dampstaining, contemporary calf, lower joint cracked and repaired, rubbed* [ESTC R7903], folio (292 x 182mm.), J. Macock, for John Martin and James Allestry, 1665

£1,000 - 2,000  
€1,100 - 2,300

The first edition in English, translated by George Havers, of an important contemporary account of "the East", comprising the third part of the author's *Viaggi ... cioè la Turchia, la Persia, e l'India*, based upon Della Valle's travels in the region between 1614 and 1626. He travelled to Damascus and Aleppo, crossing Mesopotamia to Baghdad, and into Persia where he stayed at the court of Shah Abas. From here he went east to the coast of India, and Muscat. Added to this is the account of Sir Thomas Roe, who travelled with a diplomatic mission to the region between 1615 and 1618.

#### Provenance

Pitt family armorial bookplate.



130

130

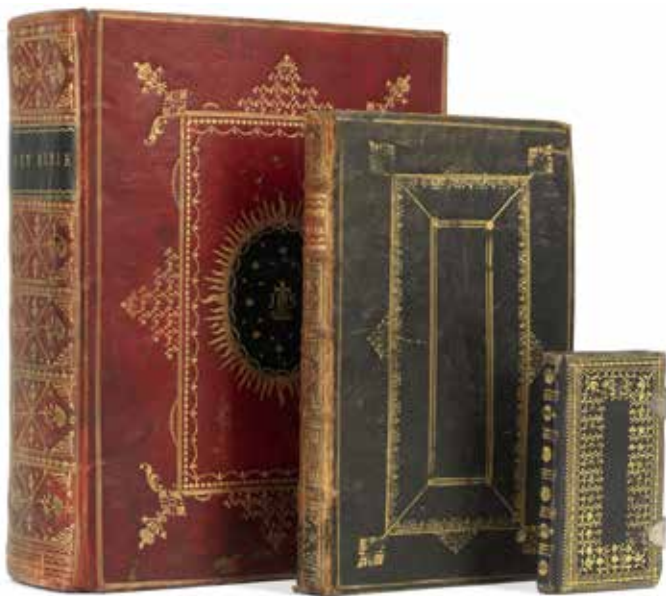
#### WHITE (JOHN)

Journal of a Voyage to New South Wales With Sixty-five Plates of Non-descript Animals, Birds, Lizards, Serpents, Curious Cones of Trees and Other Natural Productions, FIRST EDITION, *engraved title with vignette view of Port Jackson, 65 hand-coloured engraved natural history plates by F.P. Nodder, S. Stone and others, list of subscribers, advertisements at end, occasional spotting (heaviest on title) but generally clean, contemporary tree calf gilt, spine elaborately tooled with red morocco lettering label* [Borba de Moraes I, p.940; Hill 1858; Ferguson 97; Nissen ZBI 4390], 4to (290 x 230mm.), J. Debrett, 1790

£4,000 - 6,000  
€4,600 - 6,900

White's celebrated account of the voyage of the First Fleet and the settlement in New South Wales under the command of Arthur Phillip. It includes an extensive section on the visit to Brazil en route. "This is a sumptuous edition which is much sought after because of the magnificent plates of animals" (Borba de Moraes). The plates in this copy are all finely hand-coloured.





131

131 •

#### BIBLE, IN ENGLISH

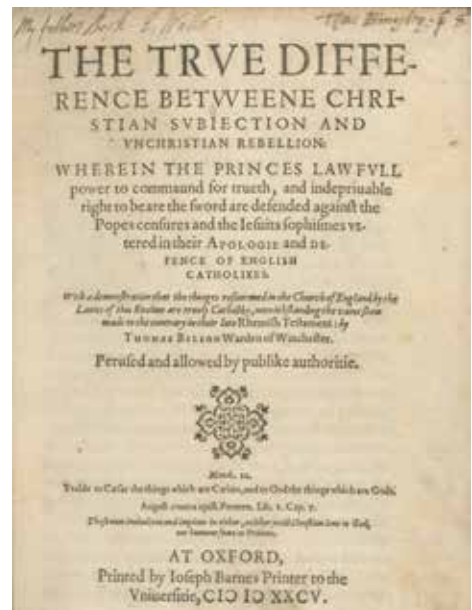
The Holy Bible, general title dated 1724, the NT title dated 1719, 2 additional engraved titles and a suite of 50 engraved plates (each showing 4 scenes, of 51, lacking nos. 61-64) published by Richard Ware bound in (as often), lacks 8 leaves (gathering "N"), bound with "The Book of Common Prayer" (1724, with engraved portrait of George I and additional engraved title), and Book of Psalms (1724), some dampstaining, contemporary red morocco gilt, sides with 3-line fillet border, elaborately tooled inner border with decorative corner-pieces, enclosing an black morocco oval inlay gilt-lettered "JHS" against a cross surrounded by cherubims and stars, g.e. [ESTC 006359503; Herbert 970], 4to (240 x 180mm.), John Baskett, 1724--The Book of Common Prayer, engraved throughout, each leaf with a decorative border, numerous illustrations, ruled in red, without final advertisement leaf, some dampstaining, contemporary black morocco, gilt panelled sides and spine, worn [ESTC T141242], 8vo, John Baskett, and John Sturt, 1717--GOLDSMITH (JOHN) An Almanack for the Year of Our Lord M.DCCC.XXXIII, printed in red and black, vellum writing tablet before title, interleaved throughout with CONTEMPORARY MANUSCRIPT NOTES (mostly relating to accounts and payments, but including "accept Goods from China", "Oxf'd (Prizes)", and frequent mentions of a Mr. Ridgewell), contemporary black morocco, elaborately tooled in gilt, metal clasps and straps, 24mo, Company of Stationers, [1832] (3)

£600 - 800

€690 - 910

#### Provenance

First work, George Matthew Fortescue (1791-1877), ownership inscription with note "Bequeathed to me by my ever dear & mourned mother [Elizabeth Grenville] and intended by me for... George Grenville Fortescue Dec. 2 1847". Second work, "Ann Ayscough. Her Book Anno 1740. The Gift of John Ross of London", presumably Ann Ayscough (c.1714-1776), daughter of Sir Thomas Lyttleton, 4th Baronet, and wife of Francis Ayscough, Dean of Bristol; Charles Lyttleton (1714-1768, Ann's brother, later President of the Society of Antiquaries and Bishop of Carlisle), bookplate and inscription C. Lyttleton. Given me by Mrs Ann Ayscough, Nov. 21. 1758".



132

132 •

#### BILSON (THOMAS)

The True Difference Betweene Christian Subjection and Unchristian Rebellion... With a Demonstration that the Things Reformed in the Church of England by the Lawes of this Realme are Truely Catholike, Notwithstanding the Vaine Shew Made to the Contrary in their late Rhemish Testament, FIRST EDITION, with "Car" setting on 2X1r line 3, partly black letter, woodcut ornament on title, manuscript "pointing hands" in margin of a few leaves of the introduction, nineteenth century calf, black gilt morocco spine label, red edges, short tear at foot of spine [ESTC S102066, our copy with blank leaf aiv, ESTC citing a blank with signature-mark as first leaf], small 4to (215 x 153mm.), Oxford, Joseph Barnes Printer to the Universitie, 1585--DIGGES (DUDLEY) The Compleat Ambassador: or Two Treaties of the Intended Marriage of Qu: Elizabeth, FIRST EDITION, engraved frontispiece, title printed in red and black, contemporary calf, worn, several scuffmarks to lower cover [ESTC R22010], small folio (320 x 205mm.), Gabriell Bedell and Thomas Collins, 1655 (2)

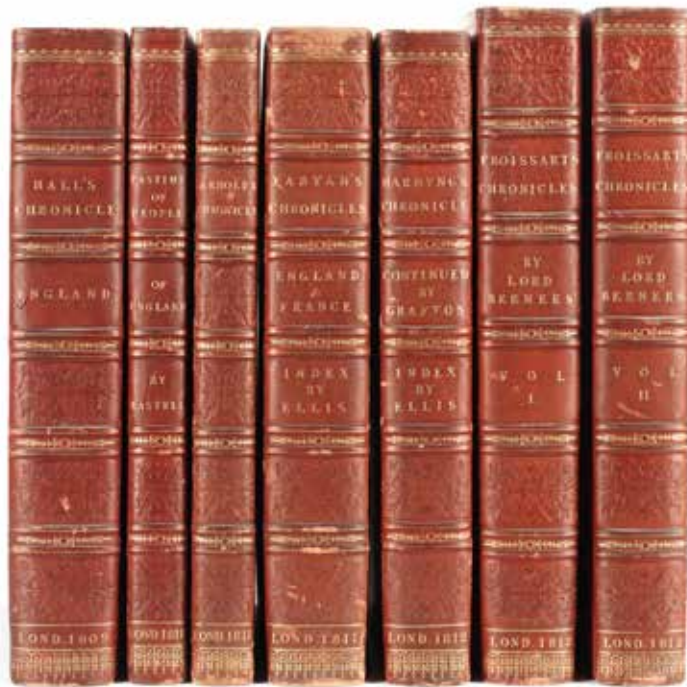
£600 - 800

€690 - 910

Thomas Bilson (1546-1616) was Bishop of Winchester. "His True Difference" was written, at Queen Elizabeth's bidding, in answer to William Allen's *Defence of English Catholics*, the author making particular notice of the first Roman Catholic version of the New Testament ("Rhemish Testament") of 1582.

#### Provenance

First work, "Tho. Bingley: Pr. 8d.", and "My fathers Book E. Waller", inscriptions in upper margin of title; William Wyndham Grenville, 1st Baron (1759-1834, Prime Minister 1806-1807), blindstamped arms on binding.



135 (part)

133 •

#### BLACKSTONE (WILLIAM)

Commentaries on the Laws of England, 4 vol., FIRST EDITION, 2 engraved tables (one folding), 2-page eighteenth century manuscript notes on the "Commentaries", and a printed analysis [see below] loosely inserted, contemporary calf (volume 3 not uniform), worn, joints slightly weakened [PMM 212; Rothschild 407; Goldsmiths 10062], 4to, Oxford, Clarendon Press, 1765-1769

£800 - 1,200

€910 - 1,400

"In some 2000 pages the common law's tortuous complexities were outlined in a manner at once authoritative, clear, elegant, and even engaging.... Blackstone's *Commentaries* would become the most celebrated, widely circulated, and influential law book ever published in the English language" (ODNB). This copy does not include the Supplement found in some copies.

Loosely inserted is a printed chart, "Chope's Analysis of Blackstone on Real Property", with manuscript note by George Matthew Fortescue (1791-1877), noting that it had belonged to his son "whose early death I am now deploring Dec.6, 1856".

134 •

#### BOSWELL (JAMES)

The Life of Samuel Johnson, 2 vol., FIRST EDITION, second issue with "give" corrected (volume 1, p. 135, line 10), engraved portrait frontispiece and 2 plates, occasional spotting, stain on p.530 of volume 2, contemporary speckled calf gilt, gilt arms on covers, red morocco lettering label on spine, joints scuffed [Grolier English 65; Rothschild 463], 4to (280 x 212mm.), Charles Dilly, 1791

£600 - 800

€690 - 910

#### Provenance

William Grenville, 1st Baron Grenville (1759-1834), gilt arms on sides.

135 •

#### CHRONICLES - BINDINGS

HOLINSHEAD (RAPHAEL) Chronicles of England, Scotland, and Ireland, 6 vol., 1807-1808--GRAFTON (RICHARD) Chronicle; or, History of England, 2 vol., 1809--HALL (EDWARD) Chronicle; Containing the History of England... Carefully Collated with the Editions of 1548 and 1550, 1809--FABYAN (ROBERT) The New Chronicles of England and France, 1811--HARDYNG (JOHN) The Chronicle... Together with the Continuation by Richard Grafton, 1812--FROISSART (JOHN) Chronicles of England, France, Spain... Flanders and Adjoining Countries... Reprinted from Pynson's Edition of 1523, and 1525, 2 vol., 1812--ARNOLD (RICHARD) The Customs of London, Otherwise Called Arnold's Chronicle, 1811--RASTELL (JOHN) The Pastime of People, or the Chronicles of Divers Realms, woodcut plates of the Kings, 1811, F.C. and J. Rivington [and others]--JOHNES (THOMAS) Memoirs of the Life of Sir John Froissart: to Which is Added, Some Account of the Manuscript of His Chronicle, engraved frontispiece, 1810--JOINVILLE (IAN) Memoirs... Translated by Thomas Johnes, 2 vol. in 1, engraved frontispiece, 3 engraved plates (2 folding), 2 engraved maps (one folding), 1807--MONSTRELET (ENGUERRAND DE) The Chronicles, 5 vol. bound in 4 (including "Plates" and index), 51 engraved plates, 1809--FROISSART (JOHN) Chronicles... Newly Translated by Thomas Johnes, engraved plates, 1803-1805, the last 4 mentioned with vignette on titles, Printed by James Henderson, at the Hafod Press, near uniform contemporary red straight-grained morocco gilt, g.e., slight rubbing and dulling to spines, 4to (25)

£1,500 - 2,000

€1,700 - 2,300

A collection of nineteenth century editions of Chronicles, finely bound in contemporary red morocco for William Grenville, Prime Minister from 1806 to 1807.

#### Provenance

William Grenville, 1st Baron Grenville (1759-1834), blindstamped arms on sides



138

136 \*

#### CHUDLEIGH (LADY MARY)

Poems on Several Occasions. Together with the Song for Three Children Paraphras'd, FIRST EDITION, *title lightly soiled, contemporary panelled calf, lower joint split with small loss at top, 8vo*, Bernard Lintott, 1703--JEMNATT (CATHERINE) Miscellanies, in Prose and Verse, FIRST EDITION, SUBSCRIBER'S COPY, *half-title, list of subscribers (including William Pitt, George Grenville, and Henry Grenville), contemporary calf-backed boards, 4to*, Printed for the Author, 1766--WYCHERLEY (WILLIAM) Miscellany Poems: As Satyrs, Epistles, Love-Verses... Sonnets, FIRST EDITION, *lacks portrait, light dampstain in the upper fore-corner of final few leaves, contemporary panelled calf, joints slightly weakened, rubbed, lacks spine label [Pforzheimer 1101], small folio*, C. Browne, 1704--VAUMORIERE (PIERRE DE) The Grand Scipio, An Excellent New Romance, *contemporary calf, scuffed [ESTC R5744], small folio*, H. Mosely, Tho. Dring, and Hen. Herringman, 1660--MILTON (JOHN) Angli defensio pro populo Anglicano, *engraved portrait of the author by William Faithorne, remnants of old stamp on title, nineteenth century vellum gilt, gilt arms on sides, red edges, small 4to*, London [i.e. Gouda], typis Du Gardianis, 1651 (5)

£800 - 1,000

€910 - 1,100

#### Provenance

Pitt family, eighteenth century armorial bookplate in each volume. In the fourth mentioned the bookplate is obscured by the front paste-down leaf, and this work also has the ownership inscription of Anne Lyttleton (1649-1718); fifth work, William Pitt, gilt arms on sides.

137 \*

#### CONGREVE (WILLIAM)

The Works... Consisting His Plays and Poems, 3 vol., *engraved portrait and 5 plates, contemporary red morocco gilt, the spines elaborately tooled within raised bands, g.e.* [Gaskell 16], Birmingham, John Baskerville, 1761--DRYDEN (JOHN) The Works... Illustrated with Notes... and a Life of the Author, by Walter Scott, 18 vol., *engraved frontispiece, contemporary polished calf gilt, slightly rubbed, a few small scuffmarks*, William Miller, 1808--CLARENDON (EDWARD HYDE, 1st Earl of) The History of the Rebellion and Civil Wars in England, 8 vol., 1826; The Life... Written by Himself, 3 vol., 1827, *contemporary green morocco, gilt arms of George Fortescue on sides (with his bookplate inside), g.e., slightly scuffed and rubbed*, Oxford, Clarendon Press, 8vo--ROBERTSON (WILLIAM) The History of Scotland, 2 vol., *engraved portrait*, 1791; The History of the Reign of the Emperor Charles V, 3 vol., 3 *engraved frontispieces*, 1769; The History of America, 2 vol., *second edition, 4 folding engraved maps, one folding engraved plate*, 1788; The History of America. Books IX. and X., 1796; An Historical Disquisition Concerning ... India, 2 *folding engraved maps*, 1791, *uniformly bound in near contemporary diced calf gilt, blindstamped arms of William Pitt on covers, with bookseller's label "Carpenter & Co., 14 Old Bond Street" on front paste-down of volume 1, joints slightly worn, 4to*, T. Cadell [and others]; and 8 others (49)

£1,000 - 1,500

€1,100 - 1,700

138 \*

#### COOKERY

Manuscript recipe book, 90 pages, *recipes in brown ink in a neat legible hand (8 pages blank, and 2 with recipes in a later hand), contemporary green morocco gilt, the covers with a 2-line fillet border, and wide roll-tool inner border of scrolling leaves and olive sprigs, enclosing a central circular red morocco onlay gilt lettered with the legend "Experto Crede Roberto" surrounded by a border of stars and foliage, spine in six compartments (3 of which with red morocco onlays), gilt dentelles, g.e., slightly rubbed, small 4to (200 x 160mm.)*, [late eighteenth century]

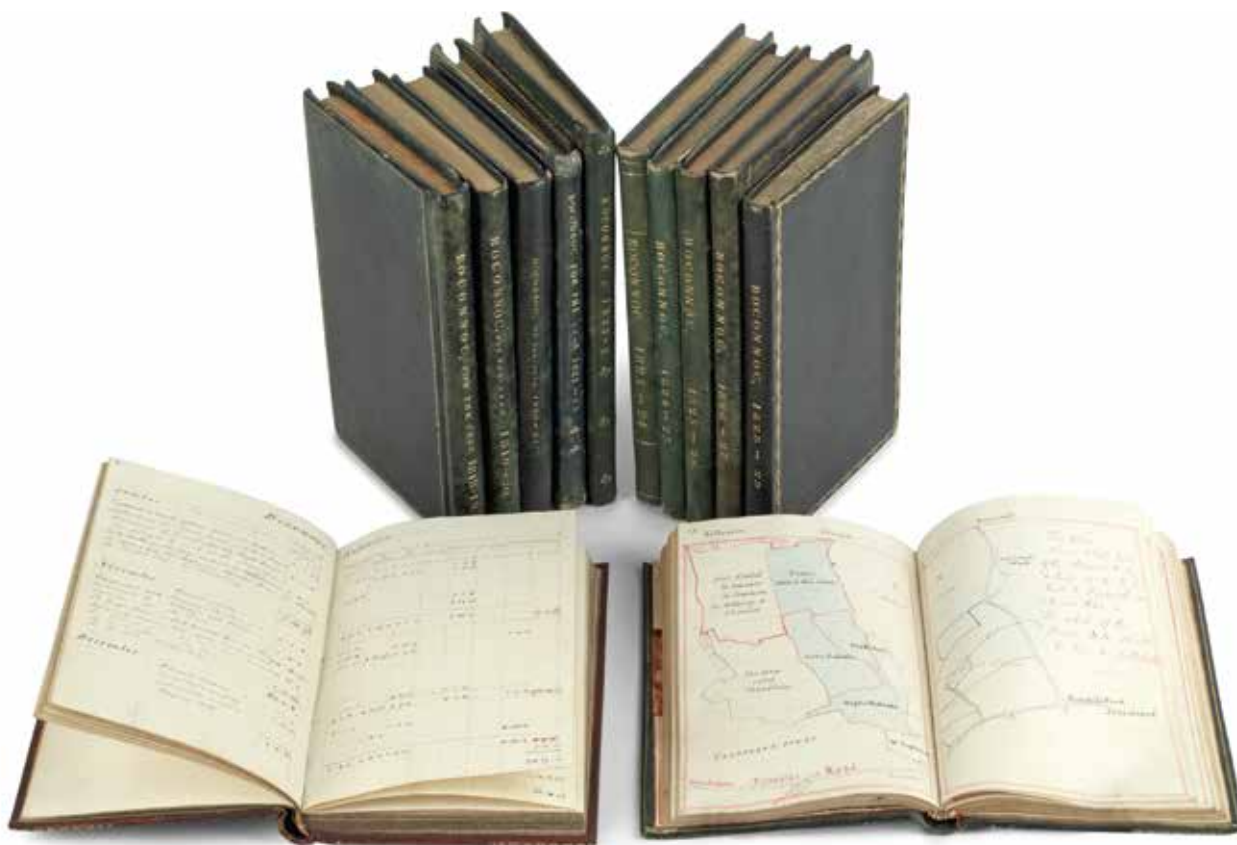
£800 - 1,200

€910 - 1,400

An elaborately bound manuscript recipe book, relating to the family of Charles Lyttleton (1714-1768), bishop of Carlisle and antiquary. He was born at Hagley, and in 1748 was appointed dean of Exeter, through the influence of "strong family connections with those in government, especially through his brother George Lyttelton, Lord Lyttelton, and his cousin George Grenville" (ODNB).

Recipes include: "To preserve strawberys. Lady Lyttelton", "Limon Biscuits - Mrs Palmer of Hagley", "Mrs Brown of Hagley", "Quince Cream - Lady Anne Lyttleton", "To make plague water. Lady Cath. Lyttleton", "To make orange water. Lady Lyttleton", "To stew Lamprey the Worcester way", "a Dutch pudding Lady Rockingham", "an incomparable cream cheese - Lady Wentworth", "Scoop Lady Lawson", "very good little cakes Mrs Goldworthy", "To make a Pillao the Barbary Way. Dr Shaw Chaplain at Factory at Algiers" [i.e. Thomas Shaw (1694-1751)], "The Russian way of preserving Green Peas all the winter - from Dr. Mounsey, Physician to the Czarina", "Irish cheese Mount Edgumbe", "Cream sauce for carp or boil'd Parkey", "To preserve artichokes fresh", "Sheeps Head white soup", "To stew golden pippins", "White currant shrub", "a floating island very good", "a pillao of mutton & rice", "a dish of forced eggs", "to pickle salmon as at Newcastle", "To marinate a pig", and "To clean mahogany".





139

139 \*

### CORNWALL - BOCONNOC ESTATE

Manuscript estate records for the Boconnoc estate kept by John Bowen, Steward of Lord and Lady Grenville, for consecutive years beginning 1817-1818 and ending 1828-1829, giving details of income and expenditure for the estate, beginning with monthly repairs to Boconnoc House and the Stewardry, divided into Mason's work, Carpenters' work and Labourers' work, and going on to describe the parishes and properties under their jurisdiction ("Lanteglos", "Boconnoc, Bradoc, St Winnow & St Veep", "Fowey and Tywardreth", "Bodmin and Cornish Northward Estates"), including the names of tenants and details of expenditure and repairs ("The Ferry & Public House at Bodinneck... Jonathan Eplett...the cost of a new Horse Boat"), Team ("Paid Thomas Kestle for oil for harness"), Housekeeping, Taxes and Rates, Charities and Allowances, Deer Park and Gamekeeper, Plantations and Nurseries ("Obelisk", "Lawn clumps", "Shrubbery"), Woods ("Roughparks", "Slad's Foot", "Derricombe"), Steward's Office, Receipts from Mines, Heriots, General Incidents ("various labour incident to Lord & Lady Grenvilles coming to Boconnoc", "mole catcher"), Tithes, Minerals (stone, tin, copper and china clay supplied to "Mssrs Spode & Co" in 1820), Rents, Fines, Stores, etc., 12 vol. *neatly written in black ink, ruled in red, a few pen-and-ink estate plans and line drawings throughout, over 1,000 numbered pages, blue morocco with gilt lettering on spine, 8vo, 1817-1829; and 3 others (15)*

£1,000 - 2,000  
€1,100 - 2,300

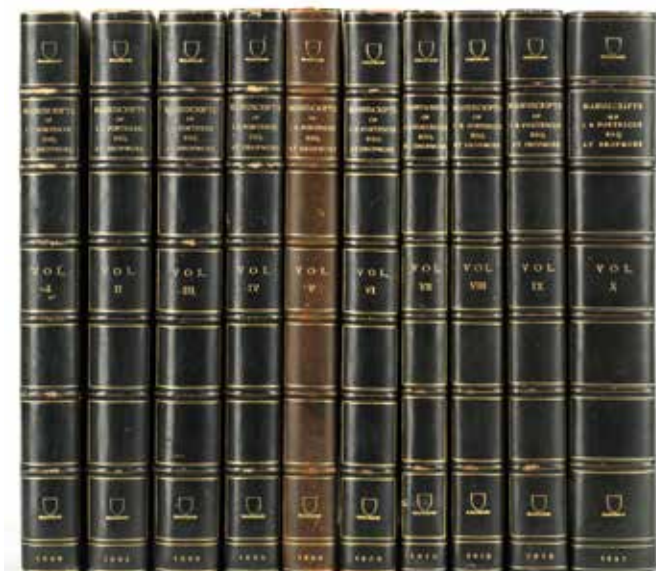
Boconnoc House was the principal seat of William Wyndham, first Baron Grenville, the Prime Minister responsible for abolishing the slave trade in 1807, his wife having inherited Boconnoc with its 20,000 acres from the Pitt family three years earlier. John Bowen (1785-1853), architect, engineer and cartographer and keeper of these accounts was commissioned to oversee the enclosures at Boconnoc in 1808

and later became Steward, a position he was to hold until 1850, latterly becoming Steward at the Grenville's Buckinghamshire estate at Dropmore. The extensive correspondence between Bowen and Grenville is held by the British Library (Dropmore Papers Add. Mss. 59440-5).

These financial records provide a picture of the workings and responsibilities of a large Cornish estate in the early nineteenth-century, going beyond pounds, shillings and pence. Whilst the costly and ongoing task of maintaining their buildings and property is much in evidence, the more paternalistic role of the landowner is revealed. Amongst the charitable works listed here, the Grenvilles provided "schooling for Mary Knight's son", "funeral expenses for W Hichens" and "beef at Christmas", paid various doctor's bills for estate workers and, perhaps most poignantly, supplied "fuel for Elizabeth Ratty" followed the next year by her funeral expenses.

Every penny is accounted for – from repair of the "mansion roof", down to "sweeping the chimnies" and counting the number of stamps used in the Steward's office (John Bowen himself remained on the same salary of £300 per annum for the duration of these accounts). At Resgoe "the buildings ...are superior and in perfect repair" whereas "Bunneys house in the Coom" is "a small house of the poorest sort, in tenantable repair" whilst at Napean, the houses are "merely kept dry".

The lot also includes John Bowen's Boconnoc account book for the years 1814-1815, titled "Cornish Expend[itu]re" and containing a proposal to remove the West Lodges "to the ridge of the hill... I shall probably only put up a Lodge on one side the Road; but of the size of both the present lodges") with an ink drawing of the West Lodge in elevation, *100 pages, red morocco with clasp, worn, 8vo*; and two notebooks concerning Dropmore House and estate, one with a pen-and-ink tithe map of East Burnham, 1820's to 1850's.



140 (part)

140 \*

#### DROPMORE LIBRARY AND MANUSCRIPTS

'The Library. Dropmore' [title on upper cover], MANUSCRIPT LIBRARY CATALOGUE, approximately 390 pages plus blanks, ink on lined paper, diagram of library with key to shelf arrangement on final leaf, presentation inscription to G.M. Fortescue on front free endpaper, contemporary vellum, gilt titled on upper cover, slightly soiled, small folio (323 x 204mm.), [1868]--The Manuscripts of J.B. Fortescue, Esq. Preserved at Dropmore [Historical Manuscript Commission], 10 vol., FIRST EDITION, blue half morocco gilt by Bumpus of Oxford, Fortescue's arms blocked in gilt on upper covers, t.e.g., the tenth volume (an octavo) in a matching book-form box (by Bumpus), spine of volume 5 slightly different in tone, folio (340 x 215mm.), H.M.S.O., 1892-1927--GRENVILLE (WILLIAM WYNDHAM) Essay on the Supposed Advantages of a Sinking Fund, second edition, contemporary red half morocco gilt, g.e., 1828; Oxford and Locke, AUTHOR'S PRESENTATION COPY, inscribed "Viscount Northland from Lord Grenville" on the half-title, stitched in original brown paper wrappers (frayed with a few small losses), 1829, John Murray, 8vo; and 13 others, including a manuscript "Parochial Journal. Dropmore. 1864", and a collection of 12 works relating to the Coldstream Guards, one with bookplate of J.B. Fortescue (25)

£600 - 800

£690 - 910

George M. Fortescue (1791-1872) inherited Dropmore House, built for Lord Grenville in the 1790s, in 1864. The manuscript library catalogue was compiled and presented to him by his son-in-law William W. Moore in 1867. This copy of the catalogue of manuscripts is specially bound by Bumpus of Oxford, presumably for J.B. Fortescue, who inherited the estates at Boconnoc (where he was born in 1850) and Dropmore after his marriage in 1891. The manuscripts consist of the papers and letters of Lord Grenville, including correspondence with the Marquis of Buckingham and Thomas Grenville, his brothers, Pitt, Fox, Henry Dundas, Lord Auckland, Earl Grey and other statesmen. The first volume contains also the correspondence of Thomas Pitt, governor of Madras for the East India Company.

141 \*

#### DROPMORE PAMPHLETS

A collection of approximately 480 seventeenth and eighteenth century pamphlets (mostly in English), bound in 41 vol., approximately 40 pamphlets with some loss, a few shaved, occasional spotting, uniformly bound in late nineteenth century half calf, spines numbered 1 to 47 in gilt, each with gilt morocco lettering label ("Dropmore Pamphlets" and span of dates of the pamphlets), 8vo, [c.1635-1720], sold as a collection not subject to return

£10,000 - 15,000

£11,000 - 17,000

A collection of upwards of 450 English seventeenth and eighteenth century pamphlets, the subjects including medicine, trade and economics, politics, religion, and some literature.

Includes:

John Poyntz, *The Present Prospect of the Famous and Fertile Island of Tobago*, 1683; Robert Verney, *Englands Interest or the Great Benefit of Trade by Banks and Offices of Credit in London*, 1682; Robert Murray, *Corporation-credit, or a Bank of Credit Made Currant*, 1682; Josiah Child, *Brief Observations Concerning Trade, and Interest of Money*, 1668; Peter Paxton, *A Discourse Concerning the Nature, Advantage and Improvement of Trade*, 1704; Charles Davenant, *Sir Thomas Double at Court, and in High Preferments*, 1710; Daniel Defoe, *An Essay on Publick Credit*, 1710; J.L., *A Letter.. Shewing the Injustice... of the Proposal Lately Made by the Old East India Company, to Have the Fund of the New Company... with the Whole Trade of East Indies*, 1701; (I) *A Scheme of the Holland Lottery... Agreed on the 22d of June 1719*, [not traced in ESTC], [1719]; Henry Sheeres, *A Discourse Touching Tanger*, 1680; Richard Temple, *An Essay Upon Taxes, Calculated for the Present Juncture of Affairs in England*, 1693; Thomas Houghton, *A Book of Funds... Proposals for Raising Three Millions of Money*, 1695; [Anon], *A Way to Secure Wealth Now Money is Scarce*, [1696].

[America] *A Modest Enquiry into the Grounds and Occasions of a Late Pamphlet, Intituled, a Memorial of the Present Deplorable State of New-England. By a Disinterested Hand*, [Sabin 49822], 1707.

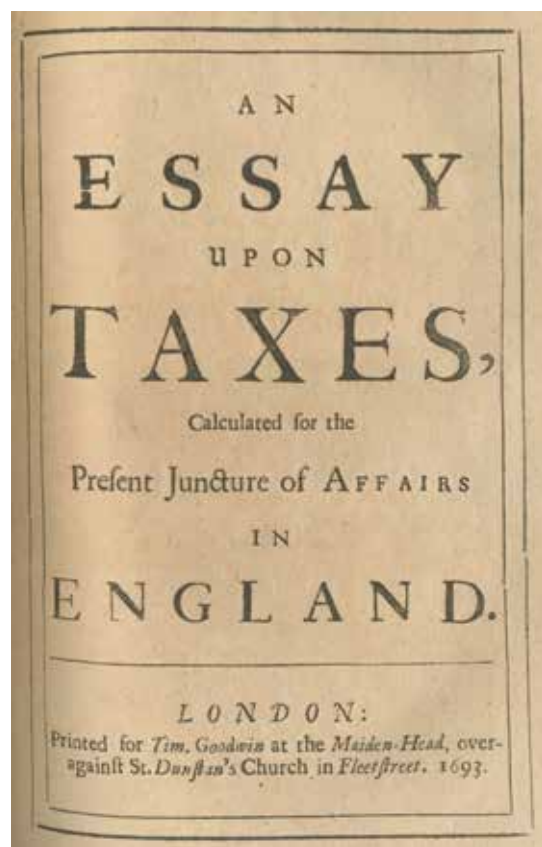
Lionel Lockyer, *An Advertisement, Concerning Those Most Excellent Pills Called Pillulae Radijs* [ESTC cites 2 copies only], [1664]; Timothy Spooner, *A Short Account of the Itch, Inveterate Itching Humours, Scabbiness and Leprosie*, 1714; *An Essay on External Appended Remedies... Bills of Mortality... plainly shew... about London, above 12000 children yearly die of their teeth and convulsions and feavers caused thereby*, 1716; *Of the Symptoms and Cure of Gonorrhea*, 1721; William Tipling, *An Account of Tipping's Pleasant Liquor; Which Dissolves the Stone in the Bladder*, [1710?]; Charles Peter, *Peter's Pill and Cordial Tincture, Prepared Only by Charles Peter the Surgeon... Now Gives Advice Daily to the Poor as Well as Rich* [no copies on ESTC], 1715; Richard Mead, *The Life and Adventures of Don Bilioso de L'Estomac* [a satire on John Woodward], 1719; *The Late Dreadful Plague at Marseilles Compared with that Terrible Plague in London, in the Year 1665* [1 copy only on ESTC], 1721 [and 2 others, similar title and dated 1721, ESTC recording 1 and 2 copies only]; Benjamin Grosvenor, *Preparations for Death, the Best Preservative Against the Plague*, 1721; William Hendley, *Loimologia sacra: or, a Discourse Shewing that the Plague... is Sent Immediately from God*, 1721; [Robert Brooke] *The Scurrility of a Printed Sheet of Paper, Lately Set forth by a Cynical Coxcomb Anthony Daffy... abusing me Robert Brooke Apothecary...*, broadside [not traced on ESTC], [?1675]; George Jones, of Hatton-Garden, "...his Book of Cures. This book is dated March the First, 1672, 12 pages [not traced on ESTC], [1672]; R[ichard] Fletcher, Physician, *Information to the People, with a Challenge to the Colledge of Physicians*, broadside [not traced on ESTC], [20 April 1676].

Archibald Foyer, *A Defence of the Scots Settlement at Darien*, 1699; Walter Harris, *The Defence of the Scots settlement at Darien Answer'd*, 1699; [Anon], *A Defence of the Scots Abdicating Darien*, 1700.

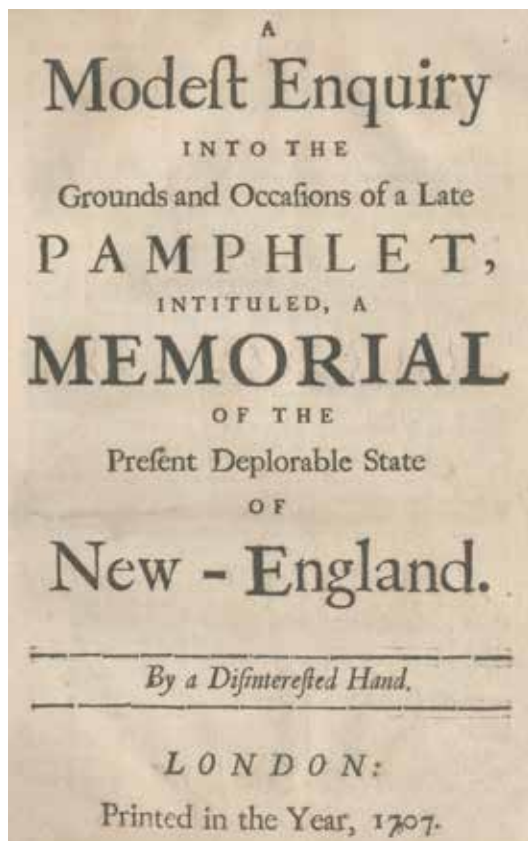




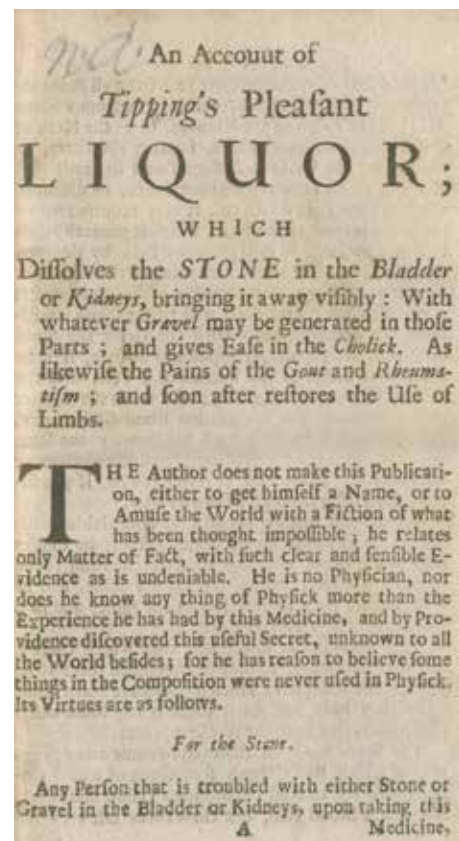
141



141



141



141



Ben Jonson, *Catiline His Conspiracy* [Pforzheimer 541], N. Okes, 1635; Robert Speed, *The Counter Scuffle. Whereunto if Added, The Counter Rat. Written by R.S.* 1637; William Carr, *Pluto furens & vincus; or, the Raging Devil Bound. A Modern Farse. Per Philocomicum*, Amsterdam, 1669.

William Hendley, *The Great Blessedness of Communicating*, 1718; Joseph Trapp, *The Duties of Private, Domestick, and Publick Devotion... Preached at Dauntsy* [ESTC citing 2 copies only, both Oxford], 1721; Thomas Sprat, *A Relation of the Wicked Contrivance of Stephen Blackhead and Robert Young, against the Lives of Several Persons...*, 1722; John Gere, *The Character of an Old English Puritan, or Non-conformist* [ESTC cites 4 copies only], 1646; P.J., *A Sermon Preached Septem. the 5th Upon Matthew* [ESTC cites 1 copy only], 1647; [Ludwig F. Gittheil], *Concerning This Present Cain in His Generation* [ESTC citing 1 copy only], 1648; *Defensio Principis Curlandiae Suerorum...*, or *A Vindication of the Duke of Curland against the Swedish Calumnies* [ESTC citing BL copy only], 1658; Thomas Violet, *To the Honourable the Knights.. Humble Petition [concerning imprisonment in the Tower]*, [ESTC cites 1 copy only], [c.1660].

John Warner, *Warner's Mathematical Exercises for the Use of Schools* [no copy on ESTC], 1710; J.W., *A Speedy Post, with a Packet of Letters... Twelfth edition* [not in ESTC, lacks 1 leaf], 1672; [Anon], *Atlas geographus: or, a Compleat System of Geography... Containing What is of Most Use in Bleau...*, Sanson, &c., first part only, 2 engraved plates, [1708]; Abraham de Moivre, *De mensura sortis, seu de probabilitate eventuum in ludis [Doctrine of Chance]*, pp.213-264 of "Philosophical Transactions... January... March, 1711", [1711]; [Fens], *The Anti-Projector: or The History of the Fen Project* [ESTC citing 2 copies only], [1646?].

[South Sea Bubble] *An Examination and Explanation of the South-Sea Company's Scheme, for Taking in the Publick Debts*, 1720; *A Farther Examination.... South-Sea Company's Scheme*, 1720; *The Nature of Contracts Consider'd... Subscriptions, Taken in by the South Sea Company*, 1720; Humphrey Mackworth, *A Proposal for Payment of the Publick Debts, for Relief of the South-Sea Company*, [1720]; John Trenchard, *A Letter of Thanks from the Author of the Comparison Between the Proposals of the Bank and the South Sea...* 1720

James Harrington, *The Rota: or, A Model of a Free-state, or Equall Common-wealth*, 1660; Anthony Sadler, *Mercy in a Miracle... Preached at Mitcham*, 1660; *The Loyall Mourner, Shewing the Murdering of King Charles the First*, 1660; John Crouch, *A Mixt Poem, Partly Historically, Parly Panegyricall, Upon... Charls the Second*, 1660; William Wright, *The Comical History of the Marriage-Union Betwixt Fergusia and Heptarches*, 1706; Charles Leslie, *Gallienus Redivivus or Murther Will Out... De-Witting of Glencoe* [Glencoe Massacre, 1 leaf in manuscript facsimile], 1695; Samuel Johnson, *Reflections on the History of Passive Obedience*, [1689]; Daniel Defoe, *The Scots Nation and Union Vindicated*, 1714; [Anon], *Vindication Vindicated: Or, Sr John Thorowgood's Apologie Reviewed and Defended*, 8 pages, [not traced on ESTC], 1661.

Malachia dell'Arpe, *Lettera del... scritta... in Celeste fortento vedutosi in Tosoano la notte de 31. de Marzo del presente anno 1676*, 4pp., woodcut illustration, [Florence, Luca Luti, 1676]; Matthieu de Morgues, *Relation de la seconde navigation solemnelle du Canal Royal de Communication des Mers Oceane & Mediterranée*, Toulouse, 1683.

142 \*

## IRELAND - BINDINGS

CALDWELL (JAMES) *Debates in the Irish Parliament, in the Years 1763 and 1764*, 2 vol., *second edition*, AUTHOR'S PRESENTATION COPY, inscribed "Sir James Caldwell presents his compliments to Mr. Grenville.. to accept of these Debates as a small token of his respect - Castle Caldwell Dec. the 8th 1782" on the front free endpaper of volume 1, contemporary red morocco gilt, covers with 3-line border with wide roll border of urns, flowers, and star tools, etc., spine with bands of crossed stars and flowers, g.e. [ESTC N498250, Northern Ireland Assembly copy only], 8vo, London, [no publisher], Printed in the Year 1779--Rules and Regulations for the Field Exercise and Movements of the Army in Ireland, 10 folding engraved plates, lacks pp.21-28 of one section, light spotting, additional manuscript leaf ("These Regulations...", signed "D[avid] Dundas") bound at front, inscribed "August 1st. 1789" in ink at foot of two later sections, contemporary red morocco gilt, sides with outer intertwined ribbon border and wide inner border of alternating urns (one topped with a bird, the other a flourish of flowers), spine tooled to a similar design, g.e., 4to, Dublin, G. Grierson, 1789-1790 (3)

£600 - 800

€690 - 910

James Caldwell's *Debates* was dedicated to William Pitt, who in 1754 married Lady Hester Grenville. This copy is inscribed by the author to "Mr. Grenville", probably William Grenville, future Prime Minister, of Dropmore House.

143 \*

## JAMAICA - LAW

The Laws of Jamaica, Pass'd by the Governours, Council and Assembly in that Island, and Confirm'd by the Crown, *one leaf creased, occasional light browning, later calf gilt, g.e., slightly worn*, 8vo, W. Wilkins, 1716

£300 - 400

€340 - 460

## Provenance

Pitt family armorial bookplate.

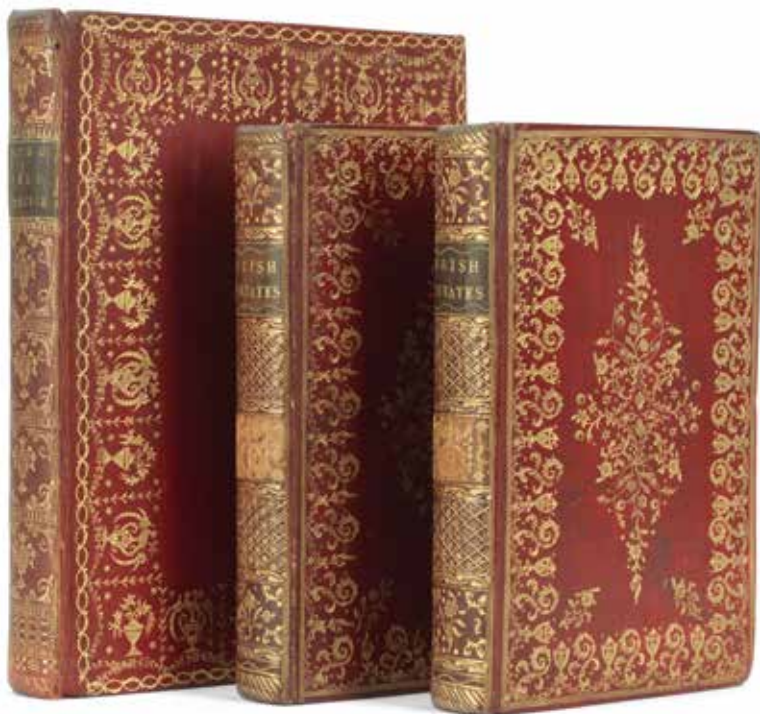
144 \*

## NEALE (JOHN PRESTON)

Views of the Seats of Noblemen and Gentlemen, in England, Wales, Scotland, and Ireland, 11 vol. (First and Second Series), 11 additional engraved titles, 719 engraved plates (of 722), all on india-proof paper mounted, several woodcut vignettes, contemporary half morocco gilt, g.e., spines slightly rubbed, 4to (285 x 228mm.), for the Proprietors by W.H. Reid [-Sherwood, Gilbert, and Piper], 1818-1829

£800 - 1,000

€910 - 1,100



142

145 \*

**PERRAULT (CLAUDE)**

*A Treatise of the Five Orders of Columns in Architecture, second edition of John James translation into English, additional engraved title with vignette, engraved dedication to Thomas, Earl of Pembroke, 6 engraved plates, numerous engraved illustrations, vignettes, and historiated capitals, pencil sketch of a castle and landscape in the margin of p.91, contemporary calf, worn [Harris 701], folio (350 x 218mm.), J. Senex and R. Gosling, 1722*

£300 - 500

€340 - 570

**Provenance**

"August 4 1727 Cost 13s.", note on front free endpaper.



146

146 \*

**PORTA (GIOVANNI BATTISTA DELLA)**

*Natural Magick... in Twenty Books... Wherein Are Set Forth all the Riches and Delights of the Natural Sciences, first edition in English, additional engraved pictorial title, title printed in red and black with small vignette, woodcut illustrations in the text, occasional spotting and dampstains, small worm thread in blank lower margin of opening few leaves and gutter margin at end, a few lines scored through/oxidised (resulting in small holes) on pp. 404 and 407, nineteenth century panelled calf, spine tooled in gilt within raised bands, very slightly rubbed at extremities [ESTC R33476; Norman 1726], folio (277 x 172mm.), Thomas Young, and Samuel Speed, 1658*

£600 - 800

€690 - 910

Includes sections on counterfeiting gold, the wonders of the load-stone, strange cures, beautifying women, perfuming, distillation, artificial fires, tempering steel, "cookery, fishing, fowling, hunting", invisible writing, strange glasses, static experiments, pneumatic experiments, and "Of the chaos".

**Provenance**

Richard Huxtable, ownership inscription on final leaf of Preface and at head of p.1, dated "March 28, 17[-]"; "Henry May, his book 1766", inscription in upper margin of additional title and on printed title; George Fortescue, of Boconnoc and Dropmore (1791-1877), arms on covers.



147

147 \*

### ROBERTS (LEWES)

The Merchants Map of Commerce: Wherein the Universal Manner and Matter of Trade is Compendiously Handled... The Third Edition Corrected and Much Enlarged, 4 folding engraved maps of the Continents by John Overton (each with one tear, but generally good), contemporary panelled calf, upper cover detached [ESTC R182757; Goldsmiths 2210; Kress 1452], small folio (312 x 182mm.), R. Horn [and others], 1677

£800 - 1,200

€910 - 1,400

Includes folding maps of the Americas, Asia, Africa, and Europe by John Overton.

#### Provenance

Thomas Pitt (1653-1726), ownership inscription dated 1697/8 on front free endpaper. Pitt begun trading in India in 1674, later being appointed Governor of Madras by the East India Company. During this time he acquired the "Regent" Diamond, the sale of which contributed to his purchase of his estate at Boconnoc; Pitt family bookplate, and shelfmark "E:2:19" inside upper cover.

148 \*

### SHAKESPEARE (WILLIAM)

The Plays... To Which Are Added, Notes by Samuel Johnson and George Steevens, 15 vol. (Complete), EXTRA-ILLUSTRATED COPY, with 151 engraved plates (only 4 called for), tissue guards, 4 folding letterpress tables in volume 2, some spotting, contemporary red straight-grained morocco gilt, g.e., slight rubbing at extremities but generally fresh, 8vo, T. Longman [and others], 1793

£1,000 - 2,000

€1,100 - 2,300

EXTRA-ILLUSTRATED SET OF SHAKESPEARE IN A CONTEMPORARY RED MOROCCO BINDING.

#### Provenance

"A.G. September 10th 1794", ownership inscription on front endpaper of each volume. This is probably Lady Anne Grenville, née Pitt. She was the daughter of Thomas Pitt, 1st Baron Camelford. In 1792 she married her cousin, the future Prime Minister William Wyndham Grenville, 1st Baron Grenville.

149 \*

### STRAWBERRY HILL

WALPOLE (HORACE) Anecdotes of Painting in England, with Some Account of the Principal Artists... Collected by the Late Mr. George Vertue, 5 vol. [including "The Catalogue of Engravers"], engraved frontispiece in volume 1, engraved vignette on titles of volumes 1 and 2, 108 engraved plates (of 112, without the additional 4), some offsetting and spotting, ink note relating to the Duchess of Somerset in margin of p.20 of volume 3, contemporary near uniform calf, red morocco lettering labels on spines, black morocco numbering labels on the "Paintings" (one slightly chipped), small loss to 3 headbands [Hazen 10], Printed by Thomas Farmer, 1762-1771 [but 1780]--CHAMBER (ANNA, Countess Temple) Poems, [LIMITED TO 100 COPIES], later state on wove paper, with "gay procession" wording on p.22, large engraved vignette view of Strawberry Hill, additional engraved portraits of the author by W. Birrell after William Hamilton bound in as a frontispiece, some spotting, early nineteenth century green straight-grained morocco gilt, gilt lettering on spine, g.e., covers stained [Hazen 12], 1764--GRAY (THOMAS) Odes, first issue, engraved vignette on title, lacks half-title, some dampstaining, early blue half morocco, worn [Hazen 1], for R. and J. Dodsley, 1757, [Twickenham], Strawberry Hill Press--[ELLIS (GEORGE AGAR)] Catalogue of the Principal Pictures in Flanders and Holland. 1822, AUTHOR'S PRESENTATION COPY, inscribed "Hon.ble George Fortescue from the author" on the half-title, spotting, contemporary quarter morocco, rubbed, 8vo, [Printed by W. Nicol], 1826 (8)

£800 - 1,200

€910 - 1,400

#### Provenance

First work, Hon. George Grenville, armorial bookplate; Last work, George Fortescue, inscription from the author.

150 \*

### ANDREWS (HENRY)

The Botanist's Repository, for New, and Rare Plants. Containing Coloured Figures of such Plants, as Have not Hitherto Appeared in Any Similar Publication, 10 vol. (complete), FIRST EDITION, engraved decorative titles, letterpress title in volume 1 (others discarded as often), 664 hand-coloured engraved plates (several folding, some heightened with gum arabic), tissue guards, some plates cropped touching plate number or image, some spotting, early straight-grained green morocco gilt, flat spines elaborately tooled, g.e., slightly rubbed [Dunthorne 8; Great Flower Books, p.155; Nissen BBI 2382; Pritzel 174; Stafleu TL2 135], 4to (268 x 202mm.), T. Bensley, for the Author, 1797[-1814]

£5,000 - 7,000

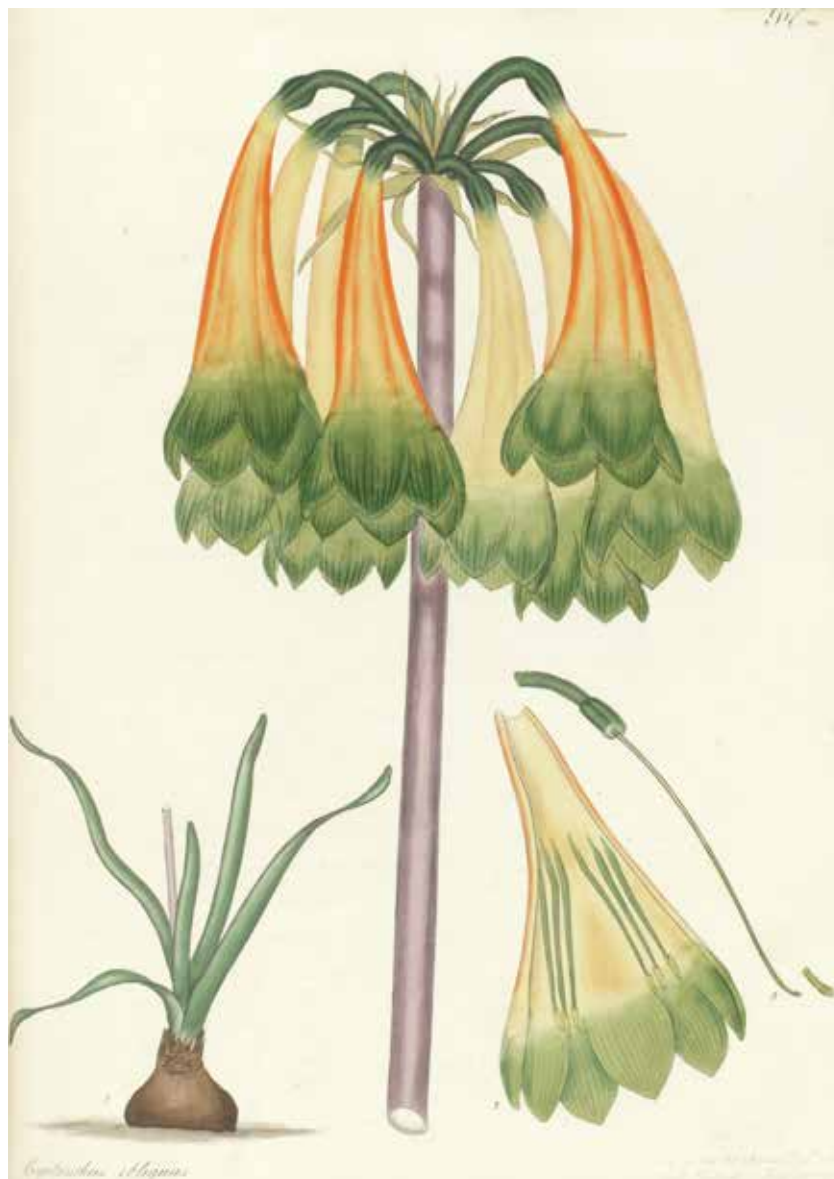
€5,700 - 8,000

*The Botanist's Repository* "made a contribution of lasting importance to the literature of botany and horticulture by providing records and means of identification of a great diversity of beautiful and interesting plants, many of them new to science" (Hunt), with many of the species depicted coming from Australia and South Africa.

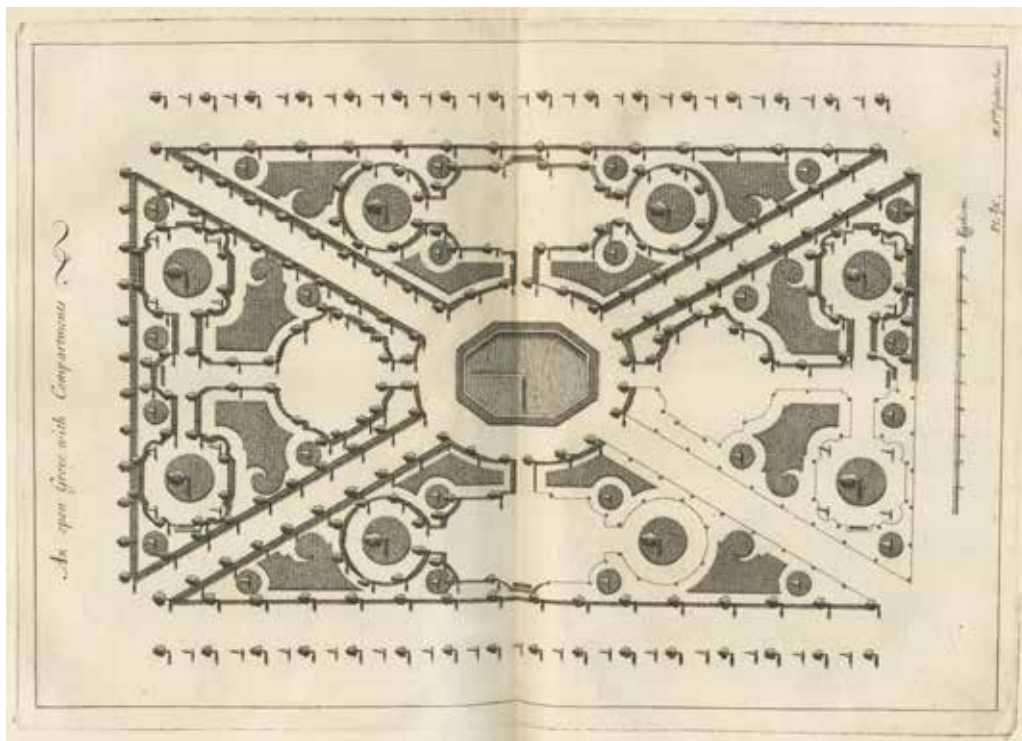




148



150



151

151 •

**[DEZALLIER D'ARGENVILLE (ANTOINE JOSEPH)]**

The Theory and Practice of Gardening, first edition in English, translated by John James, Royal privilege leaf before title, title printed in red and black, list of subscribers with errata at foot, 32 double-page or folding engraved plates, illustrations in the text, without the errata leaf found in some copies [see Henrey], contemporary calf, spine gilt with red morocco lettering label, worn [Henrey 1426], 4to, George James, and Maurice Atkins, 1712

£800 - 1,200

€910 - 1,400

**Provenance**

Pitt Family bookplate, and shelfmark "E:3:23", inside upper cover. Thomas Pitt (most probably Thomas "Diamond" Pitt (1653-1726), first owner of Boconnoc House), and George Pitt are listed as subscribers.

152 •

**LAMBERT (AYLMER BOURKE)**

A Description of the Genus Pinus, with Directions Relative to the Cultivation, and Remarks on the Uses of the Several Species; Also Descriptions of Many Other New Species of the Family of Coniferae, 2 vol., first octavo edition, engraved portrait of the author (trimmed at fore-margin and laid down), 75 engraved or lithographed plates (72 hand-coloured, one colour printed, 2 uncoloured, some folding), tissue guards, occasional light spotting, some mispagination in volume 2, without half-title, contemporary red half morocco gilt, gilt morocco arms on upper cover, slightly rubbed [Great Flower Books, p.110; Henry 923; Nissen BBI 1126], 8vo (280 x 170mm.), Messrs. Weddell, 1832

£1,500 - 2,000

€1,700 - 2,300

**Provenance**

William Grenville, 1st Baron Grenville (1759-1834), red morocco gilt arms on upper cover. After his retirement as Leader of the Whig Party in 1817, Grenville devoted much of his time to landscaping and planting trees at Dropmore, his Buckinghamshire estate. In the preface to this work Lambert acknowledges the importance of the "collection at Dropmore, the seat of Lord Grenville, which is by far the richest in this genus, as the noble proprietor has spared no pains or expense in rendering it complete as possible".

153 •

**LATHAM (JOHN)**

A General Synopsis of Birds, 8 vol. (including 2 Supplements), hand-coloured vignette on titles, 142 hand-coloured engraved plates, some spotting, manuscript list of "Pies" between pp.152 and 153 in volume 1, contemporary calf gilt (second supplement near uniform), morocco spine labels (lacking 3 of 16), worn [Anker 277; Fine Bird Books, p.114; Nissen IVB 532], 4to, Benjamin White [-Leigh, Sotheby & Son], 1781-1801

£600 - 800

€690 - 910

154 •

**ROBINSON (WILLIAM, EDITOR)**

Flora and Sylva. A Monthly Review for Lovers of Garden, Woodland, Tree and Flower, 3 vol. (all published), 66 chromolithographed plates, tissue guards, publisher's cloth gilt, t.e.g. [Nissen BBI 2251], 4to, Published at 17 Furnival Street, 1903-1905

£300 - 400

€340 - 460

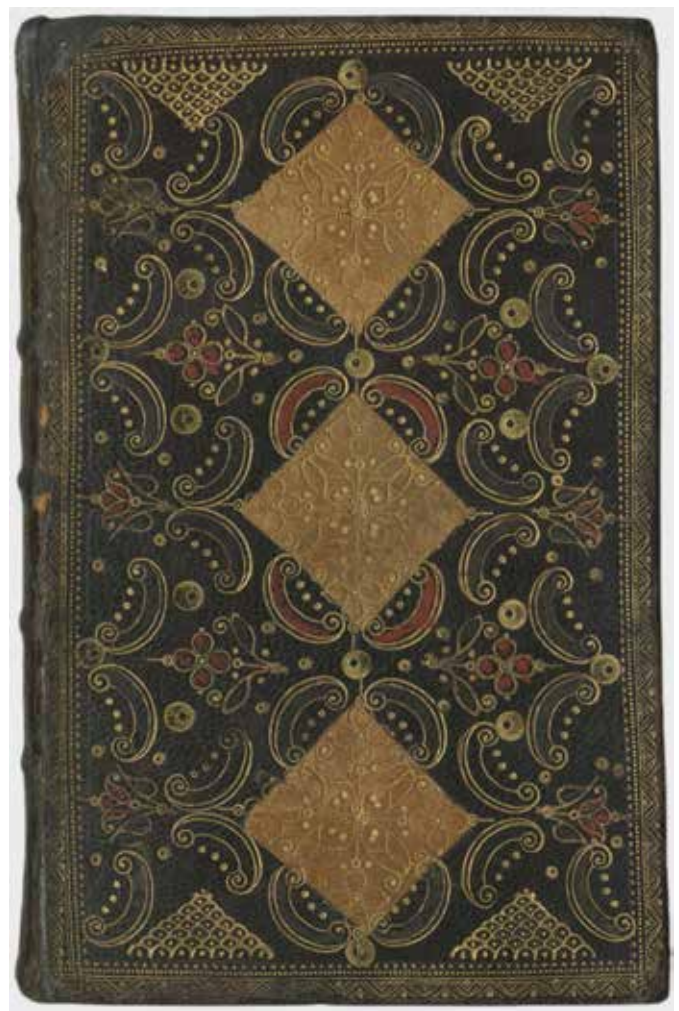
**Provenance**

Dorothy Fortescue, bookplate.





152



157

## The Property of the late Kenneth John Hewett

K.J. Hewett (1919-1994) was a renowned London dealer in ethnographic art and antiquities. In the 1950s and 60s he had a major influence on collectors including the Sainsburys, George Ortiz and George Pitt-Rivers, and was friends with Peter Wilson at Sotheby's, Howard Hodgkin, Edward Lucie-Smith, and the young Bruce Chatwin. Before the War, he had trained as a gardener, a keen interest that stayed with him throughout his life.

155 \*

### AGRICOLA (GEORG ANDREAS)

A Philosophical Treatise on Husbandry and Gardening: being a new method of cultivating and increasing all sorts of trees, shrubs, and flowers...by Richard Bradley, *first edition in English, title printed in red and black, 22 engraved plates (13 folding), contemporary panelled calf, spine worn* [Henrey II, pp. 443-446 & III, 41; Hunt II, 452], 4to (281 x 215 mm.), P. Valliant, W. Mears, F. Clay, 1721

£600 - 800

€690 - 910

"The first treatise on cuttings and graftings" (Hunt).

### Provenance

Sir William Beauchamp Proctor, bookplate.

156 \*

### ALMANACKS - 1688

Collection of approximately 25 almanacks for 1688 bound in one vol., including: HOLDEN (MARY) The Womans Almanack, [ESTC R28992, 4 copies only], J. Millet; COLEY (HENRY) Merlinus Anglicanus Junior, [R407], J. Maycock; Nuncius Sydereus, [R15440], A.G.; WING (JOHN) [In Greek:] Olympia Dōmata, [R24180], Cambridge, J. Hayes; SAUNDERS (RICHARD) 1688. Apollo Anglicanus, [R25239], M. Clark; TANNER (JOHN) Angelus Britannicus, [R170248], W. Horton; POND (EDWARD) Pond an Almanack, [R25875], Cambridge, J. Hayes; and 18 others, *titles mostly in red and black, contemporary red morocco, covers gilt panelled with crowned monogram of James II at corners, spine similarly gilt in compartments and with grape hyacinth devices, most of the almanacks with leather marker tabs, g.e., thick 12mo, 1688*

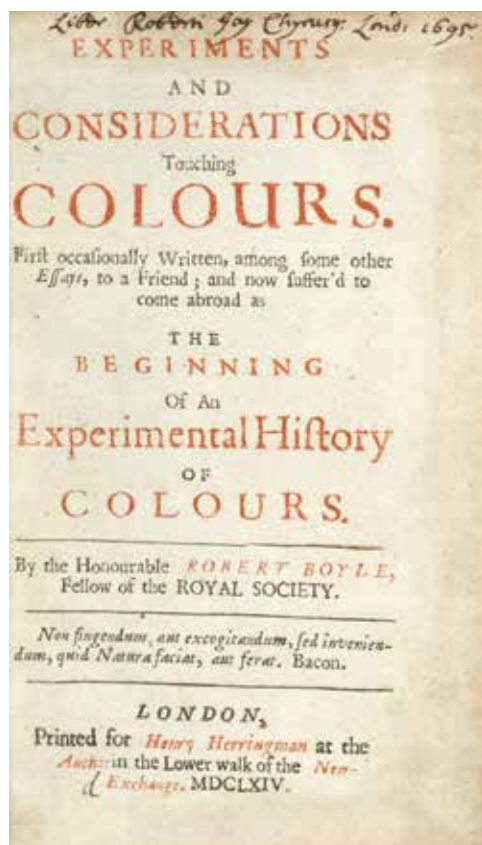
£600 - 800

€690 - 910





158



159

157

#### BINDING

BAXTER (RICHARD) The Poor Man's Family Book, *third edition*, engraved portrait frontispiece, 7 leaves with loss to outer margin, contemporary black morocco, covers elaborately gilt, each with three diamond-shaped tan onlays on a ground of multiple drawer-handles (some filled in red), top and bottom edges with pyramids of fish-scales, further floral devices, sequins and dots, spine ends restored, g.e., morocco-backed solander box by James Brockman [ESTC R25869], 8vo, R. White for N. Simmons, 1677

£600 - 800

£690 - 910

CHARMING RESTORATION BINDING, previously attributed to the Queen's Binder D.

#### Provenance

Whately, ownership inscription on title; "F. Thomson, given by my mother, given her by Cousin D. Poyntell", inscription on verso of frontispiece; with Patrick King Ltd. See illustration on preceding page.

158

#### BOTANICAL WATERCOLOURS - CUMBERLAND

Album of 100 botanical watercolours by Jane Atkinson, titled "An Herbarium or Specimens of Plants principally the Production of Littledale a Dale Noted for its wonderfull [sic] Productions both of art and Nature..." on first leaf, watercolours one per leaf, all captioned in Latin in a neat hand in ink or pencil, many dated and with their location, some inscribed in pencil on the reverse, numbered 1-100, some leaves tipped in, three folding leaves, with manuscript index, ownership inscription ("Jane Atkinson") on inside front board, contemporary calf, worn, upper cover detached, oblong 4to (185 x 251mm.) [c.1796-1800]

£600 - 800

£690 - 910

'WONDERFULL PRODUCTIONS BOTH OF ART AND NATURE': An album of finely executed watercolours depicting wild and cultivated flowers from the area of Cumberland. Each is neatly captioned in Latin, with the earliest dated 1796 and the latest 1800, and many have their location noted (Irtton Hall, Whitehaven, Brayton Hall or Linton). They range from exotic cultivars ("Creeping Cereus", "Erythronium Dens Canis", "Amaryllis Undulata", "Erica Australis"), to more common specimens ("Iris", "Genista", "Pelargonium") and wild flowers ("Tufted Wood Vetch/Pimpernel Scarlet/Bent Grass", "Cinquefoil/Yarrow/Saint Foin").

The artist is most probably Jane Atkinson (1775-1855) the youngest child of George Atkinson of Temple Sowerby House, Cumbria. The inscription on the title page ending with the verse "When Nature had replenish'd every Vale. She found her choicest flowers in Littledale" was written for her, according to her note, "Extempore Edmund Lamplugh Irtton", the denizen of Irtton Hall, where Miss Atkinson drew many of these beautiful specimens.

159 •

**BOYLE (ROBERT)**

Experiments and Considerations Touching Colours, FIRST EDITION, title printed in red and black, one folding engraved plate (strengthened on verso), final 4 leaves with wormhole in lower margin, contemporary calf, rebacked, weakened [ESTC R19422; Fulton 57], 8vo, Henry Herringman, 1664

£1,000 - 1,500

€1,100 - 1,700

**Provenance**

Thomas Gay of Trinity College, Oxford, ownership inscription dated 1689 on remains of fly-leaf; Robert Gay (c.1676–1738), surgeon of London, ownership inscription dated 1695 on title, and full page of chemical annotations relating to colours and alkalis on a fly-leaf.

160 •

**BOYLE (ROBERT)**

The Origine of Formes and Qualities, FIRST EDITION, contemporary calf, 1666; A Continuation of New Experiments Physico-Mechanical, Touching the Spring and Weight of the Air, 8 folding engraved plates, wormtrail in lower margin throughout, contemporary calf, spine chipped, 1669, Oxford, H. Hall for R. Davis; A Disquisition About the Final Causes of Natural Things, FIRST EDITION, issue with Boyle's name on title, contemporary calf, rebacked preserving original spine, H.C., for John Taylor, 1688, rubbed [ESTC R18303, R34411, R11832; Fulton 77, 16, 186A]; and 10 others by or on Boyle, 8vo and 4to (13)

£1,500 - 2,500

€1,700 - 2,900

**Provenance**

First and second works, E.N. de C. Andrade (1887-1971), bookplate.

161 •

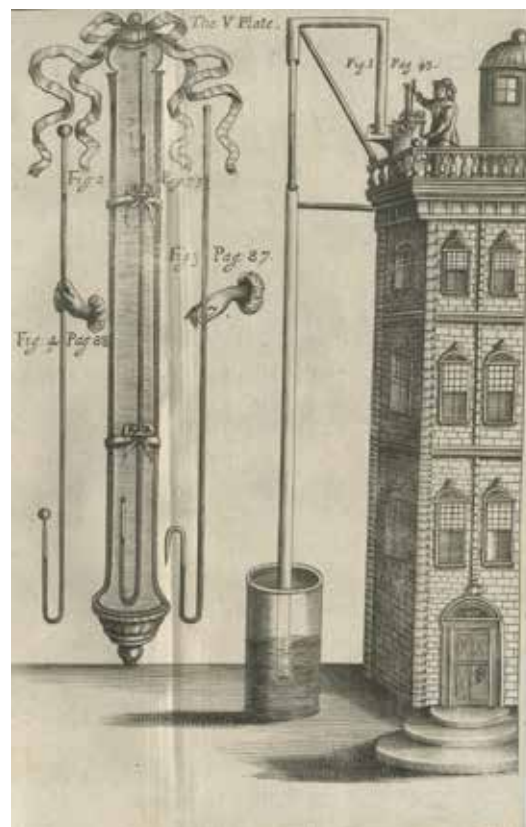
**BOYLE (ROBERT)**

The Aerial Noctiluca: or Some New Phoenomena, and a Process of a Factitious Self-Shining Substance, FIRST EDITION, errata leaf following title, without final blank, Printed by Thomas Snowden, and are to be sold by Nathaniel Ranew, 1680; Experimentorum novorum physicomachanicorum continuatio secunda, 5 folding engraved plates (3 repaired with slight loss), last leaf of publisher's catalogue torn through, short repaired tear to title and A5, Miles Flesher for Richard Davis, 1680, 2 works in one vol., modern calf; New Experiments, and Observations, Made upon the Icy Noctiluca... to Which is Annexed a Chymical Paradox, FIRST EDITION, 2 parts in 1 vol., initial blank, errata leaf, contemporary speckled calf, rebacked, B. Tooke, 1681/2, [ESTC R22714, R37443, R13447; Fulton 138, 17, 139], 8vo (2)

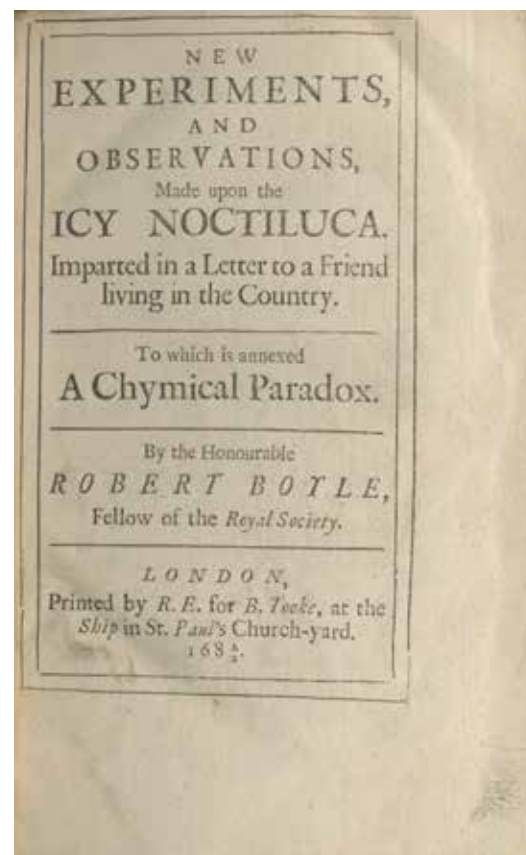
£1,000 - 2,000

€1,100 - 2,300

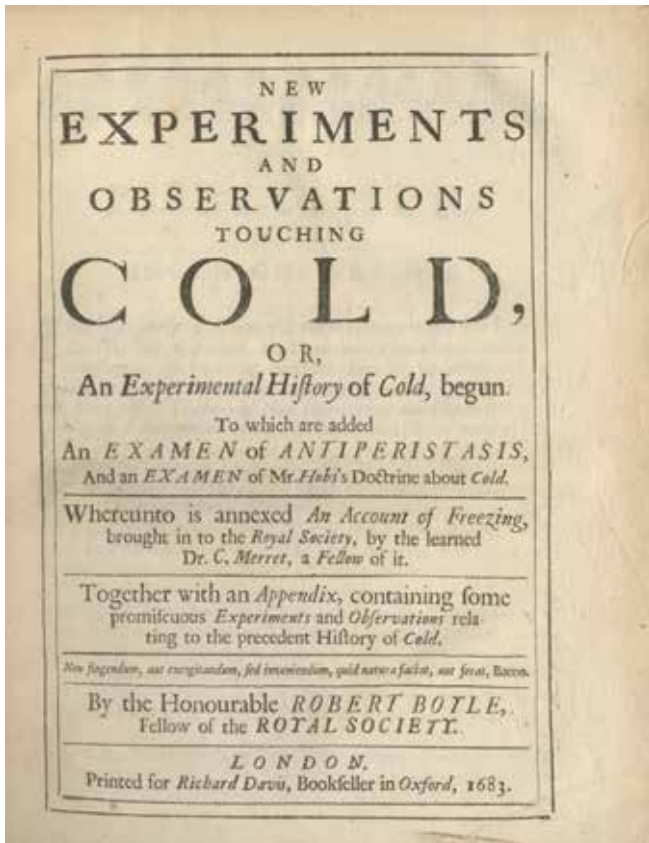
First editions of Boyle's two celebrated tracts on phosphorescence and phosphorus.



160



161



163

162 \*

**BOYLE (ROBERT)**

The Sceptical Chymist: or Chymo-Physical Doubts and Paradoxes... Divers Experiments and Notes about the Producibleness of Chymical Principles, 2 parts in 1 vol., second edition, without the inserted 'advertisement' leaf (as often), light browning, title dust-soiled, nineteenth century speckled calf [ESTC R16310; Fulton 34; Madan 3261, 3260], 8vo, Oxford, Henry Hall for R. Davis and B. Took, 1680

£1,500 - 2,500  
£1,700 - 2,900

**Provenance**

Medical Society of London, inkstamp on recto of title; Wellcome Library, withdrawn stamp to verso of title.

163 \*

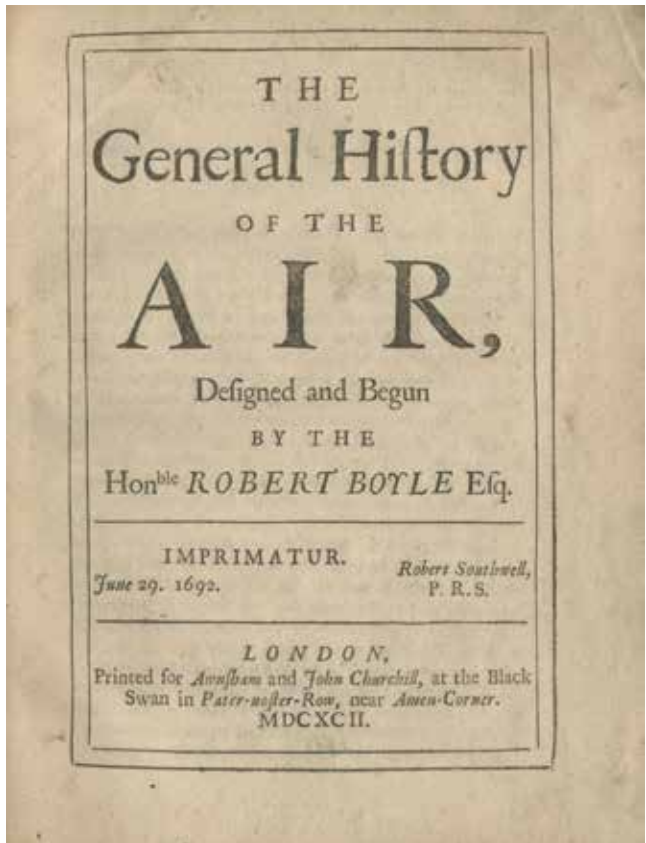
**BOYLE (ROBERT)**

New Experiments and Observations touching Cold, second edition, 2 engraved plates, 4-leaf first publisher's address misbound, near-contemporary mottled calf, covers with 2-line gilt rule border and floral cornerpieces, joints cracking [ESTC R1738; Fulton 71], 4to, R. Davis, 1683

£800 - 1,200  
£910 - 1,400

**Provenance**

William Charles de Meuron, 7th Earl Fitzwilliam (1872-1943), armorial bookplate. The Fitzwilliam-Selbourne copy of Boyle's *Customary Swearing* in similar binding was sold in these rooms on 25 March 2015, lot 254.



164

164 \*

**BOYLE (ROBERT)**

The General History of the Air, FIRST EDITION, woodcut illustrations in the text, 10 gatherings with light waterstain, eighteenth century calf-backed boards, upper cover gilt lettered "A. Bunbury", spine restored at ends, solander box [ESTC R11260; Fulton 194], small 4to, Awnsham and John Churchill, 1692

£1,500 - 2,500  
£1,700 - 2,900

Published posthumously, this work "is of special interest in that it sums up his ultimate conclusions" and includes "a remarkable passage on the 'Structure' of the air which amounts virtually to a statement of the modern kinetic theory of gases" (Fulton).

165 \*

**BROWNE (THOMAS)**

Hydriotaphia, Urne-Buriall, or, a Discourse of the Sepulchrall Urnes Lately Found in Norfolk. Together with the Garden of Cyrus, FIRST EDITION, 2 engraved plates, one engraved illustration, with vertical title to second part, without the errata as usual, note commenting on the text in an early hand in lower margin of p.79 and 201 ("...Therefore God has no beginning"; one noting difference of author's point on a passage of Homer to that "of Mr. [?Samuel] Butler"), contemporary calf, joints worn [ESTC R202039; Keynes 93; Pforzheimer 110], 8vo, Henry Brome, 1658

£600 - 800  
£690 - 910

**Provenance**

William Palmer, with purchase date '1674' and price '3s.6d' on A4v; Griselda Fremantle, gilt morocco label on front paste-down.



166 \*

**[BUONARROTI (FILIPPO)]**

Osservazioni sopra alcuni frammenti di vasi antichi di vetro, *half-title*, 35 etched plates (3 folding), contemporary half calf, foot of spine with paper label and short split, 4to, Florence, Guiducci & Franchi, 1716; idem, another copy, bookplate of Fintray House, contemporary vellum--SCHOONEBEEK (ADRIAAN) Nette afbeeldingen der eygene dragten van alle geestelijke vrouwen en nonnen-orders, *hand-coloured engraved frontispiece*, 91 *hand-coloured plates*, contemporary red morocco gilt, 12mo, Amsterdam, for the Author, 1691--TRADE CATALOGUE. Mathematical, Philosophical, and Optical Instruments Made and Sold by Heath and Wing, *drop-head title*, later wrappers, 8vo, [London, 1765?]-CLARKE (CHARLES) Some Conjectures Relative to a Very Antient Piece of Money lately found at Eltham in Kent, *engraved frontispiece*, modern wrappers, 4to, J. & J. Rivington, 1751; and another (6)

£700 - 900  
€800 - 1,000

167 \*

**CHELSEA PHYSIC GARDEN**

[RAND (ISAAC)] Index plantarum officinalium, quas, ad materiae medicae scientiam promovendam, in Horto Chelseiano, ali ac demonstrati curavit Societas Pharmaceutica Londinensis, some browning, contemporary sheep, single rule border on sides, neatly rebaked preserving earlier label [ESTC T139089; Henrey 1252; Pritzel p.451], 12mo, J.W., 1730

£500 - 700  
€570 - 800

Scarce work by the "praefectus horti and demonstrator of plants" at Chelsea.

**Provenance**

Thomas Llewelyn, bookplate.

168 \*

**COLES (WILLIAM)**

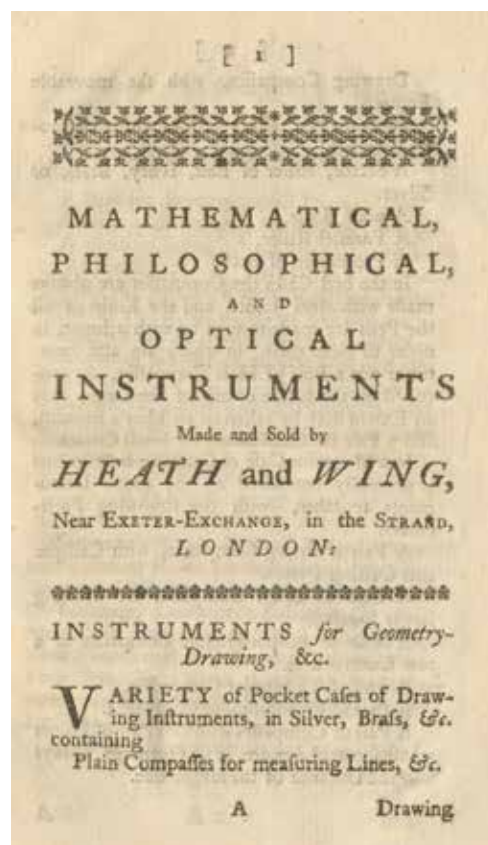
The Art of Simpling: an Introduction to the Knowledge and Gathering of Plants, 2 parts in one vol., FIRST EDITION, first issue, one short tear in margin, 2 pages soiled, early nineteenth century half calf, joints cracked [ESTC R209440; Hunt 266], 12mo, Printed by J.G. for Nath. Brook, 1656

£800 - 1,200  
€910 - 1,400

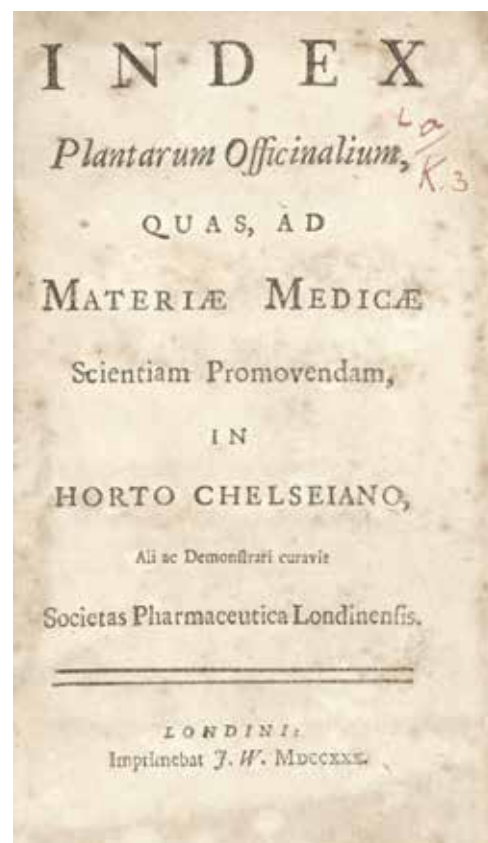
William Coles classified plants by the antiquated Galenic system of relating them to parts of the body. "Coles' ambitious choice of Elias Ashmole as his dedicatee seems to have been the cause of all his troubles with the little book, and may even have been the reason why it vanished into obscurity" (Hunt). This first issue contains a savage attack on astrologists, and in particular Nicolas Culpeper. After the printing of the book, the author "dashed off a dedication to [Ashmole]... and then found to his horror that Ashmole himself was an astrologist" (ibid.), leading to a second issue with cancel leaves.

**Provenance**

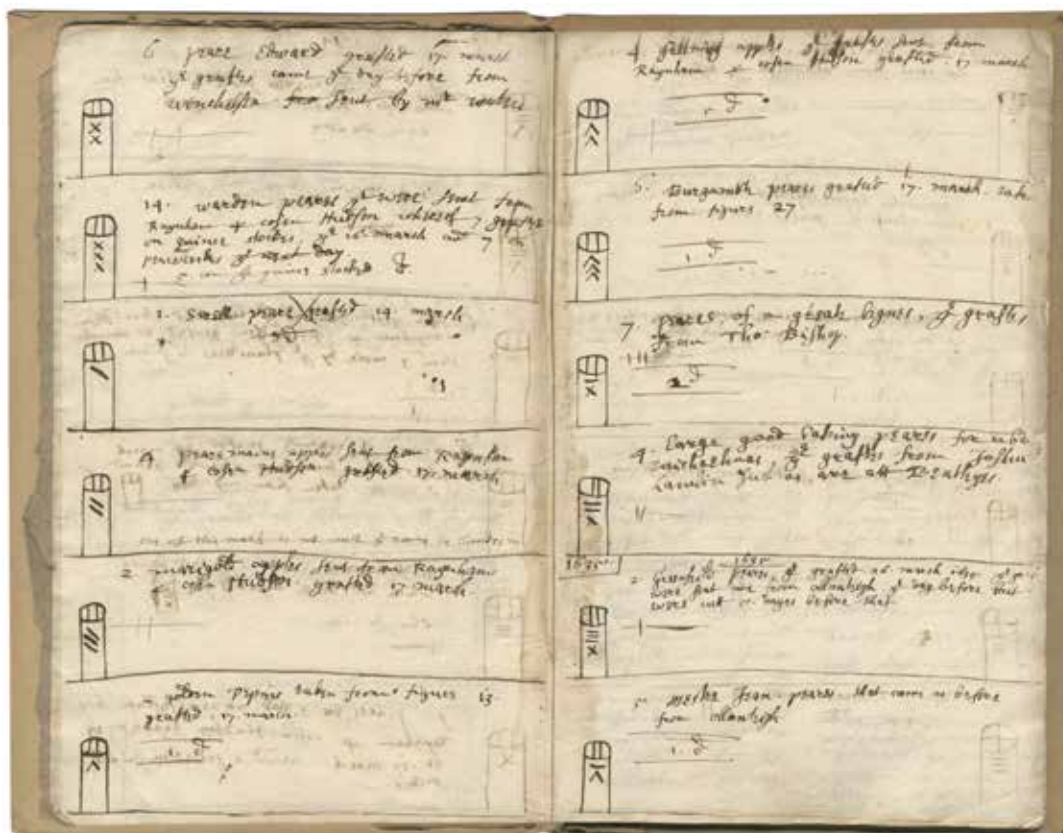
Charles Walmesley, probably the astronomer, Catholic bishop, and FRS (1722-1797), ownership inscription on title; Charles Walmesley of Westwood, probably the great-nephew of the former, bookplate. The Westwood library was dispersed in 1929.



166



167



169

169

#### DERING (EDWARD, 1ST BARONET)

Autograph manuscript entitled "An orchard or A Booke of planting viz: For all kinds of Trees and nothing but Trees with the art and husbandry belonging even from their kernell and The dispose of an orchard", containing an account of the trees in his orchard at Surrenden in Kent and general instructions for the growing of fruit trees; opening with "A memorandum of stickes and markes whereby to knowe my fruite trees. 1633", illustrated with diagrams indicating the stick marks and interspersed with notes to himself ("...a good sharpe apple. plant two trees. presently after Michaelmas... ..a fayre white sweete apple ripe att bartholmew's 1637. good then to bake. one bee enough of this sort..."), 51 numbered pages with title-page and 17 unnumbered pages at the end, plus blanks, a few leaves very slightly foxed, Middle Hill boards, MS. 14934, folio, 1633-1639 where dated

£2,000 - 4,000  
€2,300 - 4,600

'TREES AND NOTHING BUT TREES' – SIR EDWARD DERING'S ORCHARD BOOK FOR SURRENDEN, KENT. This fine and attractive manuscript contains notes on nearly 150 varieties of fruit tree planted at Surrenden, recording dates of planting, of grafting, first fruiting, etc.; as well as lists of fruit trees and other plants, with the provenance of many stated, instructions for cultivating various species of fruit (some original, others derived from Parkinson and other herbalists), and an index to an armorial. It comes from the collection of Sir Thomas Phillipps (MS. 14934), who acquired it at the Dering Sale, 8 June 1858, lot 1623.

170

#### DONNE (JOHN)

Biathanatos. A Declaration of that Paradox, or Thesis, that Self-homicide is not so Naturally Sinne, that it may never be otherwise, FIRST EDITION, FIRST ISSUE, initial blank, extensive early marginalia, contemporary blind-panelled speckled calf, cracking at spine ends [ESTC R13744; Keynes 47; Pforzheimer 292], 4to (192 x 145mm.), Printed by John Dawson, [1644]

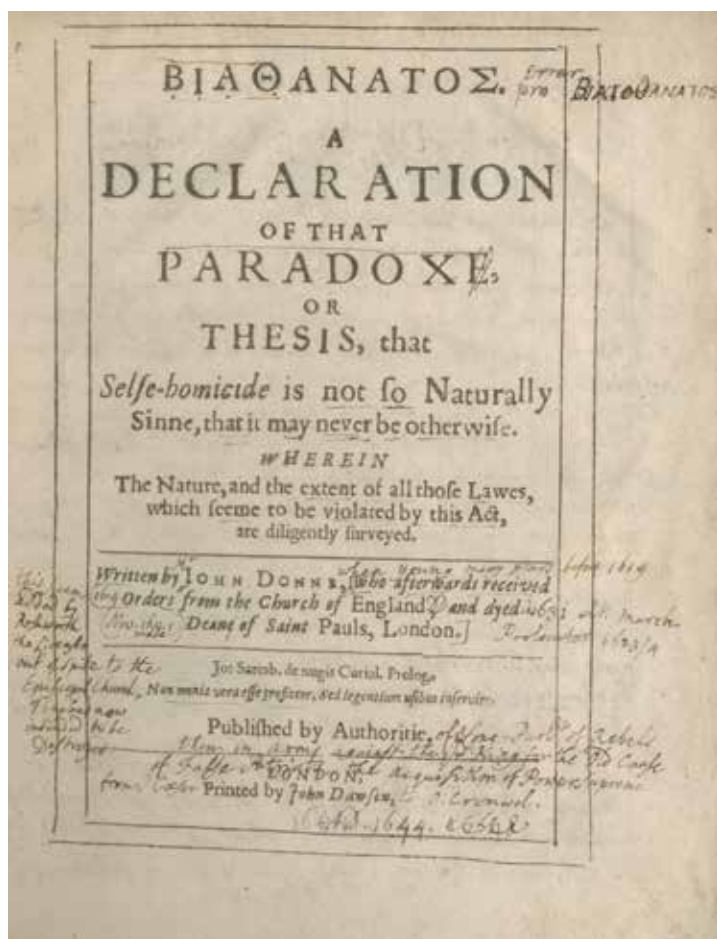
£2,000 - 4,000  
€2,300 - 4,600

"WHAT A HEAP OF MODERN TRASH DID JACK DONN... READ": packed with extensive and vitriolic early marginalia, dated from internal evidence to shortly after 1714. The annotator—one of the early owners Charlett or Haywood—queries why Donne's son, who brought the book to press, did not suppress it as his father had wished; he blames "Venality", and asks "Did not the Mad & Base Philip Earl of Pembroke & Montgomery procure this Imprimatur?... It were well if the Editor (the Author's Son) could be acquitted of Publishing so Dangerous a Writing."

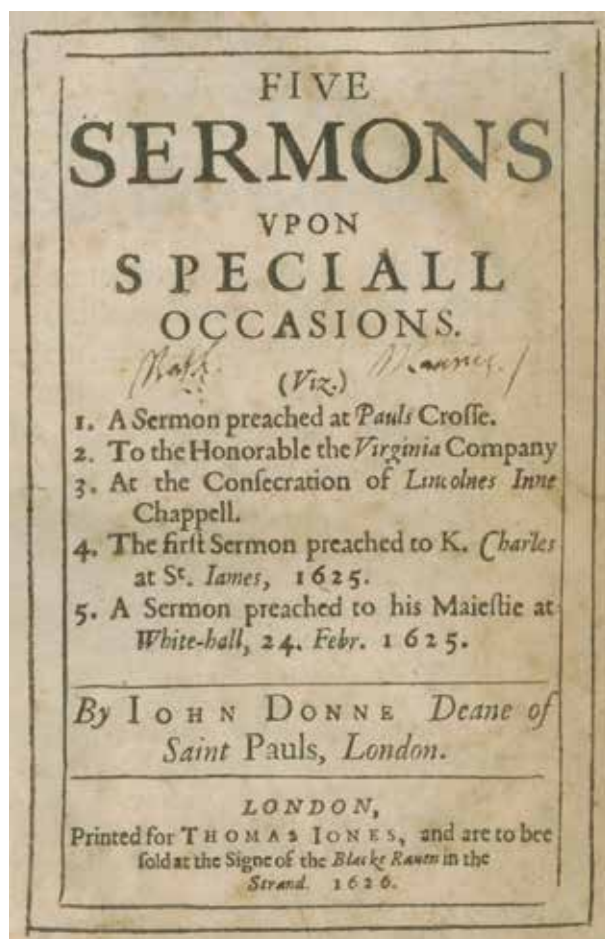
Elsewhere, he remarks on harakiri ("not to Escape Death but a Torturous one... so do now the Japanese"), Homer ("a foolishly false Tale of the good Old Blind Poet"), gladiators, "Tales of Tubs", Aquinas ("talks very absurdly"; "Here the angelick Doctor Aquinas excells the Later Scriblers"), Justinian law ("2000 petty Lawyer's books: the Law of England is from many more"), colonizing powers ("Senators of Rome very Gravely claimed all the World... & Spain all America; Dutch all the Spice Islands"), and "Mad Rules made by Hypocritical Monks".

#### Provenance

Arthur Charlett (1655-1722), master of University College, Oxford, bookplate; Dr. Thomas Haywood, of St. John's College, Oxford, ownership inscription dated 1723.



170



172

171

#### DONNE (JOHN)

Biathanatos. A Declaration of that Paradoxoe, or Thesis, that Selfe-homicide is not so Naturally Sinne, that it may never be otherwise, FIRST EDITION, FIRST ISSUE, without initial blank, light dampstaining and browning, contemporary sheep, rubbed, rebaked [ESTC R13744; Keynes 47; Pforzheimer 292], 4to (187 x 14mm.), Printed by John Dawson, [1644]

£1,000 - 1,500  
£1,100 - 1,700

172

#### DONNE (JOHN)

Five Sermons upon Speciall Occasions, nineteenth century parchment-backed boards, Thomas Jones, 1626; Six Sermons upon Severall Occasions, title within typographic border, contemporary calf, scuffed and rubbed, head of spine chipped, paper spine label, Cambridge, printers to the University, 1634, light waterstains [ESTC S109970, S109990; Keynes 42, 27], 4to (2)

£1,500 - 3,000  
£1,700 - 3,400

173

#### DONNE (JOHN)

Ignatius his Conclave, a few early ink notes on title regarding binding, ownership inscriptions of Robert Chase, eighteenth century mottled calf, lacking spine label [ESTC S116961; Keynes 9], 12mo, John Marriott, 1635--[MUMFORD (JAMES)] A Remembrance for the Living to Pray for the Dead, second edition, title strengthened at outer edge, cancel A8 shaved, ownership inscriptions of Richard Coyns, later sheep [ESTC R26207], 8vo, Printed at Paris, 1660--[BONILLA (JEAN DE)] Calligraphic manuscript copy of his Pax animæ, with several other religious works, in English, ink on paper, bookplate of St Augustine's Priory of Newton Abbot, contemporary calf, worn, 12mo, [17th century]--[FOX (GEORGE)] A Warning to all Teachers of Children, drop-head title, 1657; Several Papers Given Forth, without final blank, 1660; Here is Declared the Manner of the Naming of Children, tear to title, 1658; The Woman Learning in Silence, soiled, 1656, Thomas Simmons; Turcae... To the Turk, ink-stains; The Pearle found in England, Robert Wilson, 1660, [ESTC R202190, R43175, R36515, R204822, R224150, R31686]; and 13 other Quaker pamphlets, modern wrappers, 4to (22)

£800 - 1,200  
£910 - 1,400





174

174 \*

#### DONNE (JOHN)

LXXX Sermons, *additional engraved title in second state by M. Merian, without initial blank*, R. Royston and R. Marriot, 1640; Fifty Sermons, M.F., J. Marriot and R. Royston, 1649; 2 works bound in 1 vol., *contemporary calf, heavily marked and rubbed, rebound* [ESTC S121697, R32764; Keynes 29, 30], folio (330 x 210mm.)

£1,000 - 1,500

€1,100 - 1,700

#### Provenance

First work, Margaret Humfreys, ownership inscription dated 1652 at end; indistinct name on title; Charlotte Williams Lynn, ownership inscription on front pastedown.

175 \*

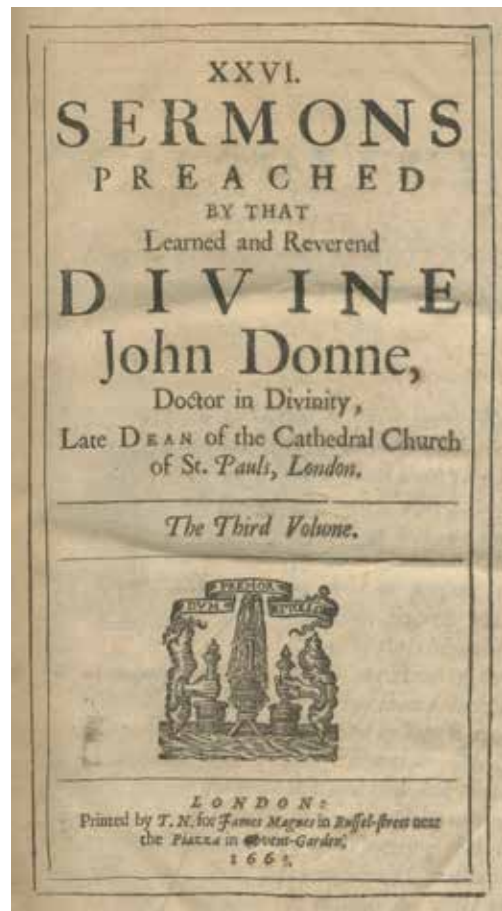
#### DONNE (JOHN)

XXVI Sermons... The Third Volume, *a few faint waterstains at lower fore-corner, near-contemporary calf, probably recased, later spine label, rubbed* [ESTC R2935; Keynes 31], folio (295 x 180mm.), T.N. for James Magnes, 1660/1

£1,000 - 2,000

€1,100 - 2,300

"The Impression consists onely of Five hundred" (Preface), making it the rarest of the three folio volumes of Donne's sermons.



175

176 \*

#### EVELYN (JOHN)

Kalendarium hortense, *ninth edition, additional engraved title, letterpress title in red and black*, Frances Fawset, 1699; Acetaria. A discourse of sallots, *folding table, spotted, lacks errata leaf*, B. Tooke, 1699, 2 works bound in 1 vol., *contemporary calf, joints cracked*; A Philosophical Discourse of Earth, *contemporary calf, rebound*, John Martyn, 1676, [ESTC R22512, R8610, R21425; Keynes 70, 105, 93]--RAY (JOHN) Synopsis methodica stirpium britannicarum, 2 vol. bound in 1, *with cancel title only, 24 engraved plates, contemporary panelled calf, lacks spine label* [ESTC T93685; Henrey 324; Keynes 57], W. & J. Innys, S. Tooke, B. Motte, 1724--WHATELY (THOMAS) Observations on Modern Gardening, *contemporary calf, tear near head of spine* [ESTC T79226], T. Payne, 1770--WESTON (RICHARD) The Gardener's and Planter's Calendar, *folding diagram, index and postlms wormed, contemporary sheep, loss to spine* [ESTC T132213; Henrey 1484], T. Carnan, 1773; The English Flora, *without Supplement, contemporary calf, rubbed* [ESTC T228382], for the Author, 1775--GRAEFER (JOHN) A Descriptive Catalogue... of Herbaceous or Perennial Plants, *shaved at fore-edge, title waterstained, modern boards* [ESTC T141039; Henrey 762], J. Smeeton, [1789?]; and 7 others, 8vo (14)

£1,000 - 2,000

€1,100 - 2,300

177 \*

# EVELYN (JOHN)

Navigation and Commerce, their Original and Progress, *errata and advertisement leaves, contemporary sheep, rebound to match* [ESTC R8611; Goldsmiths 2078; Keynes 92; Kress 1358; Sabin 23028], 8vo, T.R. for Benj. Tooke, 1674

£800 - 1,200

€910 - 1,400

Intended to be the introduction to Evelyn's history of the battle for sovereignty over the seas between England and Holland. By the time the work was published, peace had been negotiated with Holland.

## Provenance

N.C., contemporary initials on title and pastedown; Daniel Fleming, ownership inscription on front free endpaper; Roger Senhouse (1899-1970), bookplate.

178 \*

# EVELYN (JOHN)

Sylva, or a Discourse of Forest-Trees, and the Propagation of Timber... to Which is Annexed, Pomona; or, An Appendix Concerning the Fruit-Trees in Relation to Cider... also Kalendarium Hortense; or, Gard'ners Almanac, 3 parts in 1 vol., FIRST EDITION, *title printed in red and black with engraved arms of the Royal Society, imprimatur leaf before title, errata leaf at end, 'Animadversion' leaf inserted after C4 of Pomona and 'Sir Paul Neile's second paper' leaf after F2, Calendar printed in red and black, with H1 cancelled, H2 strengthened in margin and I3 torn without loss, occasional spotting and soiling, contemporary calf, some rubbing and staining, spine chipped at head* [ESTC R12326; Garrison-Morton 145.51; Henrey 132; Hunt 296; Keynes 40], folio (305 x 190mm.), printed by Jo. Martyn, [J. Macock], and Ja. Allestry, printers to the Royal Society, 1664--COOK (MOSES) The Manner of Raising, Ordering, and Improving Forrest-Trees: Also, How to Plant, Make and Keep Woods, Walks, Avenues, Lawns, Hedges, &c., FIRST EDITION, 4 engraved plates, *some staining, early ownership inscriptions including "J. Stuarti 1697" and "... Blaikhall Gardner..."*, contemporary sheep, binding near detached, spine defective [Fussell pp.39-40; Henrey 38; Kress 1407; Wing C6032], 4to, Peter Parker, 1676 (2)

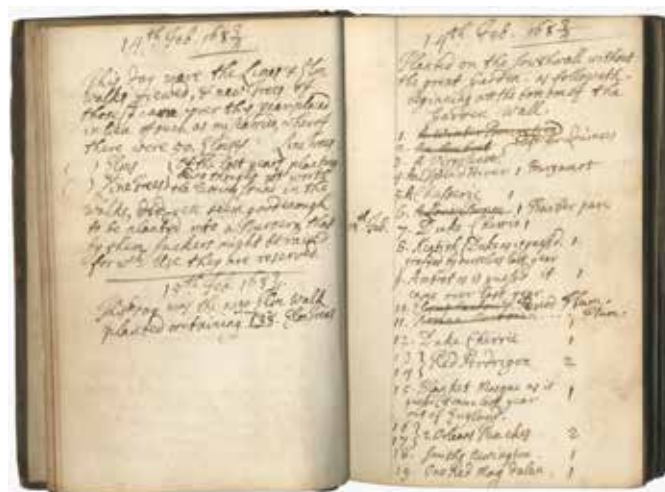
£800 - 1,200

€910 - 1,400

179 \*

## GARDENING - BURTON PARK, IRELAND

Garden notes and library catalogue for Burton Park, Cork, comprising an "Account of Seeds & Plants in the Garden" beginning on 22 April 1683 and running through to February 1683/4 ("...39. Seeds of Great Pine sowed in one of the boxes marked on its side number (I) by one notch there made & att the South end of it, some Scotch Fir sown of that which came last out of England..."), including notes of planting seeds of lime, phylerea, pyracantha, alaternus, etc. ("...1683/4 7th Feb. This day was given the Gardner above a pint of Egg Peas that the blind Harper brought with him from Bristole, & the Gardiner this day sowed them in the upper most border of the new Orchard..."), plus wholesale tree planting ("...This day came safe to Burton 22. of Dutch Elm & 100. of Lime Trees sent me out of England allsoe about 170. fruit trees for wall which I had from Sr. Henry Capel's Nursery Man; The list of them are as followeth..."), tabulated with "Marks of Bundles" name and "Number of Trees" (starting: "1. White Nutmeg Peaches



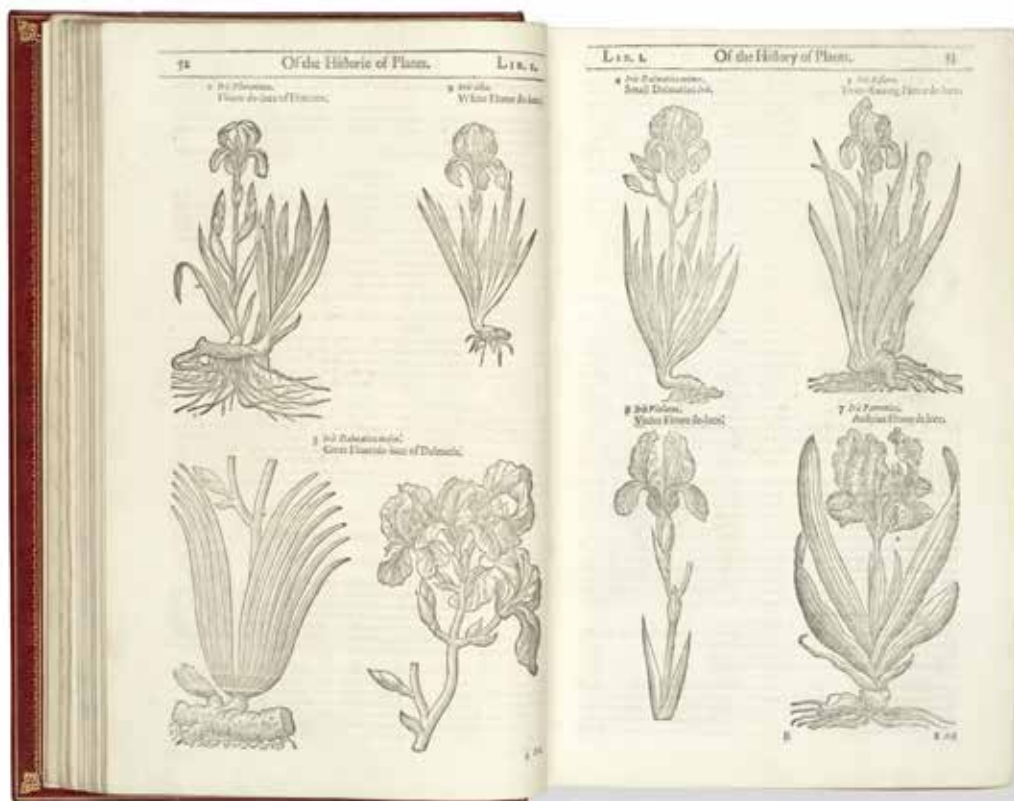
179

-- .7."); rough notes in pencil, etc.; plus a library catalogue listing some 500 hundred books (such as "New Testament . Irish", "Pryn's Histriomastix", "Mahomets Alcoran", "Milton pro populo Anglicano", etc.); with reversed at end memoranda of the weather and of planting plans ("...M.d between the long Elm Walk & the adjoining walk, to sow Chesnuts on straight line. 15 foot from the Elm Trees. The Chesnut Trees which proceed therby, to be the bounds of the Cops, without any other Fence wither within or without them./ The Skirts of all the woods & Copces in the Park to be either sowed or planted in straight lines withe Ash Trees or keys, as close as they can grow, to have theyr heads cutt of 20. foot high from the Ground & then to be lop'd every 10. or 12 years for fewel/ M.d The intended Ash Grove West ward of the Orchard to be cutt down close to the Ground. some of the Most thriving ones, to be buried in the ground the rest saved for fuel, & abundance of Ash keys to be sowed there to thicken the Wood & this to be fenced in & cutt down every 12 or 14 years for fuel for the Chambers..."), c.70 pages (half relating to the garden, the rest to the library), one or two leaves removed, *usual light browning and signs of use, but overall in sound and attractive condition, armorial bookplate of 'Sr John Percivale Baronet of Burton in the County of Cork in Ireland/ 1702', contemporary ruled calf, paper diamond library label, rubbed at edges*, 8vo, 1683-84

£1,000 - 1,500

€1,100 - 1,700

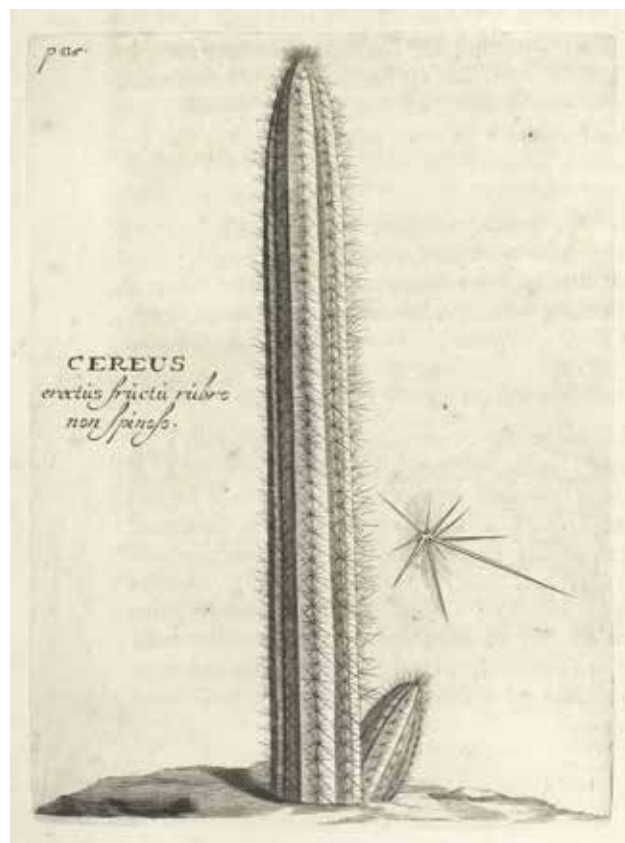
'PEAS THAT THE BLIND HARPER BROUGHT WITH HIM FROM BRISTOLE, & THE GARDINER THIS DAY SOWED THEM IN THE UPPER MOST BORDER OF THE NEW ORCHARD' - the making of a late seventeenth century orchard and garden in Ireland. These garden notes were kept by Sir John Perceval (d.1686), 3rd baronet, of Burton Park, Co. Cork, Ireland, and bear the bookplate of his second son, John, fifth baronet and subsequently first Earl of Egmont (who in 1732 was to serve as first President of the 'Trustees for Establishing the Colony of Georgia in America'). The memorandum book contains several references to the writer's wife and her garden ("...On the East Wall in my Wifes Garden..."); she being the daughter to Sir Edward Dering, 2nd baronet, of Surrenden.



180



182



183

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.



180 •

# GERARD (JOHN)

The Herball or Generall Histories of Plantes... Very Much Enlarged and Amended by Thomas Johnson, *engraved title within architectural border (mounted on stub and repaired at lower fore-corner), numerous woodcut illustrations throughout, without initial and final blanks, a dozen leaves with repairs at edge very occasionally touching text, crushed maroon morocco by Henry Young of Liverpool* [ESTC S122165; Nissen BBI 698; Henrey 155], folio (335 x 220mm.), Adam Islip, J. Norton, and Richard Whitaker, 1633

£800 - 1,200

€910 - 1,400

181 •

# GLASS

The Plate-Glass-Book consisting of the following authentic tables. I. The value of any looking-glass when finished, and fit for framing. II. The glass-house table... III. The prices of grinding, polishing, silvering, and diamond-cutting... IV. The value of a looking-glass when accidentally broken... V. The several discounts made at the glass-houses. To which is prefixed, an explanation of the tables, and a preface... with some observations concerning the nature and antiquity of glass in general... the second edition, enlarged. To which is added, The compleat appraiser. Consisting of ninety-odd tables, with instructions for the valuing of kitchen and household furniture, &c., *woodcut diagrams (one hand-coloured), contemporary sheep, rubbed, upper cover detached, spine chipped at foot, agenda 12mo (196 x 76mm.)*, for the Author, to be sold by E. Wicksteed, John Bennet, Nathaniel Hill, Chris. Stedman and John Goater, 1758

£500 - 700

€570 - 800

# Provenance

James Hunter, 1770, ownership signatures on front free endpaper and on title-page; Jon Webster, old signature at foot of page with coloured woodcut.

182 •

# HARVEY (WILLIAM)

Exercitationes anatomicae. De motu cordis & sanguinis circulatione... Accessit dissertatio de corde [by Jacob de Back], 2 parts in 1 vol., *additional engraved frontispiece, woodcut ornament on both printed titles, 2 full-page engraved illustrations, contemporary calf* [Keynes 8; Krivatsy 15333; Wellcome b10883551], 12mo, Rotterdam, Arnold Leers, 1654

£600 - 800

€690 - 910

183 •

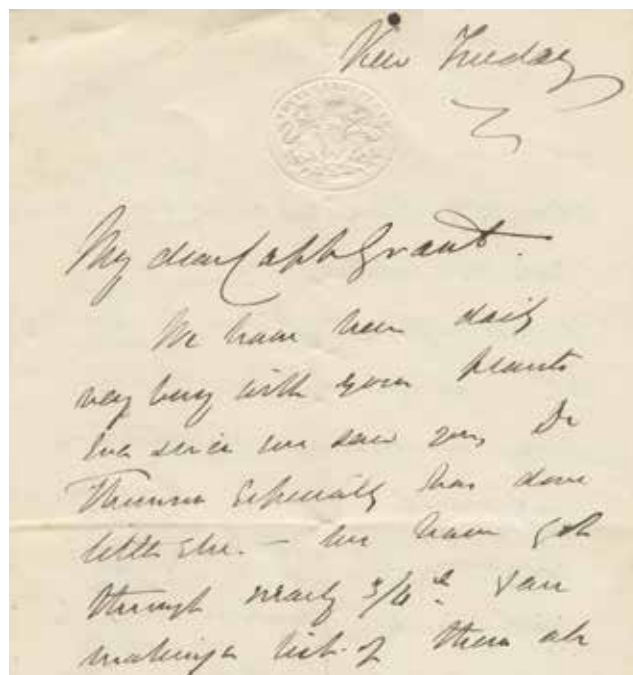
# HERMANN (PAUL)

Paradisus batavus, continens plus centum plantas, 111 *engraved plates, light spotting and browning, contemporary calf, rebounded* [Nissen BBI 860; Pritzel 3994 (but with different title); Stafleu TL2 2687; not in Hunt], 4to, Leiden, A. Elzevier, 1698

£800 - 1,200

€910 - 1,400

Hermann travelled widely in Africa, India and Ceylon, and his collection of botanical specimens was acquired by Joseph Banks. William Sherard, who endowed the Chair of Botany at Oxford, prepared this work for posthumous publication.



184

184

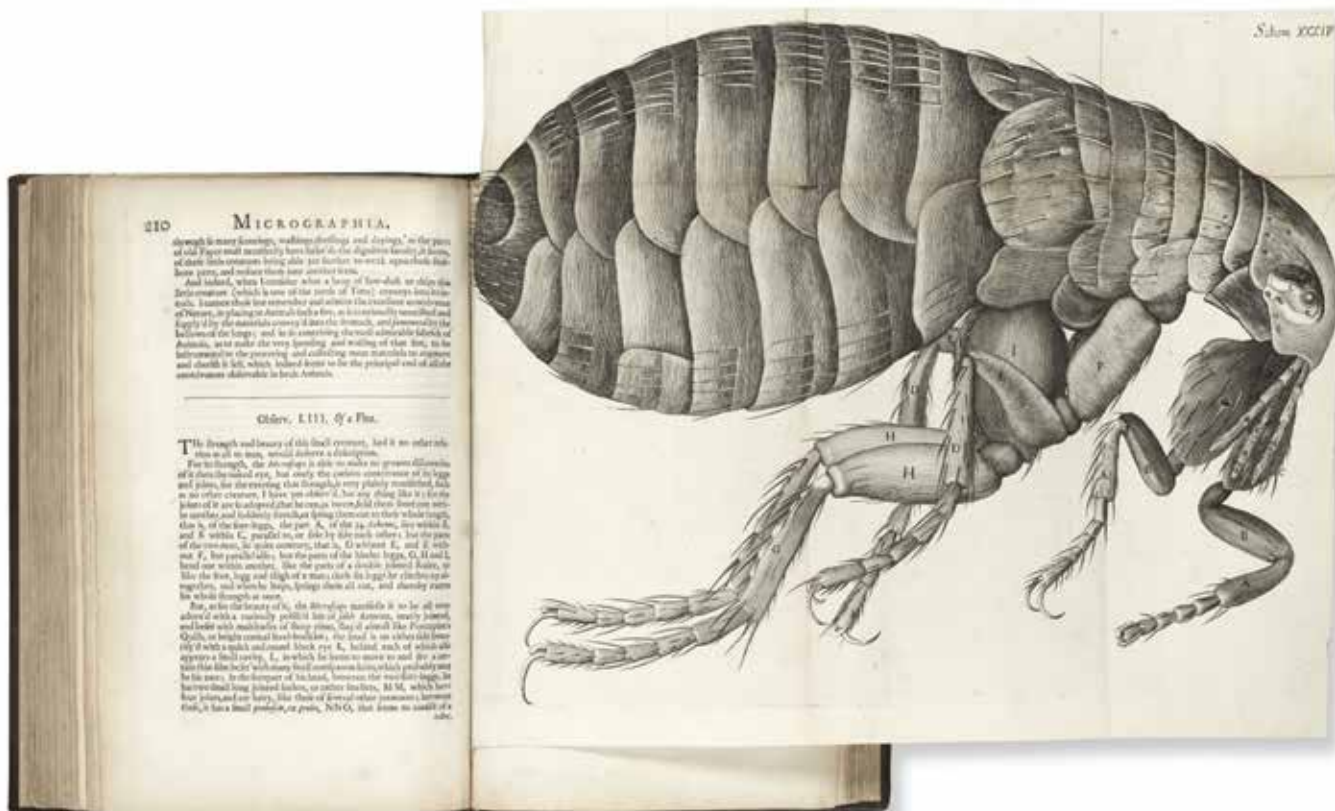
# HOOKE (JOSEPH DARTON)

Autograph letter signed ("Jos D Hooker"), to Captain James Augustus Grant ("My dear Capt Grant"), stating that "We have been daily very busy with your plants ever since we saw you, Dr Thomson especially has done little else" and that they have got through nearly three-quarters of the collection ("...not a few are new or undescribed, & as many more required extended comparison & laborious study. - Of these latter (the presumed new & ultimately to be examined), we can do little till the Central African Flora is worked up - for which we have now immense materials... but which, scientifically is in a hopeless state. I do hope that the Govt. will see fit to make a small grant towards the expenses of publishing a Flora of Tropical Africa, in a cheap portable form..."); and giving his interim judgement that "Many of your plants are Abyssinian. others natives of Senegal, & others again of Livingstones country & Natal", 3 pages, *blindstamp of the Royal Gardens Kew, 8vo, "Kew Tuesday"*, docketed by Grant as written on 21 July, received on the 24th (presumably when back home in Nairn), and answered on 4 August 1863

£600 - 800

€690 - 910

'NOT A FEW ARE NEW OR UNDESCRIBED... WE CAN DO LITTLE TILL THE CENTRAL AFRICAN FLORA IS WORKED UP' - Joseph Hooker reports back to Captain Grant on the botanical specimens that he had brought back with him from Africa, after his return with Speke from their expedition to discover the source of the Nile (announced at the Royal Geographical Society on 22 June 1863). Although Speke led the two-man expedition - and indeed ensured that it was he rather than Grant that actually made it to the Ripon Falls - it was Grant who appears to have kept the fullest written and pictorial record of their expedition, one that is now generally recognised as of incalculable ethnographic importance. He was elected a Fellow of the Linnean Society in 1871, and the following year published under their auspices the *Botany of the Speke and Grant Expedition*; his collection of botanical notes and dried plants being preserved at the Kew herbarium. The present letter was not for some reason among his papers when listed by the present cataloguer, the great bulk of which were acquired by the National Library of Scotland (Sotheby's, 13 March 1979, lots 126-192).



185

185  
**HOOKE (ROBERT)**

Micrographia: or Some Physiological Descriptions of Minute Bodies Made by Magnifying Glasses, FIRST EDITION, FIRST ISSUE, title in red and black, 38 engraved plates (many folding), a few with clean tears at stub, 4 with plate number cropped, 2 shaved touching image, light pencil marginalia, imprimatur leaf mounted on stub, title lightly browned at fore-edge, modern panelled calf antique [ESTC R18004; Garrison-Morton 262; Horblit 50; Keynes 6; Norman 1092; PMM 147], folio (295 x 190mm.), John Martyn and James Allestry, 1665

£15,000 - 20,000  
€17,000 - 23,000

**Provenance**

Narcissus Luttrell (1657–1732), annalist and book collector, ownership inscription dated 1684 on flyleaf. A keen collector, “after more than three decades of acquisitions (beginning in his student days), he calculated in 1706 that he had laid out over £1,500 on such purchases” (ODNB); probably by descent to Edward Wynne, grandson of Luttrell’s sister, and his sale March 1786; Mitford, later ownership inscription on flyleaf.

186 •

**JACOB (EDWARD)**

*Plantae Favershamienses. A Catalogue of the More Perfect Plants Growing Spontaneously about Faversham, in the County of Kent, with an Appendix Exhibiting a Short View of the Fossil Bodies of the Adjacent Island of Sheppey, 2 parts in 1 vol., engraved portrait, engraved plate of an orchid, errata leaf at end, contemporary calf, rebaked, 8vo, for the author, by J. March, 1777--PRAT (SAMUEL) Peace and Gratitude. A Sermon, Preached before the Honourable Society of the Natives of Kent, half-title with imprimatur on verso, contemporary green panelled vellum gilt, inner and outer rule borders with acorn and thistle cornerpieces, vestiges of ties [ESTC R26212], 4to, J. Dawks for John Back, 1697 (2)*

£600 - 800  
€690 - 910

187 •

**LA QUINTINYE (JEAN DE)**

*The Compleat Gard'ner... Made English by John Evelyn, first English edition, title printed in red and black, engraved frontispiece, 2 double-page plates and 9 engraved pruning plates (including knives), contemporary panelled calf, rebaked [ESTC R212118; Pritzel 5075; Hunt 388; Keynes 103], folio, Matthew Gillyflower, 1693--LANGLEY (BATTY) New Principles of Gardening, mixed issue, title in red and black, 28 folding engraved plates, dark stain at foot of gutter throughout, plates rather creased and with two or three minor repairs, contemporary calf, rebaked, rubbed [cf. ESTC T39919, T149353 and T12559; cf. Henrey 927], 4to, A. Bettesworth and J. Batley, 1728; and another (3)*

£800 - 1,200  
€910 - 1,400

**Provenance**

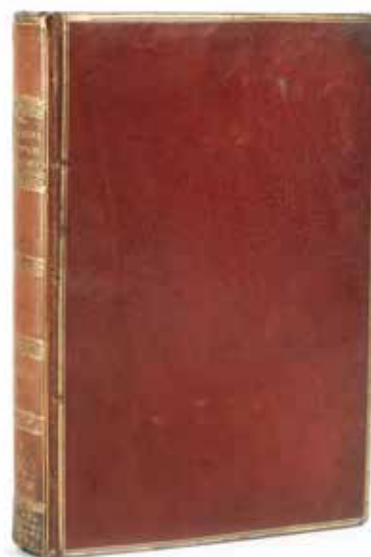
First work, Earl of Ducie, bookplate. Second work, J.H. Hogarth, inscription on title, bookplate.

188 •

**LANGFORD (T.)**

*Plain and Full Instructions to Raise all sorts of Fruit-Trees that Prosper in England, 2 engraved plates, one with key opposite, 5pp. advertisements (sixth page adhered to paste-down), early ownership inscriptions of ("Mr. Griffiths" and "Job Lousley's book, Hampstead Norris Berks 1842"), contemporary sheep, rubbed [ESTC R1165; Henrey 216], 8vo, Richard Chiswell, 1696--SWITZER (JOHN) A Compendious Method for the Raising of the Italian Brocoli, Spanish Cardoon, Celeriac, Fench, and other Foreign Kitchen-vegetables... To which is added a dissertation on the Cythisus.. and burning of clay, 2 parts in 1 vol., sixth edition, 2 engraved plates (one folding, short tear without loss), advertisement leaf at front, bookplate of Hugh Rose Younger of Kilraick [Henrey 1406], 8vo, Thomas Astley, 1735--[FATIO DE DUILLIER (NICOLAS)] Fruit-Walls Improved, By Inclining them to the Horizon: or, a Way to Build Walls for Fruit-trees; whereby they may receive more sun shine, and heat, than ordinary, 2 engraved folding plates, engraved historiated initials and head- and tailpieces, all by Simon Gribelin, engraved emblem on title-page and imprimatur of the Royal Society on verso, lacks frontispiece, wide margins, contemporary panelled calf, rebaked [ESTC R5191; An Oak Spring Pomona, 15; Pritzel 2820], 4to, R. Everingham; and are to be sold by John Taylor, 1699 (3)*

£700 - 900  
€800 - 1,000



190

189 •

**MACLAURIN (COLIN)**

*An Account of Sir Isaac Newton's Philosophical Discoveries, FIRST EDITION, 6 folding engraved plates, some offsetting, bookplate of Sir Michael R. Shaw Stewart, contemporary mottled calf, dent to upper cover [Babson 85], 4to, for the Author's children, 1748--[BACON (FRANCIS)] The Essayes or Counsels, waterstains, paper flaws to G4 and 2A2 without loss to text, bookplate of Edward Dalton, contemporary calf reusing earlier leaves of an edition of Baldo degli Ubaldi as endpapers, front free endpaper inscribed "For Mr Eckly at Mr Nicolls's at the Pestle and Mortar in Chancery Lane, London" [ESTC S100364; Gibson 16], 4to, J. Haviland, 1632--[BOYLE (ROBERT)] Occasional Reflections upon Several Subjects, bookplate of E.N. da C. Andrade, contemporary sheep, shaken and worn [ESTC R17345; Fulton 64], 8vo, W. Wilson for H. Herringman, 1665--BROWNE (THOMAS) Pseudodoxia epidemica, second edition, ownership inscriptions of Joseph Rawlins 1652 and others, contemporary calf, heavily rubbed, William Marshall prints used as pastedowns [ESTC R2160; Keynes 74], folio, A. Miller, 1650; and 4 others (8)*

£1,000 - 2,000  
€1,100 - 2,300

190 •

**MANILIUS (MARCUS)**

*Astronomicon [edited by Richard Bentley], engraved frontispiece portrait by George Vertue after John Thornhill, folding engraved plate depicting twin-hemisphere celestial signs, engraved vignette on dedication leaf, occasional light spotting, contemporary red morocco gilt, spine with gilt morocco title and publication labels (and gilt-stamped shelfmark), small loss at foot, g.e. [ESTC T100842; Houzeau & Lancaster 1037], 4to (290 x 215mm.), Henry Woodfall, for Paul and Isaac Vaillant, 1739*

£600 - 800  
€690 - 910

**Provenance**

Bibliotheca Lamoniiana, printed library label, ink shelf mark (repeated in gilt on spine), and a crowned "L" in the margin of p.3 of the text; George Agar Ellis (1797-1833), gilt vellum armorial bookplate.





192

# 191 \* NURSERY CATALOGUES

ARCHIBALD (JOSEPH) *The Botanist's and Nurseryman's Companion*, [ESTC N471773; Henrey 426], for the Compiler, [1791]; WRIGHT (WILLIAM) *Catalogue of Hardy American and European Fruit and Forest Trees...*, [not in ESTC], [no printer], 1777; RICHMOND (JOHN) *Catalogue of Garden, Grass, and Tree Seeds...*, [ESTC T162597; Henrey 1272], J. Robertson, 1775; ANDERSON (ROBERT) *A Catalogue of Foreign and Native Forest-Trees...*, [ESTC N66750], R. Fleming and Company, [1787], 4 works in 1 vol., *folding letterpress table at end, contemporary calf-backed boards, bookplate of Brodie of Brodie Edinburgh--BRAY (EDWARD) A Catalogue of Garden, Grass, and Flower Seeds, untrimmed in modern wrappers [not in ESTC], Dublin, John Boyce, [1790]--WEBB (JOHN) A Catalogue of Seeds, modern wrappers, original wrappers bound in [ESTC T27202; Henrey 1480], for the Author, 1760--GORDON, DERMER and EDMONDS. A Catalogue of Trees...*, *drop-head title, modern calf-backed boards [ESTC N505103; Henrey 756], [no publisher, c.1785]--GORDON, DERMER and Co. A Catalogue of Garden, Grass, Tree and Flower Seeds, modern wrappers [not in ESTC or Henrey], [early 1790s]; and 13 others, including seed catalogues of Thomas and James Backhouse, Standish and Noble, John and Charles Lee, Waterer ("American Plants... Cultivated at the American Nursery, Bagshot"), Waterer and Godfrey, Thomas Rivers, and Conrad Loddiges, 8vo (18)*

£1,000 - 2,000  
€1,100 - 2,300



193

# 192 \* PARKINSON (JOHN)

*Paradisi in sole, paradisus terrestris. A Garden of all Sorts of Pleasant Flowers*, FIRST EDITION, *allegorical woodcut title by A. Switzer, woodcut portrait of Parkinson, one full-page garden design, one small orchard plan, one small woodcut of tools and methods of grafting, and 109 full-page woodcuts illustrating about 780 varieties of plants, a few early annotations (including one referring to the potatoes of Virginia), title skillfully remargined at fore-edge, 12 early leaves with corner repairs, wormhole at margin of 15 following leaves, a few other corners very neatly strengthened (particularly at end) or tears closed without loss to text, contemporary calf, rebaked [STC 19300; Henrey 282; Hunt 215; Nissen BBI 1489], folio (330 x 205mm.), [colophon:] H. Lownes and R. Young, 1629*

£1,500 - 3,000  
€1,700 - 3,400

## Provenance

Henry Elliott Fox (1841-1926), bookplate. Fox was a botanist, and his "list of the Flowering Plants and Ferns observed in the neighbourhood of Woolbeding" is in the National Library of Wales (MS 5124A).

193 \*

**PASS (CRISPIN VAN DE)**

Hortus floridus in quo rariorum & minus vulgarium florum icones, 5 parts in one vol., *allegorical engraved general title, 3 letterpress sectional titles (occasionally found with 4), engraved plates of Epigrammata, Cognoscite Lilia, and 4 gardens, 160 engraved botanical plates, bound out of order, occasional light foxing mostly at margins, some show-through, general title laid down and strengthened on recto at gutter touching platemark, eighteenth century green roan, rubbed* [Hunt 199; Nissen BBI 1494; Pritzel 6972], oblong folio (193 x 270mm.), Arnhem, J. Jansson, 1614

£6,000 - 8,000

€6,900 - 9,100

The Latin text issue of one of the most influential early florilegia. There is great discrepancy between copies in the number of plates and their states, but the present copy contains the same number of plates as the Hunt and Cleveland Botanical Garden copies.

**Provenance**

John Charrington (1856-1939) of Shenley, Honorary Keeper of Prints at the Fitzwilliam Museum, bookplate; Hermann Marx (d.1947) of Cobham, Surrey, bookplate.

194 \*

**PETTUS (JOHN)**

Fleta minor. The Laws of Art and Nature, in Knowing... the Bodies of confin'd Metals, 2 parts in 1 vol., *first English edition, engraved portrait frontispiece and illustrations, title and frontispiece soiled, latter with repaired tear touching image, modern calf antique* [ESTC R5570; Wellcome II 527], folio (350 x 210mm.), for the Author by Thomas Dawks, 1683

£800 - 1,200

€910 - 1,400

**Provenance**

William Elliott of Cheetwood near Manchester, ownership inscription on front free endpaper.

195 \*

**[RAY (JOHN)]**

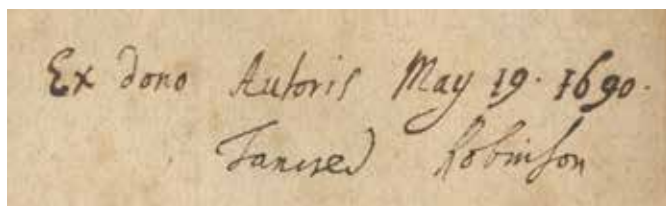
Catalogus plantarum circa Cantabrigiam nascentium, 2 parts in one vol., *title in red and black (Keynes' A title), browning, upper cover detached, Cambridge, J. Field, 1660; Catalogus plantarum angliae, et insularum adjacentium, interleaved throughout with blanks on which many contemporary annotations noting where the plants have been observed, without initial blank, J. Martyn, 1670, contemporary calf, heavily rubbed* [ESTC R203306, R15196; Keynes 1, 7], 12mo (2)

£800 - 1,200

€910 - 1,400

**Provenance**

First work, Simon Rutland, early ownership inscription on stub at end; Second work, J. Gandy, ownership inscription on title with "ex dono J.H." (this could refer to John Hoskyns of the Royal Society).



196

196 \*

**RAY (JOHN)**

Synopsis methodica stirpium britannicarum, 2 engraved plates, *extra-illustrated with 2 further engraved plates, browned, contemporary panelled calf, rebaked preserving some of original spine and recornered, solander box* [ESTC R15703; Keynes 54], 8vo, S. Smith, 1690

£2,000 - 4,000

€2,300 - 4,600

PRESENTATION COPY FROM RAY TO HIS "ALPHA AMICORUM" TANCRED ROBINSON, and with extensive annotations by Robinson which were incorporated into the second edition.

Robinson (1657/8–1748) came into contact with Ray in the early 1680s, and became a trusted collaborator. In the preface to the present work, Ray thanks Robinson for reviewing the manuscript, and remarks that "with such a midwife my baby after a rather difficult birth has struggled out into the light" (quoted in translation by Raven, *John Ray*, p.249).

By 7 May 1690, Ray had received a copy of the *Synopsis* from the printer, and sent on copies to Edward Lhwyd, Samuel Dale (now in the BL), and Robinson, who dates his inscription to 19 May (see Keynes *John Ray*, p.86). Robinson has bound in two additional engravings, including one of the *Fungus phalloides*, and annotated almost every page with observations and descriptions. Ray began work on a revision almost immediately after the first edition was printed, and there is evidence that he had access to Robinson's notes in the present volume. Robinson's marginalia record seeing *Fungus lamellatus* "in Hide Park Octob. 12 1690, like shammy leather - like a Scotch bonnet with a button in the middle"; this appears in the 1696 second edition of the *Synopsis* as "Scotch-bonnets. Frequent about Hyde-park, towards the latter end of October. Dr. Tancred Robinson" (p.13). Similarly Robinson's annotation that "J.R. omitted" *Tithymalus verrucosus*—"found in Essex by Mr Dale and by myself in Yorkshire"—results in its inclusion in the next edition ("Found by Mr Dale in Essex, and by Dr. Robinson near York", p.183).

Robinson was the catalyst for Ray's subsequent works of natural history, including the *Synopsis animalium* and the *Sylloge stirpium Europaearum*.

**Provenance**

Tancred Robinson, ownership inscription on front free endpaper noting "Ex dono Autoris May 19, 1690".

197 \*

### SLAVE TRADE

An Abstract of the Evidence Delivered before a Select Committee of the House of Commons... on the Part of the Petitioners for the Abolition of the Slave Trade, *folding engraved map and woodcut diagram, first two gatherings with wormholes, untrimmed in original wrappers, rubbed, lacking spine* [ESTC T110052], 8vo, Edinburgh, Printed at the Joint Expence of the Glasgow and Edinburgh Societies Instituted for the Abolition, 1791

£1,000 - 1,500

€1,100 - 1,700

One of two Edinburgh issues, complete with the initial advertisement leaf, map of West Africa, and plate showing the inhumane arrangements for the trans-Atlantic shipping of slaves.

### Provenance

James Dunbar, probably the Scottish Enlightenment writer on moral philosophy and co-founder of the Royal Society of Edinburgh (1742-1798), ownership inscription. Dunbar was a firm believer in abolition, stating that a good government ought to consider the slave-trade as “repugnant” to morality and “dishonourable to the British name, degrading the Human Nature and diametrically opposite to the genius of the Christian religion” (minutes of King’s College, Aberdeen, 3 March 1792, quoted in Berry, ‘James Dunbar and the American War of Independence’, 1974, p.264).

198 \*

### STEELE (RICHARD)

An Essay upon Gardening, *3 folding engraved plates (2 short tears at folds)*, 1793; SPEECHLY (WILLIAM) A Treatise on the Culture of the Vine, *5 engraved plates (3 folding), 2 short tears to margins*, 1790, 2 works bound together, *additional letterpress part titles, contemporary diced calf, rubbed, spine faded, g.e.*, York, G. Peacock--[PARSONS (JAMES)] The Microscopical Theatre of Seeds, vol. 1 (all published), *8 engraved plates (light offsetting), wormtrail in gutter of a few gatherings, contemporary sheep-backed boards, joints cracked and spine chipped*, F. Needham, 1745--SERLE (JOHN) A Plan of Mr Pope’s Garden, *3 engraved plates (one folding), modern wrappers, text trimmed close at fore-edge*, R. Dodsley, 1745--[PARKYNS (GEORGE)] An Essay on the Different Natural Situations of Gardens, *lightly soiled, repaired tear to half-title, modern wrappers*, J. Dodsley, 1774--ELLIS (JOHN) Directions for Bringing over Seeds and Plants from the East-Indies, 2 parts in one vol., *2 engraved plates, modern wrappers*, L. Davis, 1770, [ESTC T82581, T147498, T148082, T88051, T64642, T31864; Henrey 1384, not in Henrey, 1202, not in Henrey, 696, 681], 4to (5)

£1,000 - 2,000

€1,100 - 2,300

### Provenance

First work, William Steele, ownership inscription on first title; Christopher Harrison, bookplate.

199 \*

### STEPHENS (PHILLIP) AND WILLIAM BROWNE

Catalogus horti botanici oxoniensis, 2 parts in one vol., *untrimmed and interleaved throughout with blank leaves, contemporary blind-ruled calf* [ESTC R29896; Henrey 281; Madan III 2370], 8vo (170 x 105mm.), Oxford, William Hall, 1658

£600 - 800

€690 - 910

### Provenance

Sir Michael Robert Shaw-Stewart (1826-1903), bookplate.

200 \*

### TILLI (MICHELANGO)

Catalogus plantarum horti Pisani, FIRST EDITION, *half-title, engraved frontispiece portrait, title printed in red and black with large engraved vignette, 2 folding plans, 50 engraved botanical plates by Cosimo Mogalli after drawings by Tilli, contemporary calf, rebaked* [Hunt 457; Nissen BBI 1967; Pritzel 9356], folio (325 x 224mm.), Florence, 1723

£1,000 - 1,500

€1,100 - 1,700

First edition of an important record of the botanical garden at Pisa. Hunt notes that the alphabetical list of plants in this work is “one of the most important of the eighteenth century.”

201 \*

### VAILLANT (SEBASTIAN)

“Traité Des Champignons”, manuscript annotated by the botanist Palisot de Beauvois (“...j’ai trouvé ce champignon a Mendon, a Boudy et a Momoureny, presque toujours dans des terrains assez arides...”), over 200 numbered pages, *illustrations in pen and ink, contemporary calf, 4to*, [1820]; together with a list of “The names of some British plants, copied from the 1st edition of Hudsons Flora Anglica”, c.40 pages, *modern marbled wrappers, 8vo*, [nineteenth century] (2)

£600 - 800

€690 - 910

Well illustrated manuscript copy of Vaillant’s treatise on mushrooms, underlined and annotated throughout by the botanist Palisot de Beauvois. For de Beauvois’s hand, see his letter to Thomas Jefferson in the Library of Congress.

202 \*

### WALLIS (JOHN)

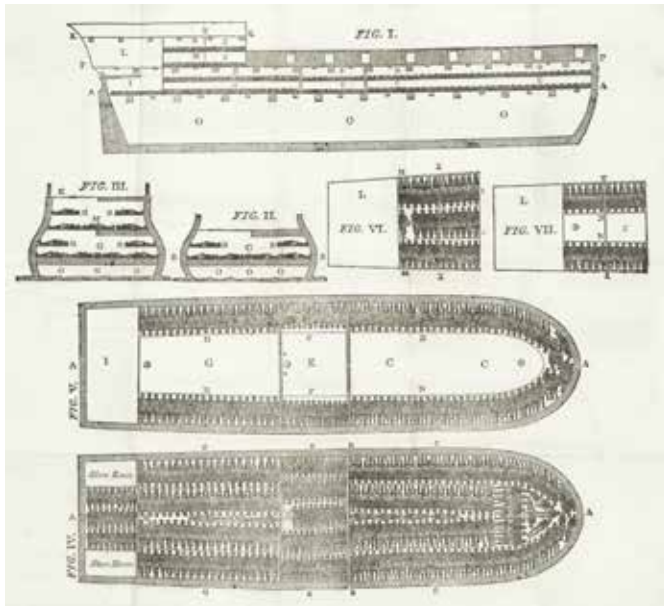
A Discourse of Gravity and Gravitation, FIRST EDITION, *imprimatur leaf, folding engraved plate, eighteenth century wrappers* [ESTC R18644], 4to, John Martyn, 1675

£1,500 - 2,500

€1,700 - 2,900

Scarce, particularly with the imprimatur leaf. A response to Sir Matthew Hale’s *Essay, Touching the Gravitation and Non-gravitation of Fluid Bodies* (1673) and his criticism of Boyle’s theory of the “spring of the air”.

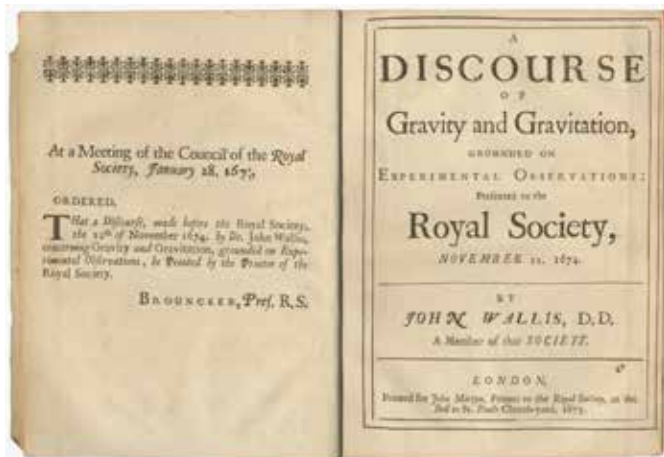




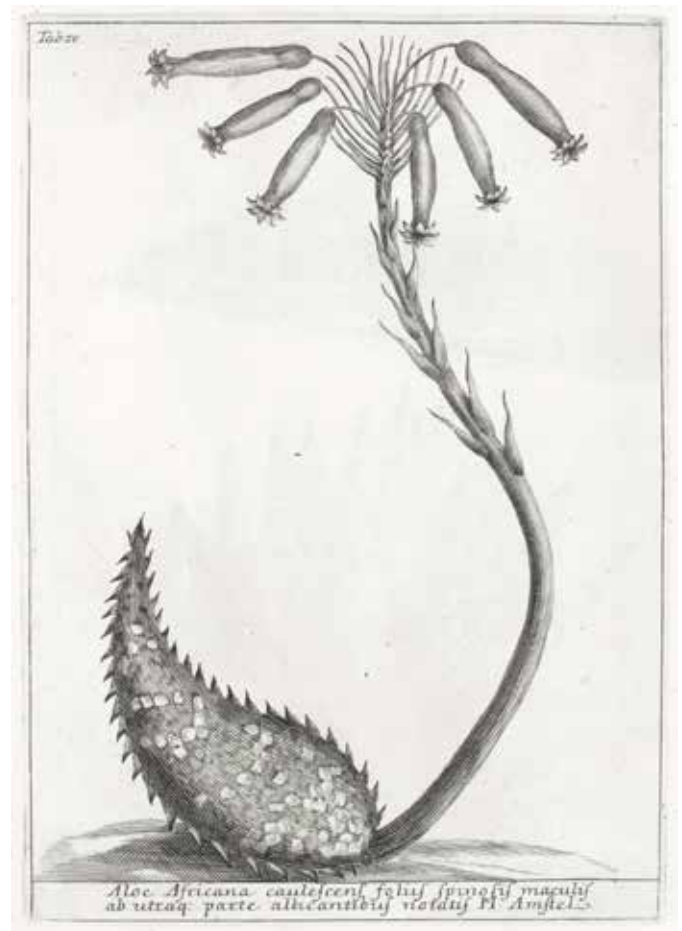
197



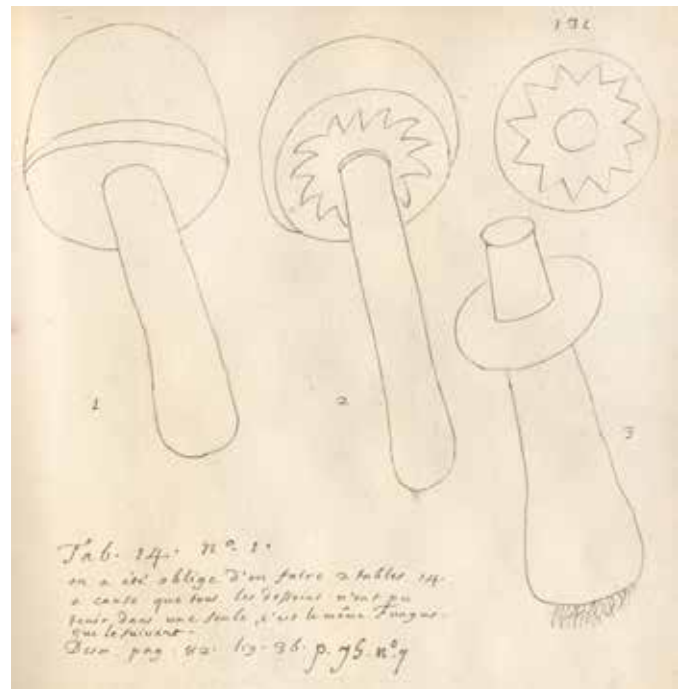
198



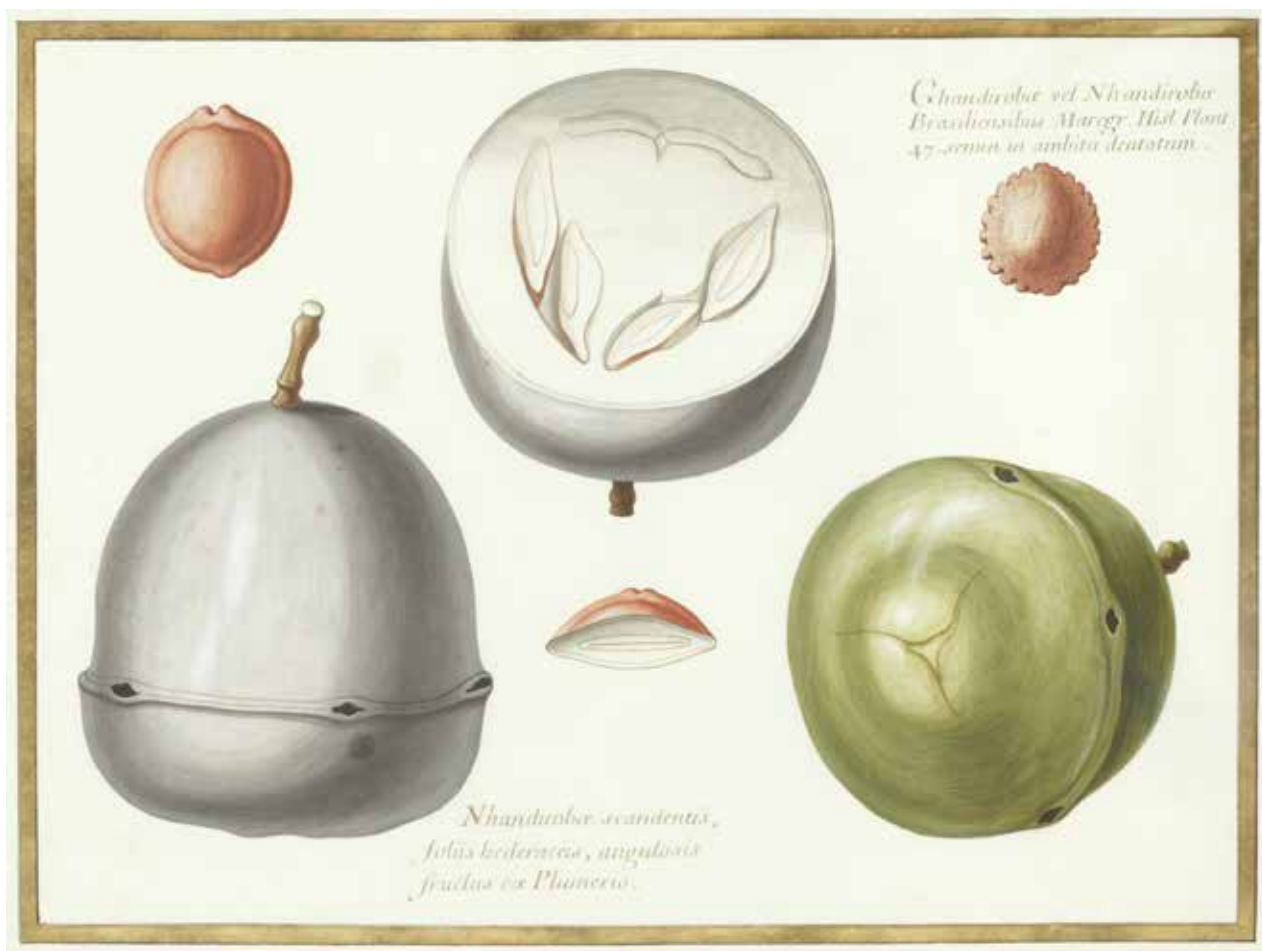
202



200



201



203

Other Properties

## SCIENCE AND NATURAL HISTORY

203

### BOTANICAL WATERCOLOUR

AUBRIET (CLAUDE) Fine study of two fevillia, captioned "Ghandirobe vel Nhandirobe Brasiensiensis... 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

€2,300 - 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. A study of the same size and format, signed by Aubriet, is in the Broughton Bequest of botanical drawings at the Fitzwilliam (illustrated in Scrase, *Flower Drawings*, 1997, no. 15), and another similar sheet is at the RHS Lindley Library.

### Provenance

Christie's New York, Old Master & 19th Century Drawings, 22 January 2004, lot 257.

204

### CHINESE BOTANICAL WATERCOLOURS

An album of 34 large watercolours of botanical and entomological subjects, on English paper watermarked "J.W. Whatman 1816", interleaved with tissue guards, occasional spotting or offsetting, approximately 20 leaves toned, contemporary half morocco, covers detached and worn, folio (428 x 355mm.), [c.1816]

£20,000 - 30,000

€23,000 - 34,000

A fine album of Chinese watercolours, in a large format. The botanical subjects comprise 14 of single flowers (magnolia, chrysanthemum, sunflower, peony, lily, rose, and others), and 14 of flowers with butterflies, moths, grasshoppers or other insects. The other six plates are of entomological subjects (atlas moth, wasps on a bamboo, butterflies, two lizards).

These watercolours would have been executed by a very accomplished but anonymous Chinese artist for the export market to Western patrons, such as members of the East India and Dutch East India Companies.

### Provenance

Cabot family of Trinity, Jersey, nineteenth century bookplate.



204



204



204



204





205



205

205

#### CHINESE BOTANICAL WATERCOLOURS

An album of 11 botanical and entomological watercolours, each on pith paper (approximately 230 x 150mm.), mounted within grey paper borders on album sheets (recto only), one plate with 20 x 20mm. loss affecting image, small holes to 3 others, contemporary green morocco gilt, bookseller's pink ticket ("S. & L Fuller, 34 Rathbone Place") on front paste-down, g.e., rubbed, 4to (287 x 230mm.), [c.1830-1840]

£1,000 - 2,000

€1,100 - 2,300

Images include butterflies and flowers (6), butterflies and insects (3), and Chinese basket vases with flowers.

206

#### COOK (JAMES)

[BANKS (JOSEPH)] Banks' Florilegium. A Publication in Thirty-Four Parts of Seven Hundred and Thirty-Eight Copperplate Engravings of Plants Collected on Captain James Cook's First Voyage Round the World in H.M.S. Endeavour, 1768-1771, 35 vol., NUMBER 84 OF 100 COPIES, 743 copper-engraved plates in titled window mounts, all colour-printed "à la poupée" in up to 17 colours (with additional watercolour touches), from the original plates by Daniel MacKenzie, G. Sibelius, Gabriel Smith, and others after Sydney Parkinson, Frederick Polydore, John Frederick Miller, James Miller, John Cleverly and Thomas Burgis, tissue guards, loose as issued in 100 publisher's cloth-backed portfolios, housed in the 35 original green cloth solander boxes with printed paper labels, and all in the original cardboard packaging, large folio (790 x 610mm.), Alecto Historical Editions, 1980-1990

£15,000 - 25,000

€17,000 - 29,000

THE FIRST COMPLETE PUBLICATION OF THE MAGNIFICENT BOTANICAL ENGRAVINGS, TAKEN FROM THE ORIGINAL DRAWINGS MADE BY SYDNEY PARKINSON DURING CAPTAIN COOK'S FIRST VOYAGE.

Between 1771 and 1784, Joseph Banks both bankrolled and supervised the meticulous production of 743 copperplate images. A set of proofs were printed in 1784 but, probably due to the huge expense of the project, no formal publication of the set was made in Banks' lifetime. Shortly before his death in 1820 he bequeathed the plates to the British Museum. In 1905 a limited edition of the Australian plant images was issued printing the plates from lithographic stones prepared from the eighteenth century proofs, and in 1973 a selection of thirty plates etched in black and white, but this Alecto edition, ten years in the making, was the first time the whole set appeared printed from the original copperplates. The plates are printed in colours *à la poupée*, a process in which "up to ten colours are worked directly into the single plate before each print is pulled, with additional water-colour touches in special cases" (Prospectus). The prospectus is loosely inserted in Part 1.

#### Provenance

The Estate of J. Tscharnier De Vischer, the original purchaser, with his name on the original packaging boxes.



206



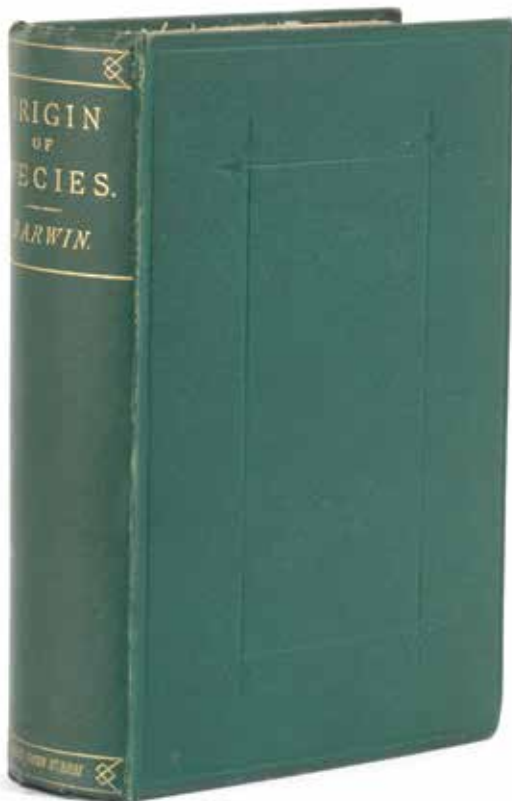
206



206



206



207

207 \*

# **DARWIN (CHARLES)**

On the Origin of Species by Means of Natural Selection, *fifth edition* ("tenth thousand"), *folding lithographed plate, without any adverts as frequently issued, scattered light spotting, publisher's green cloth, ruled in blind, lettered in gilt on spine, hinges cracking* [Freeman 387, binding variant a], 8vo, John Murray, 1869

£1,200 - 1,800

€1,400 - 2,100

"The fifth edition of 1869 was of 2,000 copies and was again much revised. It is in this one that Darwin used the expression 'survival of the fittest'... for the first time" (Freeman).

208

# **DARWIN (CHARLES)**

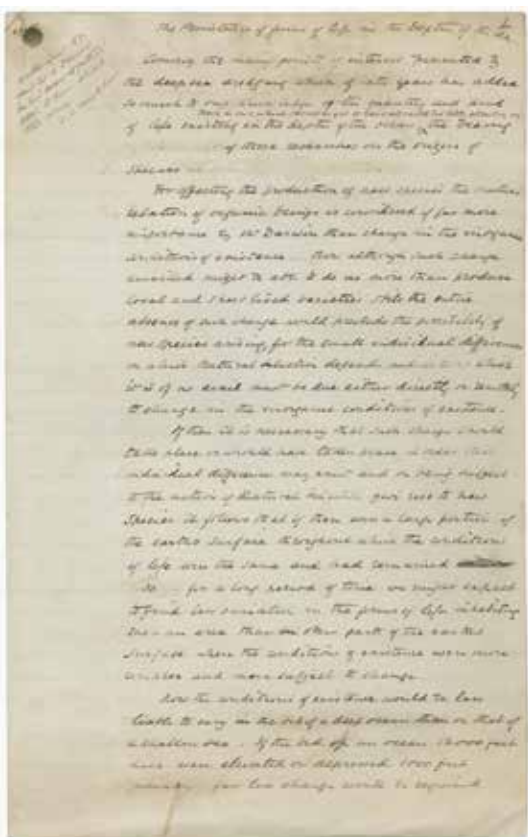
Autograph letter signed ("C.D."), to his son George ("My dear G."), commenting on an essay by their kinsman Clarke Hawkshaw on "The Persistence of forms of life in the Depths of the Sea" and the "bearing of those researches on the origin of species", giving his opinion that Hawkshaw's work "appears to me a quite original essay. – At least the ideas had never occurred to me; nor had I met with them"; although he feels that greater stress might have been laid on the paucity, especially in shallow seas, of life in the depths of the ocean; and suggesting that Hawkshaw submit it for publication by *Nature*, adding however the rider that "I know not; it wd depend, I suppose, whether enough & more than enough may not have been of late written on nat. selection"; nevertheless assuring George that in his opinion "Hawkshaw could pass an examination on the 'Origin', he seems so well up in it"; with Hawkshaw's autograph draft of his essay, *Darwin's letter, 2 pages (on a leaf torn from a serrated notepad), the essay written on one side only of 12 leaves, top page dust-stained, the letter with very light dust-staining where folded but nevertheless in fine and fresh condition, the essay folio, the letter 8vo, [Down], 30 January [1871]*

£30,000 - 40,000

€34,000 - 46,000

'ENOUGH & MORE THAN ENOUGH MAY NOT HAVE BEEN OF LATE WRITTEN ON NATURAL SELECTION' – Darwin considers the bearing that a study of deep-sea life might have on our understanding of the origin of species, praising the author of the essay for being able to "pass an examination on the 'Origin', he seems so well up in it". The author of the essay (John) Clarke Hawkshaw was a member of the distinguished engineering family and had been a contemporary of George Darwin's at Trinity College, Cambridge. In 1865 he married Cicely Wedgwood, Darwin's first cousin at one remove and niece of his wife Emma; the present owner being their descendant.

Hawkshaw's essay, as submitted to Darwin, appears never to have been published. Darwin's letter, likewise, appears to have remained unpublished and is not recorded by the Cambridge University *Darwin Correspondence Project*. At the same time as he was reading and pondering Hawkshaw's essay, Darwin was busy correcting proofs of the *Descent of Man*.

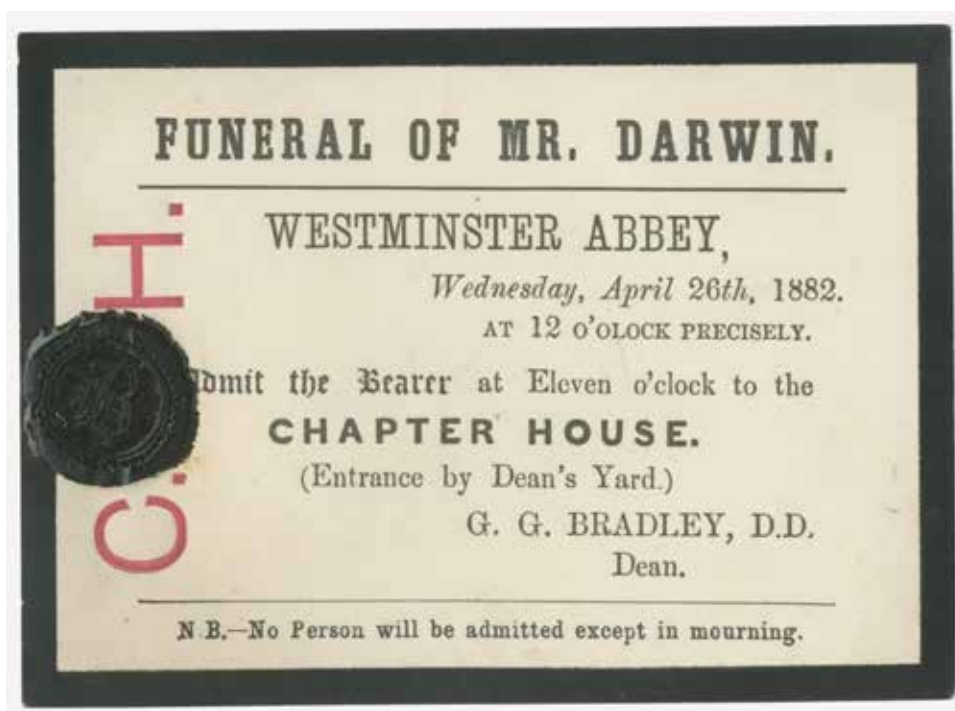


208

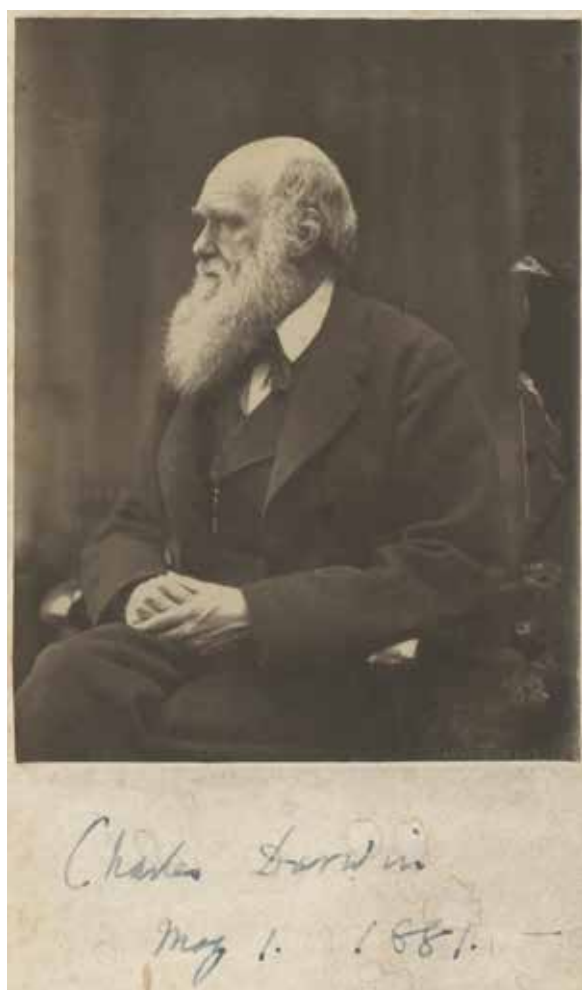


My dear J.

This appears to me a  
quite original & frag. - at  
least to ideas that  
never occurred to me; nor  
have I met with them.  
Perhaps a little more steep  
might be laid on to our  
pains (connected with shallow  
seas) of different forms of life  
in the depths of the ocean, & the  
as concerning the simplicity of  
the conditions. I do not know  
how the the is administered, as  
enough may have been said on  
the words to close. - In my  
opinion it is well worth sending to  
"Nature" or some periodical. Whether  
"Nature" or not I know not.



210



209

209

#### **DARWIN (CHARLES)**

Photograph of Darwin by Oscar Gustav Rejlander, signed and dated on the mount ("Charles Darwin/ May 1. 1881. –"), showing him seated half-length facing to his right, with his hands clasped in front of him, carbon print, stamped at the foot of the image 'Autotype Company', mounted on original card stamped 'Copyright/ Marion, Imp Paris/ Déposé', some surface-staining to the white mount, size of image 102 x 77mm., overall 165 x 110mm., [negative, spring 1871], 1 May 1881

£4,000 - 6,000

€4,600 - 6,900

'THE BEST PHOTOGRAPHS OF ME HAVE BEEN TAKEN BY MR REJLANDER' – SIGNED PHOTOGRAPH OF CHARLES DARWIN. Darwin came across the photographs of O.G. Rejlander — now widely regarded as 'the father of art photography' — when perusing a shop window in the spring of 1871. He was at the time searching for suitable means of illustrating his third major work on evolution, *The Expression of the Emotions in Man and Animals* (1872). Struck by the naturalism of Rejlander's work, Darwin commissioned from him a set of photographs, writing to another would-be illustrator: 'I have found a photographer in London. Rejlander, who for years has had a passion for photographing all sorts of chance expressions exhibited on various occasions, especially by children, and taken instantaneously' (to James Crichton-Browne, 7 April [1871], Cambridge University *Darwin Correspondence Project*). Rejlander was to produce nineteen of the thirty photographs for the book, posing in many of them himself.

This striking portrait dates from this time. On 23 April 1871, Darwin wrote to the photographers Elliot & Fry: 'I am bound to tell you that I lately was several times with Mr Rejlander, who was assisting me on a scientific subject, &, who took so much trouble for my sake that I gladly complied with his request to take several photos: of me, and these I imagine he intends to sell to any purchasers'; adding in another letter to an unidentified editor on 12 October: 'The best photographs of me have been taken by Mr Rejlander' (*Darwin Correspondence Project*). The present carbon print (a more stable medium than albumen) was probably taken from the original negative a decade later, at around the time of Darwin's inscription.

210

**DARWIN (CHARLES)**

Printed card for the 'Funeral of Mr Darwin' at Westminster Abbey, held on Wednesday, 26 April 1882, admitting the bearer to the Chapter House ('N.B. – No Person will be admitted except in mourning'), issued by Dean Bradley and bearing an impression of the Dean's seal in black wax in the left-hand border and stamped on either side with a 'C.' and an 'H.', with black mourning borders, *on stiff white card*, 90 x 124mm., 26 April 1882

£1,000 - 1,500

€1,100 - 1,700

'FUNERAL OF MR DARWIN'. Darwin had died at Down House on 19 April 1882, expecting to be buried in the local churchyard. Indeed, as Desmond and Moore put it, 'getting a freethinker into the Abbey was not easy' (*Darwin*, 1991, p.666). But as always Huxley stepped in, supported in Parliament by Darwin's neighbour Sir John Lubbock and by a press campaign led by the *Standard*. Dean Bradley was happy to acquiesce.

The Chapter House, to which our card allows admission, is where those who were to follow the coffin into the Abbey assembled: '[on] that grey day committees adjourned, judges put on mourning dress, and Parliament emptied as members trooped across the road. From embassies, scientific societies, and countless ordinary homes they came. Under leaden skies they converged on the Abbey, anticipating the awe and spectacle of a state occasion... In the Chapter House, where Parliament had once met, the elders of science, State, and Church, the nobility of birth and talent, stood waiting to file though the cloisters, behind the coffin. They were "the greatest gathering of intellect that was ever brought together in our country," said one' (p.672). Darwin was laid to rest beneath the monument to Newton, at the north end of the choir screen.

211

**DARWINISM**

[CHAMBERS (ROBERT)] *Vestiges of the Natural History of Creation*, FIRST EDITION, *half-title, contemporary red cloth stamped in blind, rebaked and recornered preserving most of original gilt-lettered spine* [Garrison-Morton 218; *Origins of Cyberspace* 5], 8vo, John Churchill, 1844

£1,000 - 1,500

€1,100 - 1,700

FIRST EDITION OF THE FIRST FULL-LENGTH EXPOSITION OF AN EVOLUTIONARY THEORY IN ENGLISH. "This outspoken statement of a belief in evolution, published anonymously to protect Chambers's reputation as a publisher, anticipated Darwin's *Origin* by 16 years and generally prepared the public for Darwin's theories... Authorship was not revealed until the 12th edition (1884), 13 years after Chambers's death" (Garrison and Morton). Chambers includes a lengthy reference to Charles Babbage's "Difference Engine", beginning on p. 206, as a metaphor for evolutionary change.

**Provenance**

E.M. Tapp, bookplate.

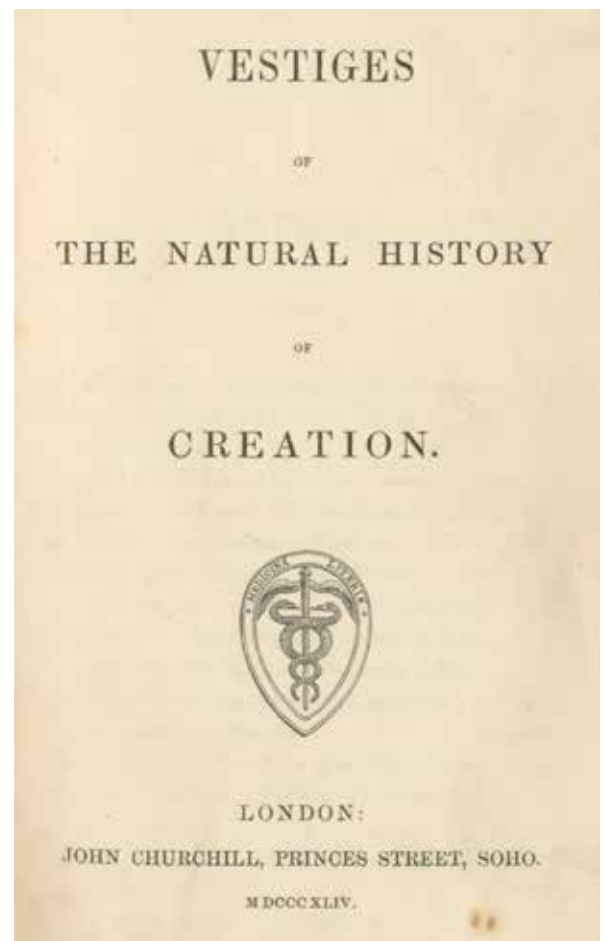
212

**EDWARDS (GEORGE)**

*A Natural History of Birds, the Most of Which Have Not Hitherto Been Figured or Described*, Parts 3 and 4 (of 4) in 2 vol., 86 *hand-coloured engraved plates only* (of 105, all but 15 of birds), *occasional light spotting and soiling, plate 183 with long tear (no loss), some offsetting to text, contemporary roan-backed boards, lacks spines, one cover detached* [Nissen IVB 286; Anker 124; Wood, p.329], 4to (295 x 235mm.), printed for the Author at the College of Physicians in Warwick Lane, 1750-1751, sold as a collection of plates

£2,000 - 3,000

€2,300 - 3,400

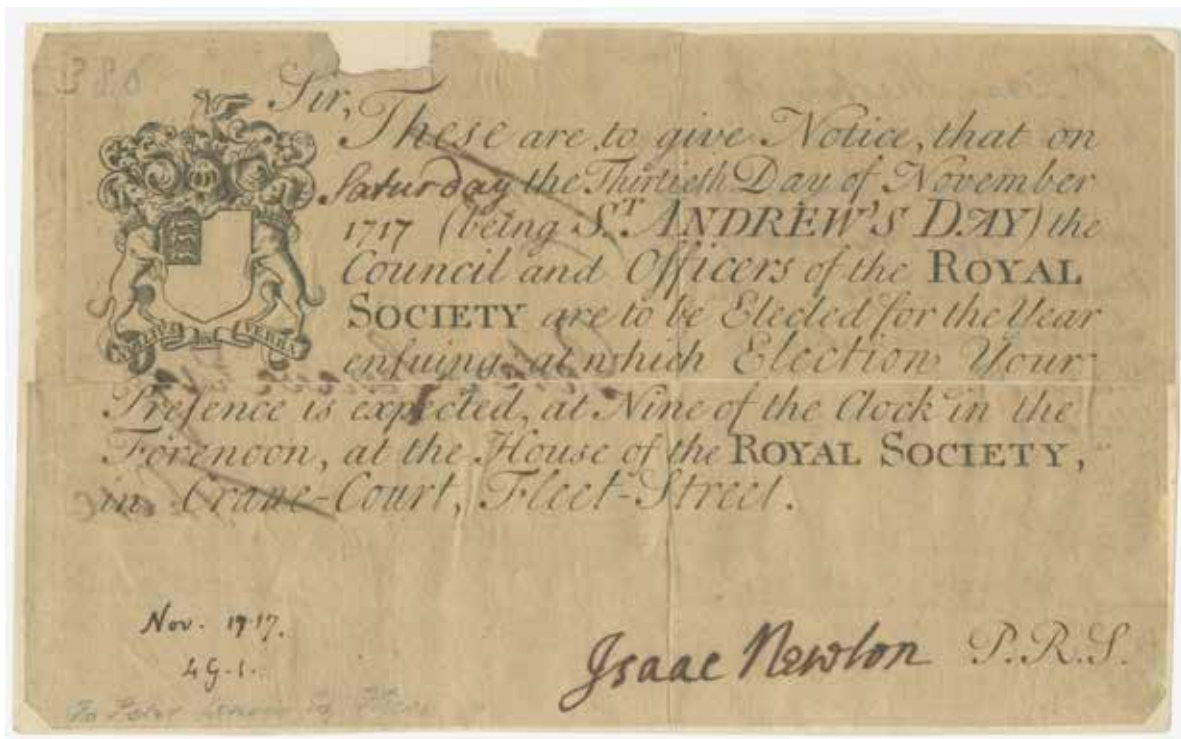


211



212





214



213



215

213 •

**HARRIS (MOSES)**

The Aurelian: Or, Natural History of English Insects; Namely, Moths and Butterflies. Together with the Plants on Which They Feed, *second edition, second issue, titles in English (with engraved vignette) and French, English and French text in double columns, engraved frontispiece, hand-coloured engraved diagrammatic key-plate, and 44 hand-coloured plates by and after Harris, Plate 1 inscribed "Colour'd by me Mr. Harris Sept. 1778", occasional light spotting or off-setting, short tear at lower blank margin of several pages, later half morocco gilt, slightly scuffed at extremities [Lisney 232; Nissen ZBI 1835], folio (454 x 280mm.), for the Author, 1766. And With Great Additions, for J. Robson, 1778*

£3,000 - 5,000  
€3,400 - 5,700

A TALL COPY OF *THE AURELIAN*, WITH THE PLATES HAND-COLOURED BY THE AUTHOR. Lisney describes Moses Harris (1730-c.1788) as "one of the most outstanding authors of entomological literature during the eighteenth century", also noting that in those copies with the first plate inscribed by Harris "the plates were coloured by the author throughout". This copy has the English title-page described by Lisney as being that to the second issue, but has plates I and II as described for Lisney's first issue.

214

**NEWTON (ISAAC)**

Engraved notice signed ("Isaac Newton"), as President of the Royal Society, stating that 'on Saturday the Thirtieth Day of November 1717 (being St Andrew's Day) the Council and Officers of the Royal Society are to be Elected for the Year ensuing at which Election Your Presence is expected, at Nine of the Clock in the Forenoon, at the House of the Royal Society, in Craven-Court, Fleet-Street', inscribed in what appears to be Peter Le Neve's hand in ink "Nov. 1717./ 4G.I." and in pencil in a neat early nineteenth-century hand as being to him, *laid down, split along centre folds and with small paper tears in the top margin, but nevertheless in attractive condition, 95 x 153mm., 1717*

£4,000 - 6,000  
€4,600 - 6,900

SIR ISAAC NEWTON AS PRESIDENT OF THE ROYAL SOCIETY, to the first President of the Society of Antiquaries. Newton had been elected President of the Royal Society on St Andrew's Day 1703: 'To the Royal Society he brought the same qualities he exercised at the Mint, administrative talent and a constitutional inability to slough off an obligation he had agreed to shoulder... After the interlude of absentee presidents chosen for their political prominence, the society watched with surprise as a man who had devoted his life to its announced goals seized its helm and bent his energy to steering it on a determined course. Newton made a point of running the council. It almost never met without him' (Richard S. Westfall, *Never at Rest: A Biography of Isaac Newton*, 1980, p.630).

The recipient of this notice, the herald and antiquary Peter Le Neve, had been elected a fellow of the Royal Society in 1712. At that time it was still the leading forum for the discussion of antiquarian and literary matters, as well as scientific subjects: 'Such broad-mindedness, however, was discouraged from 1703 under the presidency of Sir Isaac Newton, who favoured a more rigorously scientific approach. There was clearly now a need for a separate society for the study of antiquities' (Rosemary Sweet, *Making History: Antiquaries in Britain 1707-2007*, exhibition catalogue, 2007). A first, informal, meeting of what was to become the Society of Antiquaries was held in 1707, with Le Neve in the chair. When the society was put on a regular footing in July 1717, he served as its first President and remained in office until 1724.

215 •

**REDOUTE (PIERRE-JOSEPH)**

Les Roses... décrites et classées selon leur ordre naturel, par C.A. Thory, *third octavo edition, half-titles, 2 lithographed portraits and 184 stipple-engraved plates, printed in colours and finished by hand, occasional light spotting, hinges weak, contemporary green half roan, spines slightly faded and chipped, one spine with tear to top compartment [Dunthorne 233; Nissen BBI 1599], large 8vo (250 x 165mm.), Paris, P. Dufart & St. Petersburg, J.F. Hauer, 1835*

£5,000 - 7,000  
€5,700 - 8,000

The last and most comprehensive edition of one of the greatest of all flower books, published under the direction of L.-J. Pirolle, the collector of roses and tulips who had supplied Redouté with many of the specimens. It includes the famous frontispiece of a floral wreath, 23 new plates, portraits of Redouté and Thory, and a biographical note on Thory, none of which had appeared in either of the previous octavo editions, nor the first folio edition of 1790.

**Provenance**

Edward Hutton (1875-1969, writer on travel and Italy), booklabels; Graham Stuart Thomas (1909-2003, noted horticulturalist and author on roses and gardens), bookplates and presentation inscription from Nastia Law(?) on half-title.

216 •

**RUMPF (GEORG EBERHARD)**

Thesaurus imaginum piscium, testaceorum, *first edition in Latin, additional engraved allegorical title, frontispiece portrait of the author seated in his curiosity cabinet, title printed in red and black with engraved vignette, 60 engraved plates after Maria Sibylla Merian, 4 large engraved vignettes, most plates annotated in pencil (plates 18-49 with captions added in ink), small hole touching image of one plate, light dampstain at lower fore-edge of final 26 leaves, modern morocco, worn with small loss to lower part of spine [Nissen ZBI 3250], folio (435 x 260mm.), Leiden, Peter vander Aa, 1711*

£800 - 1,200  
€910 - 1,400

First edition in Latin of Rumpf's study of marine life in the Moluccan Archipelago, Indonesia. The plates, depicting crustaceans, sea urchins, starfish, shells, minerals and fossils, were engraved after drawings by Maria Sibylla Merian.

217 •

**WILLMOTT (ELLEN)**

The Genus Rosa... Drawings by Alfred Parsons, 2 vol. bound from 25 parts, *148 plates (132 chromolithographed) and numerous illustrations by Alfred Parsons, tissue-guards, a few gatherings working loose, uncut in publisher's morocco-backed cloth, t.e.g., original wrappers bound at end of each volume, slightly rubbed, large 4to, John Murray, 1914*

£500 - 700  
€570 - 800

**Provenance**

Graham Stuart Thomas (1909-2003), noted horticulturalist and author of books on roses and gardens, bookplate.



219



220

## EXSICCATA: FERNS, SEAWEED, MOSSES AND OTHER SPECIMENS

*A Private Collection*

218 \*

### BERKELEY (MILES JOSEPH)

British Fungi: Consisting of Dried Specimens of the Species, Described in Vol. V, Part II. of the English Flora: Together with Such as May Hereafter Be Discovered Indigenous to Britain, 4 vol., FIRST EDITION, 350 original mounted specimens, printed descriptive labels and indices, volumes 1 and 2 contemporary morocco-backed boards (one cover detached, worn), volumes 3 and 4 publisher's boards, original printed spine labels, spines detached, 4to, Longmans, 1836-1843

£500 - 800

€570 - 910

Sir James Edward Smith's *The English Flora* (1824-36) was published in 5 volumes, of which volume 5, part 2 was Berkeley's work on fungi. From 1827 onwards for Berkeley (1803-1889), a Church of England clergyman and naturalist, "mycology and phytopathology became increasingly important — indeed, he was later called 'the Father of British mycology'" (ODNB). Fungal exsiccatae are much rarer than the other species of the genus. This work is scarce (World Cat noting 4 copies). A loosely inserted printer's note in part 2 reads "All the copies of the first Fasciculus having been sold, the author has been induced to prepare a larger number of the present..." but that he will prepare "a fresh supply of the first".

219

### BORNEO AND SARAWAK

[HOSE (CHARLES) Plant Specimens from North Borneo and Sarawak], 62 sheets of botanical specimens including ferns, all mounted with paper tabs, most captioned beneath with Latin name of plant, place and date signed with Hose's initials ("C.H."), loose sheets in modern solander box, folio (530 x 320mm.), [c.1886-1888]; sold with a copy of Charles Hose, *A Journal Up the Baram River to Mount Dulit and the Highlands of Borneo* [off-print from *The Geographical Journal*], 1893

£400 - 600

€460 - 690

Charles Hose (1863-1929) joined the Sarawak civil service, whereupon he was posted to the remote Baram River district, which had been annexed from the sultanate of Brunei in 1882. By 1888 he was appointed officer in charge of the district. "Hose spent much of his time exploring the rain forest, collecting plants and other natural history specimens, encouraged by Raja Charles Brooke, who had founded the Sarawak Museum and wanted specimens for it. He discovered many new species of animals, insects,... and several new plants, including the flowering plant *Oberonia hosei*" (ODNB). He was acknowledged as one of five major contributors to *A Catalogue of the Ferns of Borneo* published in the *Journal of the Straits Branch of the Royal Asiatic Society*, 1899.



220 •

# BRAITHWAITE (ROBERT)

Sphagnaceae Britannicae Exsiccatae, THE AUTHOR'S COPY, printed title, index, and dedication, actual specimens (between one and 6 samples per page) mounted on 55 sheets, all captioned in manuscript, 26 lithographed plates from "The Monthly Microscopical Journal" (where Braithwaite's book first appeared) tipped-in, mounted on stiff card, 16 carte-de-visite portraits (several by Whitby photographers) inserted in 4 window-mount leaves, envelope addressed to Braithwaite (on Brixton Hill) loosely inserted, contemporary red half morocco by Fisher & Stidstone (with label), g.e. [Sayre pp.272-4 & no. 408], large 4to (345 x 255mm.), [Clapham Rise], 1877; and another copy, 54 sheets of mounted specimens, advertisement for Braithwaite's forthcoming "The Sphagnaceae or Peat-Mosses of Europe and America" tipped-in, cloth-backed boards with binder's ticket of Fisher & Stidstone, 1877 (2)

£700 - 900  
€800 - 1,000

THE AUTHOR'S COPY. Robert Braithwaite (1824-1917) moved from Whitby, Yorkshire to south London in 1841, where he practiced as a surgeon. His "bryological career was based on and moulded around his love of microscopy" (Mark Lawley, *A Social and Biographical History of British and Irish Field-bryologists*), being an active member (and some-time president) of the Quekett Microscopical Society and the South London Microscopical Society during the 1870s. This copy includes many more specimens than the approximately 50 regular copies produced. All the specimens are described in detail, giving the names of the bryologists (including Braithwaite, mostly Scottish examples) who found them and locations where found.

221

# BRITISH HERBARIUMS

[LEEFE (JOHN E.)] *Salictum Britannicum Exsiccatum*. Fasciculus I, approximately 45 sheets of dried plant specimens, most with original printed label, loose as issued in original boards, printed label on upper cover, preserved in solander box, [1842]--[SUSSEX] A collection of approximately 100 sheets of mounted dried specimens, many 2 per page, recto only, each captioned with date and places found (mostly Sussex area around Lewes, including Coombe Plantation, Mt. Caburn, Little Horsted), [c.1865-1870]--PLANTS OF SCOTLAND, 4 vol., approximately 180 sheets of mounted dried specimens, on light blue paper with printed decorative border, printed labels, Horticultural Society of New York bookplates, later half morocco, [c.1860-1870], folio; and 9 others, British herbariums, with dried specimen samples, mostly twentieth century (15)

£600 - 800  
€690 - 910



222

222

# BRITISH MOSSES AND FERNS

WOOD (J.B.) *Bryologia Britannica*. Practically Illustrated [title on spine], manuscript in ink, 99 pages, each with several actual samples mounted on recto only, contemporary green calf gilt, rubbed, morocco spine label frayed, folio (315 x 220mm.), [c.1860-1870]--Ferns and Mosses of Derbyshire [title on upper cover], 32 card sheets, each mounted with between one and five actual samples mounted with printed caption beneath, engraved portrait of Rev. James Kendall tipped-in with bookplates of Christine, and Eric S. Quayle, plates loose as issued in contemporary green calf gilt portfolio, gilt lettered on upper cover, folio (325 x 250mm.), [c.1860]--"A Collection of British Ferns Presented to The Haileybury Natural Science Society by W.J.L. Harrison, Nov. 1830", 30 sheets of actual mounted samples, either printed or manuscript labels, loose in folder, together with associated album of approximately 50 sheets of mounted samples, folio--[PARNELL (WILLIAM)] "Preserved Specimens of British Mosses... by W.P.", 82 leaves including 76 pages with approximately 200 mounted specimens of moss (recto only, some in original paper envelopes), introductory matter and descriptive text throughout in neat hand, contemporary morocco-backed boards (with ticket of D.W. Carroll, printer & stationer, Dublin), 4to, [?Dublin, c.1850], the first 3 mentioned preserved in purpose-made solander boxes (4)

£800 - 1,200  
€910 - 1,400

J.B. Wood (1813-1890, of Pontefract, and later Manchester), presumably inspired by William Wilson's printed *Bryologia Britannica*, gives details of the date and place where each sample of moss was found: "willow tress, nr. Selby, Isle of Man, July 1857, "In an old gravel pit, Ashton-under-Lyme, June 1865", "marshy places in the 'Paps of Leny' nr. Callender, 15 June, 1861". The volume of Irish mosses was compiled by William Parnell, foreman for many years at Glasnevin, Dublin, and is "presented for acceptance to Miss Dawes as a very slight token of the respect and esteem in which she is held". In his introduction Parnell that the study of mosses requires "the constant use of the microscope and the experience of no little patient perseverance..."



223

223 \*

### BRITISH MOSSES AND SEAWEEDS

[GRIFFITHS (AMELIA)] Collection of approximately 150 seaweed and moss dried specimens, mounted or in small packets, most captioned with many collected by Ms. Nowell in 1840s, loose within folder, inked on upper cover "To Mrs. Amelia Griffiths at Torquay", 4to, [1840s]--Collection of approximately 200 mounted moss specimens from areas of England, captioned in ink, contained in 2 contemporary blue book boxes ("Stone's Patent Box for the safe & orderly keeping of all papers..."), gilt lettered "New Mexico" and "Colorado" on upper covers, titled "Bryophyta" in on paper labels on spine, 8vo, [c.1860/70s]; and a very large quantity of moss samples in packets, and approximately 50 small glass bottles, all with labels noting specimen type, place and dates found (mostly 1950s-70s) and collector's name, from the collection of Michael Walpole, Bryology Recorder, and founder of the Loughborough Naturalists' Club, Leicestershire (quantity)

£600 - 800

£690 - 910

Extensive collections of British seaweed and moss specimens, spanning the period from the pioneering age of the early Victorians to similarly devoted amateur naturalists of the pre-digital age. The earliest examples are those sent in the 1840s to Amelia Griffiths (1768-1858), the much celebrated phycologist and seaweed collector, who "discovered many new species and genera of seaweeds, and exchanged specimens with botanists across Britain and Europe. She had a wide correspondence and generously shared her knowledge" (ODNB).

224 \*

### CURTIS (WILLIAM) AND WILLIAM SALISBURY

Hortus siccus gramineus, or a Collection of Dried Specimens of British Grasses, 2 vol., letterpress titles (both for Volume I, but second volume 2 amended in ink to read "II"), letterpress index leaf in each volume (that in volume 1 with "Advertisement" dated September, 1806), 203 sheets of dried specimens, most with printed captions (corresponding with index leaves; volume 1 without number 30, 12 with manuscript captions seemingly inserted from another copy, 3 extra "a" specimens; volume 2 lacking 33 numbers in the sequence, but most seemingly never bound in) mounted on blue paper, the specimens generally in very good condition, contemporary red morocco-backed boards, 3 gilt morocco spine labels (of 4), covers detached, worn with some losses, folio (430 x 280mm.), Sold, properly arranged, by Curtis and Salisbury, at the Botanic Garden, Brompton, 1802[-1806]

£800 - 1,200

£910 - 1,400

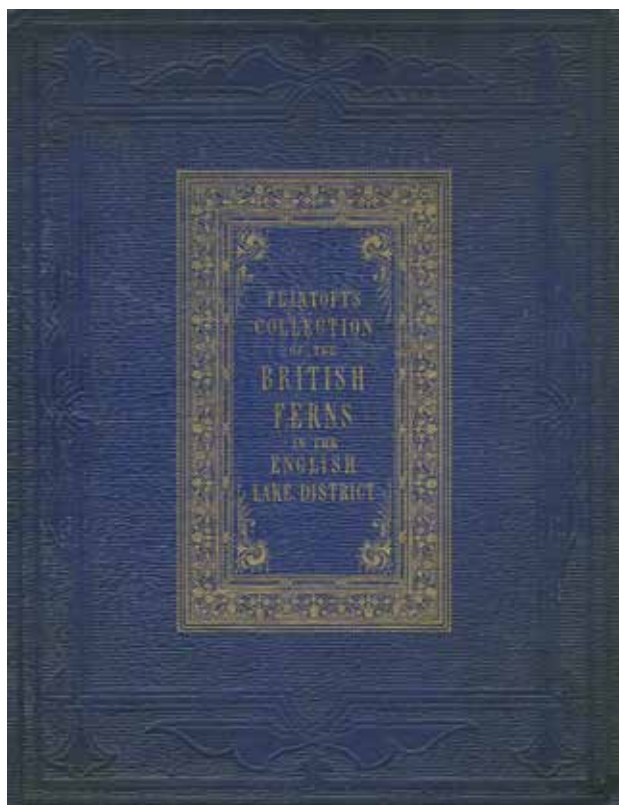
Scarce, seemingly unrecorded variant, with 2 printed indices and printed caption labels to the specimens replacing the usual manuscript index and captions. The "Advertisement" (signed "Brompton Gardens, Brompton, September 1806") printed at the head of the index leaf of volume 1 advises that the work "will be found an useful appendage to the library of every one who is engaged either in agricultural or botanical pursuits". Explaining the incomplete nature of the second volume the text mentions that "Several species belonging to the Second Volume [the author] has not at this time in sufficient quantity to be inserted" suggesting that an appendix "shall be published next season, containing those belonging to vacant numbers...". This also vividly demonstrates the complexity of compiling such publications furnished with actual plant specimens. After the death of William Curtis in 1799, his partner William Salisbury moved from Curtis' nursery at Brompton to a garden at Cadogan Place, Sloane Street, where he taught botanical classes, published several books on horticulture and orchards, and seemingly oversaw the publication of the *Hortus Siccus*.



224







227

227 \*

# FLINTOFT (JOSEPH)

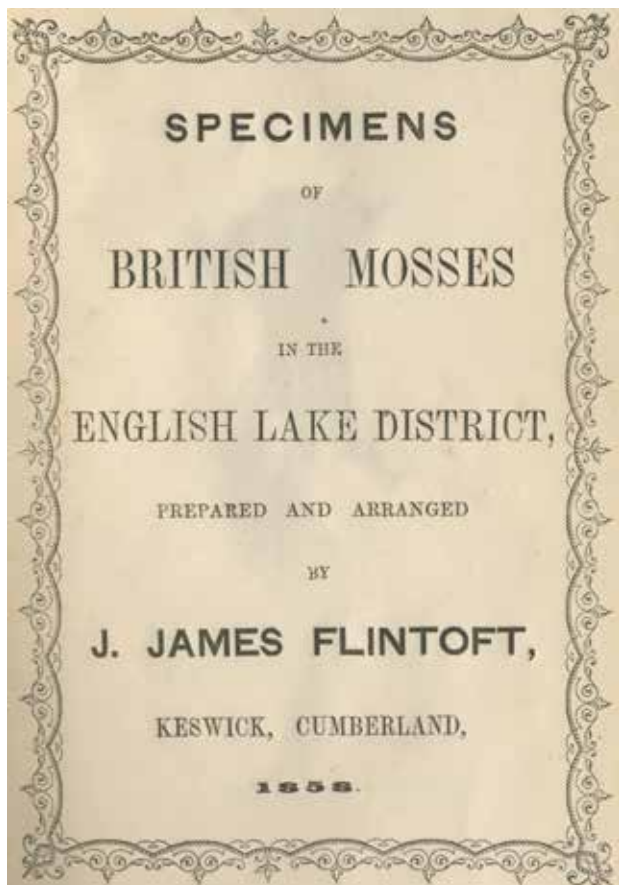
Complete Collection of the British Ferns and Allies in the English Lake District Prepared and Arranged by J. Flintoft, Keswick, Cumberland, 38 leaves of mounted specimens, [c.1858]; idem, another copy, 36 leaves of mounted specimens, [c.1858]; idem, another copy, 37 leaves of mounted specimens, ownership inscription dated 27 July 1858, preserved in solander box, [c.1858]; idem, another copy, letterpress title, 37 leaves of mounted specimens, leaf of manuscript index, ink pagination throughout, [c.1858], publisher's blue cloth gilt (the fourth mentioned a variant); idem, another copy, no title, 41 leaves of mounted specimens, publisher's red cloth gilt, [c.1858]-- [BIRKENHEAD W. & J., Fern nursery] Fern Albums, printed leaf of introductory text (with manuscript index on verso), 68 specimens of pressed ferns on 35 leaves, ownership stamp of "F. & G. Crowley, Ashdell", contemporary half morocco, gilt stamped "Fern Album" on upper cover, very worn, Manchester, Birkenhead, [1888]; Catalogue of Ferns Cultivated Fern Nursery by W. & J. Birkenhead Fern Nursery, 122pp., illustrations, publisher's pictorial wrappers, lacks spine, covers detached, Manchester, [1902], 4to (7)

£700 - 900

€800 - 1,000

Joseph, and his son Joseph James Flintoft (1826-1877) lived in Keswick, where they collected and arranged ferns of the Lake Districts. Produced for the numerous summer visitors - walkers and Wordsworth enthusiasts - to the Lake Districts the volumes were issued in a variety of bindings, number of specimens included, and manuscript captions as represented in this collection.

In 1841 William Wordsworth presented his niece Sarah "with an album in which to collect pressed plants. She filled it with mosses, and about twenty different ferns. In 1850 she recorded in her journal how she went in search of ferns by the waterfalls and in the woods above Rydal, and was 'fortunate in finding some beauties'" (Sarah Whittingham, Wordsworth Trust Blog, Sept. 2014).



228

228 \*

# FLINTOFT (JOSEPH)

Specimens of British Mosses in the English Lake District, 7 copies, 6 with letterpress title (one dated 1858), between approximately 30 and 85 leaves of mounted specimens (recto only, all captioned in manuscript), one with Ellison off-print paper about Flintoft [see footnote] loosely inserted, publisher's cloth (6 blue, one red), some variants of gilt lettering on upper covers, 8vo, Keswick, Cumberland, [c.1855-1865]; and a small album of mosses (8)

£600 - 800

€690 - 910

"These bound collections of mosses must have had a ready sale as unique 'souvenirs' of the Lakes" (N.F. Ellison, *Joseph Flintoft and his "Mosses"*..., off-print, 1944). They were issued with varying numbers of moss specimens, caption headings and bindings by Keswick residents Joseph and James Flintoft, celebrated in their day for their "construction of a large relief model of the Lake District, now housed in the Fitz Park Museum, Keswick". "Like rock or stone, it is o'ergrown/ With lichens to the very top/And hung with heavy tufts of moss/A melancholy crop/Up from the earth these mosses creep..." (*The Thorn* by William Wordsworth, whose poetry did so much to attract the Victorian visitor to the Lake District).



229

229 \*

#### FOURCADE (CHARLES)

Herbier collection de plants médicinales indigènes, FIRST EDITION, printed title, 2 leaves of index, 120 leaves, most with 2 mounted dried specimens and accompanying printed text, additional printed label pasted onto title, the specimens generally very good condition, some browning to labels, contemporary maroon cloth, gilt stamped title on upper cover, lacks ties [not in Sayre], folio (430 x 200mm.), Luchon, J.B. Champol, 1872

£400 - 600

€460 - 690

All Fourcade's collections are very rare. Copac has only the Kew copy of *Herbier*. This copy has a manuscript note on the title mentioning that the work is available for purchase "à Mr. Castau représentant depositaire, 8 rue Bochart..., Paris", and also adding to the printed list of Fourcade's achievements that he had won a silver medal at the l'Exposition universelle de Paris, 1872.

230 \*

#### FOURCADE (CHARLES)

*Plantes des Pyrénées*, 29 leaves mounted with approximately 353 specimens of moss, each with printed label giving Latin name, and the season and place where found, folding map of "De Luchon et ses environs" lithographed by Salettes of Toulouse (with a few additional names added in ink, and letterpress note pasted on, small blank piece cut away), publisher's cloth, covers titled and decorated in gilt, neatly rebounded, folio (460 x 310mm.), [no place or publisher, c.1867-1870]

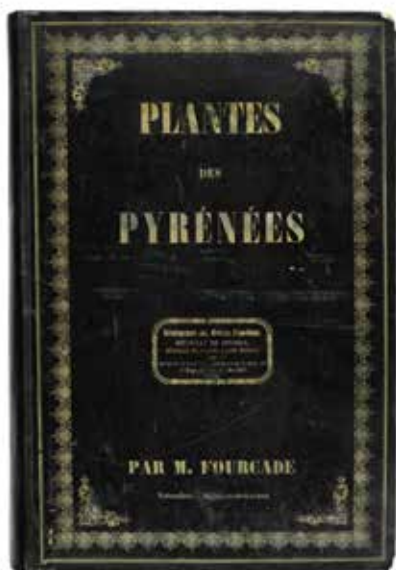
£800 - 1,200

€910 - 1,400

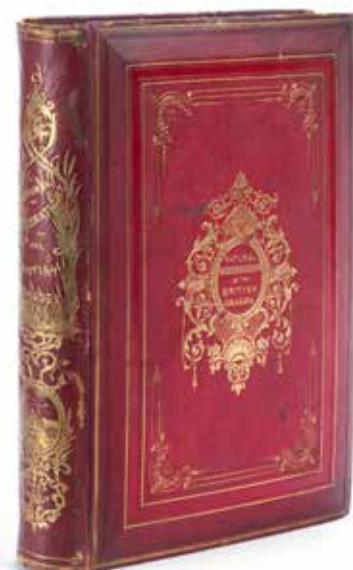
A rare album of mosses (mounted with up to 12 specimens per page) from the French Pyrenees, collected and compiled by local naturalist Charles Fourcade (1826-1891), of Bagnères de Luchon, Haute-Garonne. The upper cover celebrates the fact that Fourcade received an honourable mention at the Paris l'Exposition Internationale of 1867.

#### Provenance

Wigan Public Library, bookplate.



230



231

231 \*

#### HANHAM (FREDERICK)

Natural Illustrations of the British Grasses, 2 copies, FIRST EDITION, dedication leaf to the Marquess of Thomond, 62 leaves of actual mounted specimens within printed decorative page borders, publisher's watered blue silk gilt, worn, 1846; idem, another copy, 62 plates, lacks dedication leaf, publisher's red morocco gilt, 1846; idem, another copy, ?later issue with no date on title-page, nor half-title or dedication, 62 plates, plain green (?remainder) cloth, [c.1846], Bath, Binns & Goodwin--MOORE (DAVID) Concise Notices of British Grasses, Best Suited for Agriculture, with Preserved Specimens of Each Kind, third edition, lithographed frontispiece, 58 actual specimens on 33 sheets, interleaved with blanks, publisher's boards, rebounded retaining price ticket ("10s.6d."), Dublin, McGlashan & Gill, 1856, small folio; and a first edition of William Curtis's "Hortus siccus gramineus, or, a Collection of Dried Specimens of British Grasses" with only 33 sheets of mounted specimens, contemporary half calf, worn, 1802 (6)

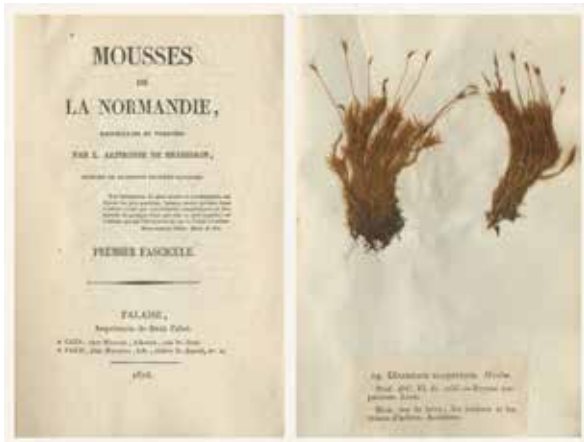
£600 - 800

€690 - 910

"Dried specimens of plants, when preserved with care as to their natural appearance and character, must always be more interesting and valuable to a Botanist... than engravings; being the real or original object, which drawings are intended only to portray... there is much... that the pencil can never show" (Hanham, Preface).



232



233



234

232 \*

## HERBARIUMS

Two albums of dried plant specimens, ?compiled by Louisa Schroeder Taylor, 47 leaves of attractively mounted dried plant specimens (mostly from France, Switzerland, Germany, and Scandinavia), neatly captioned in ink, 2 sheets with large initials "L.S.T." formed out of moss (recording a baptism at Paris, 1866), one contemporary morocco, one contemporary vellum gilt-lettered on "L.C.T." on upper cover, each preserved in a solander box, oblong 4to, [1865-1866]--Souvenir de la flore des Alpes. Collection de plantes alpines accompagnées de textes descriptifs et poétiques, printed title label on upper cover, 2pp. introduction signed "Ch.G.", 35 (of 42) mounted samples with accompanying text, 3 additional leaves, loose as issued in original box (rebacked), inscribed "Natural History Society, Presented by R.G. Cope" on title label, 8vo, [?Neuchatel, 1867]--[CAVIEZEL (W.)] Flora von St.Moritz, Pontresina und Umberg, 81 dried samples of Alpine flora (of 100), mounted with gold tabs, with manuscript descriptions, loose as issued in publisher's cloth book box, 8vo, [c.1880]--[GRASSES] Album, 69 (of 70) leaves of mounted specimens of grasses, all with printed labels in German, most recto only but several with bis numbers, 6 additional specimens with manuscript captions at end, contemporary half cloth, folio,, [?Germany, c.1880]; and towards 1000 mounted dried plant specimens, loose mounted (with either printed or manuscript captions), from 3 ?German or northern European collections, the early c.1880-1900, the latest 1940s (collection)

£1,000 - 2,000

€1,100 - 2,300

233 \*

## [HUSNOT (PIERRE TRANQUILLE)]

Musci Galliae. Herbar des mousses de France], 19 vol., each with approximately 50 specimens of exsiccata, the first 17 parts re-arranged in alphabetical order of specimens, the last 2 parts (comprising specimens 851-959) as issued, printed caption, possibly lacking 3 leaves of specimens, and with only one leaf of index and no titles, loose in contemporary cloth-backed portfolios, printed titles on spines, ties [Sayre, p.219; Stafleu II, p.372], 4to (235 x 188mm.), Caen, [c.1870-1907]--BRÉBISSE (LOUIS ALPHONSE DE) Mousses de la Normandie, 5 vol. (of 6, wanting volume 5), AUTHOR'S PRESENTATION COPY inscribed to [Robert Kaye] Greville, 125 mounted specimens, each with a printed caption, contemporary wrappers, printed label on spines, preserved in solander box, 8vo, Falaise, Bree l'aine, 1826-1833; and 2 nineteenth century albums, containing upwards of 400 specimens of moss held in individual paper packets captioned in ink, loose in portfolios with ties, captioned on covers "Musci" and "Hypna", preserved in solander boxes, folio, [?France, late nineteenth century] (26)

£600 - 800

€690 - 910

Two rare works devoted to, and illustrated with actual specimens of, French mosses, each published in Normandy.



234 \*

# INDIA - DARJEELING

Darjeeling Ferns "Mounted by Mrs. P. Jaffrey, Darjeeling", 49 mounted Darjeeling Ferns on 49 sheets (recto only, mostly full-page), each with a printed label with the Genus, Species, Patria (and occasionally date "1881" supplied in manuscript), original half morocco, title in gilt on upper cover, Jaffrey's printed pink label on front paste-down, rubbed, folio (457 x 320mm.), [Darjeeling, c.1882]

£600 - 800

€690 - 910

This collection of large ferns from West Bengal (styled "British Sikkim" on the labels) was compiled and mounted by Phoebe Jaffrey, wife of Andrew Thomas Jaffrey, the founding curator in 1878 of the Lloyd Botanic Gardens in Darjeeling, and author of *Hints to the Amateur Gardeners of Southern India* (1855-1860).

## Provenance

"Elizabeth E. Hawkins, April 15th 1882", ownership inscription on front paste-down.

235 \*

# INDIA - HIMALAYAS

Himalayan Ferns from British and Independent States [printed titled on each sheet], 50 sheets of fern specimens on paper with printed heading and typographic border (mounted recto only, mostly single specimens, occasionally 2 or 3 to a sheet, 3 loose but most good condition), one sheet loose, small envelope of samples loosely inserted, early half morocco, rubbed, modern drop-backed box, folio (433 x 275mm.), [1880s]

£500 - 700

€570 - 800

Scarce collection of Himalayan fern specimens, each handsomely mounted on printed sheets. It seems probable that the compiler was Mrs Jaffrey, whose husband was curator of the Lloyd Botanic Gardens in Darjeeling (see above).

236

# ITALIAN HERBARIUM

'Erbario di botanica... anno 1835' [title on covers], in 2 vol., approximately 180 numbered pages of mounted specimens (some loss or chipped, one torn), all captioned in ink, 8-page manuscript index loosely inserted, contemporary paper wrappers, ink lettering on upper cover, worn, preserved in solander box, folio (330 x 220mm.), [c.1835]

£400 - 600

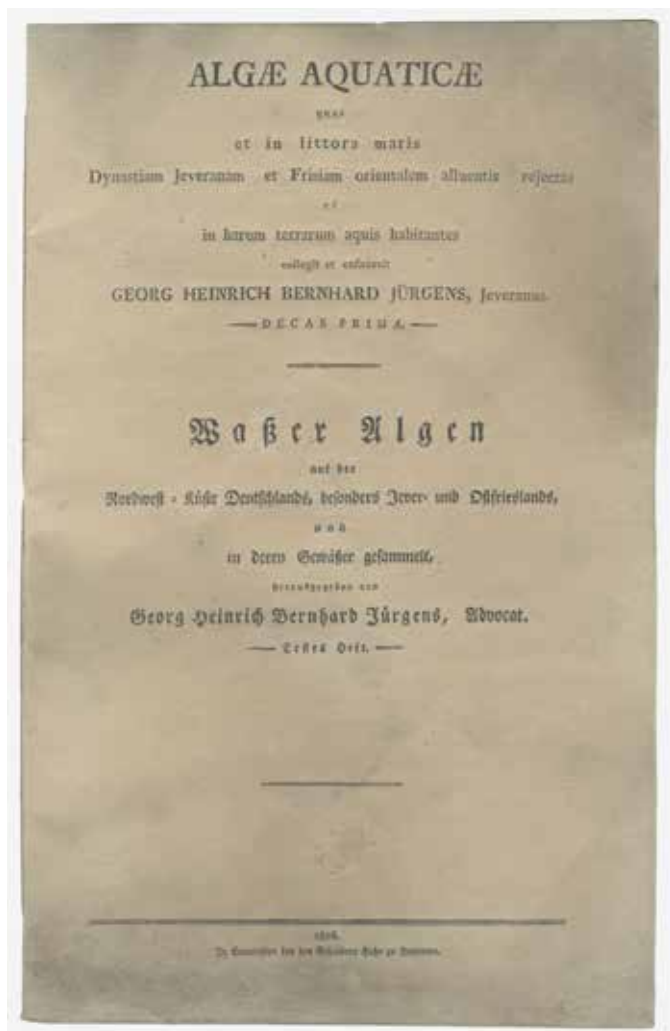
€460 - 690



235



236



237

237 \*

#### JURGENS (GEORG HEINRICH BERNHARD)

Algæ aquaticæ quas et in littora maris dynastiam Jeveranam et Frisium orientaliem alluentis rejectas [title repeated in German], parts 1-16 (of 19), 158 (of 160) specimens mounted or loosely inserted (a few with 2 examples), printed captions, stitched in original printed wrappers, preserved in solander box, small folio (315 x 200mm.), Hannover, Hahn [-Jever, C.L. Mettecker and Hahn], [1816-1822]

£400 - 600  
€460 - 690

Scarce early nineteenth century collection of seaweeds from the German North Sea between Jever and Ostfriesland, compiled with descriptions by the botanist Georg Jürgens (1771-1846). We can trace no other copies sold at auction, the present copy being that from Eton College Natural History Museum, sold at Bonhams, 15 October 1996, lot 22.

238 \*

#### LEICESTERSHIRE

HORWOOD (ARTHUR R.) The Flora of Leicestershire and Rutland, 3 copies comprising: a proof copy, extensively marked up by Horwood in red ink, maps and plates marked in blue, and with O.U.P. "Revise" stamps, loose in board portfolio; an interleaved copy bound in 2 volumes, contemporary green morocco, rubbed; a copy of the first edition, plates and maps (some loose as issued in pocket at end), publisher's cloth, dust-jacket, Oxford, O.U.P., 1933--MOTT (F.T.) and others. The Flora of Leicestershire, Including the Cryptogams... Issued by the Leicester Literary & Philosophical Society, INTERLEAVED AND ANNOTATED by A.B. Jackson (1876-1947, botanist), with letters to him from various correspondents (including F.T. Mott, and many from T.E. Routh of Donington Castle), publisher's cloth, Williams and Norgate, 1886, 8vo--"90 Specimens of the Wild Flowers of Leicestershire; gathered on the spot or from other localities... Leicester, March 1860", approximately 90 dried flower samples neatly mounted (recto only) on 54 sheets, early green half morocco, gilt morocco lettering label on upper cover, bookseller's pink label of "J. & T. Spencer, Leicester" inside upper cover, 4to, [1860] (6)

£600 - 800  
€690 - 910

239 \*

#### MCIVOR (WILLIAM GRAHAM)

Hepaticae Britannicae; or, Pocket Herbarium of British Hepaticae, printed title and index, 18 leaves with printed captions (room for 136 specimens; this copy has 126, but seemingly others never filled), contemporary morocco, g.e., rebacked, scuffed (Sayre p.228; Freeman 2408), New Brentford, Charles James Murphy, 1847--HOBSON (EDWARD) A Collection of Specimens of British Mosses and Hepaticae, Systematically Arranged with Reference to the Muscologia Britannica, English Botany, and British Jungermania, vol. 1-3, printed titles, upwards of 280 leaves of specimens with printed labels, the great majority neatly mounted, loose in contemporary portfolio boards, gilt morocco spine labels, lacks ties, Manchester, M. Wilson, 1822--GARDINER (WILLIAM) Twenty Lessons on British Mosses, 2 copies, fourth edition, approximately 20 mounted samples, Longman, 1852; The Flora of Forfarshire, 2 engraved plates, Barnsley Naturalists' Society bookplate, Longman, 1848, publisher's cloth--"British Mosses. 1877", album, 62 leaves of mounted samples (mostly recto, some recto and verso), captions in ink, ownership inscription of Miss Patricia Deuchar, Morningside House, contemporary cloth, [1877]--Moss album, approximately 100 leaves of mounted samples, captioned in ink, contemporary morocco wallet binding, [c.1890]--BOHLER (JOHN) Lichenes Britannici: or Specimens of the Lichens of Britain, parts 1-15 (of 16) in 3 vol., 120 specimens, with printed text, as often lacking the final part with another 8 specimens (Sayre notes "16th fascicle is rarely cited", pp.115-16), some light dampstains, a few publisher's green printed parts wrappers bound in, contemporary half morocco, worn, Sheffield, Ridge, [1835-37], 8vo; and 8 others, including 2 volumes of Hobson, and other albums of bryology (20)

£1,000 - 2,000  
€1,100 - 2,300

A collection of works exemplifying the scholarly and fashionable sides of Bryology. Edward Hobson, a Manchester handloom weaver and warehouse man, exemplifies the amateur botanists who "built up their collections of specimens through repeated and patient scouring of their own localities and constant observation of the habits of the plants of they collected... by collecting the same plants season after season... they were more likely to spot new or unusual plants" (D.N. Livingstone and C.J. Withers, *Geographies of Nineteenth-Century Science*, 2011). It was William J. Hooker, Director of Kew Gardens, who encouraged his publication on mosses, and was the dedicatee of William Gardiner's "Lessons" on mosses.



240

240

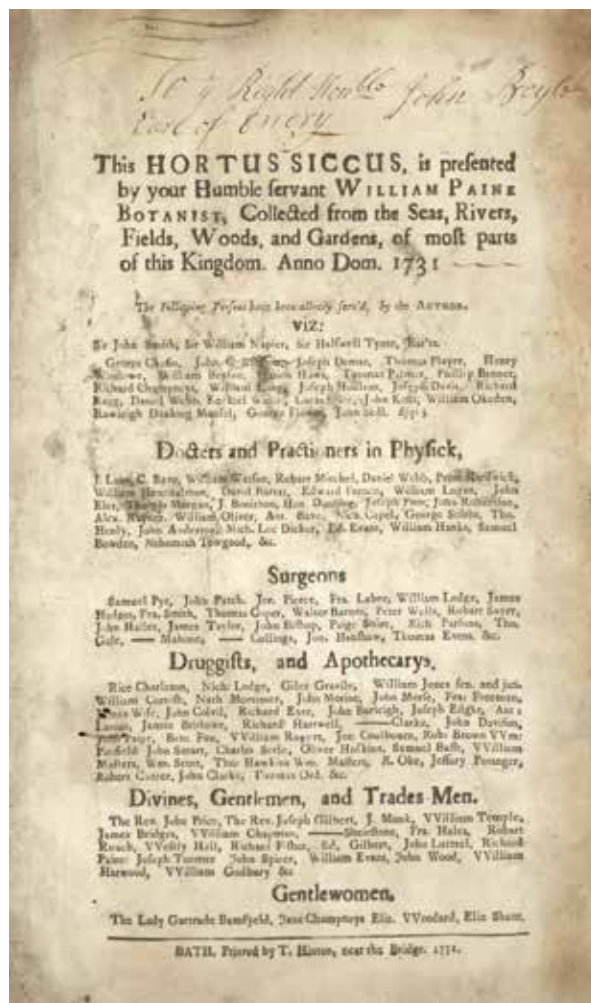
#### NORFOLK

An eighteenth century English Hortus Siccus, 44 leaves, faint red ruling as for an account book, between 1 and 3 dried plant specimens mounted with paper tabs on recto, neat manuscript descriptions (Latin and common names; occasionally a comment on usage, place and date found), contemporary vellum with large gilt arms of George III on the sides, folio (360 x 235mm.), [May-July 1793]

£600 - 800

€690 - 910

A handsomely presented late eighteenth century English Hortus Siccus bound in vellum with the arms of George III on the sides. Locations are given for five of the plant specimens, all in Norfolk: "at Girling's garden, Dereham", Swaffham, Hunston Cliffs, "in a garden near Easton", and Rising Wood (presumed Castle Rising Wood, nr. King's Lynn).



241

241

#### PAINE (WILLIAM, PLANT COLLECTOR)

[HERBARIUM] "To ye Right Honble John Boyle, Earl of Orrery [*in manuscript*] This Hortus Siccus, is Presented by your Humble Servant William Paine Botanist, Collected from the Seas, Rivers, Fields, Woods, and Gardens, of Most Parts of this Kingdom. Anno Dom. 1731, letterpress "title-dedication" page, manuscript list of clients ("Persons Serv'd since this was printed..."), 68 leaves of mounted plant specimens (upwards of 620 in total, some loose or defective), ink captions to each, contemporary reverse calf, rubbed, upper cover detached, 4to, Bath, T. Hinton, 1731

£800 - 1,200

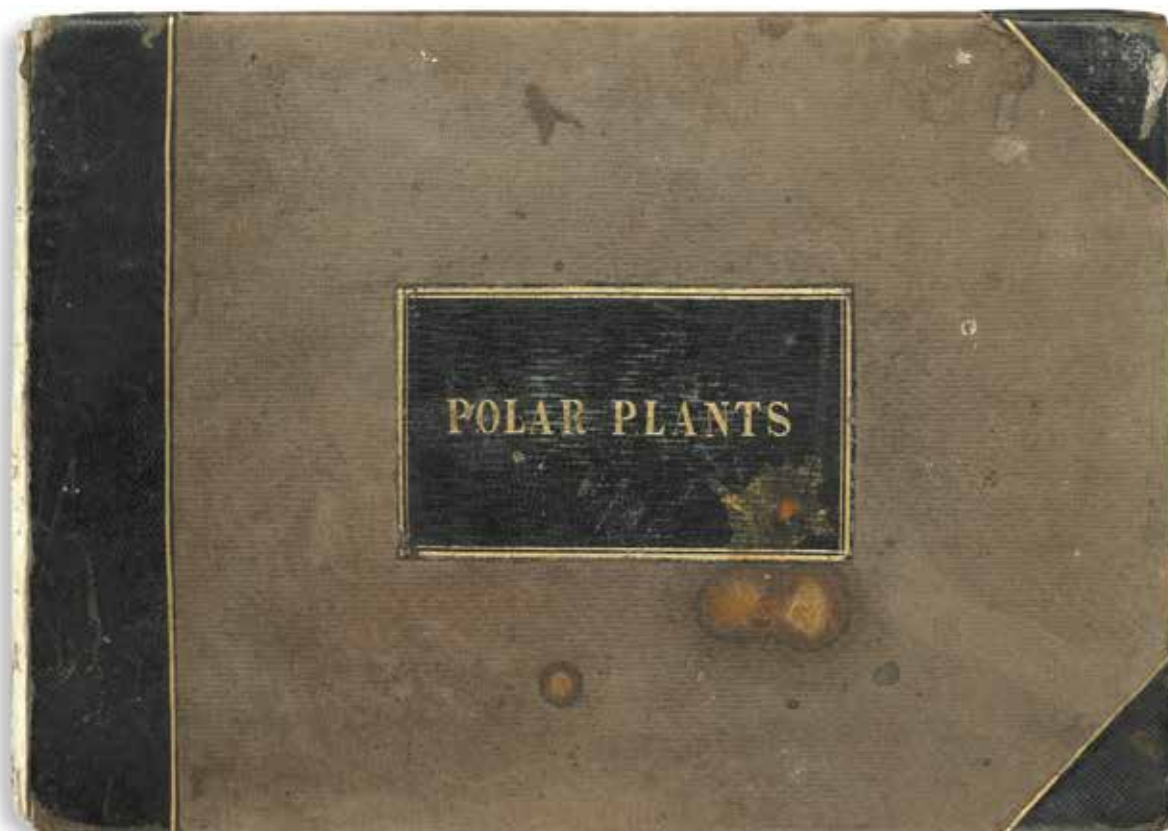
€910 - 1,400

William Paine (fl.1729-1738), probably based in the West Country, "was evidently a man of no education: his claim to the title 'Botanist' seems to have consisted in the preparation of collections for sale" (J.E. Dandy, *Sloane Herbarium*, 1958). This collection, with the specimens captioned with their common names, has a letterpress title (printed in Bath) naming doctors surgeons, druggists, apothecarys, "divines, gentleman, and trades-men" for whom Paine had previously "allredy serv'd". This title is not recorded on ESTC.

#### Provenance

John Boyle, fifth Earl of Orrery (1707-1762), presentation inscription from the author on printed title, and bookplate.





242

242

#### **POLAR - ARCTIC**

CROZIER (FRANCIS RAWDON MOIRA) A collection of 36 dried botanical specimens, *each mounted on a paper slip (one specimen loose, another missing), contemporary blue half roan, morocco label lettered "Polar Plants" on upper cover, spine missing, covers detached, oblong 8vo (180 x 250mm.), [c.1825]*

**£3,000 - 4,000**

**€3,400 - 4,600**

The flyleaf is inscribed in pencil "These Flowers were brought by Captain Crozier in the year 1825. He was afterwards lost with Sir John Franklin".

Francis Crozier, from Banbridge in Co. Down, attained a lieutenant's commission while serving under William Edward Parry on his third Arctic expedition with *Fury* and *Hecla*. The specimens were collected at the Whale Fish Islands in Davis Strait, at Port Bowen (Admiralty Island, on the eastern shore of Prince Regent Inlet where the expedition was forced to overwinter during 1824-1825), or North Somerset (now Somerset) Island which forms the western shore of the inlet. Crozier's part in the expedition is commemorated by the naming of a number of Arctic features including a river, a strait and a point. Perhaps most famous of all the places to bear his name is that at Cape Crozier at the foot of Mount Terror in the Antarctic, which he visited in company with his friend James Clark Ross in the *Terror* expedition of 1839-1843. Not long after his return from this, Crozier and *Terror* became part of Sir John Franklin's ill-fated expedition for the discovery of a north-west passage, Crozier taking command after the death of Franklin.

243

#### **SCOTLAND - BRYOLOGY**

GARDINER (WILLIAM) "A Selection of British Ferns and the Allies Collected and Prepared by William Gardiner", *manuscript comprising half-title, title with mounted fern specimen "vignette", leaf of contents and 37 leaves of mounted specimens (recto only), each neatly captioned with names, location and date found, contemporary quarter morocco, some loss to spine, folio (442 x 278mm.), "Dundee, 1848"; Twenty Lessons on British Mosses... Third Edition, with Enlargements, 1848; Twenty Lesson... Second Series, FIRST EDITION, text body loose, 1849, approximately 50 mounted specimens within the text, worm trail to approximately 10 pages of first volume, publisher's cloth, gilt lettered on upper covers, 8vo, Longmans; sold with a copy of William Gardiner's *The Flora of Forfarshire*, 1848, and an album of upwards of 60 well mounted fern specimens from Scotland, 1850s (5)*

**£800 - 1,000**

**€910 - 1,100**

Fine album of ferns collected and prepared by William Gardiner (1808-1852), of Dundee. His *Twenty Lessons on British Mosses* (1846) was one of the earliest attempts to popularise field-bryology. Although the album is titled "British Ferns" the actual specimens were found exclusively in Scotland, the majority in Perthshire and Forfarshire, including Clova; Loch Brandy, Glen Dole; Auchmithie; Arthur's Seat, Edinburgh; Kincardine; Sidlaws Hills; Glen Tilt; Breadalbane; Caulachan; "sands of Barrie" (?Barry, Angus), and "near Dundee". Collections of Gardiner's plants are held at the Natural History Museum in London, Kew, and The Lamb Collection at Dundee Central Library.

245



244

#### SCOTLAND - BRYOLOGY

OGILVIE (Mrs. W.M.) Illustrations of Forfarshire Mosses, Arranged According to the "Bryologia Britannica", letterpress title with mounted moss vignette, 41 sheets of mounted specimens (mostly 2 to 4 per page, recto only), all captioned in ink, contemporary red half morocco, 4to, Lochee [near Dundee], 1872; and another copy, 35 sheets of specimens, gilt-stamped "Forfarshire Mosses" on upper cover (2)

£600 - 800

€690 - 910

Scarce collection of Forfarshire mosses, privately printed with letterpress title by a female collector. We have located no institutional copies. Mrs. Ogilvie placed an advertisement in the *Hardwicke's Science-gossip: An Illustrated Medium of Interchange and Gossip for Students of Lovers of Nature* (1873) stating "Wanted to exchange Forfarshire mosses for the mosses of any other locality".

245

#### SEAWEED ALBUMS - JERSEY

"Seaweed from Jersey", 24 leaves of mounted algae specimens from Jersey, captioned in ink, green morocco gilt by J. Clarke, g.e., large 8vo (270 x 178mm.), [late nineteenth century]--"Jersey Algae", 15 algae samples mounted on one sheet, captioned in ink, folding into publisher's cloth, gilt lettered title on upper cover, sheet 460 x 620mm., [1860s]; "Seaweeds of Jersey", 15 algae samples mounted on one sheet, captioned in ink, folding into original stiff wrappers, green printed labels, sheet 460 x 620mm., [1860s] (3)

£500 - 700

€570 - 800

#### Provenance

First mentioned, inscribed "E.C. from Lady Love"; Sir Fitzroy H.N. Anstruther-Gough-Calthorpe, 1st Baronet, bookplate.



243



248



248



246

246

## SEAWEED ALBUMS - SOUTH COAST

Algae Britannicae, 4 vol., upwards of 350 seaweed specimens, on paper (mostly pinned onto album sheets, others loosely inserted), captioned in ink with identification, place and date found, contemporary maroon half morocco portfolios with green silk flaps, lettered and numbered in gilt on spines, old ties, preserved in purpose-made solander boxes, folio (largest 558 x 400mm., others 380 x 310mm.). [mostly Brighton, 1838-1839]

**£600 - 800**

€690 - 910

An extensive collection of seaweeds gathered at Brighton between 1838-1839, the early years of the fashionable seaweed mania. The unidentified collector has meticulously recorded the day on which each example was found. Loosely inserted are examples gathered by noted collectors such as Amelia Griffiths of Torquay, Sir Thomas Gage, and Miss Hutchison of Bantry, Ireland.

247

## SEAWEED ALBUMS

Album "arranged by F.P. Dabell, Bazaar, Black Gang Chine, Isle of Wight, 1870", 13 leaves of mounted specimens (between 1 and 7 per page, recto only, opening leaf with specimen arranged around a carte-de-visite photograph of the "Pond at Bonchurch", others captioned in blue ink), dampstains, contemporary blue cloth gilt lettered "Sea Weeds" on upper cover, [1870]-WYATT (MARY, Dealer in Shells) Algae Danmonienses, or Dried Specimens of Marine Plants, vol. 3 and 4 only, letterpress titles, index leaf in volume 4, lacks most of the original specimens, these replaced by approximately 40 specimens, most collected in or near Boggor in Sussex in 1842, some loose, contemporary quarter morocco, original printed labels on spine, Torquay, [c.1840]--Album, approximately 36 pages of mounted specimens (many to a page, often elaborately arranged, recto only), ownership of C.J. Thrupp (?of Twickenham), contemporary half morocco, [c.1880], 4to; and 3 other seaweed albums (6)

£600 - 800

€690 - 910





247

248 \*

# **SINCLAIR (GEORGE)**

*Hortus gramineus Woburnensis: or, An Account of the Results of Experiments on the Produce and Nutritive Qualities of Different Grasses, and other Plants, used as the Food of the more Valuable Domestic Animals, Instituted by John Duke of Bedford...*, Accompanied with the Discriminating Characters of the Species, and Varieties, FIRST EDITION, 35 sample groups of seeds mounted on 14 leaves, 123 dried plant specimens mounted on blank numbered sheets, some with contemporary hand-colouring, each with two printed title-slips (Latin binomial; common English name) pasted in, errata slip, tissue guards, without the plan found in some copies, about 7 individual seeds absent (as often), contemporary half morocco, titled in gilt on spine [Nissen BBI 1850 (citing 122 plates); Staffeu TL2 12.022 (citing copies with 121 or 122 plates)], folio (478 x 295mm.), B. McMillan, 1816

£1,500 - 2,000  
€1,700 - 2,300

George Sinclair was appointed chief gardener to John Russell, sixth duke of Bedford, at Woburn Abbey in 1803 where, under the direction of Sir Humphry Davy, he "conducted an extensive series of experiments on the nutritive qualities of various types of animal fodder" (ODNB). This first edition of *Hortus gramineus Woburnensis* was expensively presented as a folio, and with some of the mounted dried specimens of grasses hand-painted, whilst later editions of 1825, 1826 and 1829 were issued in more practical cheap octavo format with printed plates. "The research from the... grass garden at Woburn Abbey pre-dates all other ecological experiments that we know of... [and] influenced the development of Darwin's 'principle of

divergence', one of the building blocks for his theory of evolution by natural selection" (Andy Hector, *Charles Darwin and the Importance of Biodiversity for Ecosystem Functioning*, 2009).

## **Provenance**

5th Earl of Rosebery, armorial bookplate.

249 \*

# **THORNHILL (JOHN)**

*A Fasciculus of Thirty-five Dried Specimens of Grasses, and a Small Packet of the Seeds of Each Kind, FIRST AND ONLY EDITION, list of subscribers, 35 leaves of grass specimens (between 1 and 5 per leaf attached with paper tabs), nos. 1-12 & 26 lacking the small packet of seeds (cut out in first 12 examples), errata slip pasted in, 2 ink corrections to text in a contemporary hand, original stiff marbled wrappers, publisher's printed title label ("Price 15s.", part loss to one letter) on upper cover, ties, loss of marbled paper on lower cover, modern drop-back box, folio (385 x 248mm.), Gateshead, J. Marshall, 1806*

£400 - 600  
€460 - 690

A total of 77 copies are listed for subscribers, who include future Kew Director W.J. Hooker, the botanist Dawson Turner, Durham antiquarian Robert Surtees, numerous nursery and seedsmen, etc.. and the author announces in his introduction that he has not been able to gather more than 100 specimens of each grass. Copac only lists 3 copies.



250

Other Properties

## MODERN BOOKS AND MANUSCRIPTS

250 \*

### BAKST (LEON)

ALEXANDRE (ARSÈNE) AND JEAN COCTEAU. The Decorative Art of Léon Bakst, *portrait frontispiece and 77 tipped-in plates (50 colour)*, publisher's half vellum gilt over marbled boards, t.e.g., soiled, short split to upper joint, folio (400 X 270mm.), Fine Art Society, 1913

£1,000 - 1,500

€1,100 - 1,700

"With the greatest economy of means he [Bakst] obtains the greatest sum of effect, and thus he realises an "orchestration" of colour in unison with the true colour of music..." (Preface). The colour plates depict Bakst's iconic costume designs (several made for Nijinsky) and several stage sets. Cocteau provided the notes on the ballets the designs were created for.

251 \*

### BAKST (LEON)

ALEXANDRE (ARSÈNE) and JEAN COCTEAU. L'art décoratif de Léon Bakst, *FIRST EDITION, portrait frontispiece and 77 tipped-in plates (50 colour)*, publisher's half vellum gilt, t.e.g., light soiling, small puncture mark to spine, folio, Paris, Maurice de Brunoff, 1913

£1,000 - 2,000

€1,100 - 2,300

252 \*

### BARBIER (GEORGE)

Dessins sur les danses de Vaslav Nijinsky, NUMBER 120 OF 340 COPIES on 'papier vélin', from a total edition of 390, *illustrations and 12 pochoir plates by Barbier, publisher's illustrated wrappers, edges slightly bumped, large 4to*, Paris, à la Belle Edition, 1913

£1,000 - 1,500

€1,100 - 1,700

253

### BBC - PETER ETON

Collection of pen and ink drawings and sketches by Peter Eton, including c.35 cartoons, many relating to the BBC and published in *Ariel*, *Sound Wave Illustrated* and other magazines, *some mounted on card with typed captions below*; together with a small group of portraits for *Picturegoer Magazine*, some photographs (one of Eton interviewing Michael Wilding and Anna Neagle) and some copies of the publications containing the cartoons, c.1933-1955 (quantity)

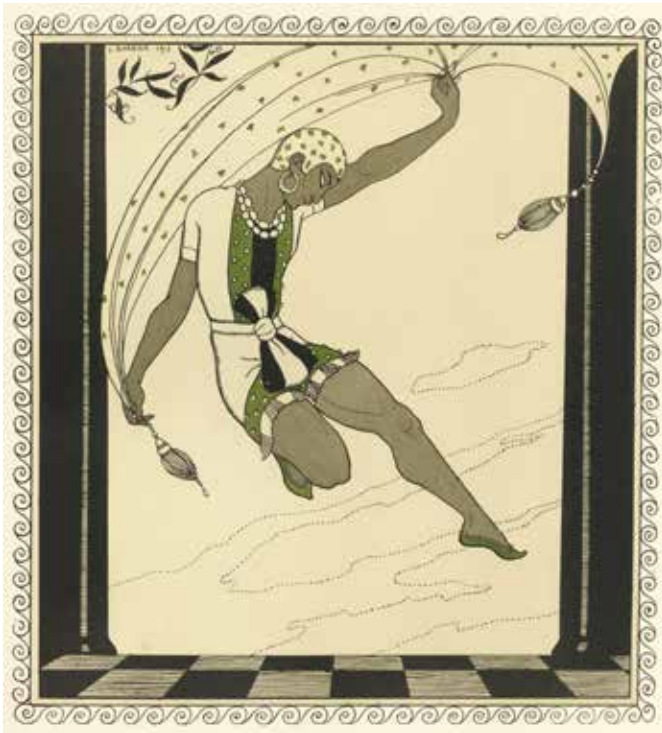
£600 - 800

€690 - 910

Peter Eton (1918-1980) was best known as a producer for BBC radio and television, most notably of *The Goon Show* during the 1950s. He had studied art and began his career as an artist and film art director. He was invalided out of the navy after being wounded during the Dunkirk evacuation and joined the BBC in 1941, moving to the Variety Department in 1951.



251



252



253

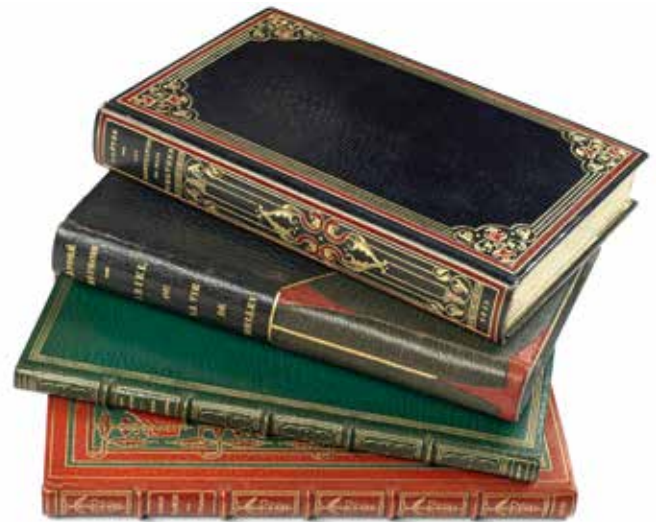
254 \*

#### BINDINGS - LIMITED EDITIONS

MAUROIS (ANDRÉ) *Ariel ou la vie de Shelley*. Vignettes de Hermine David, number 13 of 25 copies 'sur japon impérial', from an edition of 1600 copies, colour frontispiece, wood-engraved illustrations, covers with abstract design of green, black and brown goatskin gilt by M. Garcia, leather turn-ins gilt with similar coloured onlays, watered silk endpapers and hand-painted fly-leaves, Paris, Émile-Paul, 1924--FRANCE (ANATOLE) *Balthazar et la Reine Balkis*, number 33 of 50 copies with an extra suite of uncoloured plates, from an edition of 550 copies, hand-coloured illustrations and borders by Henri Caruchet, full russet morocco by Vermorel, covers with ornate borders incorporating leaves and berries in green, red and brown onlays, gilt panelled spine, Paris, Conquet, 1900--GOËTHE (JOHANN WOLFGANG VON) *les souffrances du jeune Werther*, engraved plates, straight-grain maroon morocco by Vermorel, elaborate gilt-tooled borders and spine, gilt turn-ins, watered silk endpapers, Paris, Crapelet, 1845--GEBBART (ÉMILE) *Le Roi Dagobert*. Illustrations et gravures à l'eau-forte par Léon Lebègue, number 77 of 300 copies, this one of 60 with illustrations in 2 states, green crushed morocco gilt by S. David, 1913, Paris, Librairie des Amateurs, 1911, all with publisher's wrappers bound in and original slipcases, 8vo (8)

£1,000 - 1,500

€1,100 - 1,700

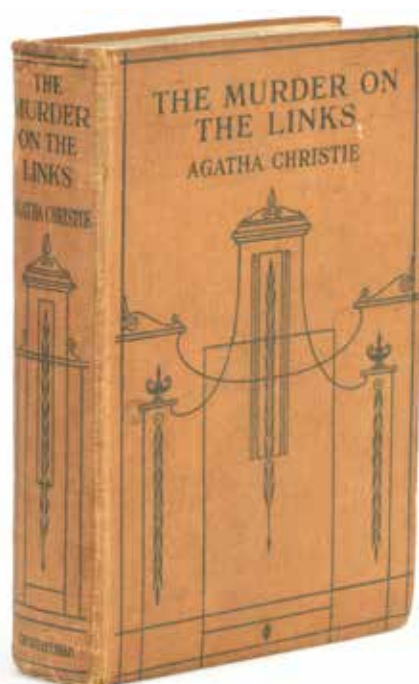


254





255 (part)



257



258

## 255 • BINDINGS

STEVENSON (ROBERT LOUIS) *The Works*, Edinburgh Edition, 28 vol., number 376 of 1,035 copies, with the final line of an autograph letter SIGNED BY THE AUTHOR tipped-into volume 1, appendix volume 28 with tipped-in chapbooks as issued, Edinburgh, T. & A. Constable for Longmans etc., 1894-1898; *The Letters...* by Sidney Colvin, 2 vol., Methuen, 1899; *The Life...* by Graham Balfour, 2 vol., Methuen 1901, together 32 vol., titles printed in red and black, engraved frontispieces and plates, uniformly bound in dark blue crushed morocco, sides with triple gilt fillet borders, gilt panelled spines with raised bands, t.e.g., 8vo (32)

£3,000 - 5,000  
€3,400 - 5,700

## 256 • CHRISTIE (AGATHA)

Ten Little Niggers, FIRST EDITION, second printing (without date on copyright page), 2pp. of advertisements at end, a few words underlined or pagination numerals altered in blue ink on opening 10 leaves, publisher's orange cloth lettered in black on spine (slight fading at extremities), dust-jacket priced "7/6s." inside the upper flap (torn with some loss spine including first word of title and some of publication details; some loss to lower cover very slightly touching one letter), 8vo, Collins, for The Crime Club, [1939]

£800 - 1,200  
€910 - 1,400

257 •

**CHRISTIE (AGATHA)**

The Murder on the Links, FIRST EDITION, *half-title, 8pp. of advertisements at end (including for Christie's first 2 novels), yellow-orange cloth, dust-soiled, slightly frayed at extremities of spine, 8vo, John Lane The Bodley Head, [1923]*

£2,000 - 3,000  
£2,300 - 3,400

FIRST EDITION OF THE AUTHOR'S THIRD BOOK,  
THE SECOND POIROT NOVEL.

**Provenance**

B. Estlem, early ownership inscription on front free endpaper.

258

**CHURCHILL (WINSTON)**

Typed letter signed and subscribed ("WSChurchill"), to D.N. Pritt, KCM, thanking him for his invitation to attend the opening of the Exhibition of Soviet Folk Art and Handicrafts but regretting that "the pressure of work upon me will not enable me to do as you suggest, much as I would like to do so", 1 page, paper mounting at top left-hand corner, dust-staining verso, 4to, Chartwell, 27 June 1939

£1,000 - 1,500  
£1,100 - 1,700

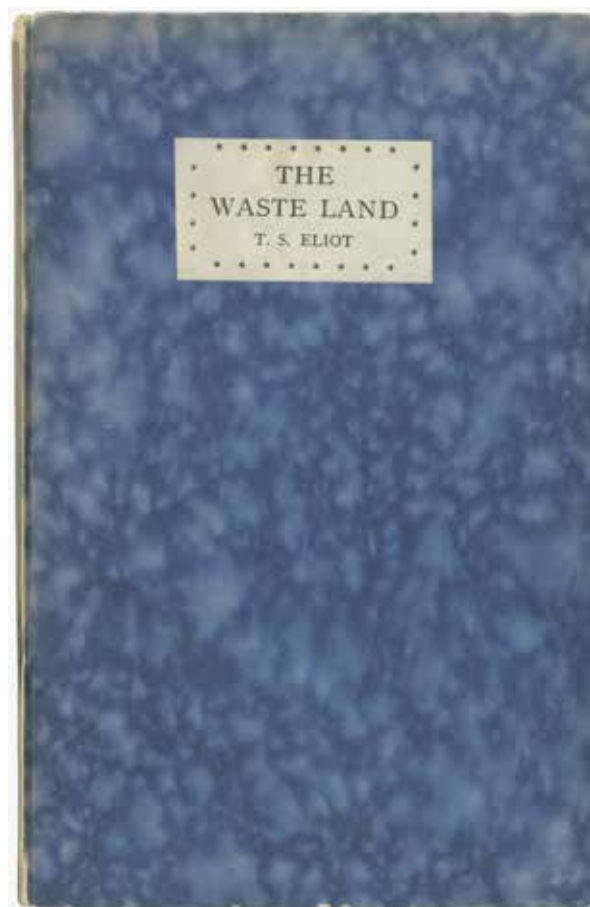
'MUCH AS I WOULD LIKE TO DO SO': CHURCHILL AVOIDS THE BLANDISHMENTS OF STALIN'S LEADING APOLOGIST. This letter, written less than two months prior to the Molotov-Ribbentrop Pact, and when war with Nazi Germany seemed all but inevitable, is addressed to Denis Nowell Pritt, KC, Labour MP for North Hammersmith and one of the country's most prominent barristers. A visit to the Soviet Union in 1932 with the New Fabian Research Bureau had awakened in Pritt a love of Communism and ardent admiration for Joseph Stalin. George Orwell described him as 'perhaps the most effective pro-Soviet publicist in this country'. In 1936 he returned to Moscow: 'he attended the first Moscow show trial as a singularly complaisant expert observer. His seemingly authoritative endorsement of the proceedings, published as *The Zinoviev Trial*, was translated into some seven or eight languages as Pritt willingly lent himself to Stalin's international propaganda machine. Having so fully committed himself to the communists' world-view, Pritt's political fortunes were now to ebb and flow exactly as theirs did... Three years later, amid the disillusionments of the Nazi-Soviet pact and Russo-Finnish war, his elaborate apologies for these episodes proved far more controversial. Circulating widely as Penguin Specials, his outspoken views led in March 1940 to his summary expulsion from the Labour Party' (Kevin Morgan, *ODNB*).

259 •

**DOYLE (ARTHUR CONAN)**

The Hound of the Baskervilles. Another Adventure of Sherlock Holmes, FIRST EDITION, FIRST ISSUE, *with 'you' for 'your' on page 13, line 3, 16 plates by Sidney Paget, a few notes in pencil and one in ink to endpapers, publisher's red pictorial cloth gilt, extremities slightly rubbed and upper cover fore-edge a little marked [De Waal 87], 8vo, George Newnes, 1902*

£600 - 800  
£690 - 910



260

260 •

**ELIOT (T.S.)**

The Waste Land, FIRST ENGLISH EDITION, *a few spots, last leaf unopened (leaving list of "previous publications" and rear pastedown conjoint as usual), publisher's blue marbled paper boards, title label on upper cover with border of asterisks (Gallup's state 1 of 3; no priority), chip at head of spine, extremities lightly rubbed [Gallup A6c], 8vo, Richmond, Printed and Published by Leonard and Virginia Woolf at the Hogarth Press, 1923*

£1,500 - 2,500  
£1,700 - 2,900

One of approximately 460 copies printed by Leonard and Virginia Woolf at the Hogarth Press.

261 •

**FORESTER (C.S.)**

The African Queen, William Heinemann, 1935; The Happy Return, 1937; A Ship of the Line, 1938; The Commodore, 1945; Lord Hornblower, 1946; Mr Midshipman Hornblower, 1950; Lieutenant Hornblower, 1952; Hornblower and the Atropus, 1953; Admiral Hornblower in the West Indies, 1958; Hornblower and the Hotspur, 1961; Hornblower & the Crisis, 1967, Michael Joseph, FIRST EDITIONS, *publisher's cloth, all but the first and third with dust-jackets, Mr. Midshipman Hornblower with wrap-around band, 8vo; and 24 others by C.S. Forester, mostly with dust-jackets (35)*

£600 - 800  
£690 - 910

*This Edition on Hand-made Paper, published in 1931,  
is limited to 200 numbered and signed copies, of which this is*

No. 59

*Kenneth Grahame*

*Ernest H. Shepard*

262



263 (part)



262 •

**GRAHAME (KENNETH)**

The Wind in the Willows, NUMBER 59 OF 200 COPIES, SIGNED BY THE AUTHOR AND ILLUSTRATOR, printed on hand-made paper, half-title, folding map, and illustrations by E.H. Shepard, publisher's cloth-backed boards, printed label on spine (with spare label tipped-in at end), dust-jacket (spine soiled with lower portion detached and frayed at extremities), 4to, Methuen, 1931

£1,500 - 2,000  
€1,700 - 2,300

263 •

**HAGGARD (HENRY RIDER)**

The Rider Haggard collection of the late Richard Dalby, comprising approximately 93 volumes, mostly first editions, including: She, first issue with "Godness me", line 38, p.269, 1887; King Solomon's Mines, 32 illustrations by William Russell Flint, inscribed "Richard Dalby's copy of the first book I illustrated. On the proceeds I married in 1905. W. Russell Flint 21.8.68", and with a short autograph note ("It is a pleasure to see 'King Solomon's Mines' again - a book of outstanding interest to me!"), 1905; Jess, 1887; Allan Quatermain, first issue with no footnote on frontispiece, 1887; Mr Meeson's Will, first issue, no advertisements, 1888; Cleopatra, publisher's catalogue dated January 1889, 1889; Dr. Thurne, autograph note loosely inserted, thanking R.D. Stocker for "troubling to send a copy of the 'Phrenological Annual', containing your interesting notes on my photograph", 1898; Queen Sheba's Ring, 1910; Red Eve, 1911; The Ivory Child, dust-jacket, 1916; The Ancient Allan, dust-jacket, 1920; She and Allan, dust-jacket, 1921, FIRST EDITIONS, unless otherwise stated publisher's cloth; autograph letter signed by Rider Haggard, asking the recipient C.G. Hilll to send in a plot idea they have discussed in case it can be used "without destroying the illusion of the story" (3 pages, 12 January [18]89); together with a small bundle of related notes, ephemera, letters, receipts etc. (c.94)

£1,000 - 2,000  
€1,100 - 2,300

An extensive collection of Rider Haggard books formed by Richard Dalby (1949-2017), writer, editor and publisher of ghost fiction. Described by *The Times* as the "unofficial deputy editor" of *The Book and Magazine Collector*, he contributed over 200 articles to the magazine. His Rider Haggard collection was well-known, as was his copy of *Dracula* with Bram Stoker's annotations. A full list of the titles in the collection is available on Bonhams website or on request.

The proceeds of the sale will benefit Diabetes UK in recognition of the continued support Richard Dalby received from the charity during the 51 years he lived with type 1 diabetes. He received an award in 2016 for having survived 50 years with the disease, but succumbed to a related complication a year later.



264

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.



265

264 •

**[HAMILTON (GERALD)]**

Desert Dreamers: a Romance of Friendship by Patrick Weston, FIRST EDITION, LIMITED TO 250 COPIES, frontispiece, light spotting, publisher's light blue decorative boards, small spot to upper cover, upper joint cracking, 4to, At the Sign of the Tiger Lily, [1914]

£800 - 1,200  
€910 - 1,400

Gerald Hamilton (1890-1970), here writing under the pseudonym Patrick Weston, was dismissed from Rugby after being caught in bed with another boy, and was the model for Isherwood's Mr Norris (Gunn, *Gay Novels of Britain*, p.29). *Desert Dreamers* tells the story of a young man who ventures to Algeria and falls in love with an Arab boy; the action takes place in Biskra, the town immortalized in Gide's *L'Immoraliste* (1902). The work was distributed by Cyril W. Beaumont from his shop at 75 Charing Cross Road. We have traced only four copies, and it is possible that fewer than the stated 250 were printed.

265 •

**INDIAN MINIATURES**

ARNOLD (THOMAS W.) The Library of A. Chester Beatty. A Catalogue of the Indian Miniatures. Revised and Edited by J. V. S. Wilkinson, 3 vol., 3 colour-printed frontispieces, 100 photogravure and colour-printed plates, publisher's buckram, lightly rubbed, folio, Oxford, Privately Printed by John Johnson at the University Press, 1936

£800 - 1,200  
€910 - 1,400



266

266

# IRELAND – FRANCIS LEDWIDGE AND THE EASTER RISING

Autograph manuscript, signed, by Francis Ledwidge of his poem 'Thomas MacDonagh', comprising three stanzas of four lines each, beginning: "He shall not hear the bitter cry/ In the wide sky where he is lain,/ Nor voices of the sweeter birds/ Above the wailing of the rain...", signed at the end ("Francis Ledwidge"), and mounted by the recipient on card within a frame of cut-out printed flowers, with flowers in watercolour added by her in the margin and, at the foot, a mountain range against which she has written, with the point of her brush, "Chocolate Hill", 1 page, light spotting, dust-staining, minor wear and creasing, but nevertheless still in attractive condition, laid down on card and embellished by the recipient, 8vo, overall c.225 x 210mm., [1916]

£12,000 - 18,000

€14,000 - 21,000

'HE SHALL NOT HEAR THE BITTERN CRY' – FRANCIS LEDWIDGE'S LAMENT FOR THE POET THOMAS MACDONAGH, EXECUTED AFTER THE EASTER RISING. This, undoubtedly Ledwidge's most famous poem (the opening of which is engraved upon his memorial), was published under the simple title 'Thomas MacDonagh' in his posthumous collection *Songs of Peace* (1917).

Ledwidge, the son of an itinerant farm labourer from Meath, had enlisted in the Royal Inniskilling Fusiliers in October 1914, and published his first

collection *Songs of the Fields* the following year. The Meath landowner and author Lord Dunsany contributed a preface in which he wrote: 'I have looked for a poet amongst the Irish peasants because... there was in daily use a diction worthy of poetry... an imagination capable of dealing with the great and simple things'. Dunsany also promoted his poetry, allowing Ledwidge to come into contact with literary figures such as W.B. Yeats, Katharine Tynan, and Thomas MacDonagh. MacDonagh, like so many leaders of the Rising, was a schoolteacher, but also a distinguished critic and poet. At Easter 1916 he commanded a garrison near Dublin Castle. He was initially reluctant to obey Patrick Pearse's surrender order. Only when convinced that resistance was futile did he comply. He was in the first group of three men to be executed by firing squad at dawn on 3 May 1916, dying alongside Pearse and Thomas Clarke. As for Ledwidge, he was blown to pieces at Passchendaele on 31 July 1917.

The present manuscript, quite apart from its rarity, is remarkable in several ways. We understand that it was given by Ledwidge to a girl who worked as a cook in Ebrington Barracks and with whom he had a romance: the present owner having acquired it from her nephew. The Valentine-style embellishments the recipient has added are indeed touching. But they are also unexpectedly informative. At the foot of the poem she has drawn a picture of hills and written with the tip of her paintbrush "Chocolate Hill". This, of course, is in Gallipoli and had been stormed by the 10th (Irish) Division, in which Ledwidge's regiment served on 7 August 1915; and where they suffered heavy losses.

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.

After the Dardenelles, Ledwidge was granted leave and then transferred to Ebrington Barracks in Londonderry, where he was court-martialled for expressing sympathy with the Easter Rising and from where, having had his corporal's stripe reinstated, he was sent out to meet his death at the end of the year. It would have been, therefore, during the course of 1916 that he had his romance with the girl to whom he gave this manuscript. However, her inscription clearly indicates that Ledwidge had the Dardanelles in mind when he first drafted the poem. This makes sense of several features of both poem and manuscript. In the second line of the manuscript he has written "wide sky where he is lain" which was later to be altered to 'wild' sky. The earlier reading fits in with the image of a soldier being buried on a wind-swept hillside in the Dardanelles. It also provides a cogent contrast with the image at the end of the poem, that of a cow (a Gaelic symbol of Ireland herself) in deep pastures; the soldier being buried on a hillside far from the lush pastures of home. MacDonagh was never forced to leave his native Ireland; even if he was to be buried in a prison graveyard. The manuscript, incidentally, gives us an earlier version of this ending. In the published version the last stanza reads: "But when the Dark Cow leaves the moor/ And pastures poor with greedy weeds/ Perhaps he'll hear her low at morn/ Lifting her horn in pleasant meads"; whereas our final couplet reads: "Perhaps he'll hear her low at morn/ Deep as the knee in pleasant meads".

Not that it is difficult to see why Ledwidge should have adapted the poem to commemorate MacDonagh. For the martyr's most famous poem is his 'Yellow Bittern', a translation of the Gaelic eighteenth-century poem 'An Bunán Bui'. This is a wistful drinking lament that also, in one place, evokes the Dardanelles ('...In a wintering island by Constantine's halls/ A bittern calls from a wineless place...').

Ledwidge's noble poem still stands, of course, as a fitting lament for MacDonagh; but its twin root as a lament for the Irish dead at Gallipoli might be thought to endow it with even greater resonance. It has often been observed that the Great War played an important part in informing national consciousness, as for example in the effect that the disastrous Gallipoli campaign had on Australia and New Zealand (where Anzac Day is still celebrated), or that of Vimy Ridge on Canada. Had it not been overshadowed by the Easter Rising, the Gallipoli campaign and the losses incurred at Chocolate Hill might perhaps have played a similar role in informing the national consciousness of an independent Ireland.

267 \*

#### JOYCE (JAMES)

Collected Poems, FIRST EDITION, NUMBER 13 OF 50 COPIES ON JAPANESE VELLUM SIGNED BY THE AUTHOR, *from an edition limited to 800 copies, printed in dark blue, portrait of the author by Augustus John (beneath which Joyce's signature appears), publisher's cream-white boards stamped in gilt with an all-over design of floral ornaments, t.e.g., original gilt slipcase with extremities rubbed [Slocum & Cahoon A44], small 8vo, New York, Caresse Crosby for the Black Sun Press, 1936*

£2,500 - 3,500  
€2,900 - 4,000

FIRST COLLECTED EDITION OF JOYCE'S POEMS, ONE OF 50 COPIES SIGNED BY THE AUTHOR on the portrait frontispiece by Augustus John. This collection includes 'Chamber Music' and 'Pomes Penyeach', as well as a new poem 'Ecce Puer', written on the occasion of the birth of his grandson, Stephen James Joyce, and in memory of his father.

268 \*

#### LEWIS (WYNDHAM)

Thirty Personalities and a Self-portrait, FIRST EDITION, number 196 of 200 COPIES SIGNED BY LEWIS, *31 plates after Lewis, printed tissue guards, loose as issued in publisher's cloth-backed portfolio boards, printed label on upper cover, ties, folio (375 x 274mm.), Desmond Harmsworth, 1932*

£600 - 800  
€690 - 910



267

Subjects include; James Joyce, C.K. Chesterton, Noel Coward, Rebecca West, A.J.A. Symonds, Naomi Mitchell, J.B. Priestley, Constant Lambert, August John, Desmond Harmsworth, Ivor Back and Edith Evans.

269 \*

#### LOTI (PIERRE)

Pêcheur d'islande, EXTRA-ILLUSTRATED THROUGHOUT WITH WATERCOLOUR ILLUSTRATIONS by C.D. de Jankowski (mostly in the margins, some full-page, dated 1901), green morocco by René Kieffer (with his label and signature in gilt on front dentelle), covers with "Art nouveau" border design of brown and red morocco onlays, spine lettered in gilt with brown morocco onlay design in central panel (slightly worn at extremities), original orange wrappers bound in, binder's morocco-edged slipcase, 8vo, Paris, Calman Lévy, 1894

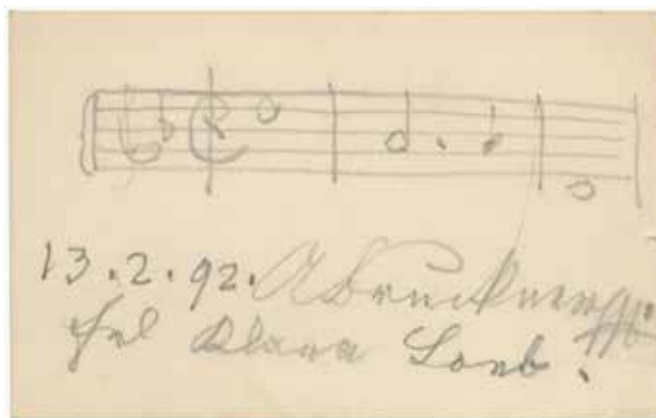
£600 - 800  
€690 - 910

A unique copy of Loti's tale of Breton fishermen, bound by René Kieffer and handsomely extra-illustrated with upwards of 150 watercolours depicting scenes from the story, and many flowers. See illustration overleaf.

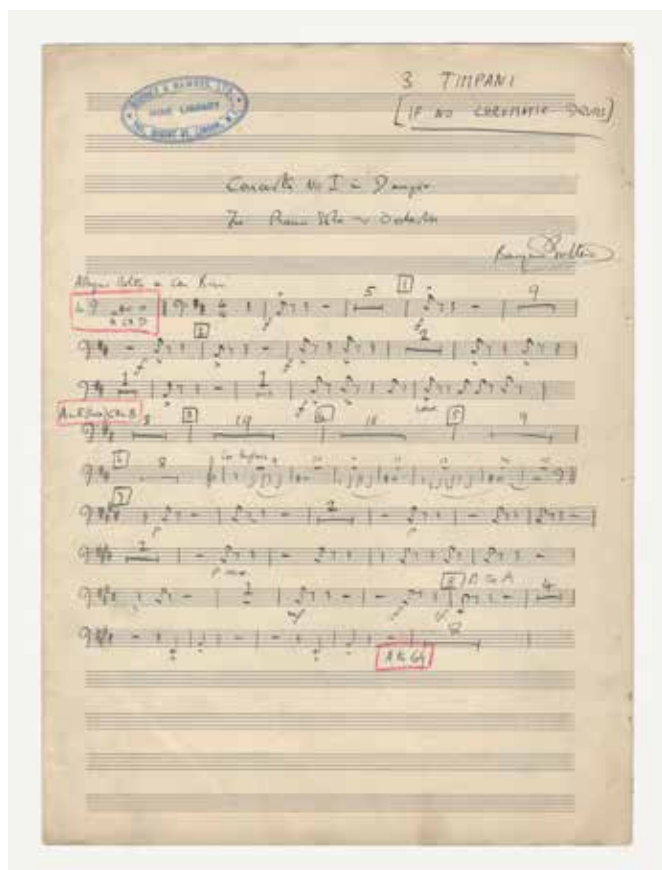




269



272



271

270

# **MILNE (A.A.)**

The House at Pooh Corner... with Decorations by Ernest H. Shepard, FIRST EDITION, *deluxe issue*, publisher's pictorial limp morocco gilt, tear at head of lower joint, Methuen, 1928; Winnie-the-Pooh, second edition, original map endpaper bound at end, Methuen, 1926; Now We Are Six, first U.S. edition, original endpapers bound in, New York, E.P. Dutton, 1927, the last 2 crushed red half morocco gilt over floral boards by Sangorski & Sutcliffe, upper covers with gilt figures upper left, gilt panelled spines with raised bands and pictorial motifs, g.e., 8vo (3)

£500 - 700

€570 - 800

271

# **MUSIC**

BRITTEN (BENJAMIN) Autograph score, signed ("Benjamin Britten"), for the timpani part of his Piano Concerto, titled "Concerto No 1 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]

£1,000 - 1,500

€1,100 - 1,700

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".

272

## MUSIC

BRUCKNER (ANTON) Autograph musical quotation, signed ("A Bruckner" with paraph), of three bars in D Minor, inscribed to Clara Loeb and dated 13 February 1892, *on pencil on card (doubtless the reverse of his visiting card), laid down onto an album leaf which has been inscribed by the recipient, 48 x 77mm., 13 February 1892*

£1,000 - 1,500

€1,100 - 1,700

THE OPENING TRUMPET THEME OF BRUCKNER'S THIRD SYMPHONY – the theme that prompted the symphony's dedicatee, Richard Wagner, to dub his admirer 'Bruckner the Trumpet'. The Third is widely seen as marking something of an artistic breakthrough and as standing at the head of a sequence of symphonic masterpieces; with what has been described as the 'real and complete Bruckner' being given expression for the first time (Hinrichsen, *Bruckner Handbuch*, p.151). It was also the most revised of all his much-revised works, existing in no fewer than six versions.

A well-known story attaches to the three bars that Bruckner quotes here. He composed the first version of the symphony in 1873 and, before it was finished, took its score, together with that of the Second Symphony, along with him to his first meeting with his hero, Richard Wagner. He was graciously received by the master, who read through the two scores. Much beer was drunk, and the over-awed Bruckner asked Wagner which symphony he would like dedicated to him. The story runs that when Bruckner got home, he could not remember which one Wagner preferred. So he wrote next day asking whether it was the symphony in D Minor where the trumpet begins the theme? Wagner replied 'Yes! Best wishes! Richard Wagner'. And afterwards was fond of referring to his admirer as 'Bruckner the Trumpet'. Bruckner in turn described Wagner in the symphony's dedication as 'the unreachable world-famous noble master of poetry and music'.

273

## MUSIC AND THE ARTS

Albums containing autograph letters, manuscripts, signed photographs, presentation signatures etc., including examples by Johannes Brahms (autograph note regarding a meeting on the reverse of his engraved visiting card, *folded*), Louis Pasteur (charming note to "Ma chère enfant"), Johann Strauss the Younger (signature and inscription), Jules Massenet (quotation from *Werther*, given in the month of its premiere at Vienna in February 1892), Jules Verne (autograph letter), Ferdinand de Lesseps (oriental proverb), Ignaz Brüll (quote from one of his Scottish songs), Jakob Hyrtl (inscription), Adelina Patti, and others; with a fine run of examples by later twentieth-century composers, conductors, instrumentalists, singers and dancers, as well as prime ministers, politicians and authors (including a signed bookplate by Agatha Christie), *in two modern red and green cloth albums, 4to, 1890s and later*

£2,000 - 3,000

€2,300 - 3,400

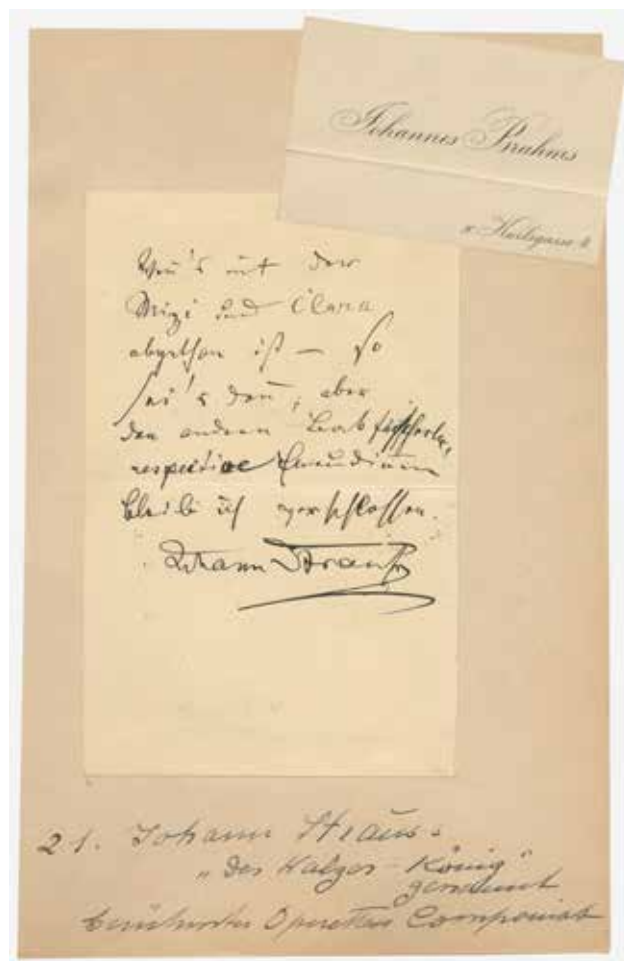
274

## NASH (PAUL)

A Portfolio of Twenty Four Wood-Engravings by Paul Nash, LIMITED TO 60 COPIES, *this copy number 44, introduction by Clare Colvin, 24 original woodcut plates by Nash, each printed by Ian Mortimer on Japanese Hosho paper and window-mounted, loose as issued in publisher's solander box of a pattern designed by Nash, Garton & Cooke, 1985*

£800 - 1,000

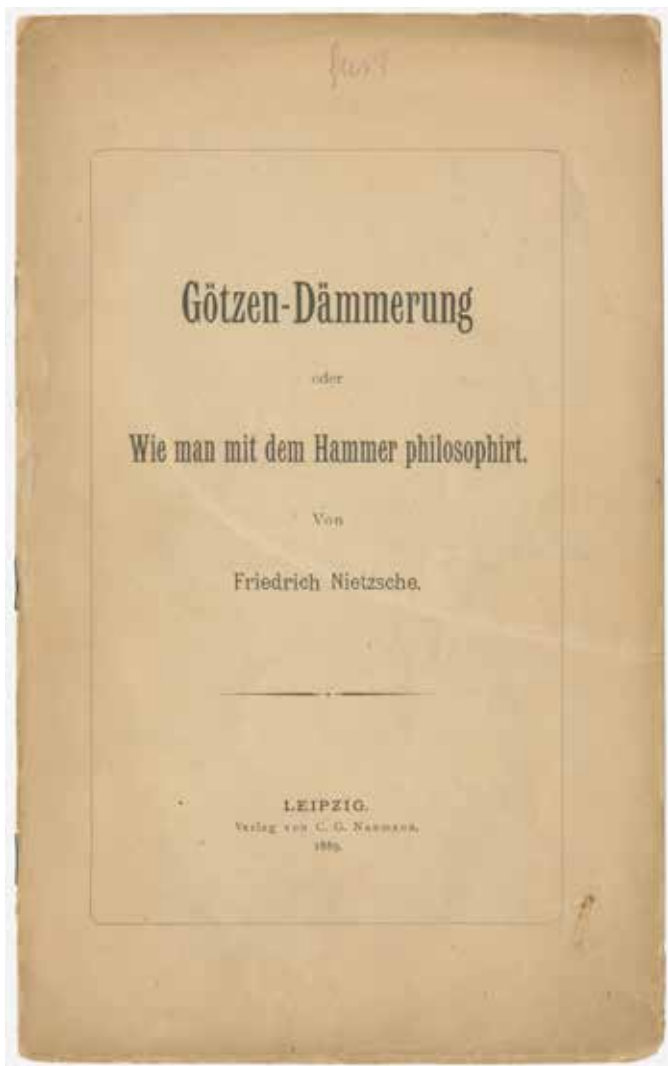
€910 - 1,100



273



274



276

275

#### NIETZSCHE (FRIEDRICH)

Menschliches, Allzumenschliches. Ein Buch für freie Geister, *half-title, occasional spotting, 2 leaves with central crease (one slightly proud and frayed at fore-edge)*, 1878; Menschliches, Allzumenschliches... Anhang: Vermischte Meinungen und Sprüche, 1879, 2 works bound in 1 vol., FIRST EDITIONS, *first issues, modern quarter morocco, 8vo*, Chemnitz, Richard Oschatz for Ernst Schmeitzner

£1,000 - 1,500  
€1,100 - 1,700

*Human, All Too Human* was Nietzsche's first work in the aphoristic style that would come to dominate his writings. He dedicated the work to Voltaire and published it on the centenary of his death, overtly shifting his allegiance away from his former friend Richard Wagner. Only a few hundred copies of each part were sold, before the sheets were passed to another publisher and reissued in 1886.

#### Provenance

Second work, J.J. Vereeke, ownership inscription on title.

276

#### NIETZSCHE (FRIEDRICH)

Götzen-Dämmerung oder Wie man mit dem Hammer philosophirt, FIRST EDITION, *light browning and occasional marking, small marginal tears and chips, disbound, lacking upper wrapper but with first issue lower wrapper (chipped with small losses and tape repair), later solander box, 8vo*, Leipzig, C.G. Naumann, 1889 [but November-December 1888]

£6,000 - 8,000  
€6,900 - 9,100

HEINRICH KÖSELITZ'S COPY, HEAVILY ANNOTATED. Köselitz, known by the pseudonym Nietzsche gave him of "Peter Gast", had suggested the title *Götzen-Dämmerung* (the working title being *Müssiggang eines Psychologen*). Köselitz frequently acted as Nietzsche's amanuensis, reviewing his manuscripts and sometimes intervening to finalize the text formatting; Nietzsche described *Menschliches, Allzumenschliches* (see adjacent lot) as a work that Gast "wrote and also corrected: fundamentally, he was really the writer whereas I was merely the author."

Printing of *Götzen-Dämmerung* was complete in November 1888, and on the 25th Nietzsche instructed the publisher to send out eleven advance copies—two of these destined for Köselitz, who confirmed receipt on 7 December. After Nietzsche's psychological collapse in January 1889, Köselitz would continue to "correct" the philosopher's writings without his approval.

Köselitz has corrected and annotated the present copy throughout in pencil, black and red inks, and blue crayon, also recording errata on the lower wrappers in black ink. Some of the annotations add references to later editions, and it seems likely that Köselitz used this copy while working on new editions, to be published under the auspices of Elisabeth Förster-Nietzsche's Nietzsche Archive.

#### Provenance

Heinrich Köselitz (1854-1918), his annotations, and with pencilled name 'Gast' on title; probably thence to Elisabeth Förster-Nietzsche's cousin and close collaborator Dr Richard Oehler (1878-1948); thence by descent to his son Christoph Oehler (1928-2001); private collection.

277

#### O'CONNOR (FLANNERY)

A Good Man is Hard to Find, and Other Stories, FIRST EDITION, *first issue, SIGNED BY THE AUTHOR on front free endpaper, publisher's cloth, lightly bumped at spine ends, dust-jacket, spine slightly faded, small chips to fore-corners, 8vo*, New York, Harcourt, [1955]

£800 - 1,200  
€910 - 1,400

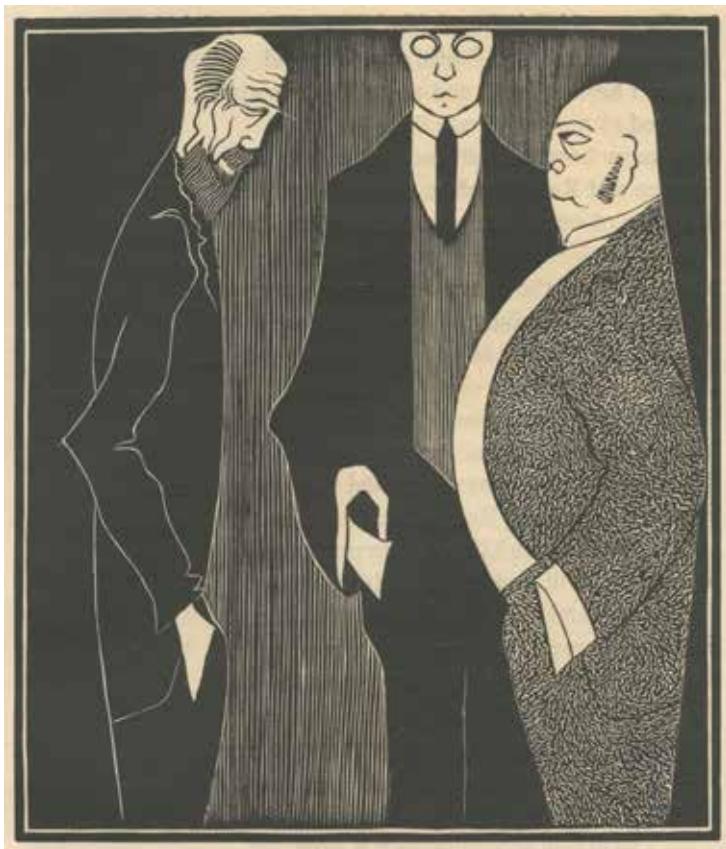
278

#### OMEGA WORKSHOPS

CLUTTON-BROCK (ARTHUR) Simpson's Choice. An Essay on the Future Life... Woodcuts by Roald Kristian, FIRST EDITION, [LIMITED TO 500 COPIES], *3 full-page woodcut illustrations, decorations and ornaments by Roald Kristian, tear to blank margin of pp.11/12, free endpapers browned, publisher's cloth-backed pictorial boards, 4to*, Omega Workshops, [Printed under the Direction of J.H. Mason], 1915

£600 - 800  
€690 - 910





278



279

279 \*

**POWELL (ANTHONY)**

Afternoon Men, FIRST EDITION, PRESENTATION COPY INSCRIBED, "For Lucy Hayes, with love, (from the author!) Tony Powell, June 1st 1931" in light blue ink on the front free endpaper, publisher's cloth, rubbed, spine faded, 8vo, Duckworth, 1931

£1,000 - 1,500

€1,100 - 1,700

PRESENTATION COPY OF THE AUTHOR'S FIRST PUBLISHED NOVEL. Loosely inserted in the book are a portrait photograph of Philip Lionel Powell, signed by the photographer Bassano on the image, and a small dried flower.

The recipient of this (and the following six lots) was Lucy Hayes (1878-1965), a nurse who had in 1915 served at the Anglo-Russian Hospital in St. Petersburg. According to the vendor, Hayes' great nephew, she had met Anthony Powell's father Philip in the early 1920s, subsequently becoming "a great love and lifelong friend... Anthony Powell accepted their relationship and was fond of Lucy. She greatly enjoyed his novels". Reminiscing about her father-in-law Philip Powell (1882-1959) Violet Powell noted that "he had not been without his partisans, mostly ladies with whom he had been on flirtatious terms" (*A Stone in the Shade*, 2002).

**Provenance**

Lucy Hayes (1878-1965), gift inscription from the author; by family descent to the current owner.

280 \*

**POWELL (ANTHONY)**

Venusberg, FIRST EDITION, PRESENTATION COPY INSCRIBED, "For Lucy Hayes with the best wishes of the author, Tony Powell. Oct. 11th 1932. In the hope that she will forgive the borrowing of her name" in light blue ink on the front free endpaper, publisher's cloth, dust-jacket designed by Misha Black (slightly frayed at extremities), 8vo, Duckworth, 1932

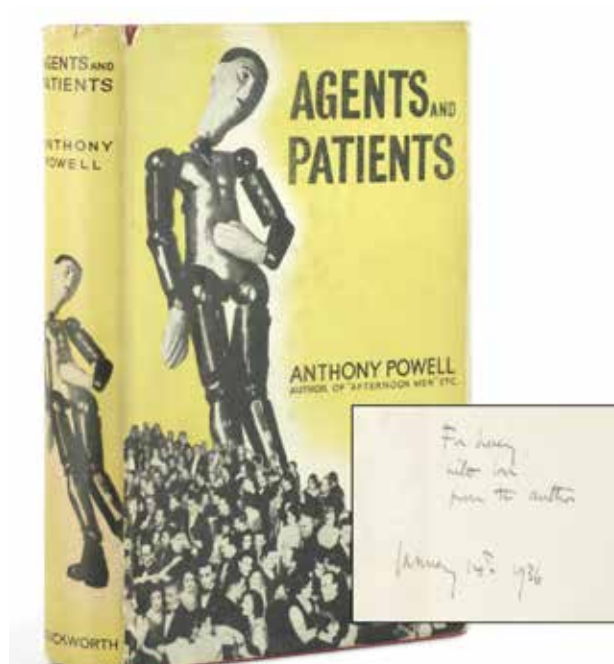
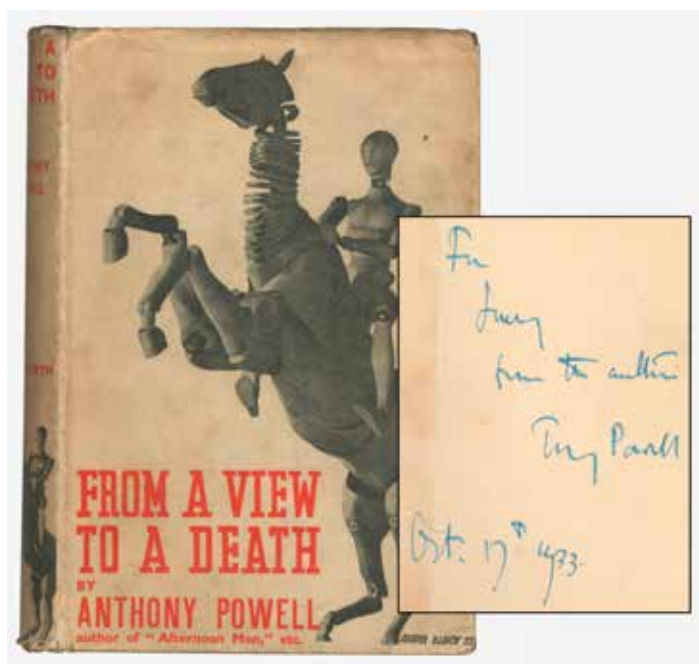
£1,500 - 2,000

€1,700 - 2,300

"IN THE HOPE THAT SHE WILL FORGIVE THE BORROWING OF HER NAME" - Author's presentation copy of his second novel. The inscription refers to the recipient's first name "Lucy" which is also that of the novel's major female protagonist. Loosely inserted is a typescript of Harold Nicholson's letter (dated 8 October 1932) to Powell noting that "I have read [*Venusberg*] with the utmost enjoyment... I envy you your gifts..."

**Provenance**

Lucy Hayes (1878-1965), gift inscription from the author; by family descent to the current owner. See illustration on preceding page.



281

282

281 \*

**POWELL (ANTHONY)**

From a View to a Death, FIRST EDITION, PRESENTATION COPY INSCRIBED, "For Lucy from the author Tony Powell Oct. 17th. 1933" in light blue ink on the front free endpaper, publisher's cloth, dust-jacket designed by Misha Black (slightly frayed at extremities of spine, dust-soiled), 8vo, Duckworth, 1933

£1,500 - 2,000  
€1,700 - 2,300

Presentation copy of the author's third novel.

**Provenance**

Lucy Hayes (1878-1965), gift inscription from the author; by family descent to the current owner.

282 \*

**POWELL (ANTHONY)**

Agents and Patients, FIRST EDITION, PRESENTATION COPY INSCRIBED, "For Lucy with love from the author. January 14th 1936" in black ink on the front free endpaper, publisher's cloth, dust-jacket designed by Misha Black (slightly frayed at extremities of spine), 8vo, Duckworth, 1936

£1,500 - 2,000  
€1,700 - 2,300

**Provenance**

Lucy Hayes (1878-1965), gift inscription from the author; by family descent to the current owner.

283 \*

**POWELL (ANTHONY)**

What's Become of Waring, FIRST EDITION, PRESENTATION COPY INSCRIBED, "For Lucy with love from Tony, Jan. 1939" in black ink on front free endpaper, publisher's cloth, 8vo, Cassell, 1939

£600 - 800  
€690 - 910

**Provenance**

Lucy Hayes (1878-1965), gift inscription from the author; by family descent to the current owner.

284 \*

**[POWELL (ANTHONY)]**

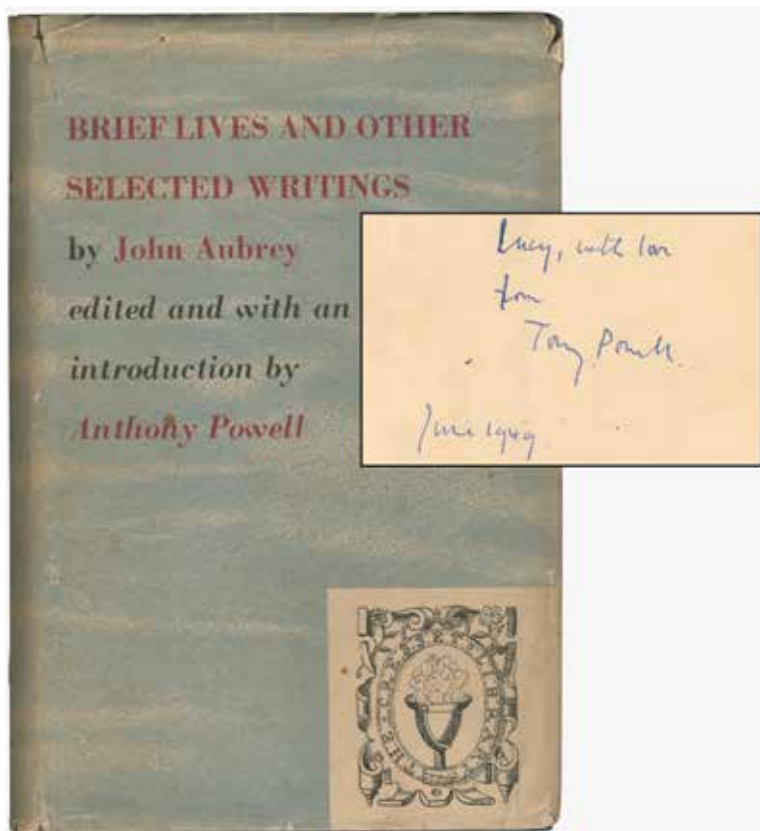
AUBREY (JOHN) Brief Lives and Other Selected Writings... Edited with an Introduction and Notes by Anthony Powell, PRESENTATION COPY INSCRIBED BY THE EDITOR, "Lucy, with love from Tony Powell, June 1949" in blue ink on the front free endpaper, publisher's cloth, dust-jacket (small loss to head of spine), 8vo, Cresset Press, 1949

£600 - 800  
€690 - 910

"Aubrey without the least conceit, possessed an exceptional sense of his own existence as part of history... Aubrey's *Lives*... hand down as striking a record of Englishmen and English ways as have ever been written" (Anthony Powell, Introduction)

**Provenance**

Lucy Hayes (1878-1965), gift inscription from the author; by family descent to the current owner.



284

285

#### POWELL (ANTHONY)

A Question of Upbringing, *dust-jacket (rubbed with some loss to spine)*, 1951; A Buyer's Market, 1952; The Acceptance World, 1955; At Lady Molly's, *dust-jacket*, 1957, FIRST EDITIONS, PRESENTATION COPIES INSCRIBED "Lucy with love from Tony" on the front free endpapers (except "A Question..." which is on the title-page), publisher's cloth, 8vo, Heinemann (4)

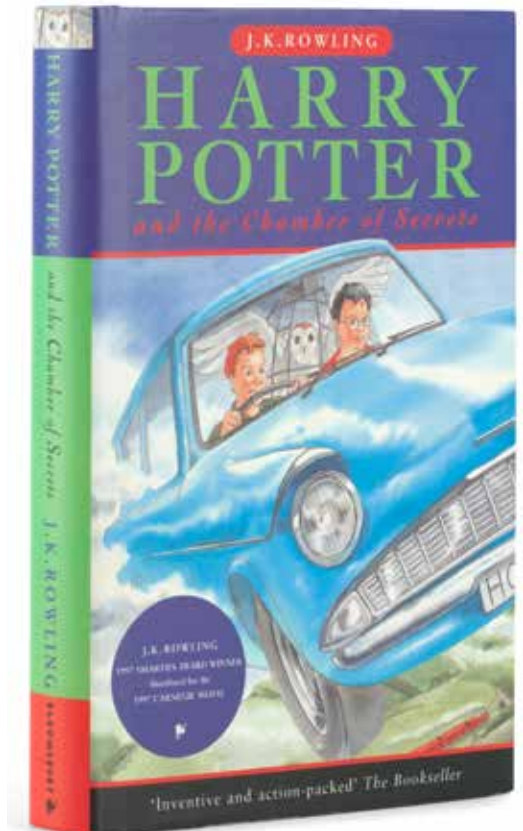
£1,000 - 2,000

€1,100 - 2,300

Presentation copies of the first four titles of Powell's *Dance to the Music of Time* series, inscribed for his father Philip's "companion" Lucy Hayes (see footnote to *Afternoon Men*, above). *At Lady Molly's* (1957) was the last of Powell's novels published before his father died in 1959, and it appears that after this no further books were inscribed to Lucy.

#### Provenance

Lucy Hayes (1878-1965), gift inscription from the author; by family descent to the current owner.



286

286

#### ROWLING (J.K.)

Harry Potter and the Chamber of Secrets, FIRST EDITION, FIRST IMPRESSION, INSCRIBED BY THE AUTHOR on *dedication page* ("To David, I only hope you like this one as much! J.K. Rowling"), publisher's pictorial boards, fine in *dust-jacket* (priced £10.99 on front flap), 8vo, Bloomsbury, 1998

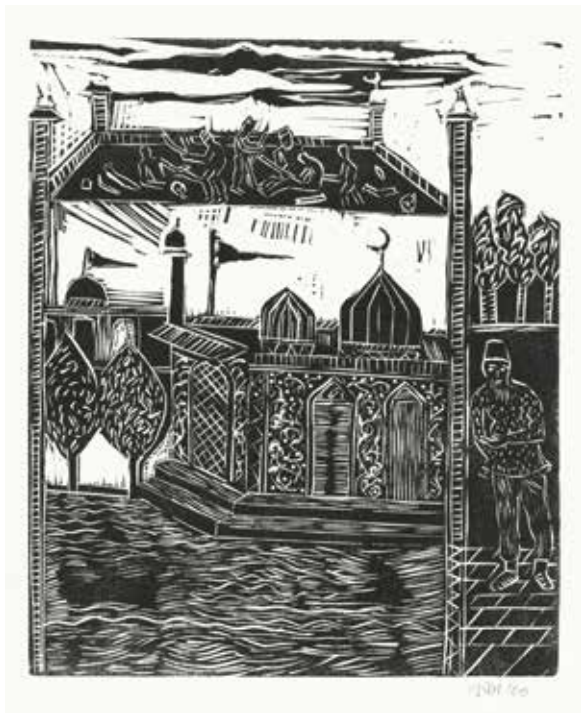
£1,500 - 2,000

€1,700 - 2,300

#### Provenance

Inscribed at the Children's Book Award (now the Redhouse Children's Book Award) ceremony at the Kensington Roof Gardens in 1998, as the owner recalls: "JK Rowling won the award for Harry Potter and the Philosophers Stone. At that time members of local children's book groups were invited to attend the ceremony held at Kensington Roof Gardens, and as I was a member of the Harrogate Children's Bookgroup I was lucky enough to be invited to attend that year. While at the event I bought a first edition copy of *The Chamber Of Secrets* and got it signed on the day. I believe that the book at the time was not on general release but had been given an early release just for that event".





287

287 \*

### RUSHDIE (SALMAN)

Two Stories... with Five Woodcuts and Three Linocuts by Bhupen Khakhar, ONE OF 12 COPIES WITH AN EXTRA SET OF PRINTS SIGNED BY THE ARTIST, AND SPECIALLY BOUND, A PRESENTATION COPY FROM THE AUTHOR TO OLWYN HUGHES, inscribed "To Olwyn, Best wishes & well met after many years - Salmon Rushdie, 18 Dec. 1990" on the half-title, 8 woodblock plates by Khakhar, designed and printed by Sebastian Carter, the additional suite of plates loose as issued in gate-fold wrappers, original morocco by Romilly Saumarez Smith, the upper cover with a block of 9 square grey-silver morocco onlays each decorated with a gilt oval, t.e.g., cased together in original cloth solander box, gilt morocco lettering label on spine of case, large 4to (320 x 250mm.), Privately Printed, 1989

£1,500 - 2,500

€1,700 - 2,900

ONE OF ONLY 12 COPIES WITH AN EXTRA SUITE OF 8 PLATES EACH SIGNED BY THE ARTIST, AND SPECIALLY BOUND BY ROMILLY SAUMAUREZ SMITH, from an overall edition of 72 copies. Bhupen Khakhar (1934-2003) "played a central role in modern Indian art and was a key international figure in 20th century painting" (Tate, website). His portrait of Salman Rushdie titled "The Moor", was exhibited at the Tate retrospective (June-November 2016), and is owned by the National Portrait Gallery.

### Provenance

Inscribed by the author Salmon Rushdie for Olwyn Hughes.

288 AR

### STEADMAN (RALPH)

'Our keen young trainee hair-dressers will satisfy your every kink', original illustration executed for the Ginger Group hair salon in Knightsbridge, ink and collage on paper, signed lower right, some creases, framed, 560 x 760mm., [1960s]

£800 - 1,200

€910 - 1,400

289

### STUCK (FRANZ)

Autograph presentation vignette drawing of his Medusa head, executed in black ink over pencil, the staring eyes heightened in light brown wash, lettered in Secessionist script below "MEDUSA", mounted above an autograph note in German presenting it to Clara Loeb, plus an autograph letter signed to Herr Loeb (presumably her father), arranging delivery of *Siesta* by 30 November for exhibition in Vienna, 3 pages in all, both items laid down on an album leaf (the drawing mounted on second integral leaf and therefore not directly affected), some light dust-staining, 8vo, Munich, October 1892

£4,000 - 6,000

€4,600 - 6,900

STUCK'S FAMOUS IMAGE OF THE SERPENT-WREATHED HEAD OF MEDUSA – a quintessential Symbolist vision, dating from the year Stuck co-founded the Munich Secession and held his first major one-man exhibition in Vienna that December. Stuck executed at least two other versions of the *Medusa* that year, the oil now in the Museen der Stadt Aschaffenburg (Gentil-Haus), and a pastel, recently exhibited in *Sünde und Secession: Franz von Stuck in Wien* (Belvedere, Vienna, 2016).



288



289



290

290 AR

# **TEMPEST (MARGARET)**

Two original watercolour illustrations, used in Alison Uttley's 'Little Grey Rabbit' series, *ink and watercolour within hand-drawn border, on card, window-mounted, framed and glazed, images 75 x 108mm.*, [1939] (2)

£1,000 - 1,500

€1,100 - 1,700

The images comprise: Little Grey rabbit holding a candle, with squirrel and hare in a kitchen, used as an illustration in "The Squirrel, the Hare and the Little Grey Rabbit", 1929; Wise Owl lying in bed reading by candlelight, used as the front cover design to "Wise Owl's Story", 1935.

291 \*

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

The Hobbit or There and Back Again, FIRST EDITION, FIRST IMPRESSION, *frontispiece and 9 plates or illustrations (all but one full-page), map endpapers (printed in red and black) by the author, publisher's green cloth, lettered and decorated in dark blue, top edge green, slightly leaning, spine a little dulled but generally clean [Hammond A3(a)], 8vo, George Allen & Unwin, [1937]*

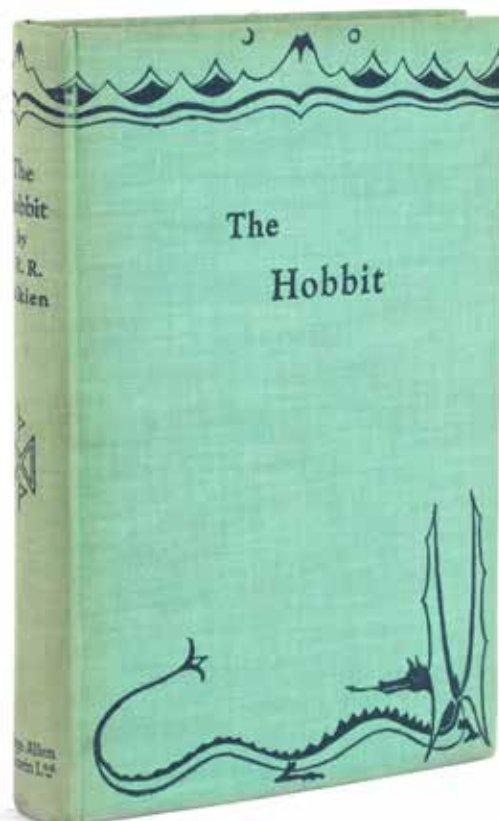
£2,000 - 3,000

€2,300 - 3,400

The first edition of *The Hobbit* was published on 21 September, 1937 in a print run of 1500 copies that was sold out by 15 December of that year.

## **Provenance**

"Enid D. Watts, January 1943", inscription on blank recto of front map endpaper; by family descent to the current owner.

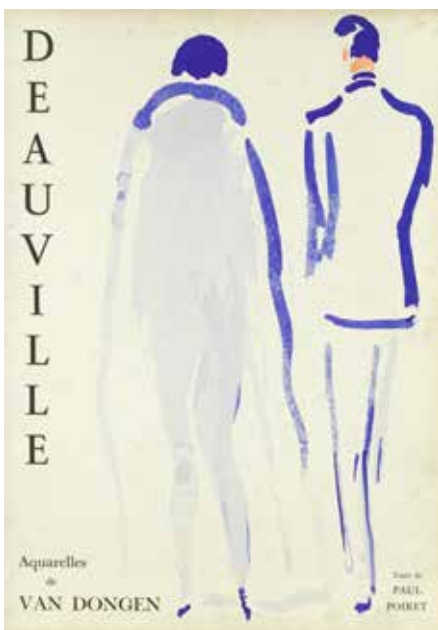


291

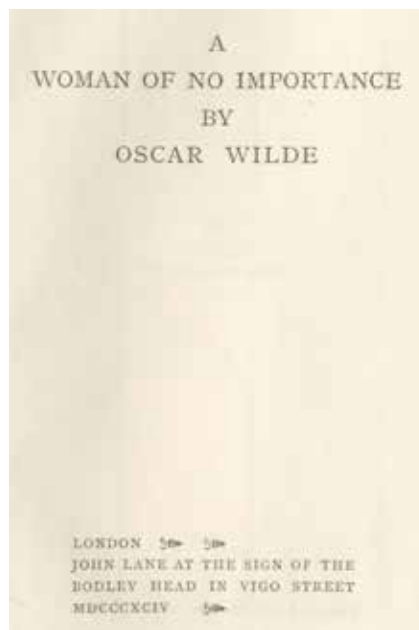




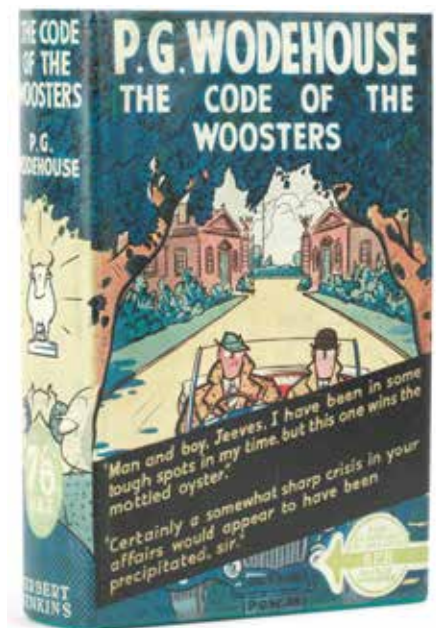
294 (part)



292



295



296

292 \*

#### VAN DONGEN (KEES)

POIRET (PAUL) Deauville. Aquarelles de Van Dongen, LIMITED TO 297 COPIES, this number 19 of 280 copies "sur arches", 10 colour pochoir illustrations after Van Dongen (5 full-page plates, 5 illustrations), loose as issued in wrappers with colour illustration by Van Dongen on upper cover, slightly rubbed, publisher's cloth-backed portfolio, ties [Carteret Illustrés 322], folio (460 x 325mm.), Paris, M.P. Tremois, [30 May 1931]

£800 - 1,200

€910 - 1,400

293 \*

#### WELLS (H.G.)

The War of the Worlds, FIRST EDITION, half-title, 16pp. of advertisements (dated Autumn 1897) at end, publisher's cloth, soiled, 8vo, William Heinemann, 1898

£600 - 800

€690 - 910



294 \*

**WELLS (H.G.)**

The Works, Atlantic Edition, 28 vol., *number 605 of 1,050 sets of the American issue, from an overall edition of 1,670 sets, SIGNED BY THE AUTHOR on the limitation leaf, photogravure portrait in volume 1, bookplates of George and Mary Peurye, original crushed green half morocco by Stikeman for Scribners, spines gilt with 2 raised bands enclosing tall floral motifs, t.e.g., spines slightly faded to brown as often but a bright and attractive set, 8vo, New York, Charles Scribner's Sons, 1924*

**£4,000 - 6,000**

**€4,600 - 6,900**

295 \*

**WILDE (OSCAR)**

A Woman of No Importance, FIRST EDITION, ONE OF 50 LARGE PAPER COPIES, *untrimmed, faint mark to pp.154-5, publisher's tan buckram, spine darkened, later slipcase [Mason 365], small 4to, John Lane, 1894*

**£1,500 - 2,500**

**€1,700 - 2,900**

296 \*

**WODEHOUSE (P.G.)**

The Code of the Woosters, *first English edition, 8pp. of advertisements, light browning to endpapers, publisher's emerald-green cloth lettered in black, fine in skilfully restored dust-jacket priced 7/6 [McIlvaine A60b], 8vo, Herbert Jenkins, 1938*

**£1,500 - 2,000**

**€1,700 - 2,300**

A fine copy of the third full-length novel to feature Bertie Wooster and Jeeves.

297 \*

**WORLD WAR II - SEIZED ART**

[Catalogue of seized artworks] Der Generalgouverneur. Der Sonderbeauftragte für die Sicherung der Kunst- und Kulturgüter, *printed on thick paper, some pencil annotations to index at front, small cut to gutter of first few leaves, original pigskin, upper cover with blindstamped title 'Sichergestellte Kunstwerke' and Nazi party eagle device, some bumping and staining, upper joint cracked, folio (400 x 295mm.), Breslau, Wilhelm Gottlieb Korn, 1940*

**£4,000 - 6,000**

**€4,600 - 6,900**

EXTREMELY RARE CATALOGUE OF ARTWORKS SEIZED IN POLAND BY THE GERMAN STATE. The *Sonderbeauftragte für die Sicherung der Kunst- und Kulturgüter* ('Special Representative for the Registration and Protection of Works of Art and Cultural Goods') was charged in 1940 with "securing" objects of artistic, cultural and historical significance, which were seized and placed into the hands of specially designated trustees. Hans Posse, Hitler's special envoy, was given carte blanche to travel around Poland and elsewhere to buy and confiscate artworks for the planned museum in Linz, which was never built.

The meticulous catalogue lists over 500 works of art confiscated from Polish collections, including those of National and other Museums in Krakow and Warsaw, well-known palaces and churches, and private collections. They include "64 Dutch and Flemish works (including works by Rembrandt, Rubens and van Dyck), 34 German works (including works by Cranach and Dürer), 46 Italian works (including works by Leonardo da Vinci, Rafael, Guardi, and Canaletto), and 15 French and Spanish works (including works by Boucher, Fragonard, Watteau, and Ribera)... 26 medieval miniatures, 23 sculptures,



297

34 pieces of furniture, 39 gold objects, 46 pieces of porcelain, 26 weapons and artistic craft objects" (*Polish-German relations and effects of the Second World War*, ed. Witold M. Góralski, Warsaw, Polish Institute of International Affairs, 2006).

Ours would appear to be the only known copy, certainly in this large format, and was presumably one of a small number printed and specially bound for high ranking officials. The Jagiellonian Library in Krakow has a smaller format version of the catalogue, apparently with illustrations. Our large version gives plate numbers alongside the descriptions, but whether these were published in a separate volume, or at all, is not known.

The pencilled annotations in the list of collections at the front may prove to be of significance. Most of the private collections seem to be marked in the left-hand margin "hr" (perhaps for *heraus* or "out") and on the right "entnh" (perhaps for *entnehmen*, or "remove"). Whether this relates to removing them from the catalogue, or physically removing the art works to somewhere is unknown. Interestingly however, the second collection listed in the catalogue, that of the Czartoryski Museum in Krakow, is known to have had some 85 important works selected and sent to Hans Posse in Dresden. This roughly equates to the number listed in the present catalogue, where it is one of the collections marked in pencil (see above), perhaps providing an indication that the annotations may relate to selections for the planned museum.

**END OF SESSION**

Sale continues with separate catalogue for the Sylvia Plath and Ted Hughes collection.

# INDEX

							Lot Nos.
Accounts	50	Borneo and Sarawak	219	Cook, J.	120, 121, 206	Gabriele, G.	102
Africa	184	Boswell, J.	134	Cookery	51, 138, 311	Gallimaufry	52
Agricola, G.A.	155	Botanical watercolours	158, 201-205	Cornwall	35, 139	Gardening	151, 155, 176, 179
Alchemy	103			Crime fiction	257	Gardiner, W.	243
Aldine Press	110, 112	Boturini Benaduci, L.	76	Crimea map	85	Gay literature	264
Almanacks	156	Boxer Rebellion	70	Cromwell, O.	11	Gerard, J.	180
Alpine flora	232	Boyle, R.	159-164	Crowder, J.	26	Glass	181
American Indians	75	Brahms, J.	273	Crozier, F.R.M.	242	Goulburn, E.	19
Andrews, H.	150	Braithwaite, R.	220	Curtis, W.	224, 225	Grahame, K.	262
Angas, G.F.	66	Brebisson, L.A. de	233			Greece	73
Angling	1, 18	Brighton	246	Darwall, R	226	Griffiths, A.	223
Anti-semitism	17	British grasses	224, 225, 231, 248, 249	Darwin, C.	207-210		
Antiquarian	45			Darwinism	211	Haggard, H. Rider	263
Antontinus	96	Britten, B.	271	Dean, H.	9	Hairdressing	288
Ashmole, E.	168	Bronte, C.	4, 8	Dering, E.	169	Hamilton, G.	264
Astronomy	100	Browne, T.	165	Detective fiction	256	Hanham, F.	231
Aubrey, J.	284	Bruckner, A.	272	Dezalliers d'Argenville, A.J.	151	Harris, J.	23
Aubriet, C.	203	Bryology	220, 222, 223, 230, 244	Diaries	53	Harvey, W.	182
Australia	66, 67, 122, 130			Dickens, C.	12, 24	Hearne, S.	123
		Bude, G.	110	Domesday Book	13	Hemans, F.	44
Bacon, F.	2	Buonarroti, F.	166	Donne, J.	170-175	Herbariums	221, 232, 236, 241
Bakst, L.	250, 251	Burma	68	Doyle, A.C.	259	Hermann, P.	183
Ballets russes	250-252			Dropmore library	140	Himalayas	235
Banks, J.	206	Cabinet du Roi	99	Dropmore pamphlets	141	Hogarth Press	260
Bantry Bay	20	Caesar, C.J.	111	Du Val, P.	86	Holinshead, R.	135
Barbier, G.	252	Calligraphy	48			Hooke, R.	185
Baxter, R.	157	Canada	37	East Indies	129	Hooker, J.D.	184
Beato, F.	68	Catullus	112	Ecclesiastical	45	Horwood, A.R	238
Beatty, A.C.	265	Caxton Memorial Exhibition	3	Eden, W.	122	Hose, C.	219
Berkeley, M.J.	218	Cellarius, A.	83	Edwards, G.	212	Howlett, R.	1
Besler, B.	97	Chambers, R.	211	Eliot, G.	14		
Bibles	3, 131, 132	Charles I	49	Eliot, T.S.	260	Incunabula	96, 109-116
Bilson, T.	132	Chatham Dockyards	56	Ercilla Y Zuniga, A. de	69	India	72, 234, 235
Bindings	4-6, 13, 14, 40, 117, 118, 131, 135, 137, 138, 142, 144, 148, 157, 190, 254, 255, 269, 294	Chelsea	167	Erotica	15	Indian miniatures	265
		Chile	69	Evelyn, J.	176-178, 187	Ireland	20, 21, 22, 142
		China	70, 71, 84			Isle of Wight	247
		Chinese school watercolours	204	Ferentilli, A.	101	Italian herbarium	236
Blackstone, W.	133	Christie, A.	256, 257	Ferns	227	Italy	104
Blaeu, W. and J.	79, 80	Chudleigh, M.	136	Flintoft, J.	227, 228		
Blake, W.	128	Clavius, C.	100	Forester, C.S.	261	Jacob, E.	186
Blitz	64	Clutton-Brock, A.	278	Foscolo, U.	16	Jamaica	143
Bocconoc	139	Coles, W.	168	Fourcade, C.	229, 230	Jemnatt, C.	136
Bodoni Press	108	Colours	159	France	229	Jersey	245
Boer War	65	Comic maps	85	Freire de Andrade, J.	72	Jerusalem	54
Bohler, J.	239	Congreve, W.	137	French bryology	233	John, A.	267
Books of Hours	98	Conjuring and magic	9	Fruit trees	188	Johnson, S.	134

**Lot Nos.**

Joly, A.V.	73	Music	22, 271, 272, 273	Quakers	173	Stedman, J.	128
Joyce, J.	267	Mycology	218			Steele, R.	198
Jurgens, G.H.B.	237			Raffles, T.S.	126	Stephens, P.	199
		Napoleon	26	Rand, I.	167	Sterne, L.	16
Keller, H.	78	Nash, P.	274	Ray, J.	195, 196	Stevenson, R.L.	255
Kent	23, 169, 186	Naval	56, 57, 67	Recipe book	10, 51	Strawberry Hill	149
Kew gardens	226	Navy	27	Redouté, J.-P.	215	Stuck, F.	289
Khakhar, B.	287	Neale, J.P.	144	Repton, H.	34	Suicide	170
Krusenstern, A.J. von	124	Nelson, H.	28	Richard III	35	Sweden	127
		Newton, I.	189, 214	Roberts, L.	147	Swift, J.	41
Lake District	158, 228	Nietzsche, F.	275, 276	Robinson, T.	196	Switzerland	78
Lambert, A.B.	152	Nightingale, F.	29	Robinson, W.	154		
Landscape gardening	34	Norfolk	58, 62, 240	Rodin, A.	60	Tasso, T.	106-108, 118
Langford, T.	188	Northwest Passage	125	Roses	215, 217	Tempest, M.	290
Langley, B.	187	Nurserymen	191	Rowling, J.K.	286	Thornhill, J.	249
Latham, J.	153			Royalty	37	Tilli, M.	200
Law	59, 133, 143	Omega Workshops	278	Rumphf, G.E.	216	Tolkien, J.R.R.	291
Ledwidge, F.	266	Optical toys	30	Rushdie, S.	287	Trade	62
Leefe, J.E.	221	Ornithology	153	Ruskin, J.	5, 38	Trees	178
Leicestershire	238	Orosius, P.	114	Russian books	121		
Lewis, J.F.	74	Ortelius, A.	81, 82, 87, 90			Uttley, A.	290
Lewis, W.	268	Oxford	91, 199	Sannazzaro, G.	117		
Library catalogues	140			Savonarola, G.	105	Valle, B. delle	119
Loti, P.	269	Pacific	77	Saxton, C.	88, 91	Valle, P. della	129
Lucanus, M.A.	113	Paine, W.	241	Schefferus, J.	127	Van Dongen, K.	292
Lull, R.	103	Palisot de Beauvois	201	School Books	48	Vellum printing	118
		Pamphlets	141	Schoonebeek, A.	166		
Machiavelli, N.	25	Parkinson, J.	192	Schreiber, J.G.	92	Wales	33
Maclaurin, C.	189	Pass, C. van de	193	Scotland	243, 244	Wallis, J.	202
Magic	146	Pembroke, Earl of	61	Scotland and Wales	31	Walpole, H.	149
Magra, J.	120	Perrault, C.	99, 145	Scott, W.	39	Weller, E.	93
Manilius, M.	190	Pettus, J.	194	Scottish literature	39	Wells, H.G.	293, 294
Map games	17	Phosphorescence	161	Seaweeds	237, 245-247	White	130
Maps and atlases	147	Photobooks	32	Second Opium War	71	Wilberforce, W.	197
McIvor, W.G.	239	Photography	18, 31, 354	Seed catalogues	191	Wilde, O.	295
McKenney, T.	75	Piazetti, G.	107	Shakespeare, W.	148	Wilkinson, R.	94
Meares, J.	125	Pinelli, B.	104	Shepard, E.H.	262, 270	Willmott, E.	217
Medicine	55, 109	Poiret, P.	292	Sinclair, G.	248	Wine	198
Merian, M.S.	216	Poland	297	Singapore	126	Wodehouse, P.G.	296
Metallurgy	194	Polar	46, 242	Slavery	197	Wood, J.B.	222
Mexico	76	Politianus, A.	115	Smith, A.	40	Woolwich	36
Microscopy	185	Polyorama Pantoptique	30	Spain	74	Wordsworth, W.	42-44
Military	36, 119	Porta, J.B.	146	Speed, J.	89	World Wars	64, 65, 297
Milne, A.A.	270	Powell, A.	279-285	Star Chamber	2	Wright, T.	95
Mitchell, R.	32, 33	Pulci, L.	116	Steadman, R.	288		
Moses, H.	213						



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

## Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a *Telephone* or *Absentee Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

*Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. 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.

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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

## Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

**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 and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note:** only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

## 11. SHIPPING

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](mailto: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.

Olt 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*, it's 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>	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed 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			<b>11</b>	<b>GOVERNING LAW</b>
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		



## APPENDIX 2

### BUYER'S AGREEMENT

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

### 1 THE CONTRACT

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

### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

### 5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.

<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Contractual Description"** the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract 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'* saleroom at 101 New Bond Street, London W1S 1SR.

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

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

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

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

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

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

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

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

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

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

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

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

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

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

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

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

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

**"Website"** *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

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

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

Liz Goodridge  
+1 917 206 1621

## 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  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611

## 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

Scott Levitt  
+1 323 436 5425

## Carpets

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

## Chinese & Asian Art

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

## Clocks

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

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

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

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A  
+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 8356

## 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  
Nathania Nisonson  
+1 917 206 1617

## 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  
+44 20 7468 8368  
U.S.A  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A  
Caroline Morrissey  
+1 212 644 9046  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A  
Alexis Chompaisal  
+1 323 436 5469

## Modern & Contemporary Middle Eastern Art

Nima Sagharchi  
+44 20 7468 8342

## Modern & Contemporary South Asian Art

Tahmina Ghaffar  
+44 207 468 8382

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
Adrian Pipiros  
+44 8700 273621

## Motorcycles

Ben Walker  
+44 8700 273616

## Native American Art

Ingmars Lindbergs  
+1 415 503 3393

## Natural History

U.S.A  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew McKenzie  
+44 20 7468 8261  
U.S.A  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A  
Laura Paterson  
+1 917 206 1653

## Prints and Multiples

UK  
Lucia Tro Santafe  
+44 20 7468 8262  
U.S.A  
Morisa Rosenberg  
+1 323 447 9374

## Russian Art

UK  
Daria Chernenko  
+44 20 7468 8334  
U.S.A  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Ellis Finch  
+44 20 7393 3973  
U.S.A  
Aileen Ward  
+1 323 436 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Jonathan Darracott  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A  
Erin McGrath  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A  
Kate Wollman  
+1 415 503 3221  
Erin McGrath  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

UNITED KINGDOM

**London**  
101 New Bond Street ●  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpelier Street ●  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

**South East England**

**Guildford**  
Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

**Isle of Wight**  
+44 1273 220 000

Representative:  
**Brighton & Hove**  
Tim Squire-Sanders  
+44 1273 220 000

**West Sussex**  
+44 (0) 1273 220 000

**South West England**

**Bath**  
Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

**Cornwall – Truro**  
36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

**Exeter**  
The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

**Tetbury**  
Eight Bells House  
14 Church Street  
Tetbury  
Gloucestershire  
GL8 8JG  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:  
**Dorset**  
Bill Allan  
+44 1935 815 271

**East Anglia and Bury St. Edmunds**  
Michael Steel  
+44 1284 716 190

**Norfolk**  
The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

Midlands

**Knowle**  
The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

**Oxford**  
Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

**Yorkshire & North East England**

**Leeds**  
The West Wing  
Bowcliffe Hall  
Bramham  
Leeds  
LS23 6LP  
+44 113 234 5755  
+44 113 244 3910 fax

**North West England**

**Chester**  
2 St Johns Court,  
Vicars Lane,  
Chester,  
CH1 1QE  
+44 1244 313 936  
+44 1244 340 028 fax

**Manchester**  
The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

**Channel Islands**

**Jersey**  
La Chasse  
La Rue de la Vallee  
St Mary  
Jersey JE3 3DL  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:  
**Guernsey**  
+44 1481 722 448

**Scotland**

**Edinburgh ●**  
22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Bonhams West of Scotland**  
Kirkhill House  
Broom Road East  
Newton Mearns  
Glasgow  
G77 5LL  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:  
**Wine & Spirits**  
Tom Gilbey  
+44 1382 330 256

**Wales**

Representatives:  
**Cardiff**  
Jeff Muse  
+44 2920 727 980

EUROPE

**Belgium**  
Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0) 2 736 5076  
belgium@bonhams.com

**France**  
4 rue de la Paix  
75002 Paris  
+33 (0) 1 42 61 10 10  
paris@bonhams.com

**Germany - Cologne**  
Albertusstrasse 26  
50667 Cologne  
+49 (0) 221 2779 9650  
cologne@bonhams.com

**Germany - Munich**  
Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
munich@bonhams.com

**Greece**  
7 Neofytou Vamva Street  
Athens 10674  
+30 (0) 210 3636 404  
athens@bonhams.com

**Ireland**  
31 Molesworth Street  
Dublin 2  
+353 (0) 1 602 0990  
ireland@bonhams.com

**Italy - Milan**  
Via Boccaccio 22  
20123 Milano  
+39 0 2 4953 9020  
milan@bonhams.com

**Italy - Rome**  
Via Sicilia 50  
00187 Roma  
+39 0 6 48 5900  
rome@bonhams.com

**The Netherlands**  
De Lairesestraat 154  
1075 HL Amsterdam  
+31 (0) 20 67 09 701  
amsterdam@bonhams.com

**Portugal**  
Rua Bartolomeu Dias nº  
160. 1º  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

**Spain - Barcelona**  
Teresa Ybarra  
+34 930 156 686  
barcelona@bonhams.com

**Spain - Madrid**  
Nunez de Balboa no 4-1C  
28001 Madrid  
+34 915 78 17 27  
madrid@bonhams.com

**Sweden**  
Ingrid Bjäringer  
+46 (0)709 79 90 07  
sweden@bonhams.com

**Switzerland - Geneva**  
Rue Etienne-Dumont 10  
1204 Geneva  
+41 (0) 22 300 3160  
geneva@bonhams.com

**Switzerland - Zurich**  
Andrea Bodmer  
Dreikönigstrasse 31a  
8002 Zürich  
+41 44 281 9535  
zurich@bonhams.com

MIDDLE EAST

**Israel**  
Joslyne Halibard  
+972 (0)54 553 5337  
joslyne.halibard@  
bonhams.com

NORTH AMERICA

USA

**San Francisco ●**  
220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

**Los Angeles ●**  
7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**New York ●**  
580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:  
**Arizona**  
Terri Adrian-Hardy  
+1 (602) 859 1843  
arizona@bonhams.com

**California Central Valley**  
David Daniel  
+1 (916) 364 1645  
sacramento@bonhams.com

**California Palm Springs**  
Brooke Sivo  
+1 (760) 350 4255  
palmsprings@bonhams.com

**California San Diego**  
Brooke Sivo  
+1 (323) 436 5420  
sandiego@bonhams.com

**Florida**  
Jon King  
**Palm Beach**  
+1 (561) 651 7876  
**Miami**  
+1 (305) 228 6600  
**Ft. Lauderdale**  
+1 (954) 566 1630  
florida@bonhams.com

**Georgia**  
Mary Moore Bethea  
+1 (470) 393 7322  
georgia@bonhams.com

Illinois

Ricki Blumberg Harris  
+1 (773) 267 3300  
chicago@bonhams.com

**Massachusetts**  
Amy Corcoran  
+1 (617) 742 0909  
boston@bonhams.com

**Nevada**  
David Daniel  
+1 (775) 831 0330  
nevada@bonhams.com

**New Jersey**  
Alan Fausel  
+1 (973) 997 9954  
newjersey@bonhams.com

**Oregon**  
Sheryl Acheson  
+1 (971) 727 7797  
oregon@bonhams.com

**Pennsylvania**  
Alan Fausel  
+1 (610) 644 1199  
pennsylvania@bonhams.com

**Texas**  
Amy Lawch  
+1 (713) 621 5988  
texas@bonhams.com

**Virginia**  
Gertraud Hechl  
+1 (202) 422 2733  
virginia@bonhams.com

**Washington**  
Heather O'Mahony  
+1 (206) 566 3913  
seattle@bonhams.com

**Washington DC**  
Gertraud Hechl  
+1 (202) 422 2733  
washingtonDC  
@bonhams.com

CANADA

**Toronto, Ontario ●**  
Jack Kerr-Wilson  
340 King St East  
2nd Floor, Office 213  
Toronto ON  
M5A 1K8  
+1 (416) 462 9004  
info.ca@bonhams.com

**Montreal, Quebec**  
David Kelsey  
+1 (514) 894 1138  
info.ca@bonhams.com

SOUTH AMERICA

**Brazil**  
+55 11 3031 4444  
+55 11 3031 4444 fax

ASIA

**Hong Kong ●**  
Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

**Beijing**  
Jessica Zhang  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

**Singapore**  
Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

**Taiwan**  
Summer Fang  
37th Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8758 2897 fax  
summer.fang@  
bonhams.com

AUSTRALIA

**Sydney**  
97-99 Queen Street,  
Woollahra, NSW 2025  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

**Melbourne**  
Como House  
Como Avenue  
South Yarra  
Melbourne VIC 3141  
Australia  
+61 (0) 3 8640 4088  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

AFRICA

**Nigeria**  
Neil Coventry  
+234 (0)8110 033 792  
+27 (0)7611 20171  
neil.coventry@bonhams.com

**South Africa - Johannesburg**  
Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com



# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

**Paddle number (for office use only)**

**This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.**

## 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 e-mail from [info@bonhams.com](mailto:info@bonhams.com).

## Notice to Bidders.

Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

## If successful

I will collect the purchases myself ☐

Please contact me with a shipping quote (if applicable) ☐

Sale title: FINE BOOKS		Sale date: 21 March 2018													
Sale no. 24633		Sale venue: Knightsbridge													
<p>If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.</p> <p><b>General Bid Increments:</b></p> <table><tr><td>£10 - 200 .....by 10s</td><td>£10,000 - 20,000 .....by 1,000s</td></tr><tr><td>£200 - 500 .....by 20 / 50 / 80s</td><td>£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s</td></tr><tr><td>£500 - 1,000 .....by 50s</td><td>£50,000 - 100,000 .....by 5,000s</td></tr><tr><td>£1,000 - 2,000 .....by 100s</td><td>£100,000 - 200,000 .....by 10,000s</td></tr><tr><td>£2,000 - 5,000 .....by 200 / 500 / 800s</td><td>above £200,000 .....at the auctioneer's discretion</td></tr><tr><td>£5,000 - 10,000 .....by 500s</td><td></td></tr></table> <p><b>The auctioneer has discretion to split any bid at any time.</b></p>				£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s	£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s	£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s	£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion	£5,000 - 10,000 .....by 500s	
£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s														
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s														
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s														
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s														
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion														
£5,000 - 10,000 .....by 500s															
Customer Number		Title													
First Name		Last Name													
Company name (to be invoiced if applicable)															
Address															
City		County / State													
Post / Zip code		Country													
Telephone mobile		Telephone daytime													
Telephone evening		Fax													
Preferred number(s) in order for Telephone Bidding (inc. country code)															
E-mail (in capitals)															
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.															
I am registering to bid as a private buyer <input type="checkbox"/>		I am registering to bid as a trade buyer <input type="checkbox"/>													
If registered for VAT in the EU please enter your registration here: □□ / □□□ - □□□□ - □□		Please tick if you have registered with us before <input type="checkbox"/>													

**Please note that all telephone calls are recorded.**

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

Your signature:

Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**


**Please email or fax the completed Auction Registration form and requested information to:**

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, [bids@bonhams.com](mailto:bids@bonhams.com)

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/01/18





**B** 1793

**Bonhams**  
Montpelier Street  
Knightsbridge  
London SW7 1HH

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



# SYLVIA PLATH AND TED HUGHES

## The Property of Frieda Hughes

Wednesday 21 March 2018



# Bonhams

MONTPELIER STREET • KNIGHTSBRIDGE



# SYLVIA PLATH AND TED HUGHES

## The Property of Frieda Hughes

Wednesday 21 March 2018 at 3pm

Knightsbridge, London

### BONHAMS

Montpelier Street  
Knightsbridge  
London SW7 1HH  
[www.bonhams.com](http://www.bonhams.com)

### VIEWING

Sunday 18 March  
11am - 3pm  
Monday 19 March  
9am - 4.30pm  
Tuesday 20 March  
9am - 4.30pm

### BIDS

+44 (0) 20 7447 7447  
+44 (0) 20 7447 7401 fax  
[bids@bonhams.com](mailto:bids@bonhams.com)  
To bid via the internet  
please visit [www.bonhams.com](http://www.bonhams.com)

New bidders must also provide  
proof of identity when submitting  
bids. Failure to do this may result  
in your bids not being processed.

Please note that bids should be  
submitted no later than 4pm on  
the day prior to the auction.

Bidding by telephone will only  
be accepted on a lot with a  
lower estimate of or in excess  
of £500.

### SALE NUMBER:

24633

### CATALOGUE:

£10  
(£18 with Fine Books catalogue)

### ENQUIRIES

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

### Shipping and Collections

Leor Cohen  
+44 (0) 20 7393 3841  
+44 (0) 20 7393 3879 Fax  
[leor.cohen@bonhams.com](mailto:leor.cohen@bonhams.com)

### PRESS ENQUIRIES

[press@bonhams.com](mailto:press@bonhams.com)

### CUSTOMER SERVICES

Monday to Friday  
8.30am – 6pm  
+44 (0) 20 7447 7447

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

Please see back of catalogue  
for important notice to bidders

### ILLUSTRATIONS

Front cover: Ted Hughes and  
Sylvia Plath in Yorkshire, England,  
1956. Courtesy of Special  
Collections, Smith College  
Back cover: Lots 325, 405

### LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE

Please email [bids@bonhams.com](mailto:bids@bonhams.com)  
with "Live bidding" in the subject  
line up to 48 hours before the  
auction to register for this service.



### Bonhams 1793 Limited

Registered No. 4326560  
Registered Office: Montpelier Galleries  
Montpelier Street, London SW7 1HH

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

### Bonhams International Board

Robert Brooks Co-Chairman,  
Malcolm Barber Co-Chairman,  
Colin Sheaf Deputy Chairman,  
Matthew Girling CEO,  
Patrick Meade Group Vice Chairman,  
Jon Baddeley, Rupert Banner, Geoffrey Davies,  
Jonathan Fairhurst, Asaph Hyman, James Knight,  
Caroline Oliphant, Shahin Virani,  
Edward Wilkinson, Leslie Wright.

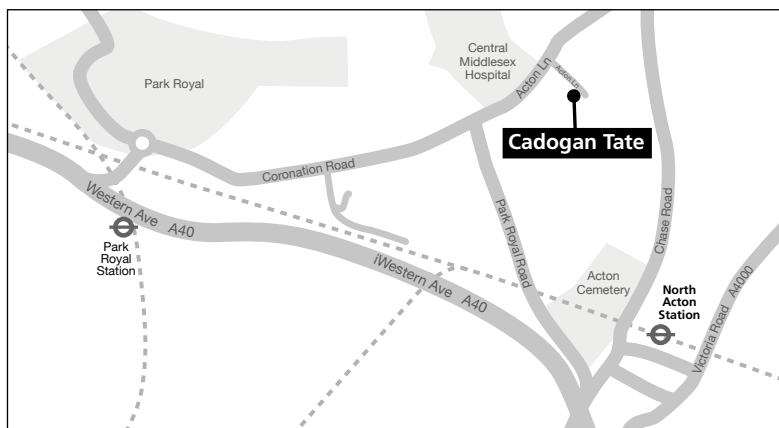
### Bonhams UK Ltd Directors

Colin Sheaf Chairman,  
Harvey Cammell Deputy Chairman,  
Antony Bennett, Matthew Bradbury,  
Lucinda Bredin, Simon Cottle, Andrew Currie,  
Jean Ghika, Charles Graham-Campbell,  
Matthew Haley, Richard Harvey, Robin Hereford,  
David Johnson, Charles Lanning, Grant Macdougall

Gordon McFarlan, Andrew McKenzie,  
Simon Mitchell, Jeff Muse, Mike Neill,  
Charlie O'Brien, Giles Peppiatt, India Phillips,  
Peter Rees, John Sandon, Tim Schofield,  
Veronique Scorer, Robert Smith, James Stratton,  
Ralph Taylor, Charlie Thomas, David Williams,  
Michael Wynnell-Mayow, Suzannah Yip.



# SALE INFORMATION



## IMPORTANT NOTICES

For explanation of any asterisked symbols that may appear in catalogues, please see the notice entitled 'VAT' at the end of the catalogue. Lots comprising printed books, unframed maps and bound manuscripts are not liable to VAT on the Hammer Price or Buyer's Premium.

Lots are sold with all faults, imperfections and errors of description, but if on collation any described printed book in this catalogue is found to lack text or illustrations, the same may be returned to Bonhams within 20 days of the sale; the unstated defect to be detailed in writing.

This shall not apply in the case of: defects stated in the catalogue or announced at the time of sale; un-named items, blanks, half-titles, or advertisements; damage to bindings, stains, tears, foxing or other cosmetic defects, unless resulting in loss to text or illustration; defects to atlases, manuscripts, music, periodicals, and items sold as collections, archives, association copies, extra-illustrated copies, or bindings.

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

## EXPORT LICENCES

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

## BUYERS COLLECTION & STORAGE AFTER SALE LOTS MARKED TP

The following lots 345, 346, 347, 348, 349, 350, 395, 396 will be removed to Cadogan Tate, 241 Acton Lane, London, NW10 7NP from 7am Thursday 22 March 2018 and will be available for collection from 12pm Friday 23 March 2018 and then every working day between 9.30am and 4.30pm on production of photographic identification and written authorisation for third-party collections.

To arrange a collection time please email to [collections@cadogantate.com](mailto:collections@cadogantate.com) or call +44 (0)800 9886100 to ensure lots are ready at time of collection.

All other sold lots will remain at Bonhams Knightsbridge free of charge until 5.30pm Wednesday 4 April 2018. Lots not collected by this time may incur storage charges.

## STORAGE AND HANDLING CHARGES ON SOLD LOTS RETURNED TO CADOGAN TATE

### Storage

Storage will be free of charge from & including the sale date Wednesday 21 March 2018. Charges will apply from 9am Friday 6 April 2018.

### Storage Charges

Furniture, large pictures and large objects: £5.70 per day+ VAT (Note: Charges apply every day including weekends and Public Holidays)

### Handling

From 9am Friday 6 April 2018 the following handling charges will apply per Lot: Furniture, large pictures and large objects: £42.00+ VAT

## LOSS AND DAMAGE

Extended Liability cover to the value of the Hammer Price will be charged at 0.6% but capped at the total value of all other charges.

## PAYMENT

All charges due to Cadogan Tate must be paid by the time of collection from their warehouse. Payment in advance or at time of collection by cash, cheque, credit or debit card.

Buyers are encouraged to make contact with Leor Cohen to discuss any collection, storage and shipping concerns.

Leor Cohen  
+44 (0) 20 7393 3841  
+44 (0) 20 7393 3879 Fax  
[leor.cohen@bonhams.com](mailto:leor.cohen@bonhams.com)

Please note that both Bonhams & Cadogan Tate will be closed Friday 30 March 2018 – Monday 2 April 2018 for the Easter Holiday & will re-open at 9am Tuesday 3 April 2018.

# INTRODUCTION

The decision to sell my personal family items was an evolution; it began with a chair and pieces of my mother's jewellery. The chair was my mother, Sylvia Plath's Victorian chair, bought for her by my father, Ted Hughes. My father gave me that chair so long ago that I have forgotten how old I was. I eventually had it re-upholstered in pink for my bedroom, where it has been all these years until now. This chair was originally covered in a coarse, shiny black fabric, worn through at the front edge of the seat, so that when my mother sat me on it for a photograph in my nightie, the horsehair scratched the back of my legs and made me squirm.

The jewellery was pieces kept for me by my father, and my maternal grandmother Aurelia, who gave them to me when I reached my early teens.

Following a good deal of thought, with an eye on making responsible decisions, it recently occurred to me that this chair would vanish into the mass of other furniture I own, and become invisible, as would the jewellery, when one day I was in no position to explain their provenance. And what about the books and papers that I have been keeping all these years? Who would know where they came from or what they were unless it was as blindingly obvious as a first edition of *The Bell Jar*? I decided to part with certain items for which I had this concern.

In identifying which items to sell, I realised that much of what I owned, redolent of my parents' joint history, told a story; one item made sense of other items – the books and the pamphlets and the poems, signed by my mother or father, represented important aspects of their literary lives and were evidence of their powerful partnership. These were attached in my mind to their typewriters and the ink-stained desks that they worked at, and these in turn were tied into the process of creation: the typescripts of poems my mother was preparing for publication, the proof of *The Bell Jar* that she marked up with corrections, and the finished books that my father proudly inscribed to his parents.

These books and items of furniture – and the last of my mother's clothes and costume jewellery – colluded in their representation of the joint past that my parents shared and into which I was born. It seemed that if I wished to sell some items, then others would have to go too, because presented together, they made up a snapshot of a mutual history, and so the idea of the auction was born. It will enable others to take on the preservation and enjoyment of things that have I loved to live with, but which I would like to find new homes for, while the decision is still mine to make.

Frieda Hughes

---

## SELECT BIBLIOGRAPHY AND ACKNOWLEDGEMENTS

Bate, Jonathan	<i>Ted Hughes: the Unauthorised Life</i> , William Collins, 2015
Hughes, Frieda, editor	<i>Sylvia Plath: Drawings</i> , Faber, 2013
Kukil, Karen V., editor	<i>The Journals of Sylvia Plath, 1950-1962</i> , Faber, 2000
Plath, Aurelia Schober, editor	<i>Letters Home by Sylvia Plath, Correspondence 1950-1963</i> , Faber, 1990
Reid, Christopher, editor	<i>Letters of Ted Hughes</i> , Faber, 2007
Sagar, Keith, and Stephen Tabor	<i>Ted Hughes: a Bibliography, 2nd edition</i> , Mansell, 1998
Steinberg, Peter K. and Karen V. Kukil, editors	<i>The Letters of Sylvia Plath, Volume 1, 1940-1956</i> , Faber, 2017
Steinberg, Peter K.	<a href="http://www.sylviaplath.info/">http://www.sylviaplath.info/</a>
Tabor, Stephen	<i>Sylvia Plath: an Analytical Bibliography</i> , Mansell, 1987

We are grateful to Faber and Faber for their permission to quote from the forthcoming *Letters of Sylvia Plath, Volume 2, 1956-1963* (to be published 6 September 2018), edited by Karen V. Kukil and Peter K. Steinberg whose input during the preparation of this catalogue is much appreciated.



Lot 358



Lot 394





301



302

## SYLVIA PLATH AND TED HUGHES

### The Property of Frieda Hughes

Lots 1-300: in separate Fine Books and Manuscripts catalogue

301

#### PLATH (OTTO)

Studio portrait of Otto Plath, half-length, by Bachrach, *platinum print*, on original mount, signed by the photographer lower right, image 160 x 115mm., [1924]; together with a copy of Otto Plath's *Bumblebees and Their Ways* 1934 (2)

£300 - 500

€340 - 570

A vintage studio portrait of Sylvia Plath's father Otto (1885-1940), who was immortalised by her in the poem 'Daddy'. Ted Hughes's 'Picture of Otto', published in *Birthday Letters*, was inspired by a photograph of him.

Included in the lot is a first edition of Otto Plath's book *Bumblebees and their Ways* (1934). This copy belonged to Otto's grandson Nicholas, inscribed with his name by Ted Hughes.

#### Provenance

Sylvia Plath, and by descent to her daughter Frieda.

302

#### PLATH (SYLVIA)

A fine and decorative coloured pencil drawing of flowers and birds, with accompanying autograph poem "Spring Madrigal", inscribed "To Daddy" and signed "Sylvia", *coloured pencil on paper*, with 4-line poem, signed by 280 x 215mm., [6 September 1940]

£8,000 - 12,000

€9,100 - 14,000

"TO DADDY": A MOVING ILLUSTRATED POEM, WRITTEN BY THE SEVEN-YEAR OLD SYLVIA FOR HER BEDRIDDEN FATHER TWO MONTHS PRIOR TO HIS DEATH. Entitled 'Spring Madrigal', the sheet is a joyful depiction of spring flowers and two singing birds, the verse beginning "I heard the birds sing a madrigal", and ending with the line "And played the wind's piano".

#### Provenance

Sylvia Plath, and by descent to her daughter Frieda.



303

303

# **PLATH (SYLVIA)**

"Daddy & his nurse - Oct. 7, 1940 by Sylvia", two pencil drawings depicting Sylvia's father Otto lying with an outsized swollen foot in his sick bed, whilst a nurse approaches, *on one sheet of paper, captioned in pencil by Sylvia's mother Aurelia (who has also added the words "his foot" to one drawing), and with Sylvia's autograph note on reverse headed "Sylvia Need to Study" above a list of six subjects ("Arithmetic", "Writing", "Paino" [sic], "Darwing" [sic], "History", and "Geography", the spelling errors corrected by her mother), 225 x 150mm., [7 October 1940]*

**£4,000 - 6,000**

**€4,600 - 6,900**

"DADDY & HIS NURSE - OCT. 7, 1940": AN EXTRAORDINARILY POIGNANT DRAWING BY THE SEVEN-YEAR OLD SYLVIA PLATH, depicting her father Otto on his death bed, shown with an enormously outsized foot. In August Otto had stubbed his toe and having subsequently developed pneumonia, and with the onset of gangrene, he was admitted to Winthrop Hospital, after which he was sent home for to be tended by a nurse. Whilst her brother Warren was sent away, Sylvia was allowed to remain at home. The nurse cut down an old nursing uniform for Sylvia, who acted as her assistant and "could bring Daddy fruit or cool drinks now and then, along with drawings she made for him, which gave him some cheer" (*Letters Home*, introduction by Aurelia Plath).

On 12 October, just five days after Sylvia's drawing is dated, his left leg was amputated above the knee, leading to his death on 5 November 1940. The impact of this event was, of course, to have an enormous influence over the life and poetry of Sylvia. On being told of her father's death she exclaimed "I'll never speak to God again", and 20 years to the day after the amputation she wrote her celebrated poem 'Daddy'. Another juvenile drawing by her (dated 20 February 1940) is reproduced in *The Letters of Sylvia Plath*, vol. 1, Faber, 2017.

304 \*

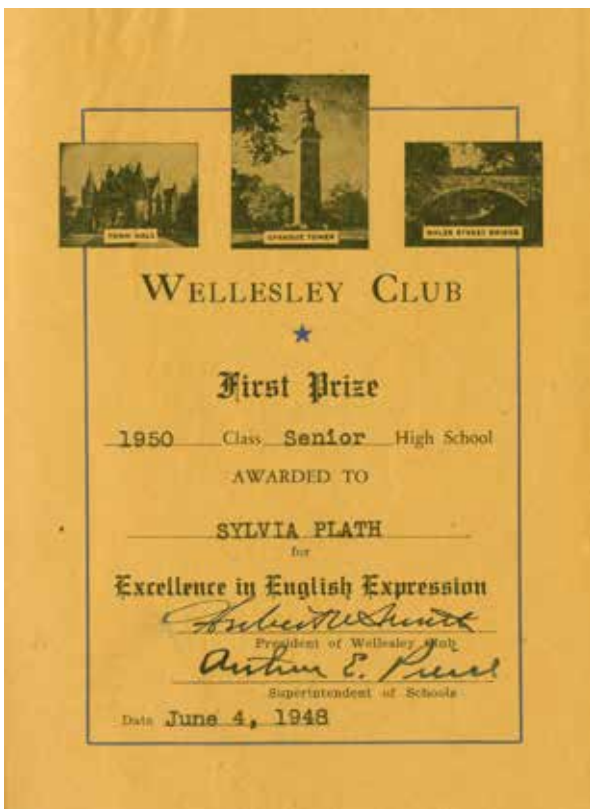
# **DICKINSON (EMILY)**

Love Poems and Others, SYLVIA PLATH'S COPY, *with her Wellesley School prize label on front free endpaper, publisher's patterned boards, slipcase with printed label on upper cover (2 joints split, slightly worn), 8vo, Mount Vernon, NY, Peter Pauper Press, [1948?]*

**£1,000 - 2,000**

**€1,100 - 2,300**

SYLVIA PLATH'S COPY OF THE POEMS OF EMILY DICKINSON, awarded to her as First Prize for "Excellence in English Expression" by the Wellesley Club, Wellesley High School on 4 June 1948. Years later, on 25 October 1962, Plath wrote to her brother Warren reporting that the influential British poet and critic A. Alvarez said that she was "the first woman poet he's taken seriously since Emily Dickinson! Needless to say, I'm delighted...". Inevitably Plath and Dickinson, as two great American female poets, have often been spoken of in the same breath; Ted Hughes himself wrote in May 1966 that "I've just finished re-reading all Emily Dickinson for a small selection, and my final feeling is that she comes quite a way behind Sylvia" (*The Letters*, vol. 1, Faber, 2007, p.258).



304



305

305

#### PLATH (SYLVIA)

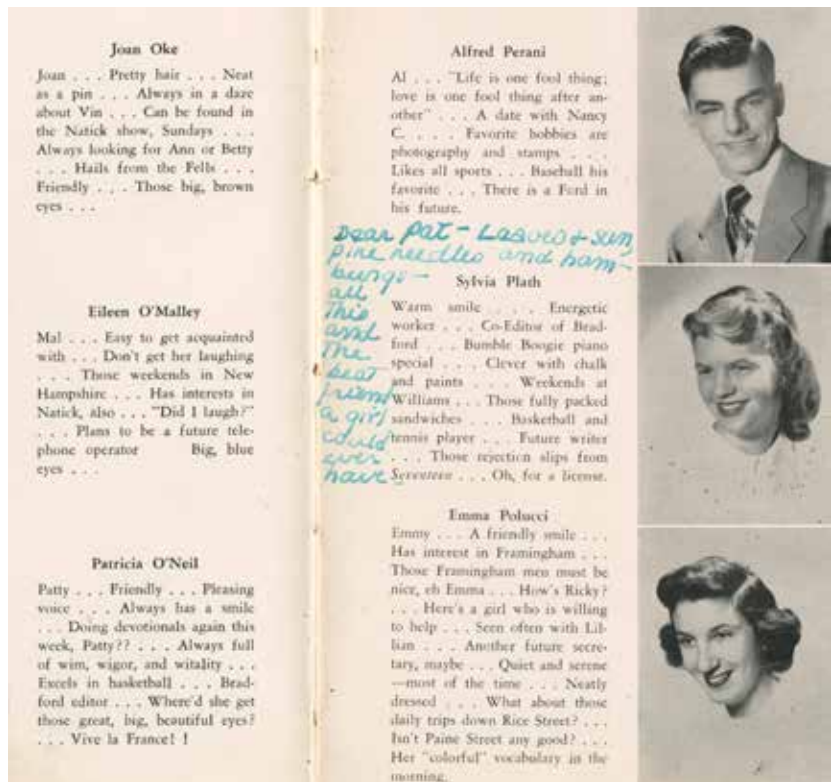
Graduation portrait photograph of Sylvia Plath by Salvatore Simone, head and shoulders looking to her right, gelatin silver print, loose mounted in the original card mount (stamped "Simone" on lower margin), image 153 x 100mm., [1950]

£800 - 1,200  
€910 - 1,400

Sylvia Plath's Wellesley High School graduation photo, in the photographer's original mount. The photograph was the one used in the *The Welleslyan Yearbook* [see below], accompanied by snippets describing her character, including "Warm smile... Energetic worker... Bumble Boogie special... Clever with chalk and paints... Future writer... Those rejection slips from *Seventeen*..."

#### Provenance

Sylvia Plath, and by descent to her daughter Frieda.



306

306 \*

#### PLATH (SYLVIA)

The Wellesleyan. The Yearbook of the Gamaliel Bradford Senior High School, Wellesley, Massachusetts, INSCRIBED BY SYLVIA PLATH BESIDE HER PHOTOGRAPH with a note to her close friend Patricia O'Neil, photographs and illustrations (several relating to Plath), publisher's red cloth, slightly rubbed, upper hinge split, 4to, [1950]

£2,000 - 3,000  
€2,300 - 3,400

The yearbook of Bradford Senior High School, where Plath graduated First in her class in 1950. Beside her own photo portrait she has written "Dear Pat - Leaves & sun, pine needles and hamburgs - all this and the best friend a girl could ever have". Three other students have also signed the book (one "To Patty").

"Pat" is almost certainly Patricia O'Neil, Sylvia's closest school friend, mentioned in letters to her mother and others upwards of forty times from 1950 to 1956, and to whom in a letter dated 27 May 1956 Plath revealed the "Best news of all, and very new & secret, which I can't resist sharing with you, is that next June I'll be bringing home a brilliant, rugged Yorkshire poet by the name of Ted Hughes... I fell in love with Ted's poems before I met him...". In two of the group photographs in the Yearbook Sylvia and Pat are standing beside each other, and their facsimile signatures are side by side on the endpaper spread of graduates' names. The Yearbook also includes a full-page reproduction of one of Plath's drawings, and a photograph of her as a child. See above for the original portrait reproduced in this volume.





307



308

307

**PLATH (SYLVIA)**

Ink sketch of a young woman (possibly a self-portrait), head and shoulders looking to the right, *blue ink, on blank postcard, with brief note on verso "Wear. Black suit & coat. Take. 2 frocks. 4 [illegible] shoes", 8vo (140 x 85mm.), [early 1950s]*

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

308

**BIBLE**

The Holy Bible, Authorized King James Version, SYLVIA PLATH'S ANNOTATED COPY, WITH MANY PASSAGES UNDERLINED, *inscribed on the front free endpaper "To our dear Sylvia - "understanding is the line of demarcation between the real and unreal." S & H. 505.20-21. With love from the Cantors, September 1, 1952, Chatham, Mass.", loosely inserted a newspaper cutting (with photo portrait of Plath) about Plath's winning of the "Mademoiselle" short-story competition on which Plath has written in pencil "Christ died for you!!", publisher's cloth, worn, upper hinge splitting, 16mo (162 x 110mm.), New York and London, The Oxford University Press, [n.d.]*

**£4,000 - 6,000**  
**£4,600 - 6,900**

"YOU WOULDN'T BE PUNISHED IF NOT GUILTY" - SYLVIA PLATH'S BIBLE, with numerous passages underlined, 18 highlighted in the margin with Plath's characteristic star symbol, and the addition of occasional notes. These include "You wouldn't be Punished..." against a passage in the Book of Job, seemingly a section of particular resonance with Plath. In her journal for 10 January 1959 she noted "Am reading the book of Job: great peace derived therefrom. Shall read the Bible: symbolic meaning, even though the belief in moral God-structured universe not there..." (*The Journals*, 2014, p.462). In two places in Genesis and Deuteronomy she has written the word "Incest" against passages relating to the subject, in Genesis the word "God" (in red ink), and in Revelations 13.18 the numerals "666" next to a passage concerning "the number of the beast". The underlined passages are in approximately equal measure between the Old and New Testaments, ranging from "for it is better to marry than to burn" (Corinthians 7), to "why hast thou set me as a mark against thee, so that I am a burden to myself?" (Job 7), and "They took the young me to grind, and children, and the children fell under the wood" (Ezekiel 1).

The Bible was given to Plath by the Cantor family on 1 September 1952, after she had spent the summer looking after the three Cantor children at their home at Chatham, Cape Cod. The Cantors were Christian Scientists, Plath herself having found the job through an advertisement in the *Christian Science Monitor* (which had published several of her early poems and stories). In their presentation note the Cantors quote an important tenet of their beliefs, a sentence extracted from *Science and Health with Key to the Scriptures* by Christian Science's founder Mary Baker Eddy. On 7 September 1952 Plath wrote to Margaret Cantor stating that her summer spent with the family "has been a milestone in my life in many ways. You and Mr. Cantor have both been such a dear "mom and dad" to me...." and hoping that "in my life and futu[re] relations with people I can shed a small part of the love of rightness and real living which I have learne[d] from you" (*The Letters*, vol. 1, Faber, 2017, p.502).

## SECTION II. DIMENSIONS.

### 1°. GENERAL DIMENSIONS.

**192. SIZE.**—*N.* size, magnitude, dimension, bulk, volume; largeness &c. *adj.*; greatness &c. (*of quantity*) 31; expanse &c. (*space*) 180; amplitude, mass; proportions.

capacity; ton-, tun-nage; calibre, scantling.

turgidity &c. (*expansion*) 194; corpulence, obesity; plumpness &c. *adj.*; *embonpoint*, corporation, flesh and blood, lustihood.

hugeness &c. *adj.*; enormity, immensity, monstrosity.

giant, Brobdingnagian, Antæus, Goliath, Gog and Magog, Gargantua, monster, mammoth, Cyclops; whale, porpoise, behemoth, leviathan, elephant, hippopotamus; colossus; tun, lump, bulk, block, loaf, mass, clod, nugget, bushel, thumper, whopper, spanker, strapper; Triton among the minnows.

7

**193. LITTLENESS.**—*N.* littleness &c. *adj.*; smallness &c. (*of quantity*) 32; exiguity, inextension; parvitude, -ty; duodecimo; Elzevir edition, epitome, microcosm; rudiment; vanishing point; thinness &c. 203.

dwarf, pigmy, Liliputian, chit, pigwidgeon, urchin, elf; doll, puppet; Tom Thumb, Hop o' my thumb; man-, mann-ikin; *homunculus*, dapperling, cock-sparrow.

animalcule, monad, mite, insect, emmet, fly, midge, gnat, shrimp, minnow, worm, maggot, entozoon; *bacteria*; *infusoria*; grub; tit, tomtit, runt, mouse, small fry; millet, mustard-seed; barleycorn; pebble, grain of sand; mole-hill, button, bubble, microbe.

point; atom &c. (*small quantity*) 32; fragment &c. (*small part*) 51; powder &c. 830; point of a pin,

72

309

309 •

#### ROGET'S THESAURUS

ROGET (PETER MARK) Thesaurus of English Words and Phrases... New Edition, SYLVIA PLATH'S COPY, WITH UPWARDS OF 1000 WORDS UNDERLINED in black ink, and a few sections marked in the margin, publisher's cloth, patterned (?fifties) paper laid down on sides, crudely rebaked in leather (see footnote), worn, 8vo, New York, Thomas Y. Cromwell Company, [n.d.]

£1,000 - 2,000

£1,100 - 2,300

SYLVIA PLATH'S COPY OF ROGET'S *THESAURUS* WITH SIGNIFICANT WORDS UNDERLINED ON ALMOST EVERY PAGE, the first being "existence", the last two "convent" and "cloister". Plath treasured her *Thesaurus*, relying upon it in her formative years "to push her way through poem after poem" ([sylvia-plath.info](http://sylvia-plath.info) website, which suggests that Plath's 1961 poem 'Tulips' was the first she wrote "without laboriously thumbing the pages of her beaten thesaurus"). Whilst at Smith College she wrote to her friend Myron Lotz asking

"what is most worth working for? It's everyone's own choice. Me, I'll take my Roget's Thesaurus and be wrecked on a tropical isle" (*The Letters*, vol. 1, Faber, 2017, p.545), and to Gordon Lameyer (9 January 1955) that "While at the infirmary, since last wednesday, all I did was read the Thesaurus and write five poems" (*The Letters*, vol. 1, 2017, p.859).

The book can be considered a major influence on her development as a poet, alongside the teaching of her college lecturers, and her own extensive reading. The choice of words underlined will no doubt offer a wealth of insights. For instance, in the section of words relating to "General Dimensions" the word "colossus" is underlined, along with "giant", "monster", "mammoth", and "tun, lump, bulk, block". This passage is one of a few that is highlighted by Plath with a "bracket" mark in the margin. Such was the use it received that Ted Hughes had to restore the binding.

#### Provenance

"28 June 2011. My mother's Thesaurus - given to me by my father, who had repaired it for her as it wore out. Frieda Hughes", note on front free endpaper.





310

# **PLATH (SYLVIA)**

Brown leather pocket notepad holder with pen, by Things of Fashion, metal cornerpieces, rolled gold pen in holder, approximately 143 x 90mm.; Red leather wallet, by Lady Buxton, loose in the wallet a one-dollar coin (1899) with an accompanying note by Frieda Hughes "Given to Sylvia Plath. Coin from Oscar Williams [American poet]...", the wallet approximately 80 x 120mm., [1950s] (2)

£400 - 600

€460 - 690

## **Provenance**

Sylvia Plath, and by descent to her daughter Frieda.

311

# **ROMBAUER (IRMA S.)**

The Joy of Cooking, SYLVIA PLATH'S COPY, inscribed "Sylvia Plath 1954" on the half-title and HEAVILY MARKED UP THROUGHOUT, illustrations by Ginnie Hofmann, underscorings, recipes and passages of text marked in black ink on approximately 250 pages, with annotations in Plath's hand next to 3 recipes, and several further pencil annotations by Aurelia Plath, a few old stains resulting in adhesion to pp.269-272, a few old tape repairs, publisher's cloth, lacks spine, worn, 8vo, New York, The Bobbs-Merrill Company, [1953]

£1,000 - 2,000

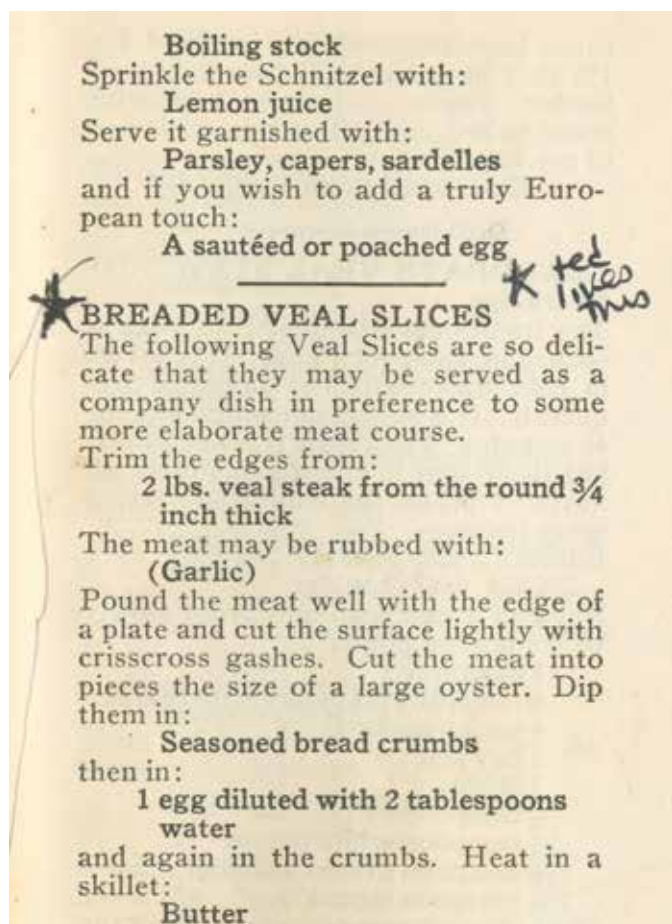
€1,100 - 2,300

"THE ONE BOOK I REALLY MISS" - SYLVIA PLATH'S COOKERY BOOK, EXTENSIVELY MARKED UP. "Yesterday I read through the vegetable section of my blessed Rombauer, mouth watering... during the summer I hope to pull enough variety to keep Ted from roaring protest. How I love to cook; the delectable recipes in the book..." (22 July 1956, *The Journals of Sylvia Plath*, 2000, p.248-9). Plath's ownership inscription is dated 1954, the year she returned to Smith College. In July of that year, whilst attending the Harvard Summer School, she wrote to a friend mentioning the book's "section on what to with leftovers". Having moved to England in 1956 she wrote on three occasions to her mother (who has added her own notes in a few places) requesting that she send over *The Joy of Cooking*, saying that "It's the one book I really miss!" (*Letters Home*, 26 April 1956, p.117-8).

Plath has highlighted in black ink upwards of 250 recipes, in a few cases with her characteristic star mark - for example "Vichyssoise or French potato soup"; "Hot water pie crust", "Pork chops baked in sour cream", and a two-star recipe for "Breaded veal slices", beside which she writes "Ted likes this". Elsewhere she flags up recipes with the notes "Potato chips", and "Chili con carne", but beside a recipe for creamy chocolate filling she emphatically states "No!" in pencil. On 25 February 1957 Plath noted in her journal "I was worried about becoming too happily stodgily practical: instead of studying Locke, for instance, or writing - I go make an apple pie, or study *The Joy of Cooking*, reading it like a rare novel".

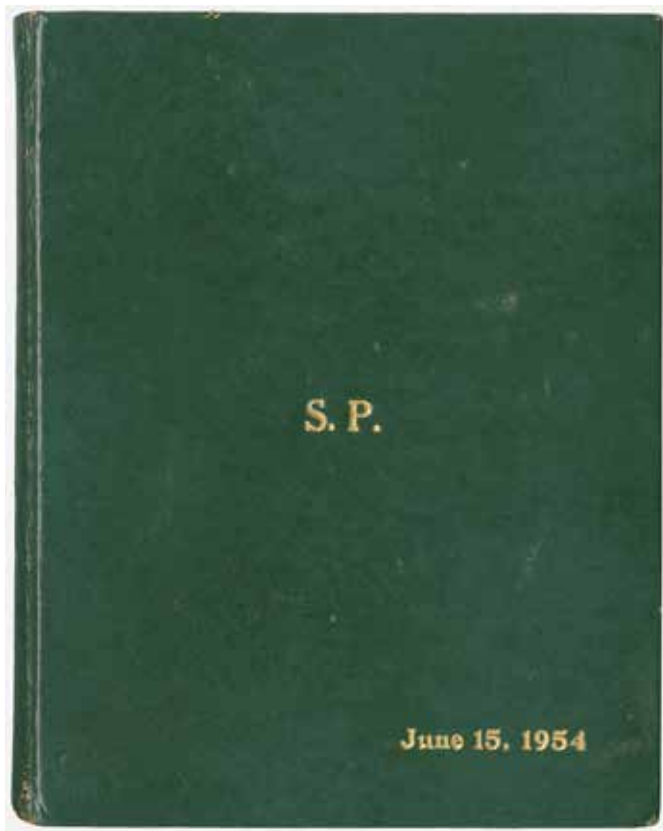
Irma Rombauer self-published *The Joy of Cooking* in 1931, the year after her husband's suicide, subsequently becoming one of the best selling American cookbooks of the twentieth century. In a passage of the book, highlighted by Plath in the margin, listing the essential ingredients needed for Hors d'oeuvres, Rombauer writes "An index isn't literature, but a careful perusal of it will sometimes produce a poem", an eloquent coupling of cookery and poetry.

310



311





312

312

**PLATH (SYLVIA)**

Green leather folding double photo frame, *gilt blocked "S.P." and "June 15, 1954" on the upper cover, slightly rubbed, 215 x 165mm., [1954]*

£200 - 400

€230 - 460

A travel-style folding photo frame, gilt-stamped with Plath's initials and the wedding date ("June 15, 1954") of her great friend and Smith College room mate Marcia "Marty" Brown Stern (1932-2012), for whom she acted as a bridesmaid. They remained close thereafter, and Plath wrote her a long letter ("...I am dying to see what you think of my little Frieda & Nick") on 4 February 1963, just a week before her death.

**Provenance**

Sylvia Plath, by descent to her daughter Frieda.



313

313

**PLATH (SYLVIA)**

Three wristwatches, belonging to Sylvia Plath, comprising: 9K gold Resolute manual wind wristwatch; a gilt metal Bentima manual wind wristwatch; a 9K gold manual wind wristwatch, *with leather straps, [1940s/50s] (3)*

£400 - 600

€460 - 690

**Provenance**

Sylvia Plath, and by descent to her daughter Frieda.



314



315



316



317

314

**PLATH (SYLVIA)**

A yellow short-sleeved checked dress, with label "Made in U.S.A. for Harrods, London", [1950s]

**£400 - 600**  
**€460 - 690**

Writing from Smith College on 27 April 1952, Plath told her mother "The dance was great last night - and I wore my yellow dress, which looked nice with its two gardenias & yellow ribbons...", but we cannot know if this is the dress referred to.

**Provenance**

Sylvia Plath, and by descent to her daughter Frieda.

315

**PLATH (SYLVIA)**

A pleated green tartan skirt, with Sylvia Plath's name tape (in blue lettering), with leather strap and buckle, [1950s]

**£400 - 600**  
**€460 - 690**

For a photograph of Sylvia Plath wearing a tartan skirt (?possibly our skirt), taken by her boyfriend Gordon Lameyer whilst in Rome in April 1956, see *The Letters*, vol. 1, Faber, 2017.

**Provenance**

Sylvia Plath (with name tape), and by descent to her daughter Frieda.

316

**PLATH (SYLVIA)**

A brown sleeveless dress with pleated skirt and waist belt, by "Thocolette" of London and Vienna, *yellow paper dry-cleaning tab*, [1950s]

**£400 - 600**  
**€460 - 690**

**Provenance**

Sylvia Plath, and by descent to her daughter Frieda.

317

**PLATH (SYLVIA)**

A Japanese blue embroidered silk jacket, *light blue lining, 4 toggled "frog" buttons and mandarin collar, shoulders faded, label "Made in Japan"*; a blue collarless tunic top, *damask pattern, with label "Made in Italy. Dickins and Jones, Regent Street"* (2)

**£400 - 600**  
**€460 - 690**

For a photograph of Sylvia Plath wearing the Japanese jacket, at dinner on board the *S.S. United States* whilst travelling back from America to England in December 1959, see *Letters of Ted Hughes*, 2007 ( illustration 2b).

**Provenance**

Sylvia Plath, and by descent to her daughter Frieda.





318

318

#### PLATH (SYLVIA)

A small group of jewellery belonging to Plath, comprising: a copper Alice band, with a matching pair of clip earrings; 2 further pairs of circular earrings, one blue ceramic, one silver metal; a single triangular ceramic earring; a chased "rolled gold" bracelet; a thin metal chain with 2 heart charms and small ring attached, *various sizes*, [1950s/early 60s] (small group)

£600 - 800

€690 - 910

#### Provenance

Sylvia Plath, and by descent to her daughter Frieda.

319

#### PLATH (SYLVIA)

Sylvia Plath's "dragon" pendant and chain, with maker's stamp "Coro", *base metal, openwork Maltese Cross design flanked by two dragons, some wear, diameter 50mm.*, [1950s]

£2,000 - 3,000

€2,300 - 3,400

One of Sylvia Plath's favourite pieces of jewellery, most probably purchased (or given to her) whilst she was living in America in the late fifties. It features in several well-known photographs of her, including the iconic portrait by Rolie McKenna (1959, see London National Portrait Gallery), and Marcia B. Stern's informal image of Sylvia with Ted at Concord, Massachusetts (December 1959, reproduced in *The Journal of Sylvia Plath*, Faber, 2000). The Lilly Library has a photograph of Plath wearing the dragon pendant, standing besides Hughes in Oscar Williams's apartment in New York, June 1958. It was also worn in a snap taken of Sylvia and her daughter Frieda at Court Green, Devon in December 1962 (see lot 354).

#### Provenance

Sylvia Plath, and by descent to her daughter Frieda.



319



354 (part)

320

**PLATH (SYLVIA)**

Glazed ceramic necklace by Alice Lund, belonging to Sylvia Plath, 26 blue triangular panels (2 chipped), impressed "Alice Lund, Danmark" on one, 420mm., [late 1950s/early 1960s]

£300 - 500

€340 - 570

**Provenance**

Sylvia Plath, and by descent to her daughter Frieda.



320

321

**PLATH (SYLVIA)**

Two necklaces belonging to Sylvia Plath, comprising: a paste fringe necklace, of circular cut pastes with suspended pear shaped forms, 385mm.; White and blue plastic floral necklace, 385mm., with matching earrings, [1950s] (small group)

£300 - 400

€340 - 460

**Provenance**

Sylvia Plath, and by descent to her daughter Frieda: the paste necklace was given to Frieda by her father during her childhood, whilst the floral necklace was given to her later in life by her grandmother, Aurelia Plath.



321



322

322

**PLATH (SYLVIA)**

Portrait of Ted Hughes, *pen and ink, on paper, head and shoulders in profile, inscribed by the sitter on the reverse in pencil ("By Sylvia Plath/ Ted Hughes")*, 215 x 140mm., [1956]

£20,000 - 30,000

€23,000 - 34,000

A FINE PEN AND INK PORTRAIT OF TED HUGHES BY SYLVIA PLATH, drawn shortly after their marriage on 16 June 1956, mostly probably during their honeymoon in Paris and Spain.

On 23 October 1956, back in Cambridge after their honeymoon was over, Plath wrote to her mother about the sketches she had completed: "every drawing has in my mind and heart a beautiful

association of our sitting together in the hot sun, Ted reading, writing poems, or just talking with me... the sketches are very important to me...".

In *Birthday Letters* Ted Hughes included a poem entitled 'Drawing', about Sylvia sketching in 1956, which begins "Drawing calmed you... As you drew/I felt released, calm", conjuring up the memory of how "as the hours burned away the objects she [Plath] rendered were tortured into their last position, and the whole scene was imprisoned, for ever" (Frieda Hughes, *Sylvia Plath: Drawings*, 2013, introduction).

For another portrait of Hughes by Sylvia Plath see Bonhams, The Roy Davids Collection, 3 October 2005, Lot 73.



Sylvia Hughes  
 Edward Hughes  
 Frieda Rebecca Hughes  
 Nicholas Farrar Hughes  
 Frieda Rebecca Hughes

15<sup>th</sup> December 1956 Cambridge, England

1<sup>st</sup> April 1960 B. A. H.

17<sup>th</sup> January 1962

323

323 \*

# **DICTIONARY**

The Shorter Oxford English Dictionary, SIGNED BY BOTH SYLVIA PLATH AND TED ("EDWARD") HUGHES on the front free endpaper, with the date "15th December 1956. Cambridge, England" added in Hughes's hand, along with the names and dates of birth of their two children Frieda and Nicholas, and the young Frieda's signature below, opening leaves creased with some scorching, publisher's cloth, very worn, upper joint split, 4to, Oxford, Clarendon Press, [1955]

£2,000 - 4,000

£2,300 - 4,600

"OUR FAVOURITE BOOK" - THE PLATH-HUGHES FAMILY DICTIONARY, SIGNED BY BOTH OF THE POETS. The names and birth dates of their children are recorded below in a manner more commonly found in a Family Bible, each of the poets signing their own name, Sylvia's above Ted's. In a letter to her college friend Marcia Brown, of the same date, Plath wrote "Oh he [Ted] is a lovely one. Both of us write like fury & are each other's best critics". And five days later she wrote to her mother "We bought ourselves a huge cutting knife for bread & meat and a great Shorter Oxford Dictionary which is now our favourite book---for our own Christmas presents" (to be published in *The Letters*, vol. 2).

324 \*

# **SCOTT-MAXWELL (FLORIDA)**

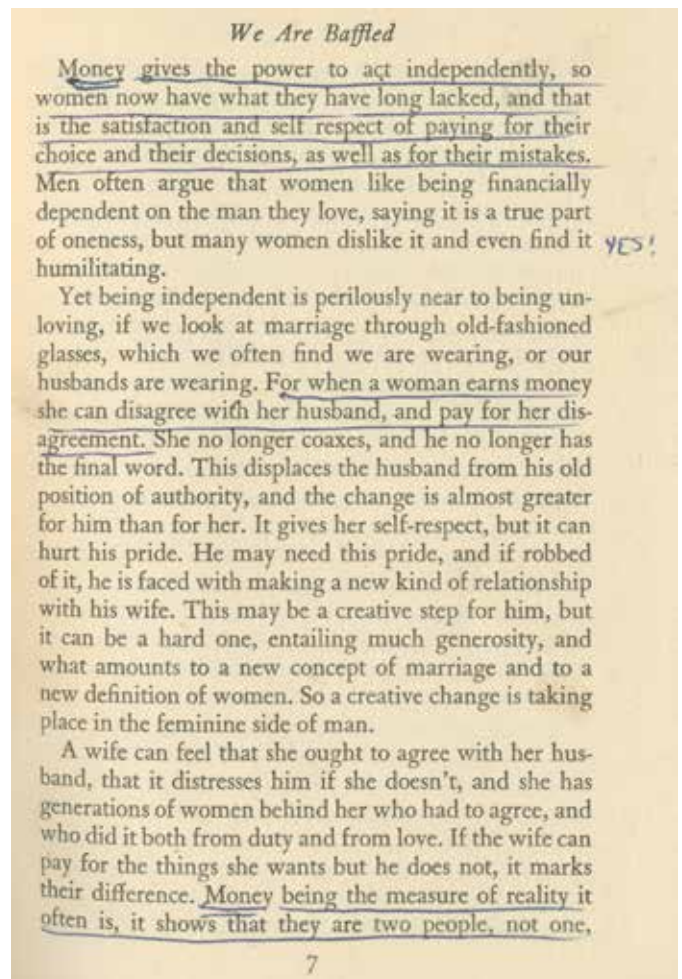
Women and Sometimes Men, FIRST EDITION, SYLVIA PLATH'S COPY, with several passages underlined, notes besides two passages (see footnote) and nine passages marked in the margin with her characteristic star symbol in blue pen, publisher's cloth, dust-jacket (light soiling, coffee or tea splashes on upper cover), 8vo, Routledge and Kegan Paul, [1957]

£600 - 800

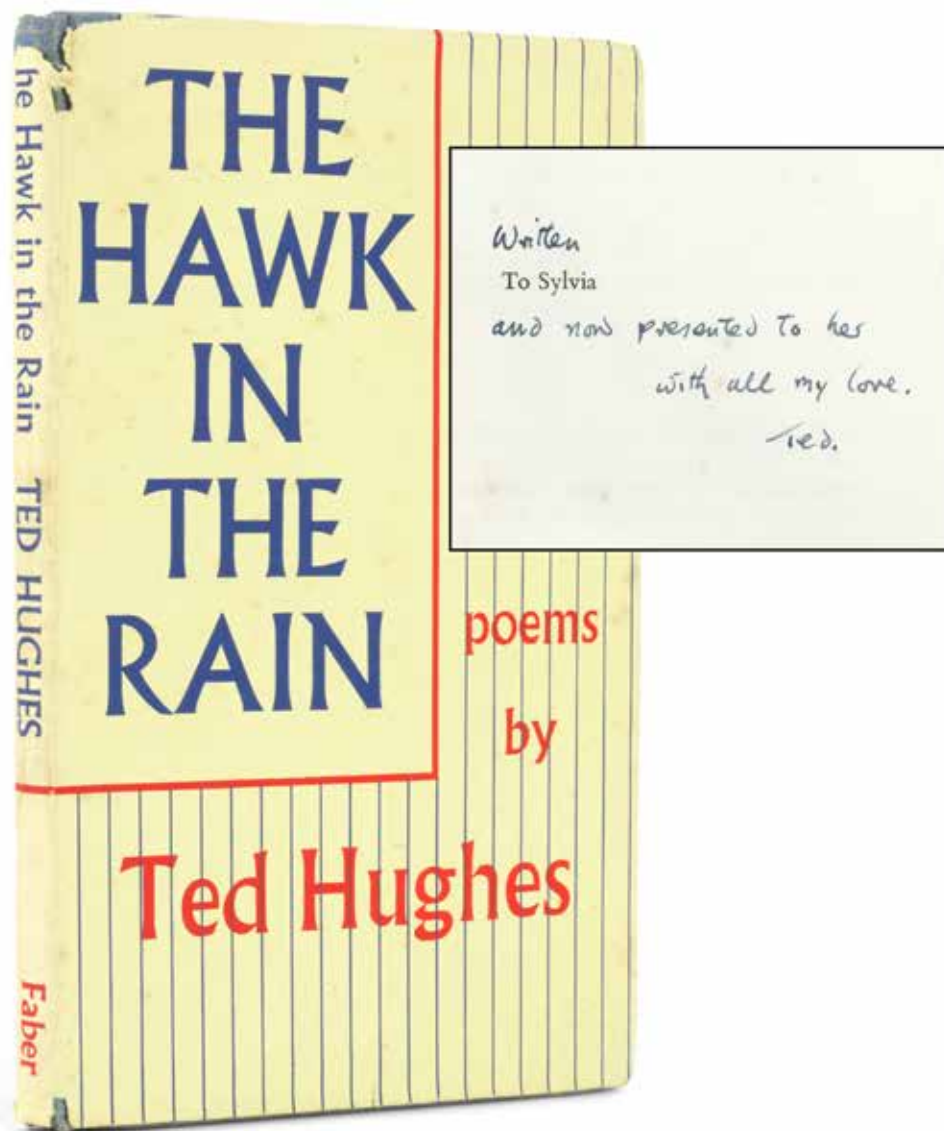
£690 - 910

"YES!" - Plath enthusiastically agrees with a passage suggesting that whilst men think women like to be "dependent on the man they love, saying that it is a true part of oneness,... many women dislike it and even find it humiliating", whilst next to the statement, underlined in the text by Plath, that a woman "is less of a problem when she loves and is loved" she writes "Ha!". Other "starred" sentences include "Men have strange ideas, ideas against life...", "...men caught by their own weakness...", and "if we do not feel what happens to us we have not lived our own experience. We have not been ourselves".

Scott-Maxwell had begun her career as a writer but, after studying under Carl Jung, later practiced as an analytical psychologist. *Women and Sometimes Men* was an expansion of a series of talks given in 1955 on the BBC Third Programme, on which Plath's verse poem 'Three Women' was subsequently aired on 19 August 1962.



324



325

325

#### HUGHES (TED)

The Hawk in the Rain, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED TO THE DEDICATEE SYLVIA PLATH ("*Written [printed: To Sylvia] and now presented to her with all my love*" on the dedication leaf, publisher's cloth, dust-jacket (worn at extremities with small loss at head of spine with loss to letter "T") [Sagar/Tabor A1a], 8vo, Faber and Faber, 1957

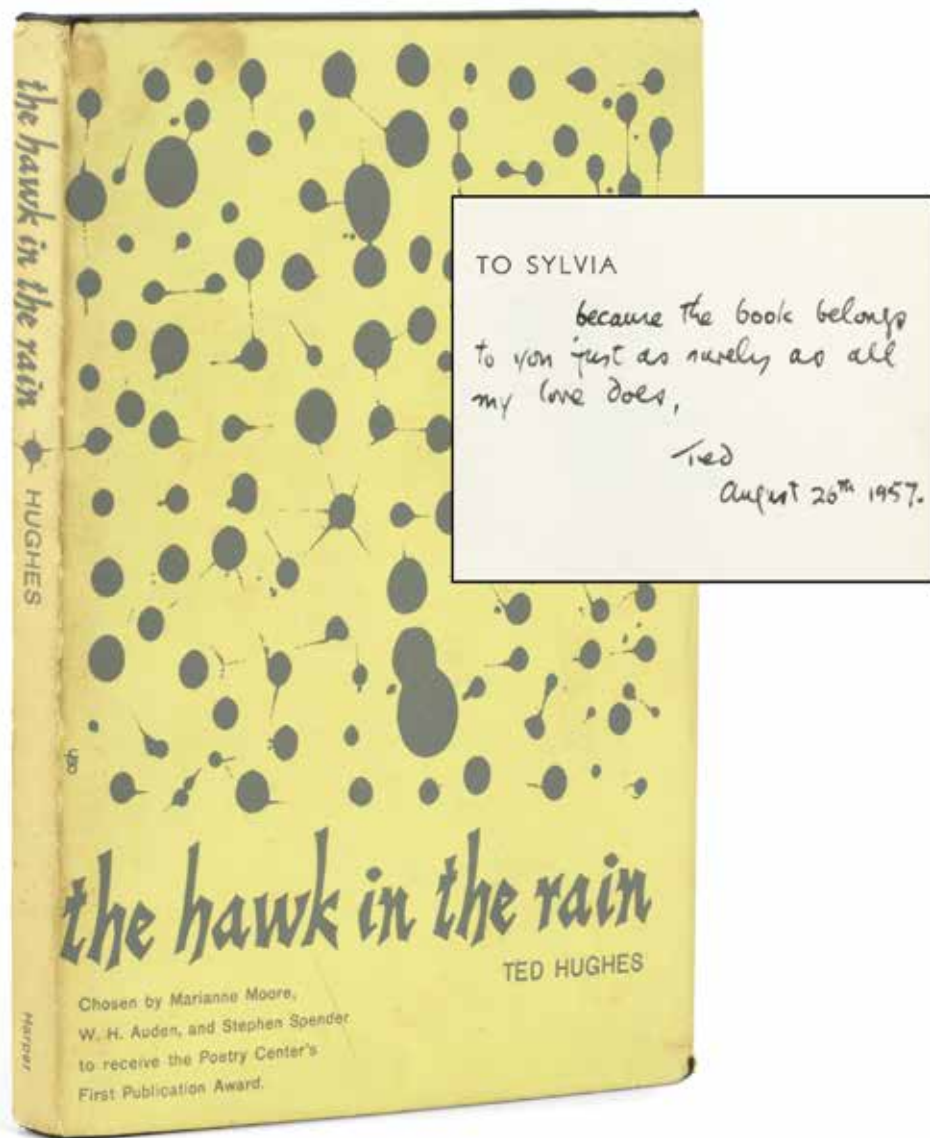
£10,000 - 15,000

€11,000 - 17,000

THE DEDICATION COPY OF TED HUGHES'S FIRST BOOK, INSCRIBED TO SYLVIA PLATH. *The Hawk in the Rain* won the First Publication Award in a competition sponsored in early 1956 by the Young Men's and Young Women's Hebrew Association of New York. There were 287 entries, and the distinguished judging panel was made up of the poets Stephen Spender, W.H. Auden, and Marianne Moore who wrote of Hughes's entry "The talent is unmistakable. The work

has focus, is aglow with feeling, with conscience; sensibility is awake, embodied in appropriate diction". The prize was that the book be published by Harper in America, and also the opportunity to negotiate independently with a British publisher. Faber accepted the manuscript on 9 May, had enthusiastically returned proofs for correction within one week, and published the book on 13 September, five days prior to the American edition.

Sylvia Plath was instrumental in the genesis of the book, and the launching of Hughes's career. On the day after they received notification that *The Hawk in the Rain* had won the prize (24 February 1957), Plath wrote to her mother stating "I am more happy than if it was my book published! I have worked so closely on these poems of Ted's and typed them so many countless times through revision after revision that I feel ecstatic about it all... There is no question of rivalry, but only mutual joy..." (*Letters Home*, Faber, 1990, p.297).



326

326 •

# **HUGHES (TED)**

The Hawk in the Rain, FIRST AMERICAN EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED TO THE DEDICATEE SYLVIA PLATH ("[printed: To Sylvia] because the book belongs to you just as surely as all my love does, Ted August 26th 1957", on the dedication leaf), additionally signed by Ted Hughes in blue pen on front free endpaper, publisher's cloth, dust-jacket (light age toning and rubbing at extremities) [Sagar/Tabor A1b], 8vo, New York, Harper & Brothers, [1957]

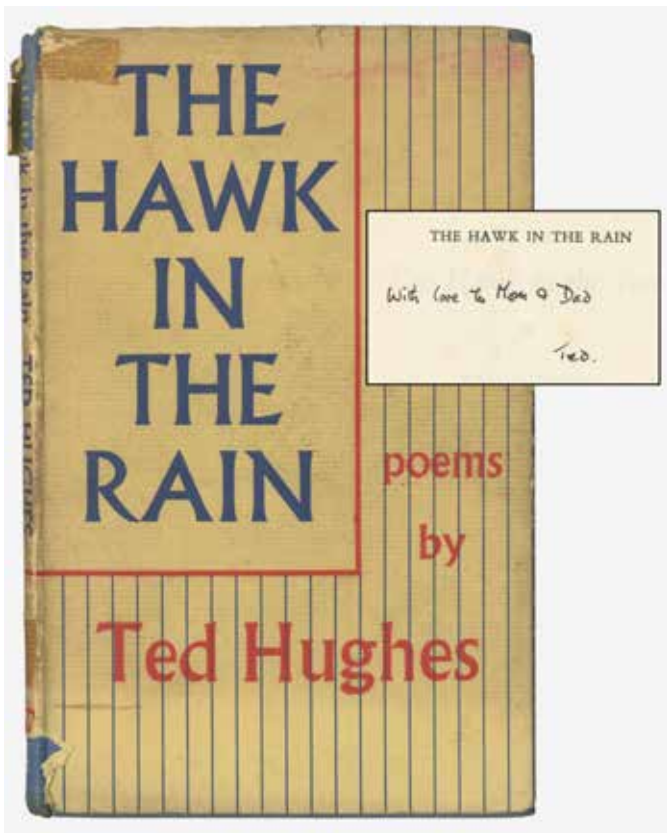
£8,000 - 12,000  
€9,100 - 14,000

THE DEDICATION COPY - "BECAUSE THE BOOK BELONGS TO YOU JUST AS SURELY AS ALL MY LOVE DOES". It was Plath who had typed up the manuscript, and persuaded Hughes to enter it into the First Publication Award competition, the prize for which was immediate publication by Harper.

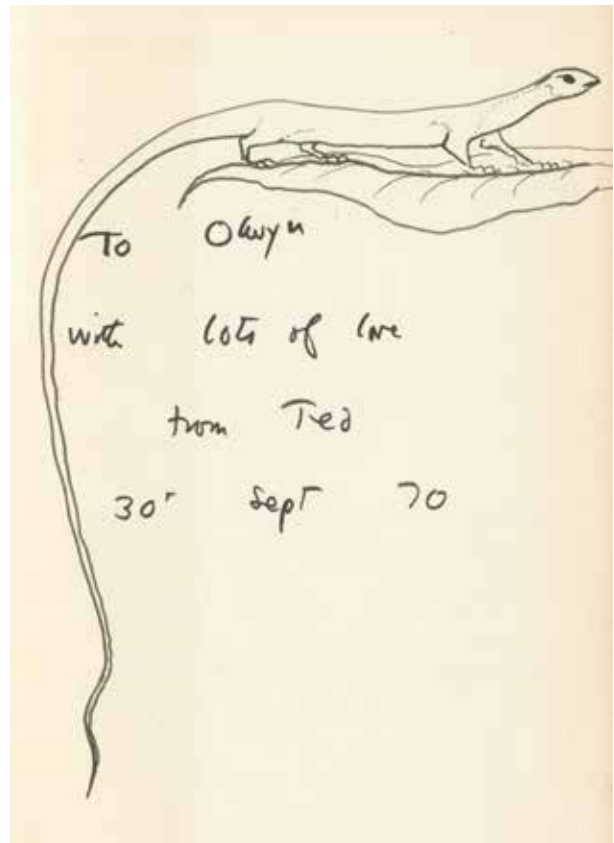
The American edition was published in a print run of 750 copies on 18 September, just five days after the English edition and three weeks after Hughes' dedication inscription to Sylvia. As the couple were living in America at the time of publication of both the English and American editions, it was this American edition that they would have seen first, and it was therefore the first to be inscribed.

*The Hawk in the Rain* was very well received in America. W.S. Merwin enthusiastically wrote in the *New York Times* (6 October) that the book's publication gave reviewers "an opportunity to do what they are always saying they want to do: acclaim an exciting new writer", and the couple were invited to a successful launch party and public reading at the Poetry Center, New York on 20 October.





327



329



328

327 \*

**HUGHES (TED)**

The Hawk in the Rain, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO HIS PARENTS, INSCRIBED "With love to Mom & Dad/Ted." on the half-title, publisher's cloth, dust-jacket (soiled with a few small tears, and some loss to spine) [Sagar/Tabor A1a], 8vo, Faber and Faber, 1957

£800 - 1,200

€910 - 1,400

FIRST EDITION OF TED HUGHES'S FIRST BOOK, INSCRIBED TO HIS PARENTS.

328

**BASKIN (LEONARD)**

'Tobias & the Angel', wood-engraving, artist's proof signed, with PRESENTATION INSCRIPTION "FOR SYLVIA AND TED", quite heavy browning and spotting (mostly to upper part of image), mounted, framed and glazed [Fern and O'Sullivan 367], image to view 428 x 430mm., [1958]

£800 - 1,200

€910 - 1,400

"FOR SYLVIA & TED": an artist's proof of Leonard Baskin's 'Tobias and the Angel', inscribed by the artist to his close friends.

They had first met in May 1958, whilst Baskin was teaching sculpture and printmaking at Smith College. A close friendship was immediately established, Ted going on to collaborate with Baskin on numerous books (mostly under the aegis of the Gehenna and Rainbow Presses), while Plath wrote the poem 'Sculptor. For Leonard Baskin'. "How I love the Baskins. The only people I feel are a miracle of humanity and integrity..." (*The Journals*, Faber, 2000, p.408 and p.485).

Writing in her journal in July 1958, Plath described a "magical evening" spent with Leonard and his wife Esther at their house, from which they left towards two in the morning with "Tobias & the Angel", "Man with Forsythia" and "Avarice". And in an undated letter of November or December that year, Plath wrote to the Baskins that the print had become a focal point in their home: "'Tobias', dog and fish, give our livingroom another room: I find myself going off into it" (to be published in *The Letters*, vol. 2).

329 \*

**HUGHES (TED)**

The Hawk in the Rain, *first American edition*, PRE-PUBLICATION PRESENTATION INSCRIPTION, dated 27 August 1957, no dust-jacket [Sagar/Tabor A1b], New York, 1957; Lupercal, PRE-PUBLICATION PRESENTATION INSCRIPTION, dated 4 March 1960, dust-jacket soiled with small losses to spine and corners [Sagar/Tabor A3a.1]], 1960; Meet My Folks, PRE-PUBLICATION PRESENTATION INSCRIPTION, dated 1 April 1961, dust-jacket with sprinkled stains on lower cover [Sagar/Tabor A4a], 1961; Recklings, NUMBER 130 OF 150 COPIES, inscription dated January 1967, dust-jacket [Sagar/Tabor A10], Turret Books, 1961; Scapegoats and Rabies, LIMITED TO APPROXIMATELY 400 COPIES, PRE-PUBLICATION INSCRIPTION, dated 1 May 1967, publisher's wrappers [Sagar/Tabor A11], Poet & Printer, 1967; Wodwo, PRE-PUBLICATION PRESENTATION INSCRIPTION, dated 21 April 1967, dust-jacket [Sagar/Tabor A12a.1], 1967; Wodwo, *first American edition*, dust-jacket fire-smoked [Sagar/Tabor A12a.2], New York, 1967; A Crow Hymn, LIMITED TO 100 COPIES, inscription dated 23 March 1970, publisher's wrappers [Sagar/Tabor A20], Farnham, Sceptre Press, 1970; The Martyrdom of Bishop Farrar, *first separate printing*, limited to 100 copies, inscribed "To Olwyn... 3rd March 70. For the rose, the thorn is watered", publisher's wrappers, small stain on upper cover [Sagar/Tabor A21a.1], Crediton, Richard Gilbertson, [1970]; Crow. From the Life and Songs of the Crow, PRE-PUBLICATION PRESENTATION INSCRIPTION, WITH A LARGE INK DRAWING OF A SALAMANDAR, dated 20 September 1970, dust-jacket soiled [Sagar/Tabor A25a.1], 1970; Crow Wakes, LIMITED TO APPROXIMATELY 230 COPIES, THIS COPY INSCRIBED "AUTHOR'S COPY NO.2" and signed by Hughes in 2 places, publisher's boards [Sagar/Tabor A28], Poet & Printer, 1971; Shakespeare's Poem, LIMITED TO 150 COPIES, stitched as issued in gate-fold wrappers [Sagar/Tabor A30], Lexham Press, 1971; Eclipse, NUMBER 58 OF 250 COPIES [Sagar/Tabor A49], 1976; Sunstruck, NUMBER 272 OF 400 COPIES, [Sagar/Tabor A53], 1977; A Solstice, NUMBER 140 OF 350 COPIES, [Sagar/Tabor A55], 1978, these 3 publisher's wrappers, Knotting, Sceptre Press; Shakespeare and the Goddess of Complete Being, PRE-PUBLICATION PRESENTATION COPY, inscription dated 9 March 1992, dust-jacket [Sagar/Tabor A97a.1], 1992; The Iron Woman, oil stain at upper gutter margin, small loss to spine, without the dust-jacket [Sagar/Tabor A103a.1], 1993; Difficulties of a Bridegroom, dust-jacket [Sagar/Tabor A111a.1], 1995, ALL INSCRIBED BY HUGHES TO HIS SISTER, FIRST EDITIONS and publisher's cloth unless otherwise stated, 8vo; and 4 others, all inscribed by Hughes to his sister, including 3 works edited by Hughes, and works by W.H. Auden, and Idris Shah (22)

£2,000 - 4,000

€2,300 - 4,600

A COLLECTION OF 22 WORKS, ALL INSCRIBED BY TED HUGHES TO HIS SISTER OLWYN, mostly "with love Ted", many with pre-publication inscriptions. Writing to Olwyn from America in 1957 shortly before publication of his *The Hawk in the Rain* Hughes commented "Your remarks about the poems are always important to me & good" (*Letters*, Faber, 2007, p.128), and throughout his career her opinion was important to him. From 1963 onwards she acted as his agent, and collaborated with him on books published by The Rainbow Press.



330

330

# **PLATH (SYLVIA)**

Wallet containing seven membership and ID Cards, including her Boston Public Library card, her Poetry Society of America membership card, and her driving licence, six of them SIGNED BY SYLVIA PLATH, together with a small photograph of Sylvia, her mother and brother seated by a Christmas tree, all loosely inserted in Plath's grey leather "Lady Buxton Convertible" wallet, signs of wear, one strap missing, the cards approximately 65 x 95mm., [1950s]

£8,000 - 12,000  
€9,100 - 14,000

SYLVIA PLATH'S POETRY SOCIETY OF AMERICA AND BOSTON PUBLIC LIBRARY CARDS, together with others from the time when she and Ted lived and worked in America between 1958 and 1959.

Comprises:

The Poetry Society of America membership card for the year 1959-60, blue card, typed name and address ("Sylvia Plath (Mrs. Ted Hughes), 26 Elmwood Road, Wellesley, Mass."), signed "Sylvia Plath Hughes".

Boston Public Library card (Expires 9/4/1960), white card, typed name and address ("Mrs. Sylvia Hughes, 9 Willow Street, Boston 8, Mass."), signed "Sylvia Hughes".

Personal Identification card [for the Buxton wallet], completed in black ink by Sylvia Plath ("Sylvia Plath Hughes, 26 Elmwood Road,

Wellesley, Mass., [Tel No.] Cedar 7-0458"), giving her mother's name as emergency contact "in case of accident", and with a note on the reverse reading "54 Savings Passbook 1 346 947".

Mutual of Omaha. Membership Card [effective from 27 October 1958 to 27 October 1960], details completed in black ink by Plath ("Sylvia Plath [beneath name of "Edward J. Hughes"], 26 Elmwood Road, Wellesley, Mass."), with name and address of Plath's mother Aurelia as emergency contact, and Plath's blood type ("O"), and religion ("Unitarian") added in a different hand.

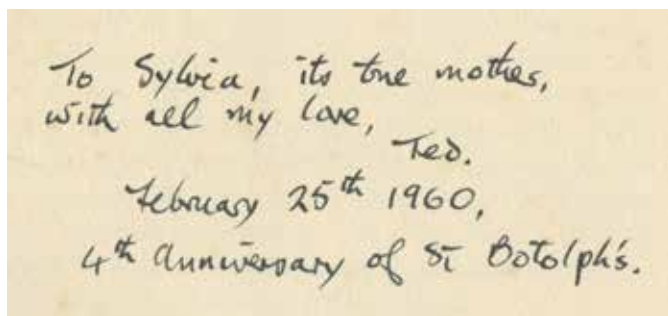
Social Security Account Number card, typed account number and name, signed "Sylvia Plath Hughes".

Massachusetts Motor Vehicle license, name and address completed in black ink by Plath ("Sylvia P. Hughes, Suite 61, 9 Willow St., Boston 8, Mass./26 Elmwood Road, Wellesley, Massachusetts"), and signed again on recto.

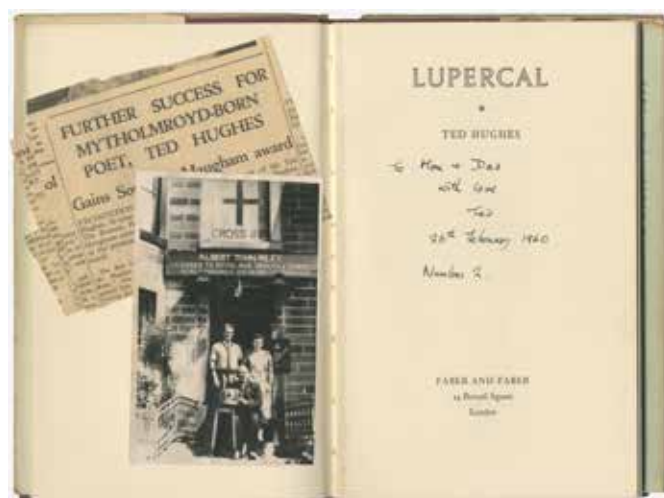
Massachusetts Division. American Automobile Membership Card [dues paid to 15 October 1959], typed name and 26 Elmwood Road address.

Photograph of Sylvia Plath, her mother and brother Warren at the home of the Cantor family in Waban, Massachusetts on Christmas Day, 1953.





331



332

331 •

#### HUGHES (TED)

Lupercal, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED BY TED HUGHES TO SYLVIA PLATH ("To Sylvia, its true mother, with all my love, Ted. February 25th 1960, 4th anniversary of St. Botolph's", on the title-page), a photograph of an unidentified elderly man holding an enormous mug taped inside the lower cover, publisher's cloth, dust-jacket (small loss to head of spine) [Tabor/Sagar A3a.1], 8vo, Faber and Faber, 1960

£6,000 - 8,000

€6,900 - 9,100

"TO SYLVIA, ITS TRUE MOTHER" - THE DEDICATION COPY OF *LUPERCAL*, INSCRIBED ON THE FOURTH ANNIVERSARY OF THEIR VERY FIRST MEETING AT CAMBRIDGE IN 1956.

"February 25, 1960... We had a small tea while Ted ordered the list of his poems. His book, *Lupercal*, officially out March 18 [I wonder if the baby will coincide!], came the day before - his six copies - very conveniently. They've changed the blue of the cover to green, which put us off, and the red on the jacket and the purple on the cover are a bit of a clash to my morbidly sensitive eye, but looking at the book without the jacket, it is a handsome affair..." (*Letters Home*, 1990, p.368). Four years to the day earlier she had written in the afternoon to her mother that that evening she would be "going to a party celebrating the publication of a new literary review [*St. Botolph's Review*]...", confiding in her journal the following day "Then the worst happened, that big, dark, hunky boy, the only one there huge enough for me, who had been hunching around over women, and whose name I had asked the minute I had come into the room... it was Ted Hughes. I started yelling again about his poems..." (*The Journals*, 2000, p.211). Hughes's own memory of his first sighting of Plath at the party ("... And your eyes/Squeezed in your face, a crush of diamonds/ Incredibly bright, bright as a crush of diamonds...") found form in his poem 'St. Botolph's', published in *Birthday Letters* (1998). It was, of course, a momentous moment in each of their lives, and for the future of British poetry.

*Lupercal* was universally well received, the *Observer* poetry reviewer A. Alvarez writing that in this volume "Hughes has found his own voice, created his own artistic world and has emerged as a poet of the first importance". The first edition of 2000 copies sold out by June, and Hughes's reputation was made - for which, in his inscription to Sylvia, he acknowledges his indebtedness to her.

332 •

#### HUGHES (TED)

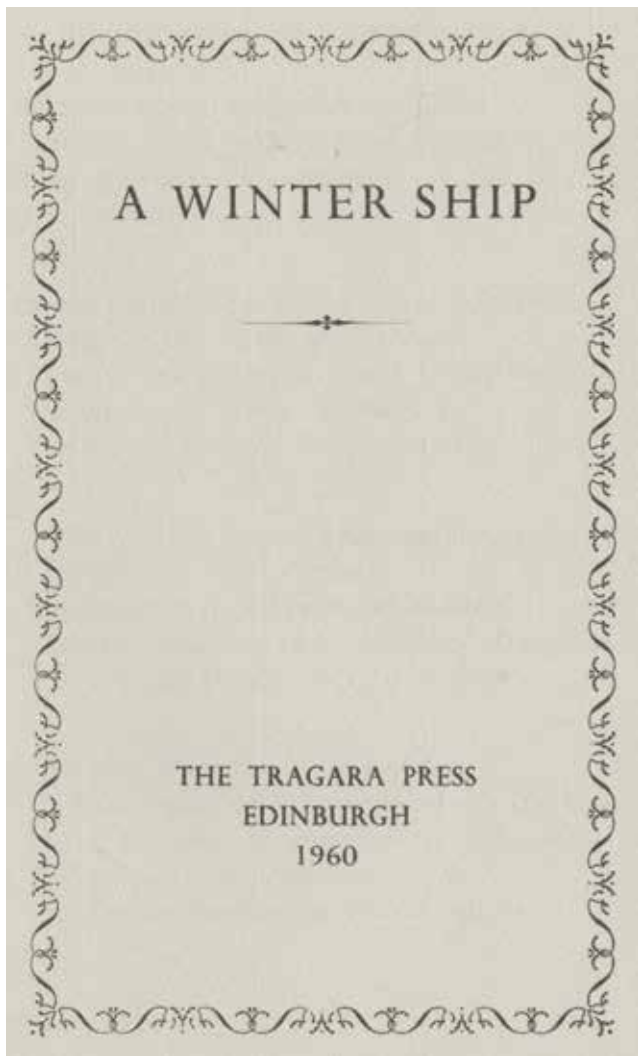
Lupercal, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Mom & Dad with love Ted/26th February 1960. Number 2" on title, 2 contemporary newspaper reviews (one by Alvarez from *The Observer*), and a photograph (captioned on verso "May -56. Dick straightup in old age") of 3 people outside the Cross Inn pub at Heptonstall loosely inserted, publisher's cloth, dust-jacket (spine dulled with small loss at head, light stain on lower cover) [Sagar/Tabor A3a], 8vo, Faber and Faber, [1960]

£600 - 800

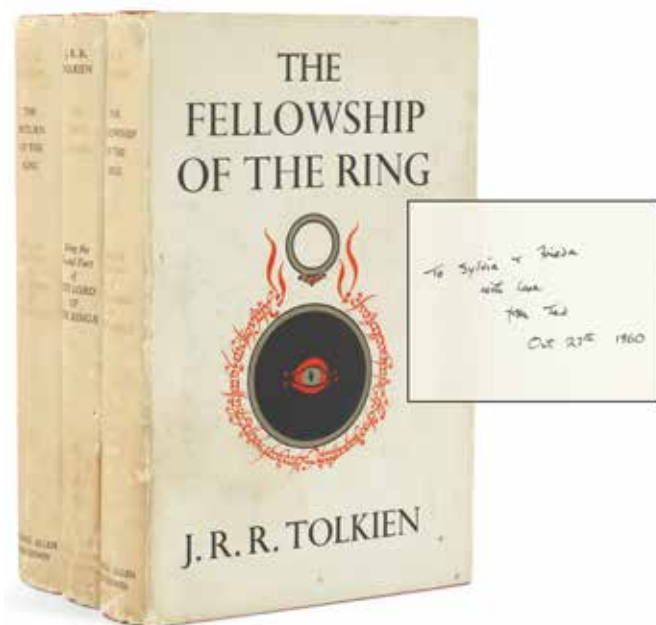
€690 - 910

PRESENTATION COPY OF *LUPERCAL*, INSCRIBED BY TED HUGHES TO HIS PARENTS. The words "Number 2" in the inscription could refer to the fact that it was Ted Hughes's second book, or just possibly that it is copy number 2 of the six author's copies he had received from the publisher on 23 February, three weeks prior to the official publication ("Number 1" in this scenario being the one given to Sylvia Plath - see previous lot).

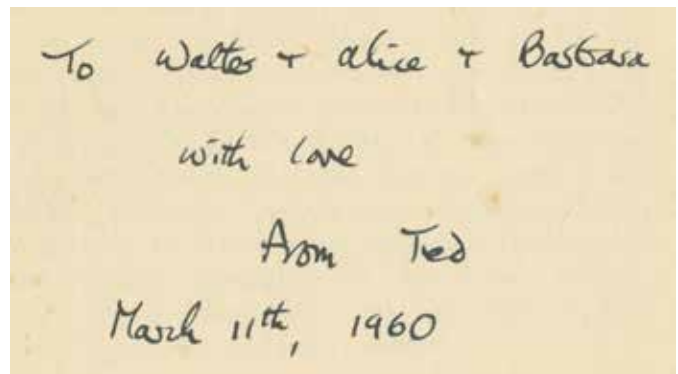
The headline in one of the loosely inserted cuttings from a newspaper (presumably a local one) reads "Further success for Mytholmroyd-born poet, Ted Hughes" with the final paragraph noting "Mr. Hughes's parents are well known in Calder Valley. His father, who at present is in business as a tobacconist... was formerly a prominent Hebden Bridge footballer".



334



335



333

333 \*

#### HUGHES (TED)

Lupercal, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Walter & Alice & Barbara with love from Ted March 11th, 1960" on the title-page, publisher's cloth, dust-jacket (toned with small losses at extremities of spine) [Sagar/Tabor A3a.1], 8vo, Faber and Faber, 1960

£600 - 800

€690 - 910

PRESENTATION COPY OF TED HUGHES'S SECOND VOLUME OF POEMS, inscribed to his paternal uncle Walter, his wife Alice and their daughter Barbara, on March 11, a week prior to the official publication date (and therefore possibly one of the six copies sent to the author on 24 February). Loosely inserted is a copy of the poem 'Groom's Dream' (which also appears in *Lupercal*), as separately issued in stapled wrappers in November 1957 by *The Grecourt Review*, an undergraduate publication at Smith College, Northampton, Massachusetts, where Sylvia Plath was teaching at the time.

334 \*

#### [PLATH (SYLVIA)]

A Winter Ship, FIRST EDITION, SIGNED BY TED HUGHES, *stitched in original marbled wrappers, title printed in black on label pasted on upper cover* [Tabor A1], 8vo, Edinburgh, Tragara Press, 1960

£1,000 - 1,500

€1,100 - 1,700

THE FIRST EDITION OF SYLVIA PLATH'S FIRST SEPARATELY PRINTED POEM, signed by Ted Hughes, who had instigated the publication. Alan Anderson, the owner of the Tragara Press, has stated that approximately 60 copies were printed. Plath was extremely pleased with the result, and wrote on 23 July 1960 "the pamphlets are absolutely beautiful. Ted and I are delighted with them, and especially with the handsome way you make up your covered booklets" (to be published in *The Letters*, vol. 2).

335 •

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

The Lord of the Rings, 3 vol., FIRST EDITIONS, *later impressions*, EACH VOLUME INSCRIBED BY TED HUGHES TO SYLVIA PLATH ON HER BIRTHDAY ("To Sylvia & Frieda with love from Ted, Oct. 27th 1960", on front free endpapers), 3 folding maps printed in red and black, publisher's cloth, dust-jackets (spines darkened, a few small stains on upper covers), 8vo, George Allen, [1960]

£4,000 - 6,000

€4,600 - 6,900

SYLVIA PLATH'S SET OF THE *LORD OF THE RINGS*, inscribed by Ted Hughes to her (and their daughter Frieda) on her twenty-eighth birthday. Plath had read the books the previous March, recording in her journal "Finished the Tolkien trilogy. A triumph. A battle of the pans and kevas. I don't know when I have been so moved" (*The Journals of Sylvia Plath*, 2014, p.475).

336 •

**PLATH (SYLVIA)**

The Colossus. Poems, FIRST EDITION, *spotting to spine [Tabor A2a]*, Heinemann, 1960; idem, *first American edition, jacket dulled with sprinkled spotting on lower cover [Tabor A2c.1]*, New York, Alfred Knopf, 1960, publisher's cloth, dust-jackets, 8vo; and 4 later editions of *The Colossus* (6)

£400 - 600

€460 - 690

The first UK and first American editions of Plath's first volume of poetry.

337 •

**SMITH (STEVIE)**

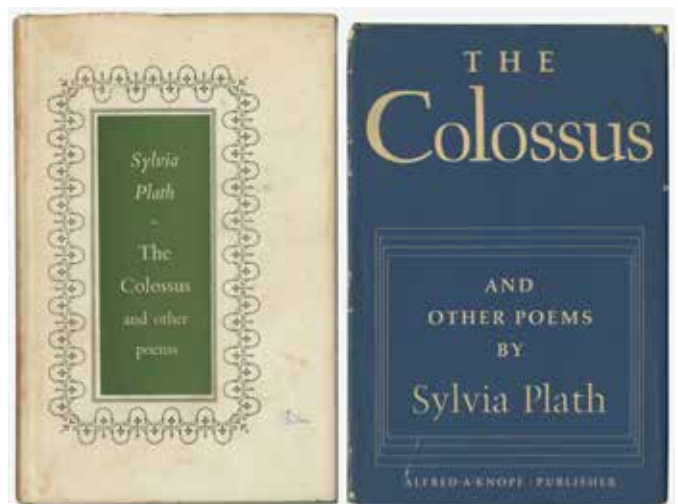
Not Waving but Drowning, *second impression*, INSCRIBED TO SYLVIA PLATH BY TED HUGHES ("To Sylvia with all my love at Xmas 1960 to keep the draught from the candles. Ted."), illustrations by the author, publisher's boards, dust-jacket (a few small tears at top edge), 8vo, Andre Deutsch, January 1958

£2,000 - 3,000

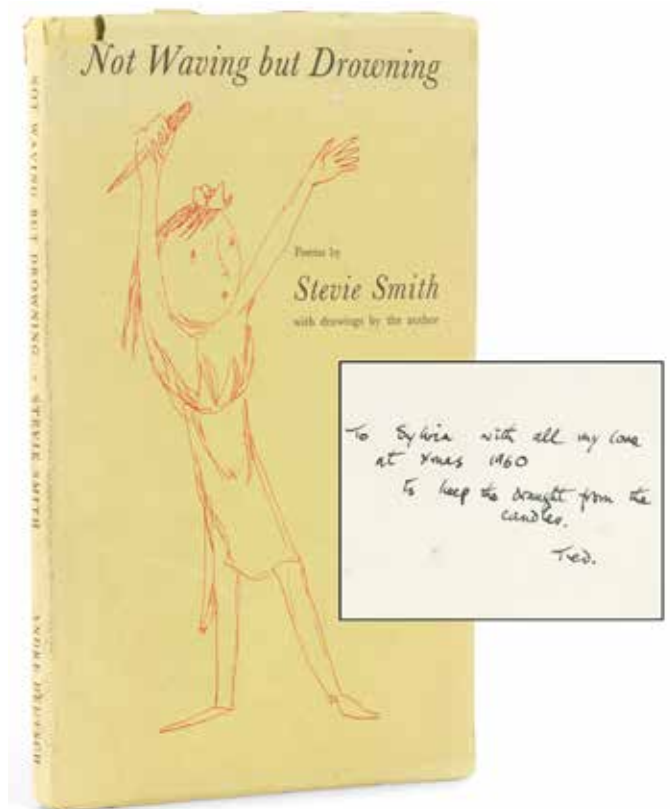
€2,300 - 3,400

PLATH'S COPY OF *NOT WAVING BUT DROWNING*, warmly inscribed to her by Ted Hughes as a Christmas present, when they were staying at the Beacon in Heptonstall.

Plath was a great admirer of Smith's poetry, sending her an admiring 'fan' letter on 19 November 1962 ("I better say straight out that I am an addict of your poetry, a desperate Smith addict..."), and asking "if you might be able to come to tea or coffee when I manage my move [to London after her split with Hughes] – to cheer me on a bit. I've wanted to meet you for a long time" (19 November 1962). *Not Waving but Drowning* was Smith's most celebrated collection, its publication reviving interest in her poetry and novels after a period of relative obscurity following a suicide attempt in 1953. Smith "was emotionally vulnerable, often depressed, yet also capable of much warmth and gaiety. Since her death she has increasingly been recognized as an important writer" (Janet Montefiore, *ODNB*).

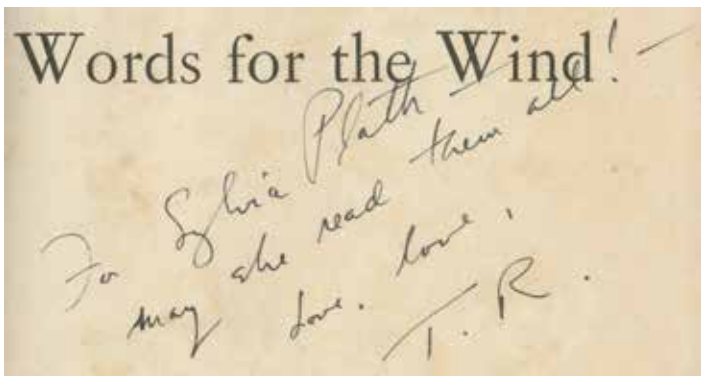


336



337





338



339

338 •

#### ROETHKE (THEODORE)

Words for the Wind!, INSCRIBED BY THE AUTHOR TO SYLVIA PLATH ("For Sylvia Plath - may she read them all! - love, love T.R.") on title-page, and BY TED HUGHES TO PLATH ("To Sylvia with all my love from Ted, Xmas 1960") on front free endpaper, publisher's cloth, dust-jacket (sprinkled ?coffee stains on upper cover), 8vo, Secker & Warburg, 1957

£2,000 - 3,000

€2,300 - 3,400

Sylvia Plath's copy of a volume of Theodore Roethke's poetry, given to her as a Christmas present by Ted Hughes in 1960, and additionally inscribed to her by the author "...may she read them all! - Love, love...".

In a letter to her mother (2 February 1961) Plath wrote that "Ted and I went to a little party last night to meet the American poet I admire next to Robert Lowell---Ted (for Theodore) Roethke. I've always wanted to meet him, as I find he is my influence. Ted gave me his collection "Words for the Wind" this Xmas & its marvellous... Ted and I got on well with him and hope to see him again" (to be published in *The Letters*, vol. 2). It seems probable that Roethke inscribed her copy of his poems at this meeting.

Roethke's poetry exerted a major influence on Plath's development, especially during the two years she spent in America following her marriage. In March 1959 she recorded in her notebook "...finished a New Yorkerish but romantic iambic pentameter imitation of Roethke's Yeats' poems. Rather weak, not, I think book material", and in October that year she described a series of "madhouse poems" upon which she was working as "Roethke's influence, yet mine". The influence was strong enough that when Alfred Knopf agreed to publish an American edition of *Colossus* in 1962, "they left out several pieces because they ran the risk of a plagiarism suit" (Jonathan Bate, *Ted Hughes*, 2016, p.174).

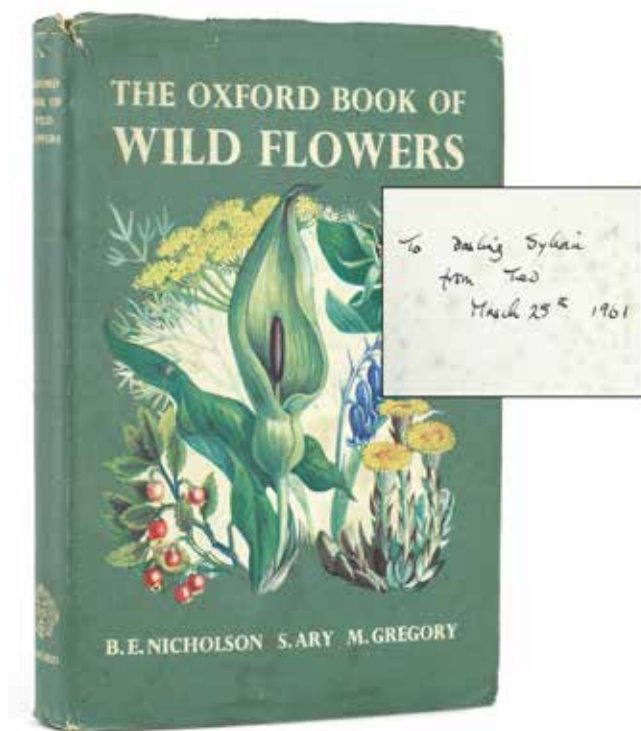
339 •

#### JENKINS (ALAN C.)

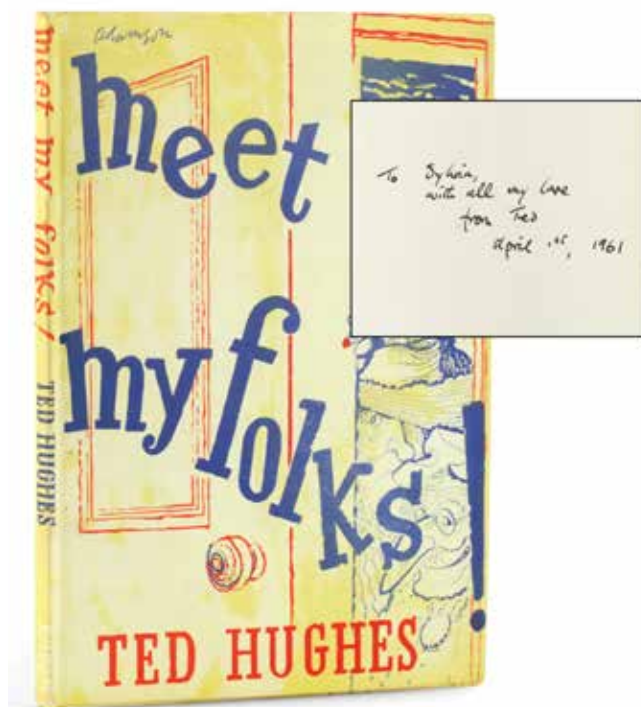
White Horse and Black Bulls, AUTHOR'S PRESENTATION COPY TO SYLVIA PLATH, inscribed "For Sylvia with every good wish and in the hope that you will stay in Devonshire. Alan" on the half-title, with later ownership inscription of Frieda Hughes, 1960--GARDNER (ROBERT G.) A Human Document, NUMBER 7 OF 500 COPIES, INSCRIBED TO TED HUGHES ("Ted with love from Lisa and Leonard [Baskin]") on the colophon, signed engraved print by Baskin loosely inserted as published, Gehenna Press, 1964--MACCAIG (NORMAN) Three Manuscript Poems, NUMBER 8 OF 100 COPIES SIGNED BY THE AUTHOR, from an overall edition of 300, Exeter, Rougemont Press, 1969--WRIGHT (CHARLES) Dead Colour, LIMITED TO 285 COPIES, INSCRIBED BY THE AUTHOR TO NICHOLAS HUGHES, 4 woodcut illustrations printed in colours, San Francisco, Meadow Press, 1980--FAINLIGHT (RUTH) 18 Poems from 1966, LIMITED TO 150 COPIES, INSCRIBED BY THE AUTHOR "for Ted and Assia", Turret Books, 1967--Ronsard. Lyrics... Chosen by Mervyn Savill, OWNERSHIP INSCRIPTION OF TED HUGHES ("Edward James Hughes") and "Olwyn Hughes. January 1947" on front free endpaper, Alan Wingate, [1946]--SILLITOE (ALAN) Guzman Go Home and Other Stories, INSCRIBED TO TED HUGHES "For Ted from Alan", dust-jacket, Macmillan, 1968--STEADMAN (RALPH) I. Leonardo, INSCRIBED BY THE AUTHOR TO HUGHES with an original sketch of "a 2 legged Garrumph!", and inscribed subsequently by Hughes to John Hechtel, dust-jacket, New York, 1983--GUNN (THOM) In the Twilight Slot, NUMBER 30 OF 75 COPIES SIGNED BY THE AUTHOR, with a photographic portrait of the author by Arthur Tress loosely inserted as issued, slipcase, Enitharmon Press, 1995, publisher's bindings, various sizes; and others, including works signed by Yehuda Amichai, Elaine Feinstein, Ralph Steadman, Ruth Fainlight, and Ted Hughes (21)

£300 - 500

€340 - 570



340



341

340

#### OXFORD BOOK OF WILD FLOWERS

ARGY (S.) AND M. GREGORY. *The Oxford Book of Wild Flowers*, FIRST EDITION, INSCRIBED BY TED HUGHES TO SYLVIA PLATH ("To Darling Sylvia from Ted, March 25th 1961", on the front free endpaper), colour illustrations by B.E. Nicholson, light spotting to endpapers, publisher's cloth, dust-jacket (slightly frayed at extremities), 4to, Oxford University Press, 1960; together with a copy of V.J. Stanek's *Pictorial Encyclopaedia of the Animal Kingdom* (1962), inscribed "Ted Hughes" by Sylvia Plath (2)

£1,000 - 2,000  
€1,100 - 2,300

SYLVIA PLATH'S COPY OF *THE OXFORD BOOK OF WILD FLOWERS*. In a letter of 27 March 1961 Plath wrote to her mother "Ted brought me a little bouquet of yellow primroses yesterday with a handsome edition of the *Oxford Book of Wild Flowers* - the remains of that kind \$10 you sent. He is the sweetest, most thoughtful person in the world" (to be published in *The Letters*, vol. 2). Plath had suffered a miscarriage in February, and "in the following month had an appendectomy; her stay in hospital produced the acclaimed poems 'Tulips' and 'In Plaster'" (ODNB). Nicholson's illustrations of wild plants chime with the precise observational drawing style used by Plath to depict native wildflowers (including a dandelion, purple thistle and meadow flowers) some years earlier.

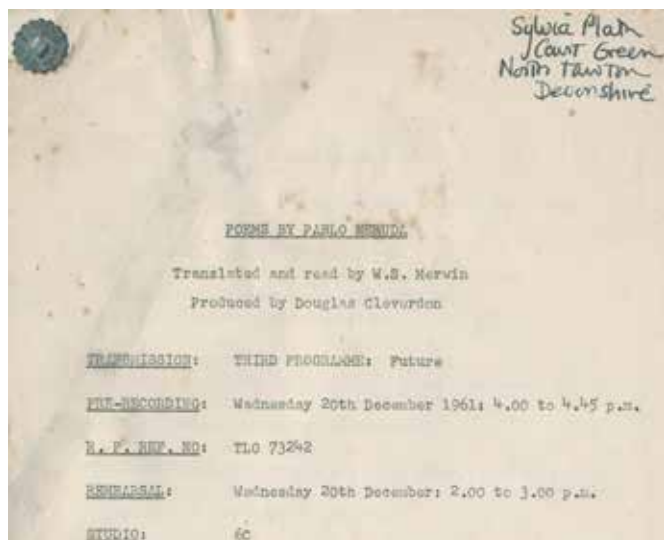
341

#### HUGHES (TED)

*Meet My Folks!*, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO SYLVIA PLATH, INSCRIBED "To Sylvia with all my love from Ted, April 1st, 1961", illustrations by George Adamson, publisher's pictorial boards, dust-jacket [Sagar/Tabor A4], small 4to, Faber and Faber, 1961

£2,000 - 3,000  
€2,300 - 3,400

PRE-PUBLICATION PRESENTATION COPY OF HUGHES' FIRST BOOK FOR CHILDREN, INSCRIBED TO SYLVIA PLATH on the first birthday of their daughter Frieda, 1 April 1961, six days prior to the official publication date. The book was dedicated to Frieda.



342

342 •

### NERUDA (PABLO)

Poems by Pablo Neruda. Translated by W.S. Merwin. Produced by Douglas Cleverdon... Third Programme, SYLVIA PLATH'S COPY, INSCRIBED WITH HER NAME AND ADDRESS in black ink in the upper righthand corner of the title sheet, 16 typescript sheets (title, and 15 numbered pages of poems, printed recto only), one letter corrected in black ink on p.2, some spotting to first and last sheet, small black ink spot on first sheet, held by metal tab upper left (one loose), small folio (330 x 205mm.), 20 December 1960

£600 - 800

£690 - 910

"Sylvia Plath, Court Green, North Tawton, Devonshire" - written in Plath's hand on the first sheet. In early 1960 the poet W.S. Merwin and his wife Dido helped Plath and Ted Hughes to find the flat at 3 Chalcot Square, close to their own home overlooking Primrose Hill. At this point they became close friends, socialising frequently, and in the spring of 1961 allowing Sylvia the use of their study so that she could write what was to become *The Bell Jar*, before she and Ted moved to their new home in Devon in September. The transmission of Merwin's translations of Neruda's poems (all from his *Residence on Earth*, 1934-1945) was not aired on the Third Programme until 19 April, 1962, six months after which Plath wrote to Merwin in the aftermath of her split with Hughes that "you & Dido alone have turned your backs [on me] & evidently feel it is impossible to be friends..."

343 •

### BOOK OF COMMON PRAYER

The Book of Common Prayer, SYLVIA PLATH'S COPY, INSCRIBED "Sylvia Hughes, Court Green, 1961" on front free endpaper, light spotting and toning to endpapers, publisher's cloth, 8vo, Society for Promoting Christian Knowledge, [n.d.]

£2,000 - 3,000

£2,300 - 3,400

SYLVIA PLATH'S *BOOK OF COMMON PRAYER*, INSCRIBED WITH HER MARRIED NAME "SYLVIA HUGHES". Sylvia and Ted moved to Court Green in September 1961 with their daughter Frieda. Their son Nicholas was born there the following January, and both the children were baptised at the local village church in March.

344 •

### THOMAS (R.S.)

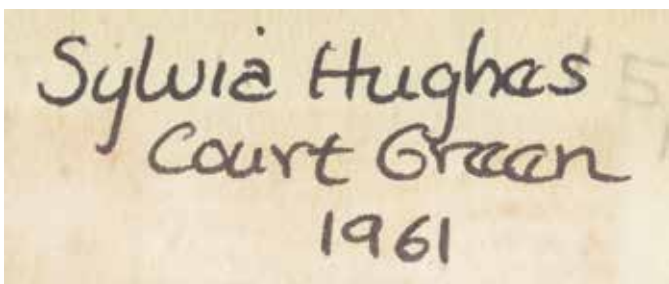
TARES, FIRST EDITION, 1961; Song at the Year's Turning, *fourth impression*, 1960, EACH INSCRIBED BY TED HUGHES TO SYLVIA PLATH ON HER BIRTHDAY ("To Sylvia on her birthday with love from Ted, Oct 27th 1961", on front free endpaper), the first mentioned with a loosely inserted scrap of manuscript in Ted Hughes' hand used as a bookmark, both in publisher's boards, the second mentioned in a dust-jacket, 8vo, Rupert Hart-Davis (2)

£2,000 - 3,000

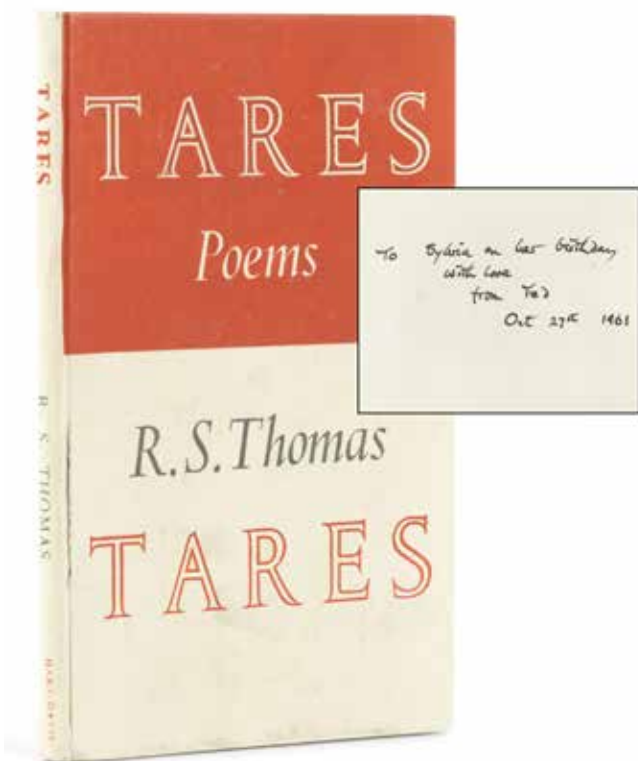
£2,300 - 3,400

SYLVIA PLATH'S COPIES OF TWO VOLUMES OF POETRY BY R.S. THOMAS, given to her as a birthday present by Ted Hughes on 27 October 1961.

A fragment of manuscript written by Ted Hughes (the names of Eliot, Yeats and Macneice visible) is loosely inserted, presumably used as a bookmark.



343



344





345

345 TP

#### COURT GREEN, DEVON

A child's nursery elbow chair, PAINTED BY SYLVIA PLATH, with coloured flower and heart pattern over a white ground, 470mm. x 280mm. x 290mm., together with 3 balls of the red wool used for the original woven seat

£3,000 - 5,000  
€3,400 - 5,700

A CHILD'S NURSERY CHAIR, WITH HAND-PAINTED DECORATION BY SYLVIA PLATH. Several other pieces of painted furniture are owned by Smith College, including a table, a waste paper basket and a doll's crib, the design for which was inspired by an article in *Woman's Day* magazine.

"In *Birthday letters*, Hughes called these items a "Totem", writing: 'You painted little hearts on everything'... Seeing the cradle... is truly a wonderful experience. For me it ranks up there with seeing a poetry manuscript, her journals, a typescript of *The Bell Jar*: really anything Plath created. "Realia", can be classified perhaps as a more fetishistic object than a manuscript would be... It is something, like a sketch or a drawing Plath made, to which she temporarily devoted all of her mind, creativity, and energy towards completing" (Peter K. Steinberg, <http://sylvia-plath.info.blogspot.co.uk/2015/04/the-cradle-sylvia-plath-painted.html>).

#### Provenance

"This chair was given by Ted Hughes to a friend for her children, when my brother Nicholas and I had outgrown it, in the early 60's. The friend has since returned it to me, with the wool, washed" (Frieda Hughes).



346

346 TP

#### COURT GREEN, DEVON

A circular cane and glass top occasional table, from Heals, on slender metal legs, diameter 740mm., [early 1960s]

£300 - 500  
€340 - 570

An occasional table bought by Sylvia Plath when she was living at Court Green, between 1961 and 1962.

Writing to Anne Stevenson in 1986, Ted Hughes recalled that both he and Plath had been "enthralled" with their new home when they moved in together at Court Green in 1961: "The Devon house was as precious to her [Plath] at the end as the beginning of this last phase of her life..." (*Letters*, Faber, 2007, p.516).

#### Provenance

Sylvia Plath and Ted Hughes, at Court Green, Devon; given to Frieda Hughes by her father "when I left home at 18". Frieda was told later that her mother had bought the table from Heals.



348



347



Frieda Hughes (aged 2)

347 TP

#### COURT GREEN, DEVON

A Wilton carpet of traditional Persian design with central medallion and palmette border, 3700 x 2740mm.

£300 - 500

€340 - 570

"A RED CARPET WOULD KEEP ME FOREVER OPTIMISTIC...". Shortly after moving in to their new home in Devon, in November 1961, Sylvia Plath wrote to her mother, that she is wanting "to lay in some physical comforts this month - the best insurance against gloominess for me. It's incredible to think that *carpets* can create a state of mind, but I am so suggestible to colors and textures that I'm sure a red carpet would keep me forever optimistic..." (*Letters Home*, letter dated 5 November 1961).

In a letter to his parents, undated but enclosing two photographs of Court Green and mentioning that Frieda had just "learned to scribble with a pencil", Ted Hughes wrote that he and Sylvia had been "buying some carpets - one Wilton, quite expensive but pleasant". And then, on 12 January 1962, Plath wrote to her mother that "all our rugs have come. The livingroom is lovely now, with my red cord curtains & red cord windowseat, and the all-wool Wilton, basically red, but with the usual border and center medallion and patterned all over with off-white, green and black leaves and flowers, so it should not show wear easily" (to be published in *The Letters*, vol. 2).

#### Provenance

Sylvia Plath and Ted Hughes, at Court Green, Devon; given by Ted Hughes to his daughter Frieda.



350

348 TP

#### COURT GREEN, DEVON

A Victorian mahogany armchair, with hoop back, re-upholstered in buttoned salmon draylon, on scroll legs

£1,000 - 1,500

€1,100 - 1,700

The chair features in several well-known photographs of Sylvia Plath, including one taken by Ted Hughes with Frieda (aged 2) upon her knee at Court Green (reproduced in *The Journals of Sylvia Plath*, 2000). Plath refers obliquely to the chair in the poem 'By Candlelight' ("This is winter, this is night, small love ---/A sort of black horsehair/A rough, dumb country stuff..."). And Ted Hughes refers to the "The horse-hair Victorian chair I got for five shillings..." in his poem 'Robbing Myself', which was included in *Birthday Letters*.

#### Provenance

Sylvia Plath and Ted Hughes, at Court Green, Devon; given by Ted Hughes to Frieda Hughes when "a young adult". She later had it re-upholstered, replacing the original black material with pink velvet, as the original upholstery "had worn through in places exposing the horsehair beneath (which used to scratch my two-year-old legs)".

349 TP

#### COURT GREEN, DEVON

A Victorian mahogany twin handled butler's tray, on a later ebonised low stand, the tray approximately 79 x 520mm.

£300 - 500

€340 - 570

#### Provenance

Sylvia Plath; given by Ted Hughes to his daughter Frieda "when I was a teenager (he told me the ink stains on it were my mother's)".



349

350 TP

#### PLATH (SYLVIA)

A late Victorian ash pedestal desk, used by Sylvia Plath, in three parts, and fitted with nine drawers, 1300 x 580mm.

£4,000 - 6,000

€4,600 - 6,900

#### Provenance

Sylvia Plath, at Court Green; given by Ted Hughes to his daughter Frieda when she left home.





351



352



353





354

351

#### PLATH (SYLVIA)

Sylvia Plath's 2-piece cane fishing rod, made by Forrest & Sons, Kelso, 5 loops, cork handle, length approximately 1220mm.

£500 - 800

€570 - 910

Ted Hughes wrote to his brother Gerald in late summer 1958 that "Sylvia loves fishing, and has luck" (*Letters*, Faber, 2007, p.131)

#### Provenance

Sylvia Plath, and by descent to her daughter Frieda.

352

#### HUGHES (TED)

A collection of 19 fishing rods (for salmon/trout, river/reservoir) and three reels, belonging to Ted Hughes, various materials and lengths, housed in 2 old wooden boxes (collection)

£1,000 - 2,000

€1,100 - 2,300

"I would never stop fishing, because I do not want to lose what goes with fishing... the stuff of the Earth. The whole of life" (Hughes, posthumously printed interview in *Wild Steelhead and Salmon*, vol. 5, no. 2, 1999). Fishing was a passion Hughes pursued throughout his life, from the rivers of Devon to those of Alaska, inspiring many poems, including 'Pike' and those included in *River* (1983).

The rods are a mixture of 2- and 3-pieces, some of cane and wood, others metal or man-made plastics. Makers include C. Farlow, House of Hardy, Forest & Sons of Kelso, Bruce, Paul Keen (A bamboo salmon rod), Mitchell Dry Fly, ABU svanska, Normark, and others. Two of the reels are wooden, the other metal by D. Seaters.

The rods are housed in 2 old boxes, one of which has the remnants of an old label for Edgar M. Allen of Bideford, Devon (whose hobbies in the 1950 edition of *Who's Who* are listed as "horticulture, fishing and hunting").

#### Provenance

Ted Hughes; Nicholas Hughes, then given to his sister Frieda.

353

#### PLATH (SYLVIA)

A blue hooded jacket, worn by Frieda Hughes on the day of her christening in March 1962, blue felted wool, embroidered with floral motifs and decoration, cord ties at neck, [c.1962]

£300 - 500

€340 - 570

A little blue riding-hood jacket worn by Frieda Hughes on her christening day, 25 March 1962. Frieda is pictured in the jacket in a photograph taken by either Sylvia Plath or Ted Hughes, captioned by Plath on the verso (see below), and in a letter to Aurelia Schober, written 2 days after the christening, Plath recalls that "Frieda looked a doll in the little blue French coat & white and blue embroidered pinafore we got to match it last summer" (to be published in *The Letters*, vol. 2).

#### Provenance

Sylvia Plath, and by descent to her daughter Frieda.

354

#### PLATH (SYLVIA)

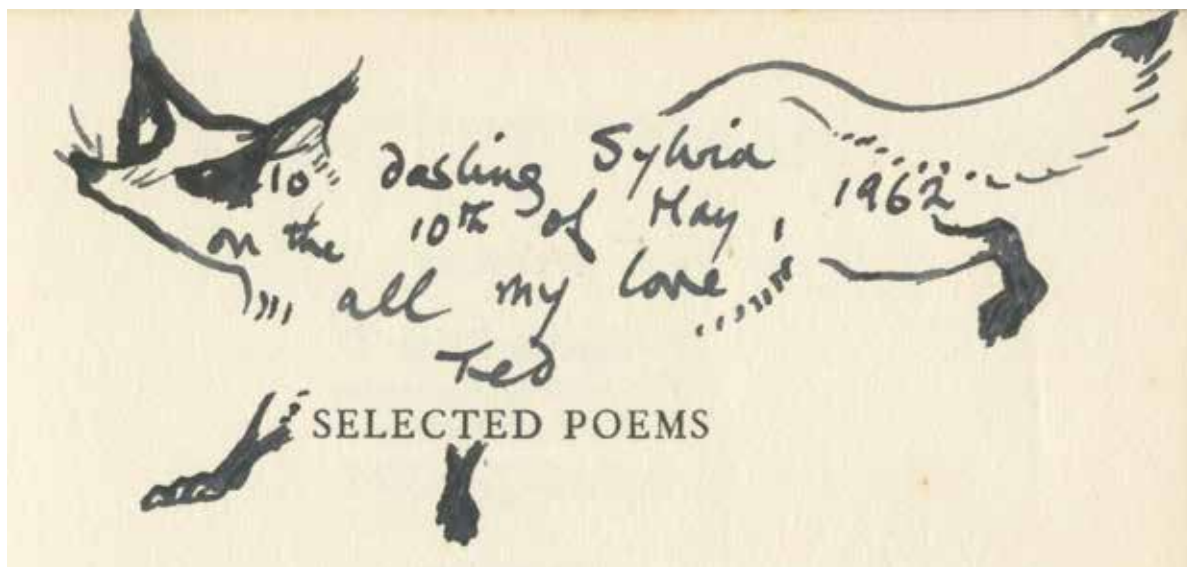
Collection of three family photographs, comprising: Sylvia Plath wearing the "dragon pendant" [see lot 319], with baby Nicholas (holding a teddy bear) on her knee, INSCRIBED BY SYLVIA PLATH on reverse "Rains of Oblivion", [1962]; Frieda Hughes, aged 2, standing by shelves of toys wearing her blue christening jacket [see above], INSCRIBED BY PLATH on reverse "Court Green/Frieda on her Christening Day March 25, 1962", 65 x 65mm., [1962]; Sylvia Plath leaning over baby Frieda in her pram, INSCRIBED BY TED HUGHES on reverse "Frieda Hughes - 3 weeks old", 60 x 60mm., [April 1960] (3)

£3,000 - 5,000

€3,400 - 5,700

#### Provenance

Sylvia Plath, and by descent to Frieda Hughes.



356



355

355

#### NEW POETRY

The New Poetry. A Selection Selected and Introduced by A. Alvarez, FIRST EDITION, SYLVIA PLATH'S COPY, INSCRIBED TO HER WITH A DRAWING BY TED HUGHES, AND MARKED UP BY PLATH, *half-title with Plath's name and Devon address in her own hand, above a large drawing by Hughes of a crowned serpent (incorporating the inscription "For Sylvia All My Love Ted") with its tail trailing past the sun with a rain cloud and flash of lightning either side, stars and the moon near the serpent's head, publisher's wrappers [Sagar/Tabor B11], 8vo, Penguin Books, 1962*

£3,000 - 5,000

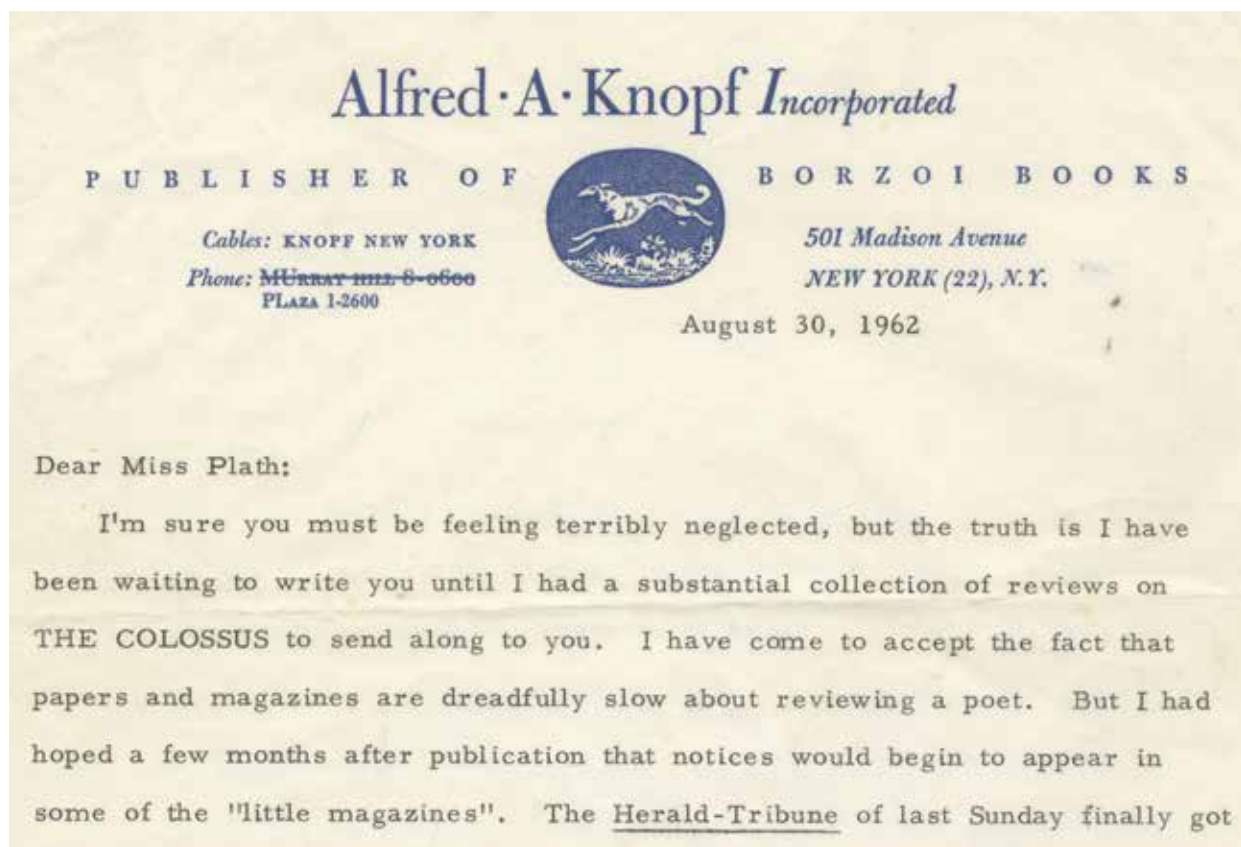
€3,400 - 5,700

SYLVIA PLATH'S COPY OF *THE NEW POETRY*, a presentation copy from Ted Hughes, with the inscription "For Sylvia All My Love Ted" incorporated into an ink drawing. Plath has written her name and address "Court Green, North Tawton, Devon" on the half-title, and underlined or highlighted passages in Alvarez's introduction with her characteristic star symbol.

Al Alvarez was the influential poetry editor for *The Observer*, an enthusiastic early champion of Hughes, describing him as "a poet of the first importance" in his review of *Lupercal* (1960), and including more of his poems (twenty-one) in his anthology than any other poet. Sylvia Plath is mentioned briefly in the prefatory note but her poems were not included in *The New Poetry*. Alvarez had been cautiously positive in his review of her *Colossus*, but in later years he stated "I think Plath has turned out to be a much better poet than Hughes ever was... Sylvia had that one extraordinary year where she wrote non-stop. At that point she shot ahead... the stuff she was writing in the last year of her life is absolutely extraordinary" (*Granta*, interview, March 2013).

The book was published in April 1962, at a time when Sylvia and Ted were living at Court Green, three months after the birth of Nicholas, and three months before Sylvia wrote to her mother revealing that she was considering a legal separation from Ted. She has underlined or "starred" twenty passages in the introduction, including such lines as "the poet's ability and willingness to face the full range of his experience with full intelligence; not to take the easy exits", and praise for Lowell and Berryman for their ability to deal "openly with the quick of their experience, experience sometimes on the edge of disintegration and breakdown".





357

356 •

#### HUGHES (TED) AND THOMAS GUNN

Selected Poems, FIRST EDITION, PRESENTATION COPY FROM TED HUGHES TO SYLVIA PLATH, INSCRIBED "*To darling Sylvia on the 10th of May, 1962. all my love Ted*" with an ink drawing of a fox on the half-title, publisher's wrappers, a few small creases [Sagar/Tabor A5], 8vo, Faber and Faber, [1962]

£2,000 - 3,000  
€2,300 - 3,400

PRESENTATION COPY WITH THE INSCRIPTION "TO DARLING SYLVIA... ALL MY LOVE TED" SET WITHIN AN INK SKETCH OF A FOX. The inscription is dated 10 May 1962, eight days prior to the official publication date. Faber published this selection (chosen by the poets themselves) to showcase "the best work of the Young Turks of English poetry" (Jonathan Bate, *Ted Hughes*, 2015, p.179). Described by Plath as Hughes' "poet-twin", Thom Gunn had published his second volume of poetry (*The Sense of Movement*) in 1957, the same year as Hughes' *The Hawk in the Rain*. Faber championed them as "two young writers whose work is likely to be of permanent and major importance".

Hughes's loving inscription was written when the couple were living together in Devon, and received visits from fellow writers Ruth Fainlight and Alan Sillitoe, as well as David Wevill and his wife Assia. The fine drawing of a fox is surely a reference to Hughes' celebrated poem 'The Thought Fox' which had appeared in his first collection (and is the second poem in this selection), and "has a special place among Ted Hughes's early poems... It is at least partly a poem about writing poetry – one might say about poetic inspiration... [and Hughes] wrote that he composed it after writing nothing for a year. So we might see the fox as representing the renewal of the poet's imaginative powers" (Neil Roberts, article on British Library website).

357

#### [PLATH (SYLVIA)]

JONES (JUDITH B.) Typed letter signed ("Judith Jones"), to Sylvia Plath, regretting that Plath "must be feeling terribly neglected", but that she had held off writing earlier in the hope of enclosing more reviews for Plath's *Colossus* which had sadly been unforthcoming, lambasting "self-involved" poets who "can't even respond to a complimentary pre-publication copy of a first collection as good as yours", but enclosing [present with this lot] the rather negative note of reply from Marianne Moore, before expanding on reasons that more reviews had not yet appeared in the "little magazines", before ending that she is "very anxious to hear about how you're coming along with your novel. Wasn't September supposed to be your target date?", 2 pages (one on Knopf headed paper), 3 small corrections in ink, 4to, New York, 30 August 1962; together with 3 copies of reviews for *Colossus*, and photocopies of 2 rejection letters for *The Bell Jar*, one from Jones at Knopf, the other from Elizabeth Lawrence at Harper & Row (small quantity)

£1,000 - 1,500  
€1,100 - 1,700

Alfred A. Knopf published the first American edition of *The Colossus* on 14 May 1962, their chief editor Judith Jones having corresponded with Plath on reducing the number of poems included to forty from the fifty in the English edition. In her letter, written three months after publication, Jones enclosed a copy of Marianne Moore's negative pre-publication assessment, regretting that the author concentrates on "what is bitter, frost-bitten, burnt out, averse". At the time of writing this letter Knopf were interested in publishing Plath's as yet untitled novel *The Bell Jar*, prompting Jones to ask about its progress. They subsequently rejected it, Jones herself writing to Plath that "I was not at all prepared as a reader to accept the extent of her illness and the suicide attempt".



358

358

**PLATH (SYLVIA)**

Sylvia Plath's Hermes 3000 typewriter, with serial number 3001432, light green, in original case with handle, approximately 310 x 330 x 175mm., [1959]

£40,000 - 60,000

€46,000 - 69,000

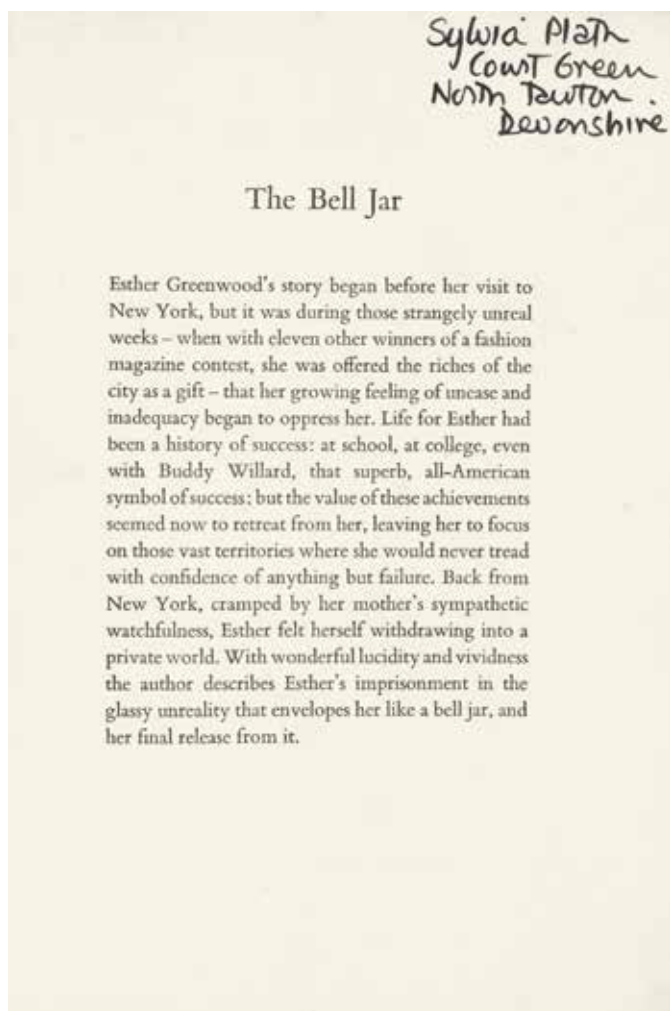
SYLVIA PLATH'S HERMES 3000 - THE TYPEWRITER ON WHICH SHE WROTE *THE BELL JAR*.

Sylvia Plath is known to have had four typewriters during her career. The first, a Royal, was used by her whilst a student at Smith College between 1950 and 1955, and is amongst the College's collection. She also had a Smith-Corona around the same time, which she sold in 1957, and her third typewriter was an Olivetti Lettera 22, which her mother Aurelia had bought for her in the summer of 1956.

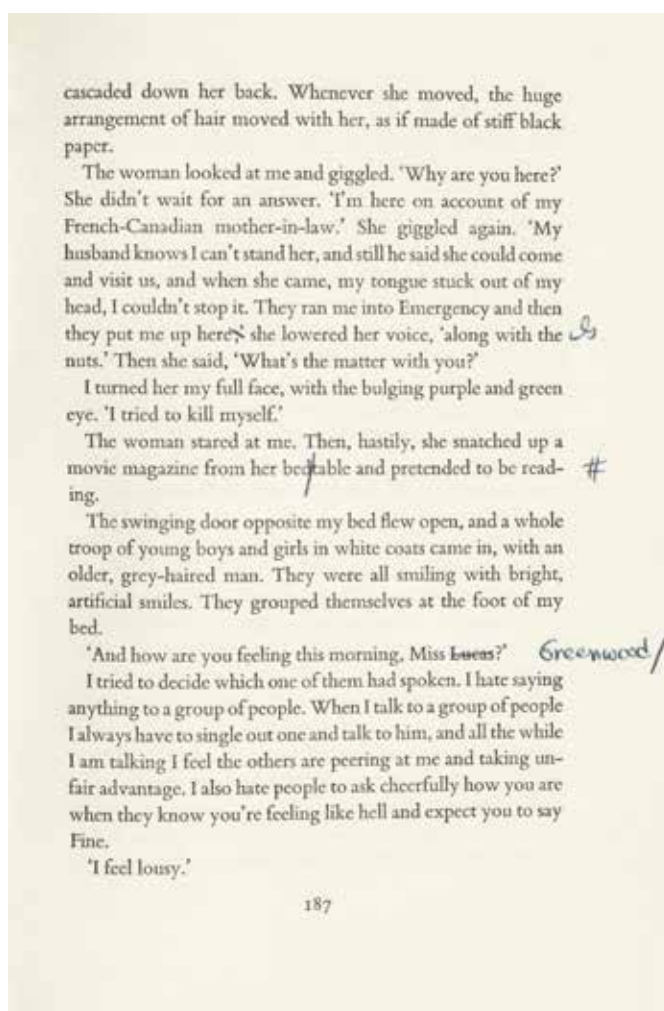
The Swiss-made Hermes was her last machine. The serial number 301142 indicates that it was manufactured in 1959, and it seems almost certain that this is the year that Plath acquired it: in a letter sent to her mother and brother from Yaddo on 10 September 1959, she wrote "My typewriter is marvelous. I love it". The label states "Distributed in U.S.A.", and the serial number is also noted by Plath in an address book she used whilst in America during the years 1956-1963 (held by Smith College).







359



359

359

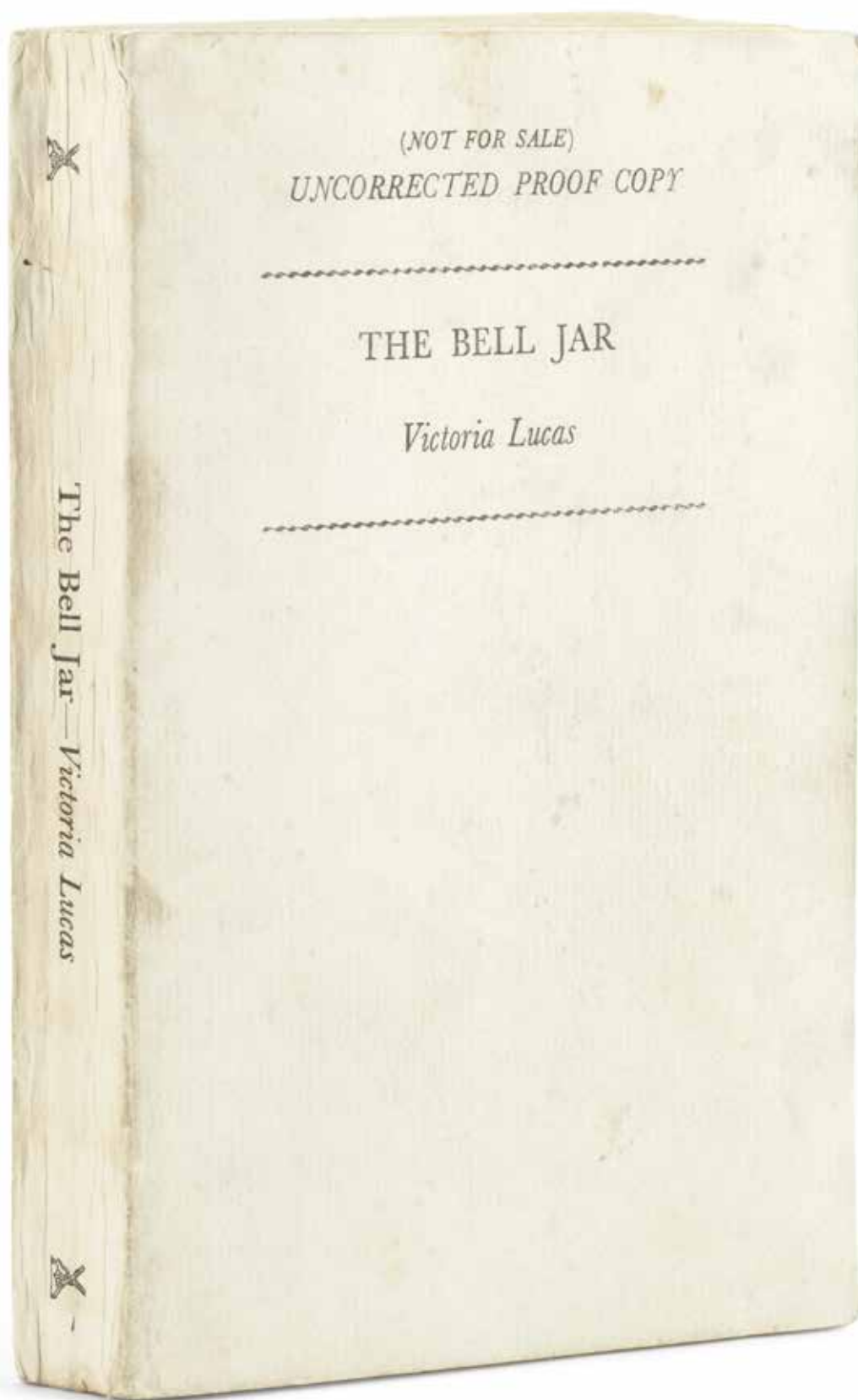
**[PLATH (SYLVIA)]**

The Bell Jar by Victoria Lucas, SYLVIA PLATH'S REVISED PROOF COPY, WITH HER AUTOGRAPH CORRECTIONS, AND INSCRIBED WITH HER NAME AND ADDRESS *on the first page in black ink, corrections and revisions by Plath to approximately 70 pages in blue ink, publisher's wrappers, lettered "(Not for Sale) Uncorrected Proof Copy" on the upper cover, a few small marks and creases, 8vo, Heinemann, [1962]*

£50,000 - 70,000  
€57,000 - 80,000

SYLVIA PLATH'S OWN PROOF COPY OF *THE BELL JAR*, WITH CORRECTIONS IN HER HAND, AND INSCRIBED "Sylvia Plath/Court Green/North Tawton/Devonshire" on the first page.

Plath has made approximately seventy textual corrections and revisions to this copy, including spellings, the insertion of words, font style, punctuation, and in six instances alterations to words. In two places she has written "Greenwood" (the correct name of the novel's heroine Esther Greenwood) in the margin, to replace the mistakenly printed name "Miss Lucas", the pseudonym under which Plath published the novel. Elsewhere, she has for example changed "Plato" to "Socrates" (p.53), and "Prms" to "Carriages" (p.122). "This shows that Plath read her proofs of *The Bell Jar* very carefully and extends our understanding of her involvement in the creative process beyond the composition of the work itself" (Peter K. Steinberg, *Textual Variations in The Bell Jar Publications*, online resource, Indiana University). Plath has inscribed the book with the address of her Devon home, where she worked on the proofs prior to her final break with Ted Hughes, when she moved with the children to London.



360 •

**[PLATH (SYLVIA)]**

The Bell Jar by Victoria Lucas, FIRST EDITION, SYLVIA PLATH'S OWN COPY, SIGNED AND DATED "CHRISTMAS 1962", WITH HER FITZROY ROAD ADDRESS *on the front free paper, light spotting to extreme edges, publisher's cloth, pictorial dust-jacket (slightly worn at extremities)* [Tabor A4a.1], 8vo, Heinemann, [1963]

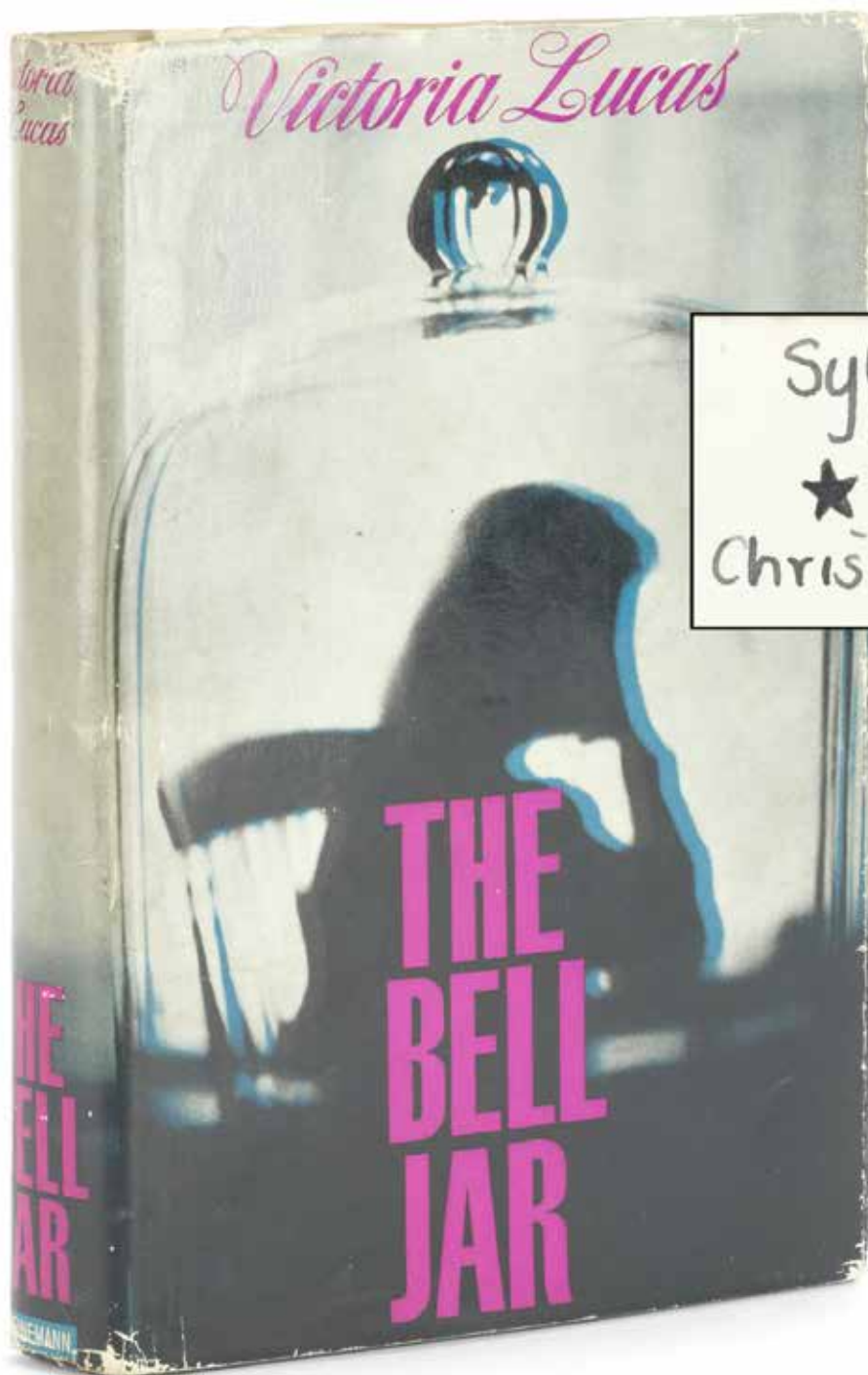
**£60,000 - 80,000**

**€69,000 - 91,000**

SYLVIA PLATH'S OWN COPY OF *THE BELL JAR*, inscribed and dated "Sylvia Plath/23 Fitzroy Road/London NW1/Christmas 1962". *The Bell Jar* was published by William Heinemann on 14 January 1963. Despite it being published under the pseudonym Victoria Lucas, and in letters home described by Plath as "a potboiler", she has inscribed her copy - some three weeks prior to the official release, and less than two months prior to her death - with her own name.

Separated from Ted Hughes, but still living at Court Green in Devon, Plath wrote to her mother 29 November 1962, to say she hoped to move into the flat at 23 Fitzroy Road - once the home of W.B. Yeats - on 17 December, and that "When I get safely into this flat, I shall be the happiest person in the world." She and the children in fact moved in on 10 December, and soon Plath reported to her aunt "... here I am, in my favourite house in my favourite neighbourhood, happy and as a clam!". It was there that she wrote and worked on the poems posthumously published in *Ariel*, and where, only eight weeks after moving in, she tragically died.





Sylvia Plath  
23 Fitzroy Road  
★ London NW1  
Christmas 1962

360



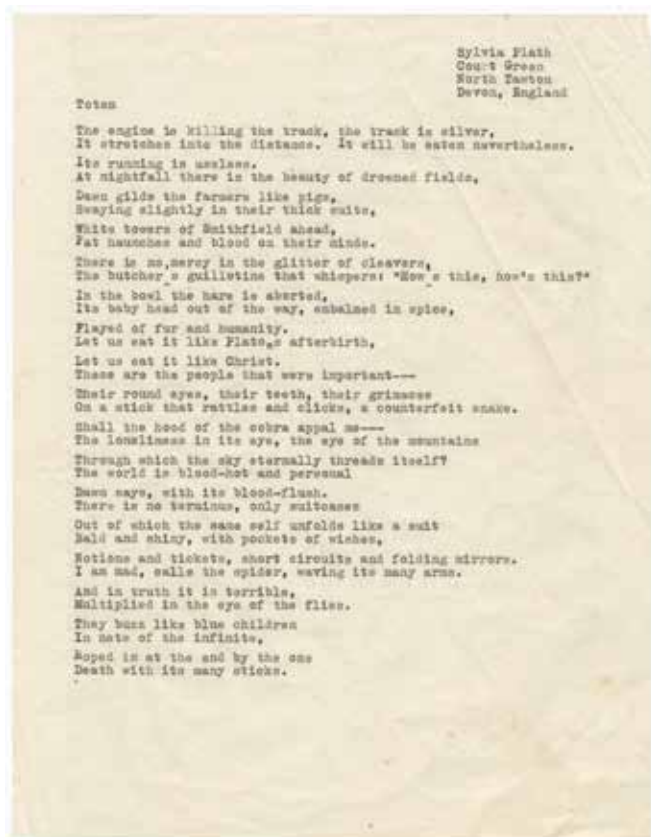
361



362



364



365

361

**PLATH (SYLVIA)**

Typescripts of three poems, comprising 'The Surgeon at 2 a.m.' (2 copies) and 'By Candlelight', *text on recto only, each with "Sylvia Plath/Court Green, North Tawton/Devonshire, England" in upper right hand corner, a few small marginal creases, folio (280 x 215mm.), [1962] (3)*

**£1,000 - 1,500**

**€1,100 - 1,700**

Typescripts of two late poems by Plath, each with her Court Green, Devon address.

**Provenance**

Sylvia Plath, and by descent to her daughter Frieda.

362

**PLATH (SYLVIA)**

Typescript of the poem 'Little Fugue', *on 2 sheets; with another copy containing only 7 stanzas, and with additional space between the lines, text on recto only, the first sheet headed "Sylvia Plath/Court Green/North Tawton/Devonshire, England" in upper right hand corner, a few small creases at edges, folio (280 x 215mm.), [1962] (2)*

**£500 - 800**

**€570 - 910**

Typescript by Sylvia Plath of her poem 'Little Fugue', with the address given as Court Green, Devon. The poem was subsequently published in *Ariel*.

**Provenance**

Sylvia Plath, and by descent to her daughter Frieda.

363

**PLATH (SYLVIA)**

Typescript of the poem 'The Couriers', *text on recto only, headed "Sylvia Plath/Court Green/North Tawton/Devonshire, England" in upper right hand corner, a few small creases at edges, folio (280 x 215mm.), [1962]*

**£500 - 800**

**€570 - 910**

Typescript of Sylvia Plath's poem 'The Couriers', with her address given as Court Green, Devon. The poem was subsequently published in *Ariel*. The only difference from the published version is that the typescript has a comma after the line "Of nine black Alps", whereas the printed version has a full stop. Also in the typescript Plath has used her preferred "----", not replicated in the printed book.

**Provenance**

Sylvia Plath, and by descent to her daughter Frieda.

364

**PLATH (SYLVIA)**

Typescript of the poem 'Poppies in October', *text on recto only, headed "Sylvia Plath/Court Green/North Tawton/Devonshire, England" in upper right hand corner, a few small marginal creases, folio (280 x 215mm.), [1962]*

**£500 - 800**

**€570 - 910**

Typescript of Sylvia Plath's poem 'Poppies in October', with her address given as Court Green, Devon. The poem, composed on her thirtieth birthday, 27 October 1962, was subsequently published in *Ariel*. The one main difference from the published version is that the typescript has an exclamation mark at the end of the final line ("...in a dawn of cornflowers!"), whilst a full-stop is used the printed version. Also, in the typescript Plath has used her preferred "---", which was not replicated in the printed book.

**Provenance**

Sylvia Plath, and by descent to her daughter Frieda.

365

**PLATH (SYLVIA)**

Typescript of the poem 'Totem', *text on recto only, headed "Sylvia Plath/Court Green/North Tawton/Devon, England" in upper right hand corner, a few small marginal at edges, folio (280 x 215mm.), [1963]*

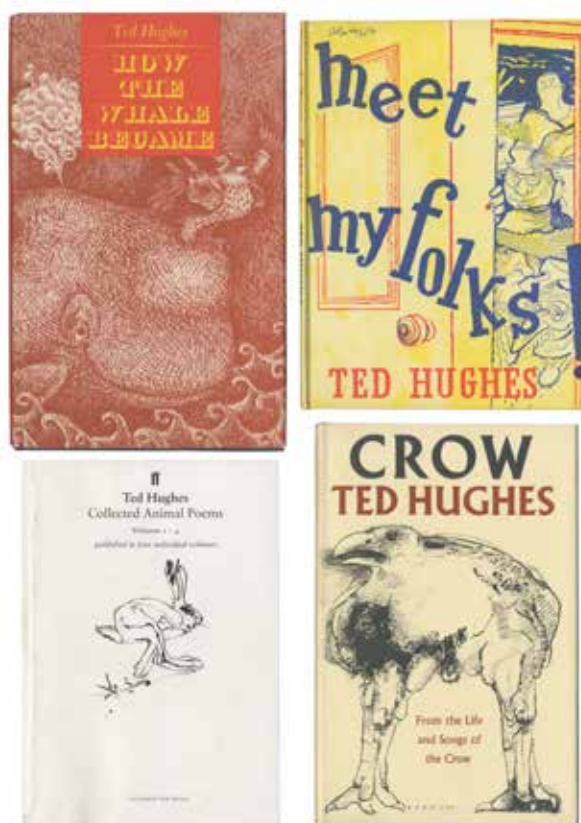
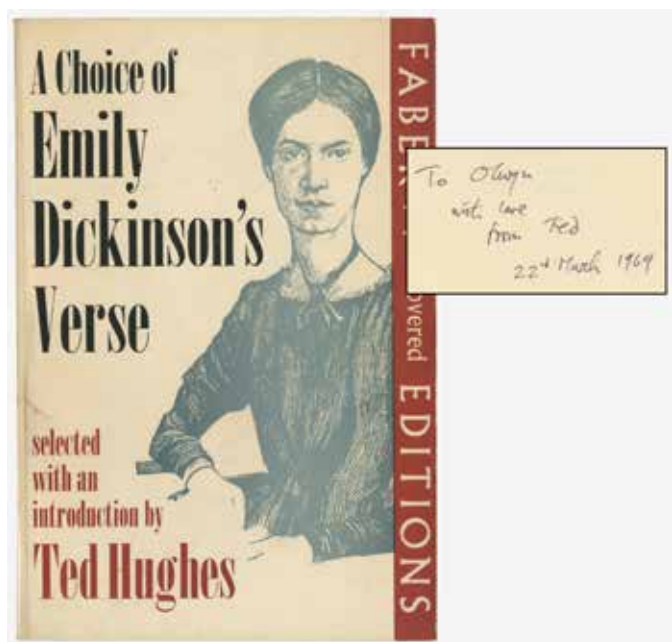
**£500 - 800**

**€570 - 910**

Typescript of Sylvia Plath's poem 'Totem', with variations from the preceding lots that suggest it was typed out by Ted Hughes: her address is given as Court Green, Devon, although by the time 'Totem' was written she had already moved to Fitzroy Road in London; in the preceding typescripts the county is consistently given as "Devonshire" rather than "Devon"; it appears to have been typed on a different machine, more heavily-inked, with slight offsetting from the typewriter platen; the typist has a particular manner of inserting an apostrophe, using the upper portion of the digit 8 as a caret. These typographic traits it shares with a typed draft of 'The Munich Mannequins' (earlier titled 'The Bald Madonnas') held by Smith College which they describe as "probably typed by TH for submission to *New York Review of Books* in late 1963/early 1964."

More notably, there is the insertion of the word "no" in the line "There is no mercy in the glitter of cleavers"; "no" is absent in one of Plath's typescripts but makes its appearance in several publications that were using Hughes' transcriptions—including *Ariel* in 1965.





366

367

# 366 **HUGHES (TED)**

A collection of works, mostly poetry, inscribed by Ted Hughes to his sister Olwyn, including: HUGHES (TED) AND THOM GUNN, *editors*. *Five American Poets*, inscribed "To Sooze from Hooze pour t'amooze - in intervals of the booze", 1963--DICKINSON (EMILY) *A Choice of... Verse Selected with an Introduction by Ted Hughes*, inscribed 22 March 1969, 1969; *Selected Poems and Letters*, inscribed 26 August 1960, 1960--AUDEN (W.H.) *Some Poems*, ownership inscription "Edward James Hughes. March - 1948", and inscribed in green ink by Hughes "To Olwyn", 1946--*The Faber Book of Aphorisms... Selection by W.H. Auden and Louis Kronenberger*, inscribed "Christmas 1964", dust-jacket, 1964--STEVENS (WALLACE) *The Collected Poems*, inscribed "To Olwyn from Ted", dampstained, 1955--HOPKINS (GERARD MANLEY) *Poems*, inscribed "23/8/[19]49", [1949]--*The College Chaucer*, inscribed "To Olwyn from Ted", New Haven, [1929]--*Persian Paintings in the John Rylands Library*, inscribed "Xmas 1980", 1980, publisher's bindings, some worn, 8vo; and 3 others, including copies of *The Aeneid*, a volume of Keats' poems inscribed by a young Olwyn Hughes (heavily annotated, with several drawings), and a copy of *The Rubaiyat of Omar Khayyam* belonging to Ted Hughes, with his transcription of the W.B. Yeats poem 'The Stolen Child' on one of the endpapers (12)

£200 - 400  
 €230 - 460

"To Sooze from Hooze pour t'amooze - in intervals of the booze": a group of books by Emily Dickinson, W.H. Auden, Wallace Stevens and others, inscribed by Ted Hughes to his sister Olwyn.

# 367 **HUGHES (TED)**

*How the Whale Became*, first American edition, THE DEDICATION COPY, INSCRIBED BY THE AUTHOR TO HIS SON NICHOLAS, illustrations by Rick Shreiter [Sagar/Tabor A6b], New York, Atheneum, 1964; *Meet My Folks*, FIRST EDITION, INSCRIBED BY THE AUTHOR "To Nicky love from Dad" on front free endpaper (slight offsetting of ink onto inside flap) [Sagar/Tabor A4a], Faber, 1964; *Crow. From the Life and Songs of the Crow*, FIRST EDITION, AUTHOR'S PRESENTATION COPY, inscribed "For Nick the original of Crow Vs Cronos & Bran, Demon of the British Isles love from Dad, October 1970", with a doodled ink drawing of a crow on the front free endpaper [Sagar/Tabor A24a], Faber, 1970; *Collected Animal Poems. Volumes 1-4*, in 1 vol., ONE OF 292 UNCORRECTED PROOF COPIES, INSCRIBED BY THE AUTHOR "For Nicholas, Many beasts that escaped the albion, and some that didn't love Daddy", publisher's wrappers [Sagar/Tabor A112a.1], Faber, 1995, the first 3 mentioned in publisher's cloth, dust-jackets, FINE COPIES, 8vo and small 4to (4)

£500 - 800  
 €570 - 910

368 \*

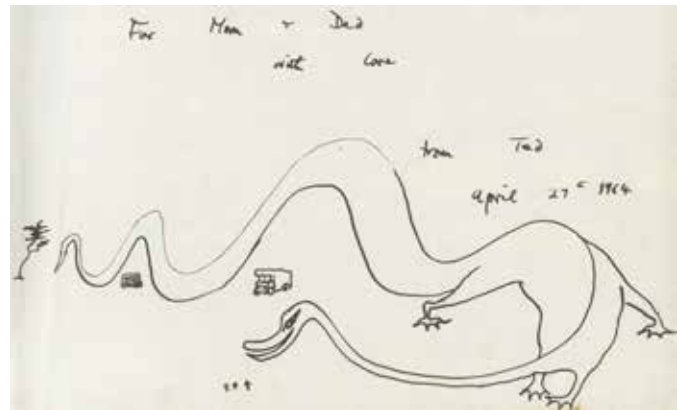
**HUGHES (TED)**

Nessie the Mannerless Monster, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO HIS PARENTS, INSCRIBED "For Mom & Dad with love from Ted April 27th 1964" above a large ink drawing on the front free endpaper, colour illustrations throughout by Gerald Rose, publisher's pictorial boards, dust-jacket (slightly rubbed at extremities) [Sagar/Tabor A8a], small oblong 4to, Faber and Faber, 1964

£400 - 600

€460 - 690

Presentation copy to the author's parents, inscribed three days after publication with a large ink drawing of 'Nessie' towering over three tiny people, a London bus, a lorry and a tree.



368

369 \*

**PLATH (SYLVIA)**

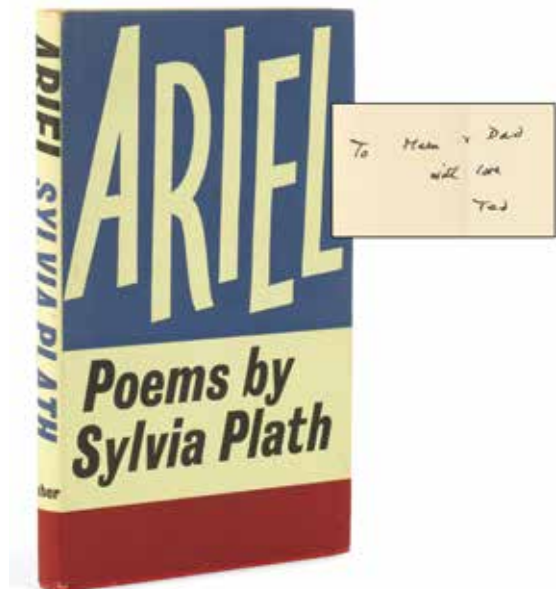
Ariel, FIRST EDITION, PRESENTATION COPY FROM TED HUGHES TO HIS PARENTS, inscribed "To Mam & Dad with love Ted", publisher's cloth, dust-jacket [Tabor A5a], 8vo, Faber and Faber, 1965

£2,000 - 3,000

€2,300 - 3,400

AN IMPORTANT ASSOCIATION COPY OF THE FIRST EDITION OF *ARIEL*, INSCRIBED BY TED HUGHES TO HIS PARENTS.

*Ariel* was edited by Ted Hughes, whose daughter Frieda felt that her father had "honoured my mother's work and her memory by publishing *Ariel*... He, perhaps more than anyone, recognised and acknowledged her talent as extraordinary. Without *Ariel*, my mother's literary genius might have gone unremarked forever" (*The Letters of Sylvia Plath*, 2017, Preface). Towards the end of 1962 Plath had gathered together in a black ring binder most of the poems which would eventually be included in *Ariel*, a title Plath chose shortly before she died in February 1963. In his introduction to Plath's *Collected Poems* (1981) Hughes recalled that "The *Ariel* eventually published in 1965 was a somewhat different volume from the one she had planned... The collection that appeared was my eventual compromise between publishing a large bulk of her work... and introducing her late work more cautiously".



369

370 \*

**PLATH (SYLVIA)**

*Ariel*, FIRST EDITION, INSCRIBED BY TED HUGHES "To Michael with my very best wishes from Ted, Christmas 1965" on front free endpaper, publisher's cloth, light speckled stains to extreme lower edge, dust-jacket (short tears to edges of upper cover, slight loss to head of spine) [Tabor A5a], 8vo, Faber and Faber, 1965

£400 - 600

€460 - 690

371 \*

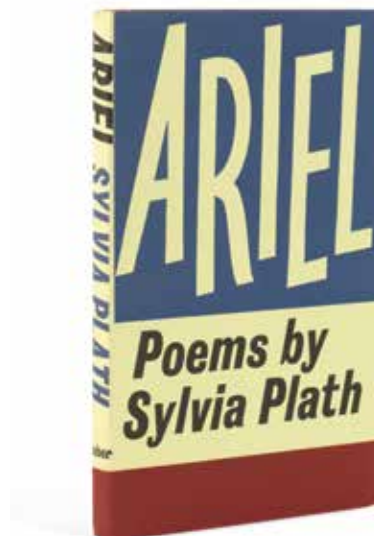
**PLATH (SYLVIA)**

*Ariel*, FIRST EDITION, publisher's cloth, dust-jacket designed by Berthold Wolpe, VERY FINE COPY [Tabor A5a], Faber and Faber, 1965; idem, FIRST AMERICAN EDITION, introduction by Robert Lowell, publisher's cloth, dust-jacket (upper cover with a few marks, and small scuffmark at fore-edge) [Tabor A5b], New York, Harper & Row, 1966; and copies of the first edition paperbacks (4)

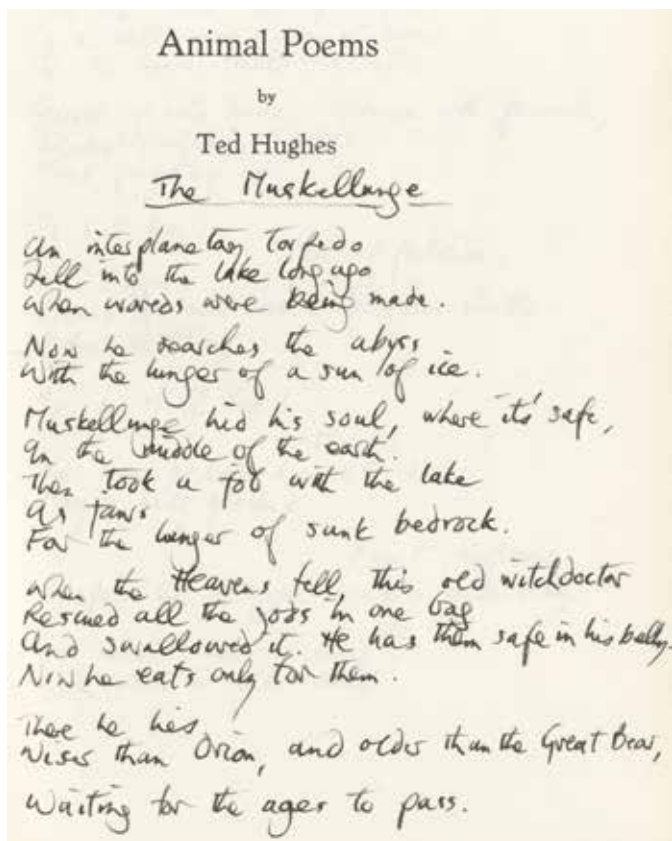
£400 - 600

€460 - 690

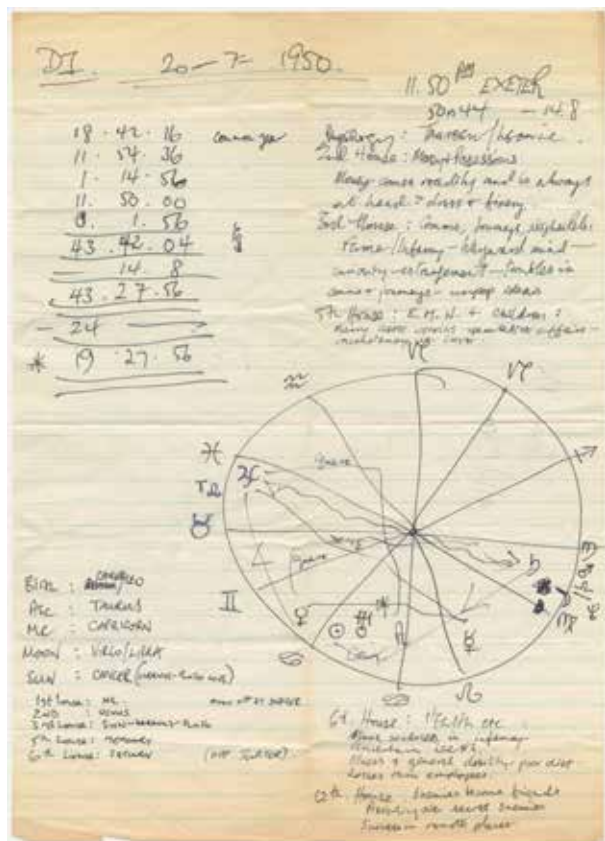
Fine copies of both the first UK and first American editions of *Ariel*. "In these poems, written in the last months of her life and often rushed out at a rate of two or three a day, Sylvia Plath becomes herself, becomes something imaginary, newly, wildly and subtly created..." (Robert Lowell, introduction to the American edition).



371



372



373

372

## HUGHES (TED)

Animal Poems, UNIQUE PRESENTATION COPY, INSCRIBED BY THE AUTHOR TO HIS SON, WITH 9 AUTOGRAPH POEMS, interleaved, with the additional manuscript poems written in black ink on 10 pages (including the title), manuscript correction by Hughes to one printed poem ("Otter"), green morocco gilt by Sangorski & Sutcliffe, g.e., slipcase [Sagar/Tabor A13], 4to, [Richard Gilbertson, [1967]

£2,000 - 3,000

£2,300 - 3,400

PRESENTATION COPY FROM TED HUGHES TO HIS SON, EMBELLISHED WITH 9 ADDITIONAL AUTOGRAPH POEMS. The poems, a total of 246 lines, comprise: 'That Morning', 'Trenchford', 'Catadrome', 'Caddis', 'The Maskellunge', 'A Trout', 'An Otter', 'Pike', and 'Live Skull' - all poems relating to fish and angling. 'That Morning', above which Hughes has inscribed "July 1980, Alaska for Nicholas", was inspired by their joint angling trip to Alaska in 1980, the year in which the book was inscribed to his son. Only 'An Otter' and 'Pike' are printed in the book. 'Caddis' and 'Catadrome' were printed in the Morrigh Press publication *Three River Poems* (1981). 'Trenchford', recalling a pike fishing expedition to the Trenchford Reservoir on Dartmoor ("...its bed is a desert of black, private depression...") appears to be unpublished.

According to the colophon *Animal Poems* was published in an edition of 100 copies, but Sagar and Tabor suggest that some of the proposed edition were never printed. This copy is signed by Hughes on 25 September 1971, and subsequently twice in 1980.

373

## HUGHES (TED) - MYSTICISM AND ASTROLOGY

A collection of books relating to mysticism, the Kabbalah, astrology, etc., belonging to Hughes, comprising: The New Waite's Compendium of Natal Astrology... by Colin Evans, with note "All Midday" in Hughes's hand on p.177, and a loosely inserted 1-page MANUSCRIPT HOROSCOPE BY HUGHES (298 x 214mm.), spine detached, 1953--SCHOLEM (GERSHOM G.) On the Kabbalah and its Symbolism, dust-jacket, 1965--KNIGHT (GARETH) A Practical Guide of Qabalistic Symbolism, 2 vol., dust-jacket on volume 2 only, 1965--BARDON (FRANZ) The Key to the True Quabalah, dust-jacket, Wuppertal, 1971--LETHBRIDGE (T.C.) Witches. Investigating an Ancient Religion, 1962--BUTLER (W.E.) Magic and the Qabalah, dustwrappers, 1971--The I Ching or Book of Changes, vol. 1 only, inscribed "to Ted. November '64 with love from Ruth & Alan [Sillitoe], 1960--STURZAKER (JAMES) Kabbalistic Aphorisms, 1971--The Tibetan Book of the Dead [translated by W.Y. Evans-Wentz], 1957, ALL SIGNED BY TED HUGHES, except the third to last, and the last 2 mentioned which have Hughes's name inscribed by Assia Wevill, unless otherwise stated in publisher's cloth, some wear, 8vo; and 2 others, including a 1971 edition of *The New Waite's Compendium* with 2 annotations by Hughes, and a 1966 edition of the *I Ching* inscribed "To Olwyn [Hughes] with love from Ted Xmas 1967" (12)

£1,000 - 2,000

£1,100 - 2,300

Includes an autograph manuscript horoscope, headed "DJ. 20-7-1950. 11.50pm Exeter". Hughes "was a man who took astrology seriously. He believed in signs, auguries, meaningful coincidences... For Ted, astrology, like poetry, was a way of giving order to the chaos of life" (Jonathan Bate, *Ted Hughes*, 2015, p.2, and 28). Musing on his own life and its meaning Hughes wrote to his brother Gerald in 1957 that "There is no explanation for it, although astrology, of course, explains all" (*Letters*, Faber, 2007, p.104).



374 •

**[HUGHES (TED)]**

BALDWIN (MICHAEL) *Miraclejack*, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Ted Hughes with best wishes Michael Baldwin Aug 1963", with a note of thanks from Baldwin to Hughes for his review in the 'Listener' of another of his books loosely inserted, dust-jacket (some small losses), 1963--SCIGAI (LEONARD M.) Ted Hughes, SIGNED BY THE AUTHOR, Boston, 1991--OSHIMA (SHOTARO, editor) *A Book of English Poetry* (From Chaucer to Living Poets), PRESENTATION NOTE TO HUGHES FROM THE EDITOR, Tokyo, Hokuseido Press, 1973, publisher's cloth, dust-jackets--JOZSEF (ATTILA) *Poems*. Edited by Thomas Kabdebo, INSCRIBED BY THE AUTHOR TO HUGHES, dampstains, cloth-backed paper wrappers, Danubia Book Co., 1966--BACKSTROM (LARS) *Den som flyr det privata kan inte forsta det allmanna...* Including Three Poems in English, AUTHOR'S PRESENTATION COPY TO HUGHES, publisher's wrappers, 1971--JANOS (PILENSKY) *Nagyvarosi ikonok*, AUTHOR'S PRESENTATION COPY TO HUGHES, publisher's boards, dust-jacket, 1970--VILHJAMLMSSON (THOR) *Images*, LIMITED TO 250 COPIES SIGNED, INSCRIBED BY THE AUTHOR TO HUGHES, Reykjavik, 1985, 8vo; and 8 others, of which 6 inscribed by the authors, and one with the ownership inscription of Hughes (15)

£200 - 400

€230 - 460

"... you were the only person to get down on paper what 'A World of Men' is about" - Michael Baldwin to Ted Hughes: a small group of books inscribed by other authors to Hughes.

375 •

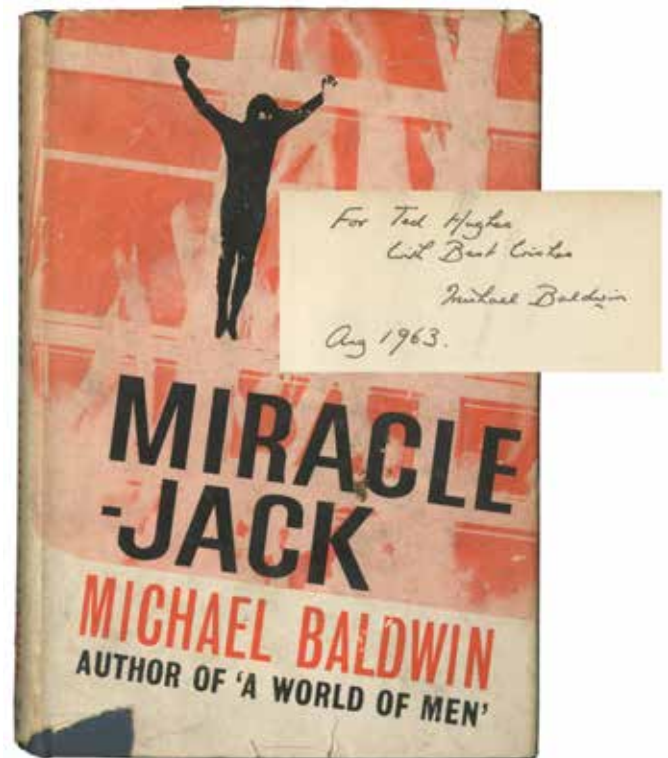
**HUGHES (TED)**

*The Iron Man. A Story in Five Nights*, FIRST EDITION, AUTHOR'S PRESENTATION COPY TO THE DEDICATEE, INSCRIBED "To Nicky from Dad 31st Jan 1968" on the front free endpaper, illustrations by George Adamson, publisher's cloth, dust-jacket [Sagar/Tabor A17a], 4to, Faber and Faber, 1968

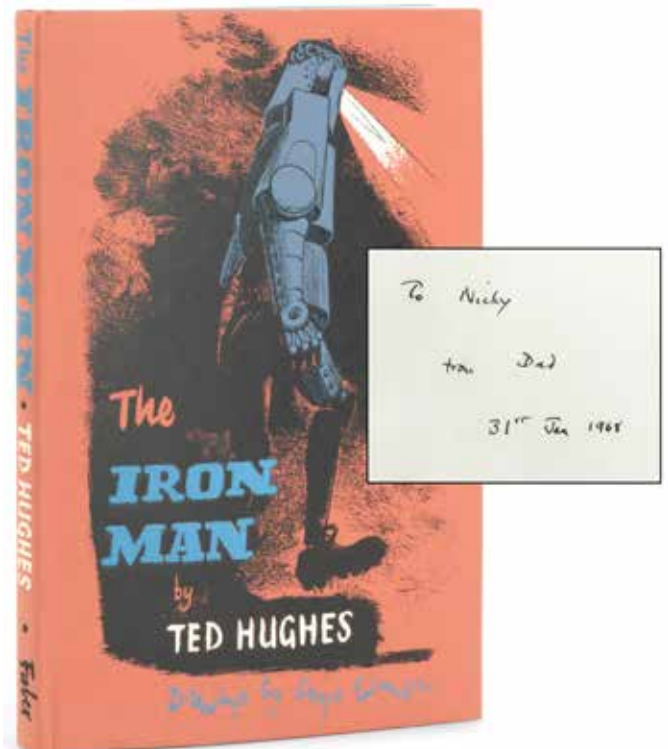
£1,000 - 1,500

€1,100 - 1,700

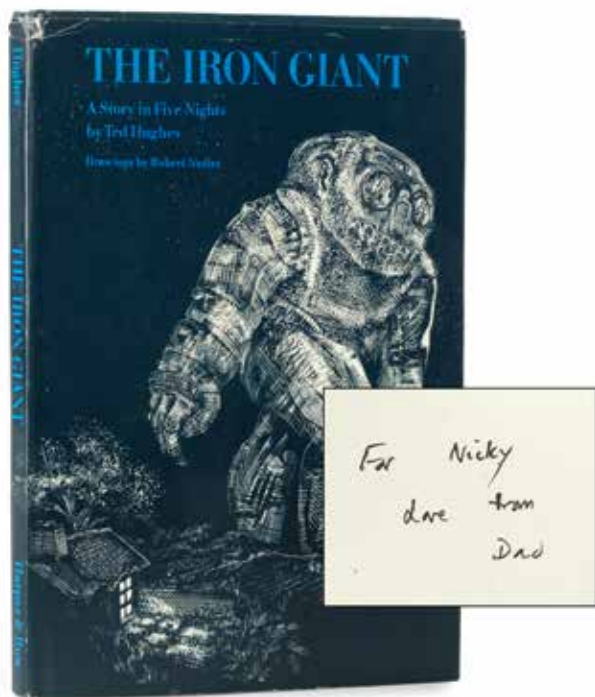
THE DEDICATION COPY - INSCRIBED TO THE AUTHOR'S SON NICHOLAS FOUR WEEKS PRIOR TO THE OFFICIAL PUBLICATION, IN FINE CONDITION. The book, dedicated to Nicholas, his sister Frieda and half-sister Shura, was released on 26 February, and "would prove to be Ted's bestselling and best-loved work. It firmly established his place as one of the world's leading children's authors..." (Jonathan Bate, *Ted Hughes*, 2015, p.261). Hughes took his writing for children very seriously. As early as 1957 he wrote to his brother Gerald on the subject, saying "I would like to produce a classic volume... at present there are countless children's books, mostly bad... very few that you want to read 2x" (*Letters*, Faber, 2007, p.108). The book was later adapted into a 'rock opera' musical by Pete Townshend of *The Who*, and inspired an animated Warner Brothers film (1999).



374



375



376

376 \*

# **HUGHES (TED)**

*The Iron Giant. A Story in Five Nights, FIRST AMERICAN EDITION, INSCRIBED BY HUGHES TO ONE OF THE DEDICATEES ("For Nicky love from Dad"), illustrations by Robert Nadler, publisher's pictorial boards, dust-jacket (small tears at head of spine) [Sagar/Tabor A17b], small 4to, New York, Harper & Row, 1968*

£400 - 600

€460 - 690

DEDICATION COPY OF THE FIRST AMERICAN EDITION, inscribed to Hughes's son Nicholas (one of three dedicatees). The title was altered in the U.S. edition from *The Iron Man* to *The Iron Giant* to avoid confusion with a cartoon series running at that time in America.

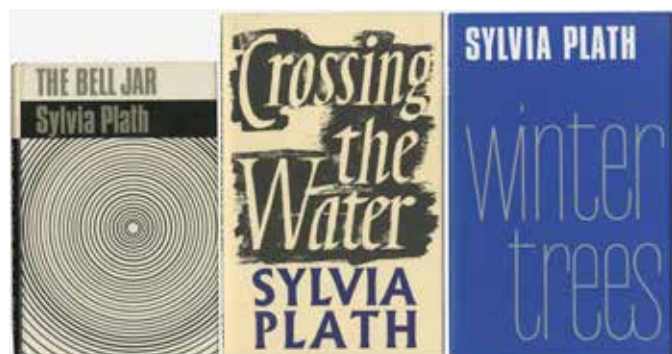
377 \*

# **PLATH (SYLVIA)**

*The Bell Jar, small piece cut away from upper fore-corner of front free endpaper [Tabor A4a.3], 1966; idem, paperback edition, 1966, each signed by Frieda Hughes; idem, [Tabor A4b], New York, 1971; Crossing the Water, [Tabor A11a], 1971; idem, light marks at gutter margins of endpapers [Tabor A11b], New York, 1971; Winter Trees, [Tabor A15a], 1971; idem, [Tabor A15b], New York, 1972; Johnny Panic and the Bible of Dreams, introduction by Ted Hughes [Tabor A21a], 1977; idem, [Tabor A21b], New York, 1979--Sylvia Plath: Drawings. Introduced by Frieda Hughes, signed by Frieda Hughes, 2013, unless otherwise stated publisher's cloth with dust-jackets, 8vo; and 3 others, including copy 121 (of 400) of Lyonesse, Rainbow Press, 1971 (13)*

£300 - 400

€340 - 460



377

378 \*

# **PLATH (SYLVIA)**

*Uncollected Poems, LIMITED TO 150 COPIES, publisher's stiff card, pictorial wrappers (light spotting at fore-edges) [Tabor A6], Turret, [1965]; Fiesta Melons... Introduction by Ted Hughes, NUMBER 11 OF 75 COPIES SIGNED BY TED HUGHES, from an overall edition of 150, illustrations by Plath, publisher's cloth, dust-jacket [Tabor A10], 1971; Child, NUMBER 21 OF 325 COPIES, facsimile of original manuscript [Tabor A16], 1971, Exeter, Rougemont Press; Lyonesse, NUMBER 399 OF 400 COPIES, publisher's calf-backed boards, slipcase [Tabor A13], The Rainbow Press, 1971; Two Uncollected Poems, NUMBER 25 OF 450 COPIES, [Tabor A23], Anvil Press, Poetry, 1980; Two Poems, NUMBER 250 OF 300 COPIES, [Tabor A22], Knotting, Sceptre Press, 1980; A Day in June, NUMBER 158 OF 160 COPIES, [Tabor A24], 1981; The Green Rock, NUMBER 140 OF 160 COPIES, [Tabor A28], 1982. Ely, Embers Press; To Eva Descending the Stair, colour lithographed plate signed by Ralph Steadman, on folded card with printed wrapper (slightly frayed), Steam Press, [1974]; Above the Oxbow. Selected Writings, NUMBER 21 OF 325 COPIES, signed in pencil by the illustrator, 4 wood-engraved illustrations by Barry Moser, publisher's cloth-backed boards, Northampton, Catawba Press, 1985; The Magic Mirror. A Study of the Double in Two of Dostoevsky's Novels, LIMITED TO 226 COPIES, THIS COPY SIGNED BY TED HUGHES on the colophon, this copy 108 but also marked by Hughes as "Copy R", publisher's cloth-backed boards, dust-jacket, Rhiwargor, Powys, Embers Handpress, 1989, 8vo and small 4to (11)*

£600 - 800

€690 - 910



378



379 •

# **HUGHES (TED)**

Eat Crow, NUMBER 4 OF 150 COPIES, *frontispiece by Leonard Baskin [Sagar/Tabor A31]*, 1971; Poems [with Ruth Fainlight, and Alan Sillitoe], NUMBER 282 OF 300 COPIES, [Sagar/Tabor A29], 1971; Prometheus on His Crag, NUMBER 25 OF 160 COPIES, *illustrations by Leonard Baskin [Sagar/Tabor A39]*, [1973]; Spring, Summer, Autumn, Winter, NUMBER 50 OF 140 COPIES, *slight splitting to slipcase [Sagar/Tabor A44a]*, 1974; Earth-Moon, NUMBER 38 OF 226 COPIES, *illustrations by the author, ownership inscription of Frieda Hughes [Sagar/Tabor A48]*, 1976; Orts, NUMBER 161 OF 200 COPIES, *frontispiece by Leonard Baskin [Sagar/Tabor A56]*, 1978; Adam and the Sacred Nine, NUMBER 166 OF 200 COPIES, *frontispiece by Leonard Baskin [Sagar/Tabor A59]*, 1979; Remains of Elmet, NUMBER 123 OF 180 COPIES, *photographic illustrations by Fay Godwin [Sagar/Tabor A60]*, 1979; Henry Williamson. A Tribute, NUMBER 190 OF 200 COPIES, *frontispiece, publisher's wrappers [Sagar/Tabor A68]*, 1979, ALL SIGNED BY TED HUGHES, *publisher's cloth or leather and slipcase unless otherwise stated, 8vo and 4to*, Rainbow Press (9)

£800 - 1,200

€910 - 1,400

380 •

# **PLATH (SYLVIA)**

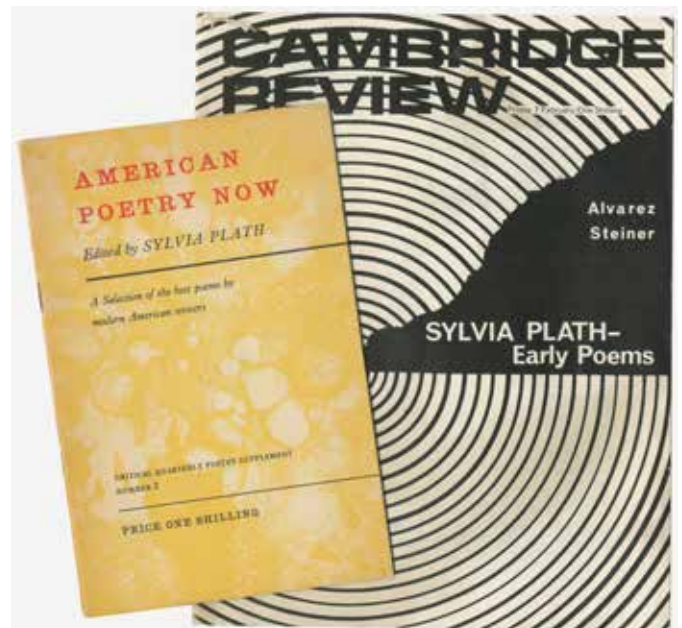
A collection of books, pamphlets and magazines with contributions by, or about Sylvia Plath, including: Writers on Themselves... Introduction by Herbert Read, *with contributions by Sylvia Plath and Ted Hughes*, SIGNED BY TED HUGHES *on the front free endpaper, with a small annotation in his hand on p.37, and later annotation by Frieda Hughes, publisher's cloth, dust-jacket (soiled with some loss)*, B.B.C., 1964--Cambridge Review, vol. 90. No.2187, *poem by Plath, and articles by A. Alvarez and others*, Cambridge, 1969--STEVENSON (ANNE) Bitter Fame. A Life of Sylvia Plath, UNCORRECTED PROOF WITH 4 CORRECTIONS BY OLWYN HUGHES, *some gatherings loose, publisher's wrappers*, Boston, Houghton Mifflin, 1989--PLATH (SYLVIA) Stings. Original Drafts of the Poem in Facsimile... With an Essay by Susan R. Van Dyne, *signed by Frieda Hughes*, Northampton, Mass., Smith College, 1982--KYLE (BARRY) Sylvia Plath. A Dramatic Portrait... Directed by David Addenbrooke, The Western Australia Theatre Company Programme, [1976]--Guinness Poetry Award 1960-1961. Winning Poems, *including Plath's poem 'Insomniac'*, [Cheltenham Festival of Arts and Literature, 1961]--Poetry at The Mermaid. Souvenir Programme, *includes 'Tulips by Plath, and Hughes's 'My Uncle's Wound', contents working loose, publisher's wrappers*, [1961]--Poetry 1970. Edited by Damian Grant. Critical Quarterly... No. 11, *includes poems by Plath and Hughes*, 1970--Gemini, vol. 1, No.1, *includes Plath's 'Spinster' and 'Vanity Fair'*, [1957], *publisher's wrappers, 8vo and small 4to*; and 11 others, including issues of *The London Magazine* (4), *The Centennial Review*, *Tri-Quarterly*, *Critical Quarterly* and *Supplement* (3), and *American Poetry Now*, edited by Plath and signed by Frieda Hughes (21)

£200 - 400

€230 - 460



379



380





381



382



383

381 •

#### PLATH (SYLVIA)

Three Women. A Monologue for Three Voices... with an Introduction by Douglas Cleverdon, ONE OF 5 SPECIALLY PRINTED COPIES, from an overall edition of 185 copies, SIGNED BY TED HUGHES on the front free endpaper, half-title, frontispiece, woodcut illustration of flowers and woodcut initials designed, engraved and printed from woodblocks by Stanislaw Gliwa, the opening large initial "T" of this copy hand-painted in red ink, the text in red and black, publisher's morocco-backed pictorial boards, gilt-lettered on spine [Tabor A3b.2], small folio (340 x 235mm.), Turret Books, 1968; sold with a window-mounted woodcut print of the 'Three Women' by Gliwa (2)

£600 - 800

£690 - 910

TED HUGHES'S COPY, lettered "E" on the colophon, one of only 5 "not for sale... [which] have been printed on various Italian and French hand-made papers, on an Albion hand press". According to Tabor there were 2 further "out of series" copies.

*Three Women* was the only poetic work that Plath wrote (six years before it was published) specifically for broadcast on the radio. The script was sent to the BBC producer Douglas Cleverdon in May 1962, whereupon "it was immediately accepted by the Third Programme" (Preface), and broadcast later that year.

382 •

#### PLATH (SYLVIA)

Three Women. A Monologue for Three Voices... With an Introductory Note by Douglas Cleverdon, NUMBER 164 OF 180 COPIES, frontispiece woodcut and initials by Stanislaw Gliwa, publisher's pictorial cloth gilt [Tabor A3a], Privately Printed at Oficyna Stanislaw Gliwy, for Turret Books, 1968; Lyonesse. Poems, NUMBER 41 OF 90 COPIES IN FULL CALF by Zaehnsdorf, from an overall edition of 400, slipcase [Tabor A13], Printed by Will and Sebastian Carter, at the Rampant Lions Press, for Rainbow Press, 1971, 4to; Two Poems, NUMBER 74 OF 75 "SPECIAL COPIES" (10mm. taller, and differing coloured wrappers than the standard copies), publisher's wrappers [Tabor A22], 8vo, Knotting, Beds, The Sceptre Press, 1980 (3)

£300 - 500

£340 - 570

383 •

#### HUGHES (TED)

The Coming of the Kings and Others Plays, INSCRIBED ON THE DAY OF PUBLICATION, 21 September 1970, dust-jacket by Quentin Blake [Sagar/Tabor A23], 1970; Luperical, later issue, inscription dated "May 1970", wrappers, 1970; Poetry in the Making, first American edition, PRE-PUBLICATION INSCRIPTION dated 21 September 1970 [Sagar/Tabor A14b], New York, 1970; Seneca's Oedipus. Adapted by Ted Hughes, first American edition, inscription dated December 1972 [Sagar/Tabor A16d], New York, 1972; Moon-Whales and Other Moon Poems, PRE-PUBLICATION INSCRIPTION dated 27 October 1976 [Sagar/Tabor A50], New York, 1976; Gaudette, PRE-PUBLICATION INSCRIPTION dated 22 April 1977, short tears to dust-jacket, 1977; Moon-Bells and Other Poems, inscription dated February 1978, publisher's pictorial boards [Sagar/Tabor A54], 1978; Remains of Elmet... Photographs by Fay Godwin, first trade edition, inscription dated 24 May 1979, wrappers [Sagar/Tabor A60b], 1979; Moortown, inscription dated "October 1979", wrappers [Sagar/Tabor A67], 1979; Flowers and Insects, inscription dated November 1986, colour illustrations by Leonard Baskin [Sagar/Tabor A91], 1986; Wolfwatching, INSCRIBED ON DAY OF PUBLICATION, "... Did we hit?/Or did we miss?/How do we come/To be doing this?..." [Sagar/Tabor A95], 1989; A Dancer to God. Tributes to T.S. Eliot, PRE-PUBLICATION INSCRIPTION dated 26 August 1992 [Sagar/Tabor A99], 1992; The Essential Shakespeare, inscribed "9th March 1992", New York, 1992; Three Books, inscription dated "June 1993", wrappers, 1993; Elmet... [with] Photographs by Fay Godwin, second trade edition, inscribed

"New Year 1995", light dampstain at lower margin [Sagar/Tabor A60c], 1994; A March Calf, later issue, inscription dated "October 1995", wrappers, creased, 1995, ALL INSCRIBED BY HUGHES TO HIS SISTER OLWYN, unless otherwise stated first editions, publisher's cloth, dust-jackets, 8vo and 4to; and 3 others by Hughes, or with contributions by him, all inscribed to Olwyn Hughes, together with 4 unsigned books and a photograph by Fay Godwin, signed by her on the mount and on verso of frame, 122 x 158mm. (24)

£800 - 1,200  
 €910 - 1,400

Fay Godwin's photograph of sheep was published in *Remains of Elmet* (1979), illustrating Hughes's poem 'The Sluttiest Sheep in England'. In the copy of the book included in this lot, Hughes has added in manuscript 10 lines of verse to the poem 'Grouse-Butts'.

#### Provenance

Olwyn Hughes, all but four books inscribed to her (mostly "with love Ted") by her brother; by descent to her niece Frieda Hughes.

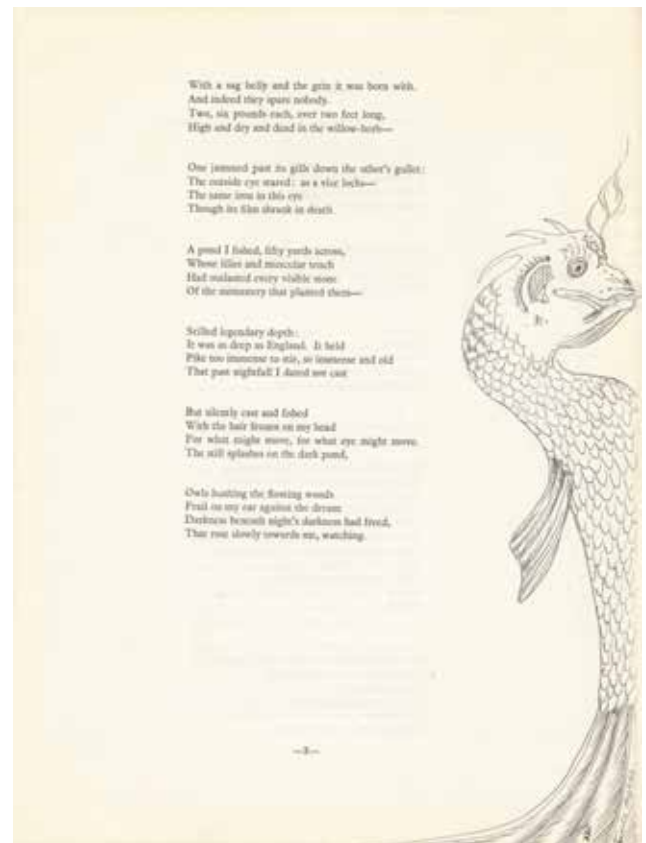
384 \*

#### HUGHES (TED)

Animal Poems, SIGNED AND DATED "Ted Hughes 25 Sept. 1971", also signed by Frieda Hughes, and embellished by her with illustrations on 2 pages of a fantastical creature and a bird in black ink, limited to 100 copies (this possibly a proof copy, not signed on colophon), contents loose in salmon pink printed wrappers [cf. Sagar/Tabor A13], [Credition, Richard Gilbertson, 1967]; Poems... Linocuts, AUTHOR'S PRESENTATION COPY, INSCRIBED "To Olwyn with love from Ted, 22d March 1969", 6 colour plates by Gavin Robbins, publisher's boards [not in Sagar/Tabor], Bartholomew Books, Exeter College of Art, 1968; Rain-Charm for the Duchy... for the Christening of His Royal Highness Prince Harry... [Commissioned by the Westcountry Rivers Trust], publisher's cloth-backed marbled boards, [Gwynedd, Embers Handpress, 2009]; Season Songs... Pictures by Leonard Baskin, first American edition, AUTHOR'S PRESENTATION COPY, inscribed "Happy New Year to Leonard [Baskin] from Ted, 1 January 1977", colour plates, publisher's cloth, dust-jacket [Sagar/Tabor A44b], New York, 1975; idem, another copy, SIGNED BY THE AUTHOR, New York, 1975; Shakespeare's Poem, NUMBER 116 OF 175 COPIES SIGNED BY THE AUTHOR, publisher's wrappers and gate-fold sleeve [Tabor A30], [Lexham Press, 1971]--HODGKIN (M.R., editor) Young Winter's Tales [with contribution by Hughes], TED HUGHES'S COPY, with printed slip dated 25 October 1973 loosely inserted, additionally inscribed by Frieda Hughes, publisher's cloth, dust-jacket, Macmillan, 1973--Modern Poetry in Translation, No.1, 2 copies, edited by Hughes and Daniel Weissbort, together with original typescript order slip, disbound, [1965]--Oedipus by Seneca. Translated by Hughes, typescript, remnant of agency label of Olwyn Hughes, blue wrappers, [n.d.]--Raritan. A Quarterly Review, vol. 14, no. 2 [including: Ted Hughes. On Sylvia Plath], ANNOTATED AND CORRECTED BY HUGHES in at least 12 places, publisher's wrappers, New Brunswick, 1994, various sizes; and 17 other items by, or relating to Ted Hughes (27)

£600 - 800  
 €690 - 910

Includes Ted Hughes's corrected and annotated copy of his article 'On Sylvia Plath' (mostly centring on *The Bell Jar*), published in the *Raritan*, 1994.



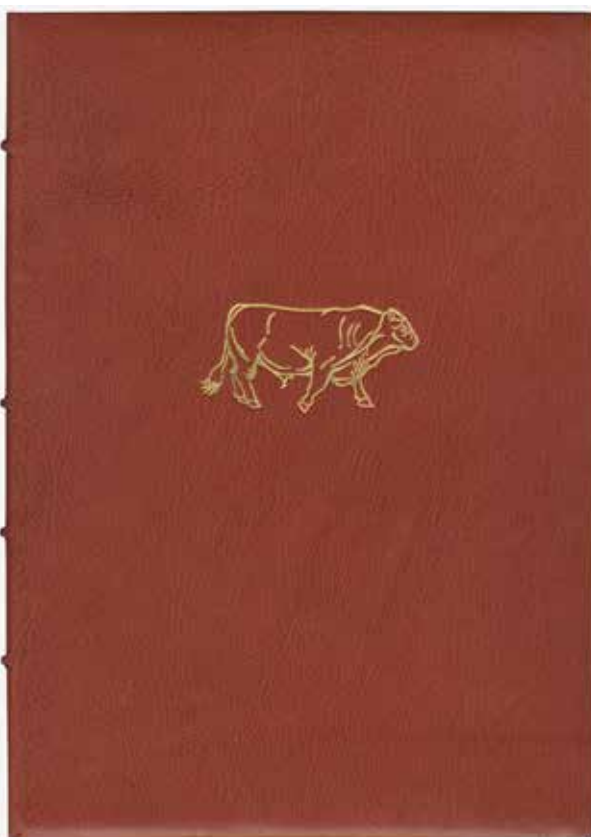
384



385



386



387

385 \*

# **PLATH (SYLVIA)**

Pursuit. With an Etching & Drawings by Leonard Baskin, NUMBER 37 OF 100 COPIES, *etched plate by Baskin (numbered in pencil, not signed) loosely inserted as issued, illustrations in the text (some full-page), original green morocco by Zaehnsdorf, t.e.g., slipcase [Tabor A17], 1973; Dialogue Over a Ouija Board, NUMBER 135 OF 140 COPIES, frontispiece by Leonard Baskin, publisher's limp vellum, slipcase [Tabor A25], 1981; Lyonesse, NUMBER 289 OF 400 COPIES, original quarter leather by Davis & Hodges, slipcase [Tabor A13], 1971, [Will and Sebastian Carter at Rampant Lion Press for] The Rainbow Press; Crystal Gazer and Other Poems, NUMBER 178 OF 400 COPIES, vignette on title, one plate after Sylvia Plath, original cloth-backed patterned boards by Zaehnsdorf, slipcase [Tabor A9], [Daedalus Press] for The Rainbow Press, 1971, 8vo and 4to (4)*

£600 - 800

€690 - 910

See illustration on preceding page.

386 \*

# **HUGHES (TED)**

Crow. From the Life and Songs of the Crow, NUMBER 242 OF 400 COPIES, SIGNED BY THE AUTHOR AND ILLUSTRATOR, *12 plates by Leonard Baskin, publisher's cloth, slipcase with printed label on upper cover, small folio, Faber and Faber, 1973*

£300 - 500

€340 - 570

387 \*

# **RAINBOW AND MORRIGU PRESSES**

HUGHES (TED) Moortown Elegies, COPY "M" OF THE 32 COPIES BOUND IN FULL MOROCCO, *from an overall edition of 175 copies, INSCRIBED BY THE AUTHOR "for Olwyn. Ted Hughes" on the colophon, one full-page illustration by Leonard Baskin, original full crushed morocco by Sangorski & Sutcliffe, illustration of a bull blocked in gilt on upper cover, t.e.g., slipcase [Sagar/Tabor 57a], folio (335 x 235mm.), Rampant Lion Press, for The Rainbow Press, 1978; and a group of six Morrighu Press pamphlet publications, ALL INSCRIBED BY TED (AND NICHOLAS) TO OLWYN HUGHES, all with some light dampstaining (7)*

£800 - 1,200

€910 - 1,400

PRESENTATION COPIES INSCRIBED BY TED HUGHES TO HIS SISTER OLWYN. Olwyn was instrumental in the founding of the Morrighu Press, having given the Albion handpress used by the Press to her nephew Nicholas, Ted's son.

The pamphlets in the lot comprise: Wolf-Watching, 1982; Giant Dream of Elephants, 1982; idem, *a proof copy, signed as such in pencil*, 1982; Mice Are Funny Little Creatures, *illustration by Ted Hughes on title*, 1983; Weasels at Work, 1983; Fly Inspects, 1983, *excepting the proof copy EACH LIMITED TO 75 COPIES, signed and numbered "10" by Hughes on the colophon, stitched in wrappers, title printed in red on upper covers [Sagar/Tabor A79, A80, A82, A83, A84].*





389

388

#### HUGHES (TED)

Moortown Elegies, ONE OF 6 SPECIALLY BOUND AUTHOR'S PRESENTATION COPIES, this for Nicholas Hughes (as stated on the colophon), from an overall edition of 175, copies, one full-page illustration by Leonard Baskin, original full crushed morocco by Sangorski & Sutcliffe, illustration of a bull blocked in gilt on upper cover, t.e.g., slipcase [Sagar/Tabor 57a], folio (335 x 235mm.), Rampant Lion Press, for The Rainbow Press, 1978

£400 - 600

€460 - 690

One of six "author's presentation copies", this copy for Ted Hughes's son Nicholas, founder of the Morrighu Press. These were specially bound in full morocco by Sangorski & Sutcliffe.

389

#### BASKIN (LEONARD)

Portrait of Ted Hughes, with a Crow and Pike, cast bronze plaque, half-length, Hughes, the crow and the pike all in profile, inscribed in the field 'Ted Hughes A[et] sui 47, Amicus Meus Baskin 1978', approximately 850 x 570mm., [1978]

£6,000 - 8,000

€6,900 - 9,100

FINE BRONZE PORTRAIT OF TED HUGHES BY THE SCULPTOR LEONARD BASKIN, HUGHES'S CLOSEST ARTISTIC COLLABORATOR.

Ted Hughes and the American sculptor and polymath Leonard Baskin formed a deep friendship and creative partnership from the time of their first meeting in 1957, and their influence on one another was profound. It was Baskin who suggested that Ted Hughes use the symbol of a crow as a literary vehicle, having invited the poet to work with him on what would become *Crow*. This is one of several books of Hughes's poetry that Baskin was to illustrate, including a limited edition of "Pike", one of Hughes's best-known poems. This is a first casting, made in an unspecified but very limited edition, in 1978. A later casting of six copies was made in 2001.

#### Provenance

Olwyn Hughes, who presented it to her niece Frieda.

**MORRIGU PRESS AND TED HUGHES**

A fine archive relating to the Morrighu Press, including publications by Ted Hughes, printed ephemera, and manuscript material, *materials loose within a proof gilt-blocked vellum binding (for the Rainbow Press publication "Moortown Elegies")*, various sizes, [c.1979-1983] (quantity)

**£4,000 - 8,000****€4,600 - 9,100**

"The Morrighu Press was founded [in 1979] by Nicholas Hughes, Ted's son, when he was 18 years old. He had received the gift of an Albion handpress from his aunt, Olwyn Hughes... Nicholas exclusively printed Hughes's poems. Hughes would complete a poem, and pass it on to Nicholas to be set up in type... [The books] achieve a harmonious relationship between the poem and the page through simple yet elegant designs, created with high quality materials such as handmade paper" (British Library website).

The archive comprises:

FOUR MANUSCRIPT TRIAL DESIGNS BY TED HUGHES for the prospectus of the poems 'Pheasant' and 'Cormorants' (manuscript note by Hughes on the one listing train times from Exeter to Bristol), together with 4 manuscript trial designs for the same by Nicholas (one with note of names including "Aurelia" and "Bill & Barbara" on verso), and 9 trial versions printed in red and black on differing paper stocks.

EIGHT MANUSCRIPT TRIAL DESIGNS BY TED HUGHES for different Morrighu Press prospectuses, including 'Wolf-watching'; printed mock-up designs for the title and colophon page of 'Wolf-Watching', and 'Giant Dream of Elephants', and A MANUSCRIPT MOCK-UP SHEET BY HUGHES for a proposed colophon page.

AUTOGRAPH LETTER SIGNED BY TED HUGHES ("Daddy") to his son Nicholas (at Queen's College, Oxford), asking about his accommodation and recommending him to "buy a typewriter... Don't get an Olivetti... Get it now...", *one page, in original envelope*; 2 blank A4 sheets signed "Ted Hughes".

TWO PEN AND INK CARTOON DRAWINGS BY TED HUGHES, *in black biro, on lined textbook pages (recto only, joined), each 165 x 128mm.*, undated. Whilst not directly related to the Morrighu Press, one of the drawings is possibly a self-portrait of Hughes with his son Nicholas. The image shows a man and a youth from behind, the man laden with luggage, umbrella, paint brush, umbrella etc., and balanced on his head a cat seated in a box on which is written "Sandwiches/Vitamins/Legislation! O.H". The boy has a label "Hebden Bridge" attached to his trousers.

'Night Arrival on Sea-Trout', 2 copies, *one signed and numbered "18" by Hughes, one unsigned, with brown crayon sketch/scribble on verso*, [1979]; 'The Iron Wolf', *signed and numbered "18" by Hughes*, [1979]; 'Puma', *signed and numbered "18" by Hughes*, [1979], *all limited to 30 copies*; 'Woodpecker', 'No. 5 for Olwyn' *signed by Hughes*, 1979; 'Brooktrout', 2 copies, 1979; 'Eagle', 2 copies, 1980, *limited to 60 copies, signed and numbered by Ted Hughes*; 'Wolf-Watching', PROOF INSCRIBED BY HUGHES TO OLWYN HUGHES, 1982; 'Three New Publications' (3), 'Four Broadside Poems by Ted Hughes' (10), 'Cows' (12, trial flyers, printed on differing types of paper); and 'The First Publications of... No 1 Night Arrival of Sea Trout...' (3).

A small group of trial printings of the circular design by Baskin for the Press colophon page, and 2 colour reproductions of pictures by Baskin; trial type printing sheets (4); green paper trial binding; Morrighu Press letter-headed writing paper (7 sheets); Catalogue of Italian coloured papers, issued by Hale Paper Company, in envelope addressed to Nicholas at Court Green (and 2 other "paper" lists, one extensively annotated by Nicholas); typescript catalogue of the "Papers from the Collection of Edmond Kapp" with a covering letter from Patricia Kapp to Ted Hughes, relating to his visit to inspect the collection (presumably with a view to using for Morrighu publications); sheet of original colour paint samples, and 8 "page sizing" sheets, all annotated by Nicholas.

**HUGHES (TED)**

A Primer of Birds. Woodcuts by Leonard Baskin, ONE OF 225 COPIES SIGNED BY BOTH AUTHOR AND ILLUSTRATOR, ADDITIONALLY INSCRIBED BY HUGHES TO HIS SISTER ("For Olwyn with love Xmas 1981 from Carol and Ted") *on front free endpaper, and with a 19-LINE AUTOGRAPH POEM on blank leaf at end, 6 woodcut plates (one printed in colours) by Baskin, publisher's marbled boards, printed label on upper cover [Sagar/Tabor A76], tall 8vo, Gehenna Press, 1981*

**£400 - 600****€460 - 690**

A Christmas present to his sister Olwyn, inscribed by Ted Hughes with the addition of a 19-line manuscript poem entitled 'Some Spare Cormorants for Olwyn', opening with the line "They look like birds. Part sea-snake...", and ending "Soul-images of their creator".

**PLATH (SYLVIA)**

Collected Poems. Edited by Ted Hughes, PRESENTATION COPY FROM TED HUGHES, *inscribed "For Oona and Terence [McCaughey] with much love from Ted, January 1982" above a note citing mistakes on 3 pages (with corresponding corrections within the text itself), small black ink dash beside several poem titles in the listing of Plath's own prepared order of the "Ariel" poems on p.295, publisher's cloth, dust-jacket (rubbed with a few small creases) [Tabor A26a.1], 8vo, Faber and Faber, 1981*

**£300 - 500****€340 - 570**

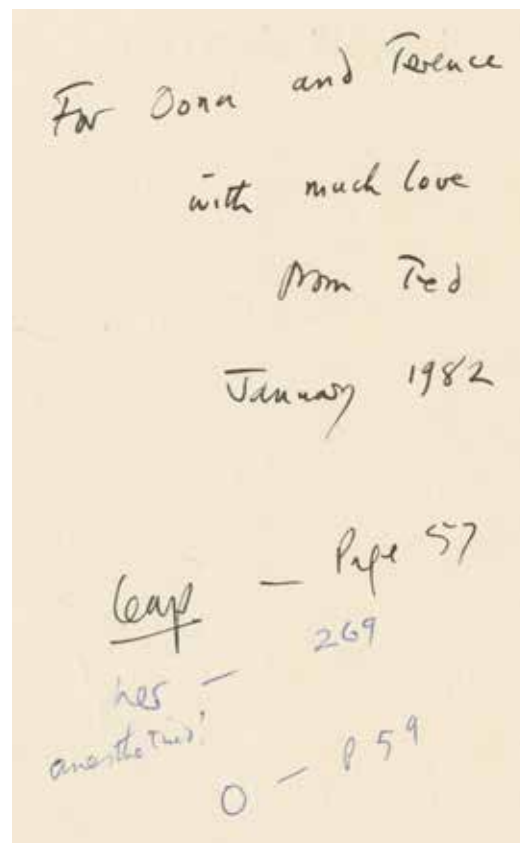
Sylvia Plath's *Collected Poems*, edited by Hughes, won the Pulitzer Prize for Poetry in 1981. This copy is inscribed by Hughes to his close friends Oona and Terence McCaughey. The latter, whom he had met at Cambridge University in 1951, was to read the address at Hughes's funeral. In this copy Hughes has corrected printing errors in three places.



390

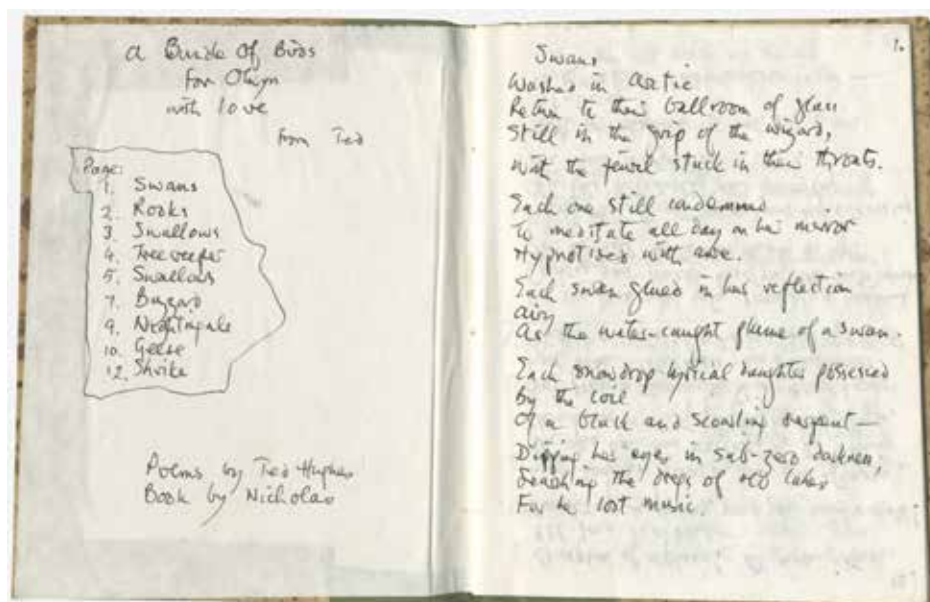


391



392





393



394

393

#### HUGHES (TED)

'A Bundle of Birds', AUTOGRAPH MANUSCRIPTS OF 23 'BIRD' POEMS in one volume, inscribed on paste-downs "A Bundle of Birds for Olwyn with love from Ted... Poems by Ted Hughes. Book by Nicholas", 24 pages, and with list contents (12 poems at front, 11 at back) on paste-downs, black ink on paper, original cloth-backed boards, titled in ink "A Bundle of Birds by Ted Hughes" on upper cover, small 8vo (132 x 104mm.), [1982]

£4,000 - 6,000

£4,600 - 6,900

A BUNDLE OF BIRDS - TWENTY-THREE OF TED HUGHES'S 'BIRD' POEMS, NEATLY WRITTEN OUT BY HIM, in a charmingly presented volume, specially bound by his son Nicholas, as a gift for his sister Olwyn.

The poems comprise: Swans; Rooks; Swallows; Treecreeper; Swallows; Buzzard; Nightingale; Geese; Shrike; Whiteness; A swallow hawk; Starlings; Tern; Nightjars; The Macaw; The Hen; Cuckoo.



395

394

#### HUGHES (TED)

Ted Hughes's Silver-Reed 500 typewriter, *green body, in original plastic case with handle, approximately 440 x 380 x 120mm.*, [1980s]

£4,000 - 6,000

€4,600 - 6,900

TED HUGHES'S TYPEWRITER FROM THE 1980s.

Hughes first began using a typewriter when he was about twenty-five, not for his poetry (for which he always favoured the pen), but to fulfill his increasing workload of reviewing, script writing and prose work. "I realised instantly that when I composed directly onto the typewriter my sentences became three times as long, much longer. My subordinate clauses flowered and multiplied and ramified away down the length of the page, all much more eloquently than anything I would have written by hand..." (*The Paris Review*, issue 134, spring 1995, interview with Drue Heinz). The British Library holds several typescripts in their archive.

#### Provenance

Ted Hughes, given to his daughter Frieda.

395

#### HUGHES (TED)

Ted Hughes's writing table, and chair, *the "refectory-type" table with triple plank top on end supports united by a stretcher, approximately 1420 x 623mm.*; *the Victorian elm and ash farmhouse armchair, with high spindle back and saddle seat (2)*

£8,000 - 12,000

€9,100 - 14,000

A rough hewn oak refectory desk, the top extensively covered with black ink stains, used by Ted Hughes as a writing desk. It is reminiscent in "feel" to the elm wood desk (now at the Mortimer Rare Book, Smith College) made for Sylvia Plath when the couple moved to Court Green in 1961, and the starting point for Hughes' *Birthday Letters* poem 'The Table' ("I wanted to make you a solid writing-table... Rough-cut for coffin timber...").

#### Provenance

Ted Hughes; given by him to his daughter Frieda: "this was my father's writing table for many years and he gave it to me with other furniture [i.e. chair] when his study was refurbished".



396

396

#### HUGHES (TED)

A pale oak lectern, made for Hughes by his son Nicholas, *the reading/writing slope on a tapered hexagonal column and tripod base, approximately 1330mm. high*

£1,000 - 1,500

€1,100 - 1,700

The lectern was made as a present for Ted Hughes by his son Nicholas. It was certainly put to practical use, as in later life Hughes "wrote standing at a lectern" (Philip Hensher, article in *The Telegraph*, 2 December, 2009). A small fish is etched into the right-hand side of the lectern, whether by Hughes or his son is not known: a poignant symbol of their shared passion for angling.

#### Provenance

Ted Hughes; given to Frieda Hughes by her stepmother after the death of her brother Nicholas.

397

#### PLATH (SYLVIA)

The Pulitzer Prize in Poetry: Award Certificate for 'The Collected Poems', *on cream paper with Pulitzer gold seal, signed by Pulitzer President Michael Sovern, mounted in original blue morocco folder, blindstamped Pulitzer seal on upper cover, blue watered silk endpapers, 223 x 265mm., 12 April 1982; together with 2 telegrams from Sovern sent on 13 April to Ted Hughes, at Court Green in Devon, announcing the award of the prize; and a typed letter signed by Sovern on 30 April enclosing the Prize certificate (4)*

£2,000 - 3,000

€2,300 - 3,400

SYLVIA PLATH'S PULITZER PRIZE CERTIFICATE, AWARDED FOR *THE COLLECTED POEMS*, 1982. Plath was one of the first writers to be awarded the prize posthumously, and her volume was the unanimous first choice of all the jurors. "The appearance of *Collected Poems* is an extraordinary literary event. Plath won no major prizes in her lifetime... This volume brings together all the mature work... the combination of metaphorical brilliance with effortless formal structure makes this a striking volume" (*Chronicle of the Pulitzer Prizes for Poetry. Discussions, Decisions and Documents*, vol. 23, 2009).

398

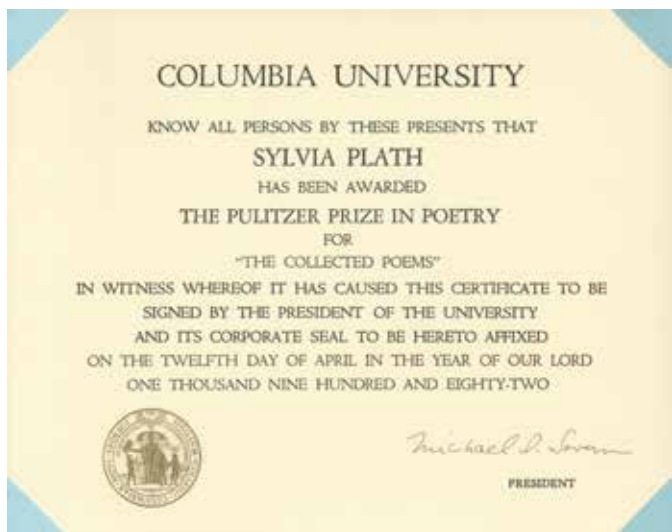
#### SHERRY - LAUREATE'S CHOICE

A case of twelve bottles of 'Laureate's Choice' sherry, *each with label designed, numbered and signed by Ted Hughes (these bottles numbered 181-192), together in the original box, printed with Hughes's design on the side, [1984]*

£800 - 1,200

€910 - 1,400

On his becoming Poet Laureate in 1984, the Sherry Institute of Spain presented Hughes with a gift of approximately 700 bottles of sherry. Hughes dubbed them "Laureate's Choice", and came up with design for the bottle label himself, a hoopoe with a laurel crown. Over the years he made gifts of bottles to friends, and a case was sent to the Queen Mother, who wrote in reply "I am not only very grateful but extremely touched that you should wish me to share in this lovely gift". It is Oloroso Seco sherry bottled by Williams and Humberts, 75cl.



397





398

399

#### SHERRY - LAUREATE'S CHOICE

Three bottles of 'Laureate's Choice' sherry, each with label designed, numbered and signed by Ted Hughes (these bottles 403-405), [1984]

£300 - 500

€340 - 570

400

#### SHERRY - LAUREATE'S CHOICE

Two bottles of 'Laureate's Choice' sherry, each with label designed, numbered and signed by Ted Hughes (these bottles 147 and 250), [1984]

£200 - 300

€230 - 340

401

#### SHERRY - LAUREATE'S CHOICE

A bottle of 'Laureate's Choice' sherry, with label designed, numbered and signed by Ted Hughes (this bottle 339), [1984]

£100 - 200

€110 - 230

402 \*

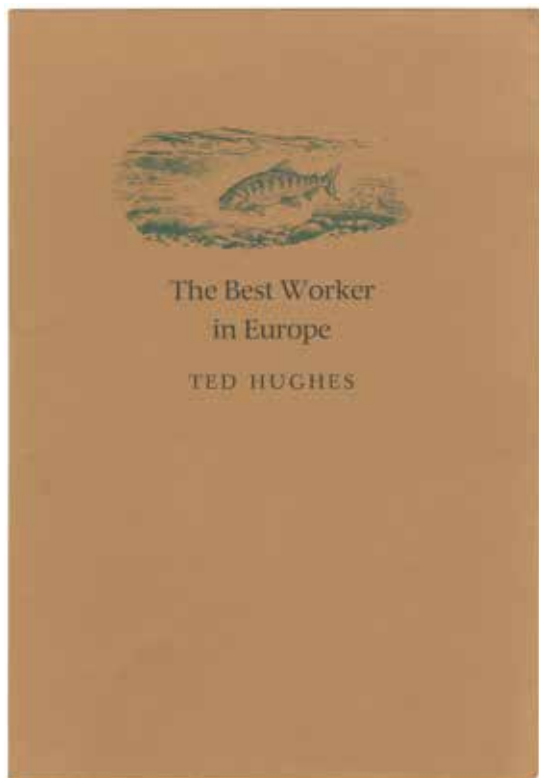
#### HUGHES (TED)

The Best Worker in Europe, NUMBER 14 OF 156 COPIES SIGNED BY THE AUTHOR AND ARTIST, ADDITIONALLY INSCRIBED BY HUGHES TO HIS SISTER ("For Olwyn with love from Ted Christmas 1985") on front free endpaper, and with a 10-LINE AUTOGRAPH POEM on the colophon, 3 woodcut illustrations (of which one on upper cover) by Charles Jardine, publisher's wrappers [Sagar/Tabor A89a.2], large 8vo, Designed and Printed by Sebastian Carter, at the Rampant Lions Press, for the Atlantic Salmon Trust, 1985

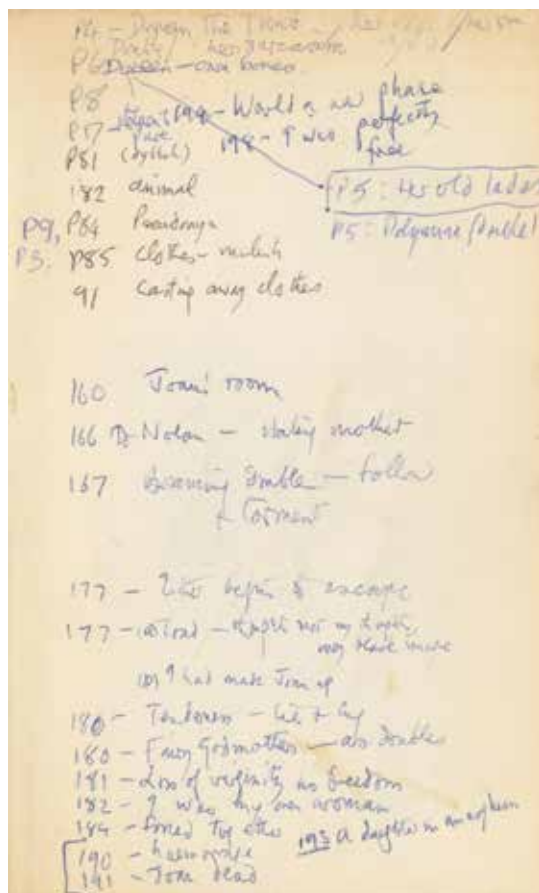
£500 - 800

€570 - 910

Presentation copy from Ted Hughes to his sister Olwyn, including an additional 10-line manuscript poem about salmon entitled 'Spare Verse', the first line of which reads "And five hundred of him came...". See illustration overleaf.



402



403

403 \*

# **PLATH (SYLVIA)**

The Bell Jar, ANNOTATED BY TED HUGHES, with page numbers and notes on the inner front and rear covers, corresponding with underlined passages in the text body, annotations in blue biro, text block loose and split, publisher's wrappers, 8vo, Toronto, New York [etc], Bantam, March 1986

£1,500 - 2,500

€1,700 - 2,900

THE BELL JAR, WITH PASSAGES MARKED UP BY TED HUGHES, who has indexed some thirty sections on the endpapers with a few words of synopsis or a comment. This edition, a cheap paperback, was published in March 1986, the same month in which Hughes was in Boston "walking familiar streets... flooded by memory. He and Sylvia had lived there some thirty years before" (Jonathan Bate, *Ted Hughes*, 2015, p.2). He was there to give a deposition in advance of the libel suit brought by Jane Anderson, who had contended that she was the basis for the character "Joan Gilling" in *The Bell Jar*, particularly in the film version.

From the notes it is clear that Hughes has made a close rereading of the text, underlining passages from p.4 (also here writing "Double" in the margin) to p.193 in the text. Examples of text on the endpapers include "P.60 - Happy up to 9/P.62 - inadequate - era of Prizes etc coming to an end/P.65 Like the idea of seducing interpreter", and "167. Beaming double - follow & torment/177 - Esther begins to escape", and "If Esther G's opinions true S... Shakespeare was a murderer, Dostoevsky too".

404 \*

# **HEANEY (SEAMUS), GEORGE MACKAY BROWN, TED HUGHES AND CHRISTOPHER FRY**

Four Poets for St. Magnus, NUMBER 42 OF 106 COPIES, SIGNED BY THE FOUR POETS, one lithographed plate by Bryce Wilson, 5 tipped-in facsimile pages of 4 poems tipped-in, 2 copies of the prospectus loosely inserted, publisher's vellum-backed pictorial boards, slipcase with illustration pasted on upper cover [Sagar/Tabor B415], small folio, Orkney, Elizabeth Graham Scarth at the Breckness Press, 1987

£600 - 800

€690 - 910

Published to celebrate the 850th anniversary of the founding of the Cathedral of St Magnus on the islands of Orkney.

405 \*

# **PLATH (SYLVIA)**

Ariel, FIRST EDITION, INSCRIBED BY TED HUGHES "For John on account of Walrus willy-bones, fangs, claws & skulls. Greetings from Ted, May 1989" on front free endpaper, publisher's cloth, dust-jacket, FINE COPY [Tabor A5a], 8vo, Faber and Faber, 1965; together with a 2-page autograph letter dated 30 July [19]88, to "John" (2)

£600 - 800

€690 - 910

"Keep the Ariel in seal - I mean in airtight bag, if possible. That's if you want it to keep its value..." Hughes advises the unidentified recipient in the letter accompanying a near pristine copy of *Ariel*. Writing from Court Green, Hughes also discusses plans to ask Ralph Steadman to do "the cover for the Bear Safety book", the problems of bringing wolfskins, "& the otter head & few teeth" through customs, and requesting that the recipient "send Nicholas a few of your art books...".



404

406 \*

# **HUGHES (TED)**

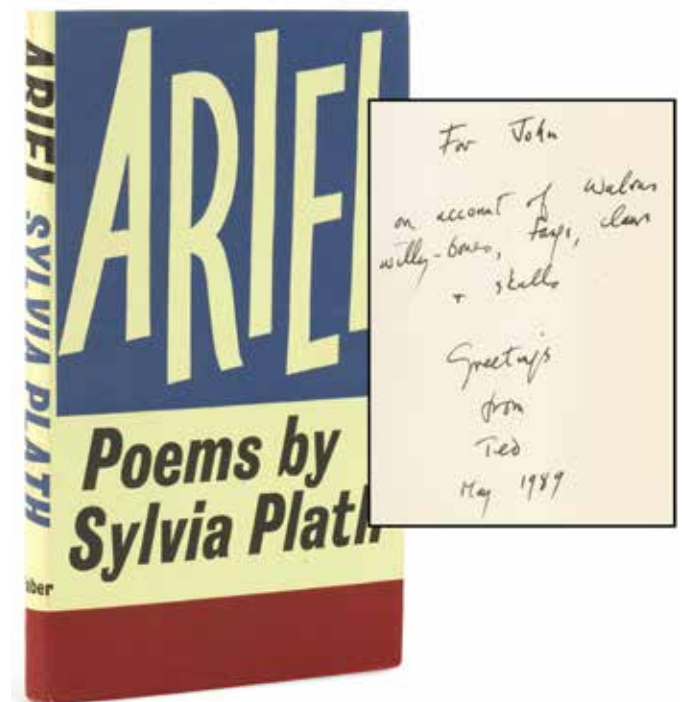
Rain-Charm for the Duchy and Other Laureate Poems, ONE OF 30 COPIES "reserved for the author", from an overall edition of 280 copies, signed on the colophon, AUTHOR'S PRESENTATION COPY, INSCRIBED TO HIS SISTER OLWYN WITH A LARGE INK DRAWING on the half-title, publisher's cloth-backed boards [cf. Sagar/Tabor A98], Faber, 1992; Shakespeare's Ovid, NUMBER 13 OF 50 DE LUXE COPIES SIGNED BY THE HUGHES AND THE ILLUSTRATOR, WITH AN ORIGINAL ETCHING BY CHRISTOPHER LE BRUN, from an overall edition of 215 copies, the signed etching loose as issued in portfolio wrappers, the text publisher's cloth [Sagar/Tabor A110], Enitharmon Press, 1995; Earth Dances. Poems... Chosen & Decorated by R.J. Lloyd, NUMBER 5 OF 250 COPIES, this copy unsigned, later inscription of Frieda Hughes, linocut plates by Lloyd, publisher's cloth-backed boards [Sagar/Tabor A106], Old Stile Press, 1994; Tales From Ovid, ONE OF 10 COPIES "reserved for the author", from an overall edition of 310 copies, signed by the author, ownership inscription of Frieda Hughes, publisher's cloth-backed boards, Faber and Faber, 1998, 8vo and 4to (4)

£300 - 500

€340 - 570



406



405





407

407 \*

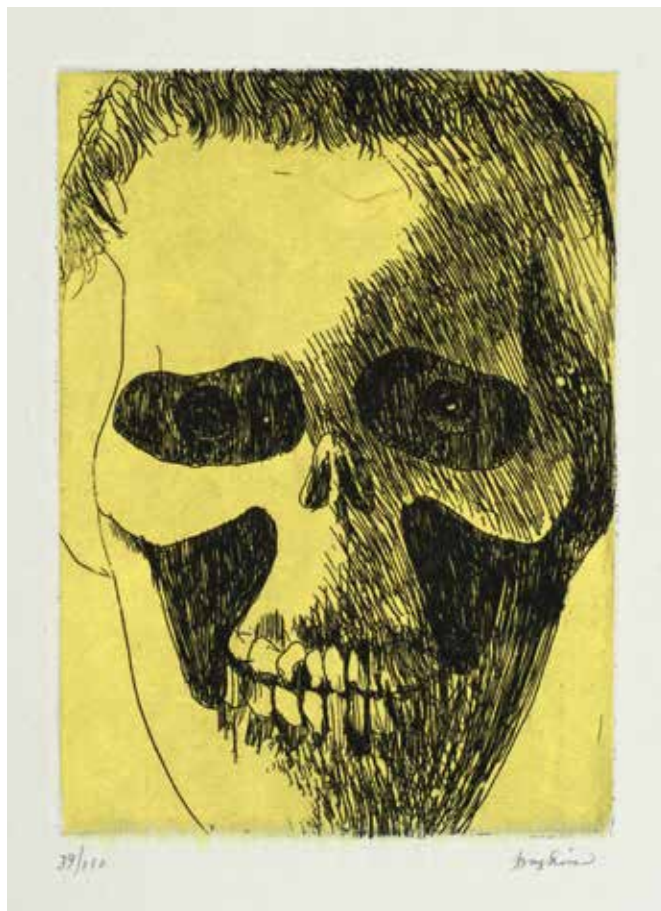
**[PLATH (SYLVIA)]**

About Sylvia. Poems by Diane Ackerman... Ted Hughes, Robert Lowell... Lithographs by Enid Mark, ONE OF 60 COPIES, THIS ONE OF THE 10 ARTIST'S PROOF COPIES, 10 colour lithographed plates by Enid Mark, tissue guards, signed on the colophon by the illustrator, publisher's prospectus and "thank you" letter from the artist to Ted Hughes loosely inserted, publisher's wrappers and solander box, the upper cover with inset "cracked mirror" panel, both designed by Sarah Creighton, folio, Wallingford, Pennsylvania, The Elm Press, 1996

£400 - 600

€460 - 690

TED HUGHES'S ARTIST'S PROOF, ONE OF 10 FROM AN EDITION LIMITED TO 60 COPIES. Comprises poems "About Sylvia" by Diane Ackerman, John Berryman, Peter Davison, Luciana Frezza, Rachel Hadas, Judith Herzberg, Ted Hughes, Robert Lowell, Anne Sexton, and Richard Wilbur. The lithographs are by the founder of the press, Enid Mark, a Smith College contemporary and friend of Plath.



408

408 \*

**HUGHES (TED)**

Howls & Whispers... Etchings by Leonard Baskin, NUMBER 39 OF 110 COPIES, SIGNED BY BOTH AUTHOR AND ILLUSTRATOR, PRESENTATION COPY FROM HUGHES TO HIS SON NICHOLAS, INSCRIBED "For Nicholas - with love from Daddy, 21st August 1998" on front free endpaper, printed in red and black on hand-made paper, 11 ETCHED PLATES SIGNED AND DATED BY BASKIN, all printed in colours, tissue guards, publisher's cloth-backed patterned boards, red morocco gilt spine label, cased in original solander box, 4to (295 x 230mm.), The Gehenna Press, 1998

£1,000 - 1,500

€1,100 - 1,700

PRESENTATION COPY FROM THE AUTHOR TO HIS SON NICHOLAS, inscribed just over two months prior to his death. *Howls and Whispers* was the last book published in Hughes' life-time, and the final collaboration with Leonard Baskin, his lifelong friend. After the publication and universal success of *Birthday Letters* Hughes still "could not let Sylvia go... [*Howls and Whispers*] would be an opportunity to release, but avoid excessive public examination, of some of the most intimate poems that he had stepped back from including in *Birthday Letters*" (Jonathan Bate, *Ted Hughes*, 2015, p.509).

**END OF SALE**

## WASSENAAR ZOO

A Dutch Private Library

Wednesday 30 May 2018

New Bond Street, London

## GOULD (JOHN)

*The Birds of Australia*, 7 vol. plus

Supplement, [1840]-1848-1869

£100,000 - 150,000 \*

## ENQUIRIES

+44 (0) 20 7393 3828

[books@bonhams.com](mailto:books@bonhams.com)



# Bonhams

LONDON

[bonhams.com/books](http://bonhams.com/books)

\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](http://bonhams.com/buyersguide)

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

## Bidding by telephone

If you wish to bid at the *Sale* by telephone, please complete a *Telephone Bidding Form*, which is available from our offices or in the *Catalogue*. Please then return it to the office responsible for the *Sale* at least 24 hours in advance of the *Sale*. It is your responsibility to check with our Bids Office that your bid has been received. Telephone calls will be recorded. The telephone bidding facility is a discretionary service and may not be available in relation to all *Lots*. We will not be responsible for bidding on your behalf if you are unavailable at the time of the *Sale* or if the telephone connection is interrupted during bidding. Please contact us for further details.

## Bidding by post or fax

Absentee *Bidding Forms* can be found in the back of this *Catalogue* and should be completed and sent to the office responsible for the *Sale*. It is in your interests to return your form as soon as possible, as if two or more *Bidders* submit identical bids for a *Lot*, the first bid received takes preference. In any event, all bids should be received at least 24 hours before the start of the *Sale*. Please check your Absentee *Bidding Form* carefully before returning it to us, fully completed and signed by you. It is your responsibility to check with our Bids Office that your bid has been received. This additional service is complimentary and is confidential. Such bids are made at your own risk and we cannot accept liability for our failure to receive and/or place any such bids. All bids made on your behalf will be made at the lowest level possible subject to *Reserves* and other bids made for the *Lot*. Where appropriate your bids will be rounded down to the nearest amount consistent with the *Auctioneer's* bidding increments. New *Bidders* must also provide proof of identity and address when submitting bids. Failure to do this will result in your bid not being placed.

## Bidding via the internet

Please visit our *Website* at <http://www.bonhams.com> for details of how to bid via the internet.

## Bidding through an agent

Bids will be accepted as placed on behalf of the person named as the principal on the *Bidding Form* although we may refuse to accept bids from an agent on behalf of a principal and will require written confirmation from the principal confirming the agent's authority to bid. Nevertheless, as the *Bidding Form* explains, any person placing a bid as agent on behalf of another (whether or not he has disclosed that fact or the identity of his principal) will be jointly and severally liable with the principal to the *Seller* and to *Bonhams* under any contract resulting from the acceptance of a bid. Subject to the above, please let us know if you are acting on behalf of another person when bidding for *Lots* at the *Sale*.

Equally, please let us know if you intend to nominate another person to bid on your behalf at the *Sale* unless this is to be carried out by us pursuant to a *Telephone* or *Absentee Bidding Form* that you have completed. If we do not approve the agency arrangements in writing before the *Sale*, we are entitled to assume that the person bidding at the *Sale* is bidding on his own behalf. Accordingly, the person bidding at the *Sale* will be the *Buyer* and will be liable to pay the *Hammer Price* and

*Buyer's Premium* and associated charges. If we approve the identity of your client in advance, we will be in a position to address the invoice to your principal rather than you. We will require proof of the agent's client's identity and residence in advance of any bids made by the agent on his behalf. Please refer to our *Conditions of Business* and contact our Customer Services Department for further details.

## 6. CONTRACTS BETWEEN THE BUYER AND SELLER AND THE BUYER AND BONHAMS

On the *Lot* being knocked down to the *Buyer*, a *Contract for Sale* of the *Lot* will be entered into between the *Seller* and the *Buyer* on the terms of the *Contract for Sale* set out in Appendix 1 at the back of the *Catalogue*. You will be liable to pay the *Purchase Price*, which is the *Hammer Price* plus any applicable VAT. At the same time, a separate contract is also entered into between us as *Auctioneers* and the *Buyer*. This is our *Buyer's Agreement*, the terms of which are set out in Appendix 2 at the back of the *Catalogue*. Please read the terms of the *Contract for Sale* and our *Buyer's Agreement* contained in the *Catalogue* in case you are the successful *Bidder*. We may change the terms of either or both of these agreements in advance of their being entered into, by setting out different terms in the *Catalogue* and/or by placing an insert in the *Catalogue* and/or by notices at the *Sale* venue and/or by oral announcements before and during the *Sale*. You should be alert to this possibility of changes and ask if there have been any.

## 7. BUYER'S PREMIUM AND OTHER CHARGES PAYABLE BY THE BUYER

Under the *Buyer's Agreement*, a premium (the *Buyer's Premium*) is payable to us by the *Buyer* in accordance with the terms of the *Buyer's Agreement* and at rates set out below, calculated by reference to the *Hammer Price* and payable in addition to it. 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.

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*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

## Bonhams' preferred payment method is by 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.

Payment may also be made by one of the following methods:

**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 and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins 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 or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

**Note:** only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the *Catalogue*. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our *Storage Contractor* after the *Sale* are set out in the *Catalogue*.

## 11. SHIPPING

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](mailto: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.

Olt 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*, it's 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>	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed 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			<b>11</b>	<b>GOVERNING LAW</b>
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.				All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10</b>	<b>MISCELLANEOUS</b>		
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1	You may not assign either the benefit or burden of the <i>Contract for Sale</i> .		
		10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

## APPENDIX 2

### BUYER'S AGREEMENT

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

#### 1 THE CONTRACT

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

#### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

#### 3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the *Sale*:
- 3.1.1 the *Purchase Price* for the *Lot*;
- 3.1.2 a *Buyer's Premium* in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the *Lot* is marked [AR], an *Additional Premium* which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the *Sale*.
- 3.2 You must also pay us on demand any *Expenses* payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the *Sale* was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered *Bidder* unless the *Bidder* is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the *Buyer's Premium*, the *Commission* payable by the *Seller* in respect of the *Lot*, any *Expenses* and VAT and any interest earned and/or incurred until payment to the *Seller*.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the *Purchase Price*, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of *Lots* have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the *Purchase Price* of each *Lot* and secondly pro-rata to pay all amounts due to *Bonhams*.

#### 4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the *Seller* or us to refuse to release the *Lot* to you, once you have paid to us, in cleared funds, everything due to the *Seller* and to us, we will release the *Lot* to you or as you may direct us in writing. The *Lot* will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the *Lot* at your own expense by the date and time specified in the *Notice to Bidders*, or if no date is specified, by 4.30pm on the seventh day after the *Sale*.
- 4.3 For the period referred to in paragraph 4.2, the *Lot* can be collected from the address referred to in the *Notice to Bidders* for collection on the days and times specified in the *Notice to Bidders*. Thereafter, the *Lot* may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the *Notice to Bidders*.

- 4.4 If you have not collected the *Lot* by the date specified in the *Notice to Bidders*, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "*Storage Contract*") with the *Storage Contractor* for the storage of the *Lot* on the then current standard terms and conditions agreed between *Bonhams* and the *Storage Contractor* (copies of which are available on request). If the *Lot* is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per *Lot* per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our *Expenses*.
- 4.5 Until you have paid the *Purchase Price* and any *Expenses* in full the *Lot* will either be held by us as agent on behalf of the *Seller* or held by the *Storage Contractor* as agent on behalf of the *Seller* and ourselves on the terms contained in the *Storage Contract*.
- 4.6 You undertake to comply with the terms of any *Storage Contract* and in particular to pay the charges (and all costs of moving the *Lot* into storage) due under any *Storage Contract*. You acknowledge and agree that you will not be able to collect the *Lot* from the *Storage Contractor's* premises until you have paid the *Purchase Price*, any *Expenses* and all charges due under the *Storage Contract*.
- 4.7 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any *Lot* not removed in accordance with paragraph 4.2, payable at our current rates, and any *Expenses* we incur (including any charges due under the *Storage Contract*), all of which must be paid by you on demand and in any event before any collection of the *Lot* by you or on your behalf.

#### 5 STORING THE LOT

We agree to store the *Lot* until the earlier of your removal of the *Lot* or until the time and date set out in the *Notice to Bidders*, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) and, subject to paragraphs 6 and 10, to be responsible as *bailee* to you for damage to or the loss or destruction of the *Lot* (notwithstanding that it is not your property before payment of the *Purchase Price*). If you do not collect the *Lot* before the time and date set out in the *Notice to Bidders* (or if no date is specified, by 4.30pm on the seventh day after the *Sale*) we may remove the *Lot* to another location, the details of which will usually be set out in the relevant section of the *Catalogue*. If you have not paid for the *Lot* in accordance with paragraph 3, and the *Lot* is moved to any third party's premises, the *Lot* will be held by such third party strictly to *Bonhams'* order and we will retain our lien over the *Lot* until we have been paid in full in accordance with paragraph 3.

#### 6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the *Purchase Price* to us will title in the *Lot* pass to you. However under the *Contract for Sale*, the risk in the *Lot* passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.



<b>7</b>	<b>FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i> ) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i> ) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i> ):	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;			9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;	<b>8</b>	<b>CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT</b>	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i> ) and/or damages for breach of contract;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i> ) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.	<b>10</b>	<b>OUR LIABILITY</b>
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i> ) until all sums due to us have been paid in full;	8.2	The discretion referred to in paragraph 8.1:	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i> ) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	<b>9</b>	<b>FORGERIES</b>	10.2.2	changes in atmospheric pressure; nor will we be liable for:
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.3	damage to tension stringed musical instruments; or
		9.2	Paragraph 9 applies only if:	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and		
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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

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

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

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

## 11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

## 12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

## 13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

## DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* [www.bonhams.com](http://www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from [info@bonhams.com](mailto:info@bonhams.com).

## APPENDIX 3

### DEFINITIONS AND GLOSSARY

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

### LIST OF DEFINITIONS

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

"**Auctioneer**" the representative of *Bonhams* conducting the *Sale*.

“**Bidder**” a person who has completed a *Bidding Form*.

“**Bidding Form**” our Bidding Registration Form, our Absentee Bidding Form or our Telephone Bidding Form.

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

“**Book**” a printed *Book* offered for *Sale* at a specialist *Book Sale*.

“**Business**” includes any trade, *Business* and profession.

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

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

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

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

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

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

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

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

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

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

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

“**Contractual Description**” the only *Description* of the *Lot* (being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters, any photograph (except for the colour) and the contents of any *Condition Report*) to which the *Seller* undertakes in the *Contract 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’* saleroom at 101 New Bond Street, London W1S 1SR.

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

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

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

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

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

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

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

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

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

“**Specialist Examination**” a visual examination of a *Lot* by a specialist on the *Lot*.

“**Stamp**” means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

“**Standard Examination**” a visual examination of a *Lot* by a non-specialist member of *Bonhams’* staff.

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

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

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

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

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

“**Website**” *Bonhams Website* at [www.bonhams.com](http://www.bonhams.com)

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

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

## GLOSSARY

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

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

“**bailee**”: a person to whom goods are entrusted.

“**indemnity**”: an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression “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

Liz Goodridge  
+1 917 206 1621

## 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  
Benjamin Walker  
+1 212 710 1306  
Dan Tolson  
+1 917 206 1611

## 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

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

## Chinese & Asian Art

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

## Clocks

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

## Coins & Medals

UK  
John Millensted  
+44 20 7393 3914  
U.S.A  
Paul Song  
+1 323 436 5455

## Contemporary Art

UK  
Ralph Taylor  
+44 20 7447 7403  
U.S.A  
Jeremy Goldsmith  
+1 917 206 1656

## Entertainment Memorabilia

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

## European Ceramics

UK  
Sebastian Kuhn  
+44 20 7468 8384  
U.S.A  
+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 8356

## 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  
Nathania Nisonson  
+1 917 206 1617

## 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  
+44 20 7468 8368  
U.S.A  
Jeff Olson  
+1 212 461 6516

## Jewellery

UK  
Jean Ghika  
+44 20 7468 8282  
U.S.A  
Caroline Morrissey  
+1 212 644 9046  
HONG KONG  
Graeme Thompson  
+852 3607 0006

## Marine Art

UK  
Veronique Scorer  
+44 20 7393 3962

## Mechanical Music

Jon Baddeley  
+44 20 7393 3872

## Modern, Contemporary & Latin American Art

U.S.A  
Alexis Chompaisal  
+1 323 436 5469

## Modern & Contemporary Middle Eastern Art

Nima Sagharchi  
+44 20 7468 8342

## Modern & Contemporary South Asian Art

Tahmina Ghaffar  
+44 207 468 8382

## Modern Design

Gareth Williams  
+44 20 7468 5879

## Motor Cars

UK  
Tim Schofield  
+44 20 7468 5804  
U.S.A  
Mark Osborne  
+1 415 503 3353  
EUROPE  
Philip Kantor  
+32 476 879 471

## Automobilia

UK  
Toby Wilson  
+44 8700 273 619  
Adrian Pipiros  
+44 8700 273621

## Motorcycles

Ben Walker  
+44 8700 273616

## Native American Art

Ingmars Lindbergs  
+1 415 503 3393

## Natural History

U.S.A  
Claudia Florian  
+1 323 436 5437

## Old Master Pictures

UK  
Andrew McKenzie  
+44 20 7468 8261  
U.S.A  
Mark Fisher  
+1 323 436 5488

## Orientalist Art

Charles O'Brien  
+44 20 7468 8360

## Photography

U.S.A  
Laura Paterson  
+1 917 206 1653

## Prints and Multiples

UK  
Lucia Tro Santafe  
+44 20 7468 8262  
U.S.A  
Morisa Rosenberg  
+1 323 447 9374

## Russian Art

UK  
Daria Chernenko  
+44 20 7468 8334  
U.S.A  
Yelena Harbick  
+1 212 644 9136

## Scientific Instruments

Jon Baddeley  
+44 20 7393 3872  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Scottish Pictures

Chris Brickley  
+44 131 240 2297

## Silver & Gold Boxes

UK  
Ellis Finch  
+44 20 7393 3973  
U.S.A  
Aileen Ward  
+1 323 436 5463

## South African Art

Giles Peppiatt  
+44 20 7468 8355

## Sporting Guns

Patrick Hawes  
+44 20 7393 3815

## Travel Pictures

Veronique Scorer  
+44 20 7393 3962

## Urban Art

Gareth Williams  
+44 20 7468 5879

## Watches & Wristwatches

UK  
Jonathan Darracott  
+44 20 7447 7412  
U.S.A.  
Jonathan Snellenburg  
+1 212 461 6530

## Whisky

UK  
Martin Green  
+44 1292 520000  
U.S.A  
Erin McGrath  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

## Wine

UK  
Richard Harvey  
+44 (0) 20 7468 5811  
U.S.A  
Kate Wollman  
+1 415 503 3221  
Erin McGrath  
+1 415 503 3363  
HONG KONG  
Daniel Lam  
+852 3607 0004

UNITED KINGDOM

**London**  
101 New Bond Street ●  
London W1S 1SR  
+44 20 7447 7447  
+44 20 7447 7400 fax

Montpelier Street ●  
London SW7 1HH  
+44 20 7393 3900  
+44 20 7393 3905 fax

**South East  
England**

**Guildford**  
Millmead,  
Guildford,  
Surrey GU2 4BE  
+44 1483 504 030  
+44 1483 450 205 fax

**Isle of Wight**  
+44 1273 220 000

Representative:  
**Brighton & Hove**  
Tim Squire-Sanders  
+44 1273 220 000

**West Sussex**  
+44 (0) 1273 220 000

**South West  
England**

**Bath**  
Queen Square House  
Charlotte Street  
Bath BA1 2LL  
+44 1225 788 988  
+44 1225 446 675 fax

**Cornwall – Truro**  
36 Lemon Street  
Truro  
Cornwall  
TR1 2NR  
+44 1872 250 170  
+44 1872 250 179 fax

**Exeter**  
The Lodge  
Southernhay West Exeter,  
Devon  
EX1 1JG  
+44 1392 425 264  
+44 1392 494 561 fax

**Tetbury**  
Eight Bells House  
14 Church Street  
Tetbury  
Gloucestershire  
GL8 8JG  
+44 1666 502 200  
+44 1666 505 107 fax

Representatives:  
**Dorset**  
Bill Allan  
+44 1935 815 271

**East Anglia and  
Bury St. Edmunds**  
Michael Steel  
+44 1284 716 190

**Norfolk**  
The Market Place  
Reepham  
Norfolk NR10 4JJ  
+44 1603 871 443  
+44 1603 872 973 fax

Midlands

**Knowle**  
The Old House  
Station Road  
Knowle, Solihull  
West Midlands  
B93 0HT  
+44 1564 776 151  
+44 1564 778 069 fax

**Oxford**  
Banbury Road  
Shipton on Cherwell  
Kidlington OX5 1JH  
+44 1865 853 640  
+44 1865 372 722 fax

**Yorkshire & North East  
England**

**Leeds**  
The West Wing  
Bowcliffe Hall  
Bramham  
Leeds  
LS23 6LP  
+44 113 234 5755  
+44 113 244 3910 fax

**North West England**

**Chester**  
2 St Johns Court,  
Vicars Lane,  
Chester,  
CH1 1QE  
+44 1244 313 936  
+44 1244 340 028 fax

**Manchester**  
The Stables  
213 Ashley Road  
Hale WA15 9TB  
+44 161 927 3822  
+44 161 927 3824 fax

**Channel Islands**

**Jersey**  
La Chasse  
La Rue de la Vallee  
St Mary  
Jersey JE3 3DL  
+44 1534 722 441  
+44 1534 759 354 fax

Representative:  
**Guernsey**  
+44 1481 722 448

**Scotland**

**Edinburgh ●**  
22 Queen Street  
Edinburgh  
EH2 1JX  
+44 131 225 2266  
+44 131 220 2547 fax

**Bonhams West  
of Scotland**  
Kirkhill House  
Broom Road East  
Newton Mearns  
Glasgow  
G77 5LL  
+44 141 223 8866  
+44 141 223 8868 fax

Representatives:  
**Wine & Spirits**  
Tom Gilbey  
+44 1382 330 256

**Wales**

Representatives:  
**Cardiff**  
Jeff Muse  
+44 2920 727 980

EUROPE

**Belgium**  
Boulevard  
Saint-Michel 101  
1040 Brussels  
+32 (0) 2 736 5076  
belgium@bonhams.com

**France**  
4 rue de la Paix  
75002 Paris  
+33 (0) 1 42 61 10 10  
paris@bonhams.com

**Germany - Cologne**  
Albertusstrasse 26  
50667 Cologne  
+49 (0) 221 2779 9650  
cologne@bonhams.com

**Germany - Munich**  
Maximilianstrasse 52  
80538 Munich  
+49 (0) 89 2420 5812  
munich@bonhams.com

**Greece**  
7 Neofytou Vamva Street  
Athens 10674  
+30 (0) 210 3636 404  
athens@bonhams.com

**Ireland**  
31 Molesworth Street  
Dublin 2  
+353 (0) 1 602 0990  
ireland@bonhams.com

**Italy - Milan**  
Via Boccaccio 22  
20123 Milano  
+39 0 2 4953 9020  
milan@bonhams.com

**Italy - Rome**  
Via Sicilia 50  
00187 Roma  
+39 0 6 48 5900  
rome@bonhams.com

**The Netherlands**  
De Lairesestraat 154  
1075 HL Amsterdam  
+31 (0) 20 67 09 701  
amsterdam@bonhams.com

**Portugal**  
Rua Bartolomeu Dias nº  
160. 1º  
Belem  
1400-031 Lisbon  
+351 218 293 291  
portugal@bonhams.com

**Spain - Barcelona**  
Teresa Ybarra  
+34 930 156 686  
barcelona@bonhams.com

**Spain - Madrid**  
Nunez de Balboa no 4-1C  
28001 Madrid  
+34 915 78 17 27  
madrid@bonhams.com

**Sweden**  
Ingrid Bjäringer  
+46 (0)709 79 90 07  
sweden@bonhams.com

**Switzerland - Geneva**  
Rue Etienne-Dumont 10  
1204 Geneva  
+41 (0) 22 300 3160  
geneva@bonhams.com

**Switzerland - Zurich**  
Andrea Bodmer  
Dreikönigstrasse 31a  
8002 Zürich  
+41 44 281 9535  
zurich@bonhams.com

MIDDLE EAST

**Israel**  
Joslyne Halibard  
+972 (0)54 553 5337  
joslyne.halibard@  
bonhams.com

NORTH AMERICA

USA

**San Francisco ●**  
220 San Bruno Avenue  
San Francisco  
CA 94103  
+1 (415) 861 7500  
+1 (415) 861 8951 fax

**Los Angeles ●**  
7601 W. Sunset Boulevard  
Los Angeles  
CA 90046  
+1 (323) 850 7500  
+1 (323) 850 6090 fax

**New York ●**  
580 Madison Avenue  
New York, NY  
10022  
+1 (212) 644 9001  
+1 (212) 644 9007 fax

Representatives:  
**Arizona**  
Terri Adrian-Hardy  
+1 (602) 859 1843  
arizona@bonhams.com

**California  
Central Valley**  
David Daniel  
+1 (916) 364 1645  
sacramento@bonhams.com

**California  
Palm Springs**  
Brooke Sivo  
+1 (760) 350 4255  
palmsprings@bonhams.com

**California  
San Diego**  
Brooke Sivo  
+1 (323) 436 5420  
sandiego@bonhams.com

**Florida**  
Jon King  
**Palm Beach**  
+1 (561) 651 7876  
**Miami**  
+1 (305) 228 6600  
**Ft. Lauderdale**  
+1 (954) 566 1630  
florida@bonhams.com

**Georgia**  
Mary Moore Bethea  
+1 (470) 393 7322  
georgia@bonhams.com

**Illinois**  
Ricki Blumberg Harris  
+1 (773) 267 3300  
chicago@bonhams.com

**Massachusetts**  
Amy Corcoran  
+1 (617) 742 0909  
boston@bonhams.com

**Nevada**  
David Daniel  
+1 (775) 831 0330  
nevada@bonhams.com

**New Jersey**  
Alan Fausel  
+1 (973) 997 9954  
newjersey@bonhams.com

**Oregon**  
Sheryl Acheson  
+1 (971) 727 7797  
oregon@bonhams.com

**Pennsylvania**  
Alan Fausel  
+1 (610) 644 1199  
pennsylvania@bonhams.com

**Texas**  
Amy Lawch  
+1 (713) 621 5988  
texas@bonhams.com

**Virginia**  
Gertraud Hechl  
+1 (202) 422 2733  
virginia@bonhams.com

**Washington**  
Heather O'Mahony  
+1 (206) 566 3913  
seattle@bonhams.com

**Washington DC**  
Gertraud Hechl  
+1 (202) 422 2733  
washingtonDC  
@bonhams.com

CANADA

**Toronto, Ontario ●**  
Jack Kerr-Wilson  
340 King St East  
2nd Floor, Office 213  
Toronto ON  
M5A 1K8  
+1 (416) 462 9004  
info.ca@bonhams.com

**Montreal, Quebec**  
David Kelsey  
+1 (514) 894 1138  
info.ca@bonhams.com

SOUTH AMERICA

**Brazil**  
+55 11 3031 4444  
+55 11 3031 4444 fax

ASIA

**Hong Kong ●**  
Suite 2001  
One Pacific Place  
88 Queensway  
Admiralty  
Hong Kong  
+852 2918 4321  
+852 2918 4320 fax  
hongkong@bonhams.com

**Beijing**  
Jessica Zhang  
Suite 511  
Chang An Club  
10 East Chang An Avenue  
Beijing 100006  
+86(0) 10 6528 0922  
+86(0) 10 6528 0933 fax  
beijing@bonhams.com

**Singapore**  
Bernadette Rankine  
11th Floor, Wisma Atria  
435 Orchard Road  
Singapore 238877  
+65 (0) 6701 8038  
+65 (0) 6701 8001 fax  
bernadette.rankine@  
bonhams.com

**Taiwan**  
Summer Fang  
37th Floor, Taipei 101 Tower  
Nor 7 Xinyi Road, Section 5  
Taipei, 100  
+886 2 8758 2898  
+886 2 8758 2897 fax  
summer.fang@  
bonhams.com

AUSTRALIA

**Sydney**  
97-99 Queen Street,  
Woollahra, NSW 2025  
Australia  
+61 (0) 2 8412 2222  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

**Melbourne**  
Como House  
Como Avenue  
South Yarra  
Melbourne VIC 3141  
Australia  
+61 (0) 3 8640 4088  
+61 (0) 2 9475 4110 fax  
info.aus@bonhams.com

AFRICA

**Nigeria**  
Neil Coventry  
+234 (0)8110 033 792  
+27 (0)7611 20171  
neil.coventry@bonhams.com

**South Africa -  
Johannesburg**  
Penny Culverwell  
+27 (0)71 342 2670  
penny.culverwell@bonhams.com

Registration and Bidding Form

Bonhams

(Attendee / Absentee / Online / Telephone Bidding)  
Please circle your bidding method above.

Paddle number (for office use only)

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

Data protection – use of your information  
Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com.

Notice to Bidders.  
Clients are requested to provide photographic proof of ID - passport, driving licence, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorising the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bank reference.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

☐

☐

Sale title: SYLVIA PLATH AND TED HUGHES		Sale date: 21 March 2018	
Sale no. 24633		Sale venue: Knightsbridge	
If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.			
General Bid Increments:			
£10 - 200 .....by 10s		£10,000 - 20,000 .....by 1,000s	
£200 - 500 .....by 20 / 50 / 80s		£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s	
£500 - 1,000 .....by 50s		£50,000 - 100,000 .....by 5,000s	
£1,000 - 2,000 .....by 100s		£100,000 - 200,000 .....by 10,000s	
£2,000 - 5,000 .....by 200 / 500 / 800s		above £200,000 .....at the auctioneer's discretion	
£5,000 - 10,000 .....by 500s			
The auctioneer has discretion to split any bid at any time.			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening		Fax	
Preferred number(s) in order for Telephone Bidding (inc. country code)			
E-mail (in capitals)			
By providing your email address above, you authorise Bonhams to send to this address information relating to Sales, marketing material and news concerning Bonhams. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private buyer		I am registering to bid as a trade buyer	
<input type="checkbox"/>		<input type="checkbox"/>	
If registered for VAT in the EU please enter your registration here:		Please tick if you have registered with us before	
<input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>		<input type="checkbox"/>	

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid ★

FOR WINE SALES ONLY

Please leave lots "available under bond" in bond

Please include delivery charges (minimum charge of £20 + VAT)

☐

☐

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature:

Date:

★ Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.

Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.

UK/01/18





**Bonhams**

Montpelier Street  
Knightsbridge  
London SW7 1HH

+44 (0) 20 7393 3900

+44 (0) 20 7393 3905 fax

