

FINE BOOKS, MANUSCRIPTS, ATLASES AND HISTORICAL PHOTOGRAPHS

Wednesday 20 June 2018
Knightsbridge, London

It has a garden of wild flowers
And mist grass & gravestones warm
In sunny hours

The green things. Men behind the glass
Stand once a week, singing, & draw
The whistling grass

Their poems munched. And yet somewhere
Near or far off there's some man could
Be happy here,

Or one of the gods perhaps ^{where} they
~~Not~~ ^{dire} ~~of~~ ^{inhuman} ~~such~~ ^{unseemly} ~~statue~~ ^{dire} ~~as~~ ^{stature}
As poets say

~~Whose eyes have seen them~~
Who have not seen them clearly, ~~and~~ if
At sound of any word of the world
In grass blades left

They would not startle & shudder cold
Under the sun. When Gods were young
This wind was old.

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FINE BOOKS, MANUSCRIPTS, ATLASES AND HISTORICAL PHOTOGRAPHS

Wednesday 20 June 2018 at 1pm
Knightsbridge, London

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Front cover: Lot 290
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2

FINE BOOKS, MANUSCRIPTS, ATLASES AND HISTORICAL PHOTOGRAPHS

Wednesday 20 June 2018 at 1pm

1 •

ACKERMANN (RUDOLPH)

A History of the University of Cambridge, its Colleges, Halls, and Public Buildings, 2 vol., FIRST EDITION, *half-titles, engraved portrait, 64 hand-coloured aquatint views after Pugin, Westall, Mackenzie, Unwins and Pyne, 15 hand-coloured engraved plates, without the "Founders" plates, occasional light offsetting, later guards, red morocco gilt by Bayntun Riviere, ornate gilt borders on sides, gilt panelled spines, g.e.* [Abbey Scenery 80; Tooley 4], 4to (335 x 276mm.), R. Ackermann, 1815

£1,500 - 2,000
€1,700 - 2,300

2 •

ACKERMANN (RUDOLPH)

A History of the University of Oxford, its Colleges, Halls, and Public Buildings, 2 vol., FIRST EDITION, *half-titles, engraved portrait of Lord Grenville, 114 hand-coloured plates (comprising 64 aquatint views by Buck, Hill, Stadler, Havell, and others, after Pugin, Mackenzie, Westall, Nash, and others; 33 aquatint plates of the Founders; 17 stipple-engraved costume plates), plate 50 in first state, others second state (2 with overslip titles), watermarked '1812' and 'J. Whatman, 1813', tissue guards, red morocco gilt by Bayntun Riviere, ornate gilt borders on sides, gilt panelled spines, g.e.* [Abbey Scenery 280; Tooley 5], 4to (335 x 267mm.), R. Ackermann, 1814

£1,500 - 2,000
€1,700 - 2,300

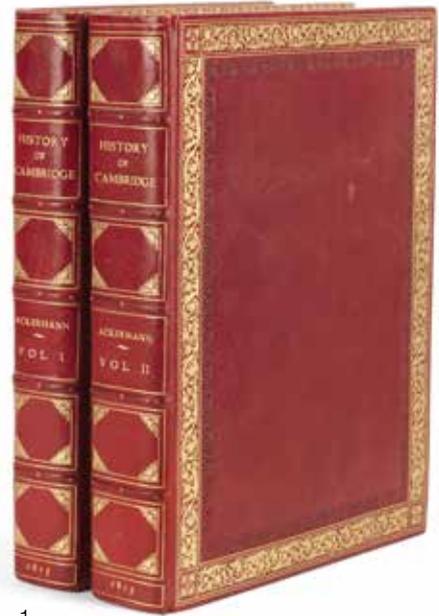
3

ALBUM - NINETEENTH CENTURY WATERCOLOURS

Album of 40 original watercolours of ornithological, botanical, or topographical views, or studies after "Old Master" paintings, all signed "Sarah Smith", *gilt-printed ornamental title-page, the watercolours each within painted border, mounted one-per-page (recto only) on sheets of different colour stocks, one loose, original blindstamped pictorial maroon morocco, gilt-stamped "Scrap Book" on spine, g.e., 4to (240 x 180mm.), [c.1830]*

£600 - 800
€680 - 910

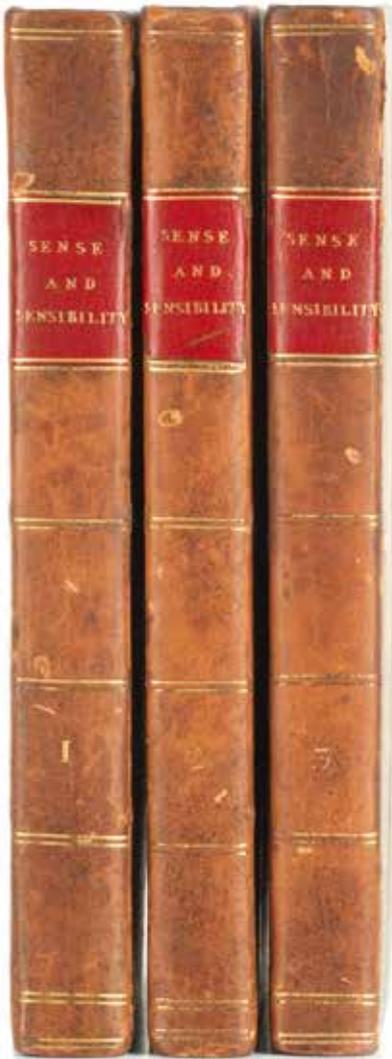
An album of unusually colourful, and well-executed watercolours by an early nineteenth century female artist, Sarah Smith. Subjects include: ornithology (6, including 2 of parrots "à la George Edwards", groups of hens, and seagulls on a cliff), flowers (6), natural curiosities (3, including shells, a shark and its teeth); dogs (2, close-up front-facing portraits), topographical views (10, including rustic scenes, bridges, glaciers), South Seas subjects (a costume; seated figure in cape); Biblical, genre scenes or "after Old Masters" (11, including a vibrant "Eve").



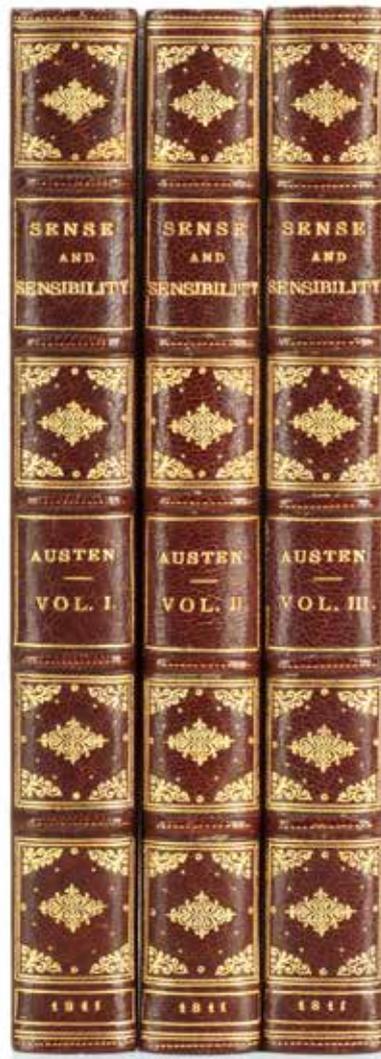
1



3



4



5

4 •

AUSTEN (JANE)

Sense and Sensibility. A Novel. In Three Volumes. By a Lady, 3 vol., FIRST EDITION, half-titles and final blanks in volumes 1 and 3 only, volume 3 lacking 2 leaves (F3-4), some foxing (rather heavier in volume 2), volume 1 with small hole in final leaf P3 causing loss of one letter, nineteenth century speckled half calf over marbled boards, red morocco spine labels, cloth slipcase [Gilson A1], 12mo, for the Author... and Published by T. Egerton, 1811

£4,000 - 6,000
 €4,600 - 6,800

FIRST EDITION OF JANE AUSTEN'S FIRST PUBLISHED NOVEL.

Provenance

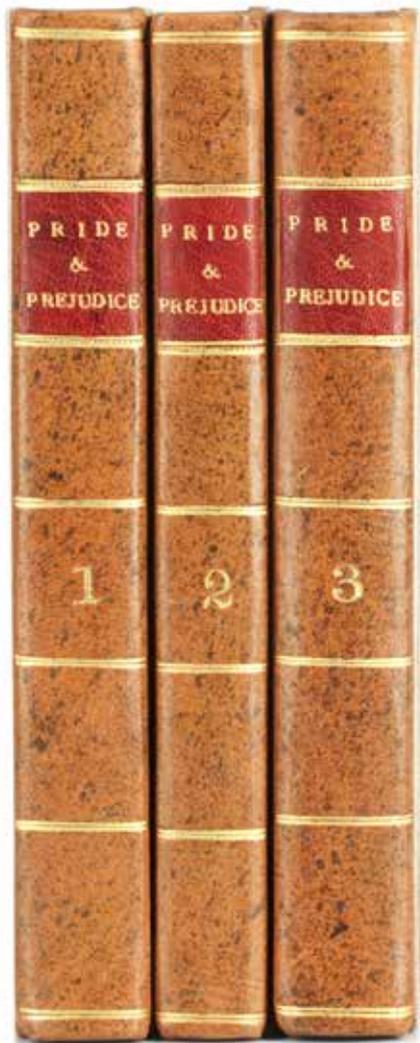
Lord Camden (probably George Pratt, 2nd Marquess Camden, 1799-1866), nineteenth century bookplate.

5 •

AUSTEN (JANE)

Sense and Sensibility. A Novel. In Three Volumes. By a Lady, 3 vol., second edition, half-titles and first edition title-pages supplied in facsimile, without final blanks, dark purple crushed morocco gilt by Birdsall, gilt panelled spines with raised bands, g.e. [Gilson A2], 12mo, [Printed for the Author... and Published by T. Egerton, 1813]

£1,000 - 1,500
 €1,100 - 1,700



6

6 •

AUSTEN (JANE)

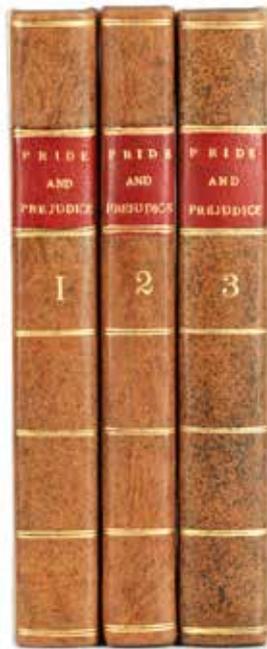
Pride and Prejudice: A Novel... By the Author of "Sense and Sensibility", FIRST EDITION, 3 vol., *half-titles, foxing and dampstaining, modern speckled half calf, gilt panelled spines with red morocco labels, cloth slipcase [Gilson A3], 12mo, Printed for T. Egerton, 1813*

£15,000 - 20,000

€17,000 - 23,000

Provenance

S Leith Hay, ownership signature on half-titles.



7

7 •

AUSTEN (JANE)

Pride and Prejudice: A Novel... By the Author of "Sense and Sensibility", 3 vol., *second edition, author identified as "Miss Austin" [sic] on titles, without half-titles, some foxing and soiling, offsetting to last page in each volume, title to volume 1 restored at inner margin, D11 in volume 2 repaired affecting a few letters, modern speckled half calf, gilt panelled spines with red morocco labels, cloth slipcase [Gilson A4], 12mo, T. Egerton, 1813*

£1,000 - 1,500
€1,100 - 1,700

The second edition, published some 9 months after the first, in October 1813. It was entirely re-set, with some variations within the page and to spelling and punctuation, but with no authorial corrections.

8 •

AUSTEN (JANE)

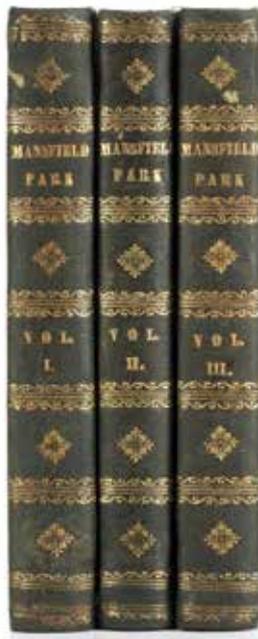
Mansfield Park: A Novel... By the Author of "Pride and Prejudice", 3 vol., *FIRST EDITION, volume 2 lacking title-page but with half-title (wanting in volumes 1 and 3), with final blank in volume 2 but not advertisement leaf in volume 3, occasional spotting, a few leaves with small pieces torn from lower corners, M7 torn across without loss, nineteenth century green half roan, gilt panelled spines, cloth slipcase [Gilson A6], 12mo, T. Egerton, 1814*

£2,000 - 3,000
€2,300 - 3,400

First edition of Austen's third novel, which sold out within six months. John Murray later "expressed astonishment that so small an edition of such a work should have been sent into the world" (Gilson).

Provenance

Mrs Jane Bentley, 5 Devonshire Terrace, Brighton, poetical bookplate.



8

9 •

AUSTEN (JANE)

Mansfield Park: A Novel... By the Author of "Pride and Prejudice", 3 vol., *second edition, lacking half-titles and final blanks from vol. 2 & 3, some foxing and soiling, nineteenth century green patterned cloth, red morocco spine labels, spine ends slightly frayed, cloth slipcase [Gilson A7], 12mo, John Murray, 1816*

£800 - 1,200
€910 - 1,400

The first edition comprised 1250 copies and was quickly sold out, but despite the author's extensive revisions this second edition (rather scarcer as John Murray printed only 750 copies), did not fare well and was later remaindered.

Provenance

I.A. Wedgewood, booklabels.

10 •

AUSTEN (JANE)

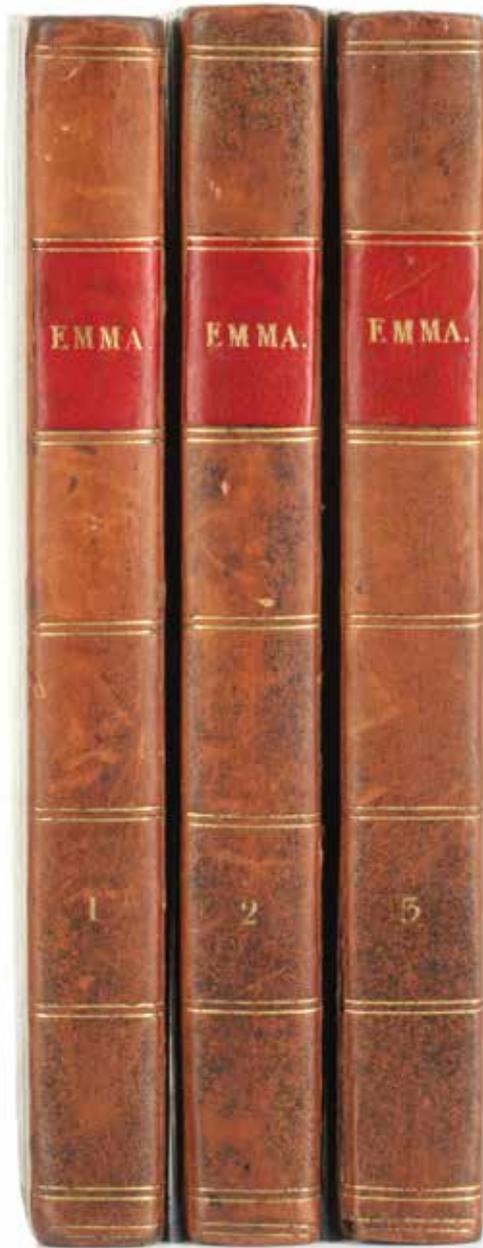
Emma: A Novel... By the Author of "Pride and Prejudice", 3 vol., *FIRST EDITION, with half-titles and final blank in volume 1, publisher's advertisement on verso of final leaf of text in volume 3, occasional staining (slightly heavier in volume 3), a few leaves browned or offset, nineteenth century half calf over marbled boards, gilt panelled spines with red morocco labels, cloth slipcase [Gilson A8], 12mo, John Murray, 1816*

£8,000 - 12,000
€9,100 - 14,000

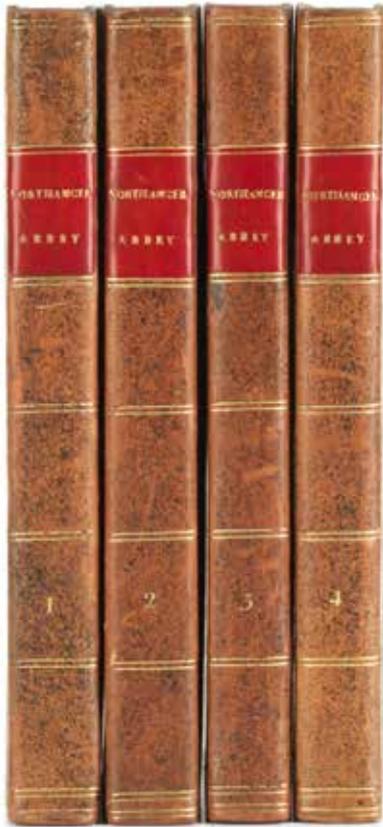
First edition of Jane Austen's fourth novel, now considered her masterpiece, complete with the half-titles. The author completed writing the book in March 1815, and after a number of printing delays, the novel was finally published in late December 1815 at Austen's own expense, with profits to go to her after payment of a 10 percent commission to John Murray.

Provenance

Lord Camden (probably George Pratt, 2nd Marquess Camden, 1799-1866), bookplate.



10



11

11 •

AUSTEN (JANE)

Northanger Abbey: and Persuasion. By the Author of "Pride and Prejudice", "Mansfield-Park" &c. With a Biographical Notice of the Author, 4 vol., FIRST EDITION, *half-title in volume 1 bound in situ after preliminaries, lacking other half-titles and final blanks in volume 4, occasional light foxing, nineteenth century half calf over marbled boards, gilt panelled spines with red morocco labels, cloth slipcase [Gilson A9], 12mo, John Murray, 1818*

£3,000 - 5,000

€3,400 - 5,700

First edition of Jane Austen's final two novels, published posthumously in 1818. *Northanger Abbey*, a sophisticated parody of the Gothic novel, had in fact been drafted fifteen years earlier under a working title of 'Susan', but was abandoned when another novel of the same name appeared in 1809. Austen sold her manuscript anonymously to the publisher Richard Crosby for £10, but it was only after the publication of *Emma* that her brother Henry arranged to buy it back for the same amount from the unwitting Crosby, who was still unaware that the novel was by the author of *Pride and Prejudice*. *Persuasion* was completed by Austen over the summer of 1816, shortly before she was forced to stop writing due to ill health, and the two stories were issued together after Austen's death, prefaced by Henry's 'Biographical Notice of the Author'.

Provenance

Lord Camden (probably George Pratt, 2nd Marquess Camden, 1799-1866), bookplate.

12 •

BECKFORD (WILLIAM THOMAS)

Vathek, Conte Arabe, *first Paris edition, first issue, woodcut ornament on title and head-piece on p.3, advertisement leaf at end, small ink mark on title (leached from inscription on fly-leaf), contemporary mottled calf, triple gilt filet borders on sides, gilt panelled spine with repeated gothic cross motif and green morocco label, slightly rubbed [Chapman & Hodgkin 3.B.ii; Gemmett I.A.1.(b)], 8vo, Paris, chez Poinçot, 1787*

£800 - 1,200

€910 - 1,400

A very good copy of of the first Paris edition, first issue (before the inclusion of the *Approbation*). The French text was extensively revised from the Lausanne edition of the same year, amounting to "almost a new version" (Chapman & Hodgkin, p.127). Beckford also expanded the notes from one to twenty-four pages.

Provenance

"R. Edwards. from Douglas. Decm. 23rd. 1852", inscription on fly-leaf.



12

13 •

BIBLE, IN ENGLISH, AUTHORISED VERSION

The Holy Bible, Containing Ye Old and New Testaments, *engraved pictorial general title signed "W.V.", woodcut ornament on NT title (2Q3), double column, 62 lines and heading to a page, lower fore-corner of final leaf of OT torn away with loss of a few letters [Herbert 635; this variant not on ESTC], 1653; The Whole Book of Psalms, [ESTC R40771], 1654, 2 works in 1 vol., shaved with loss to headings and some catchwords, contemporary black morocco gilt, the sides with an all-over strapwork design including flowerheads and foliage, spine elaborately tooled in 5 compartments within raised bands, gilt and blackened gaufered edges (echoing the design of the upper cover), preserved in the original soft leather case with remnant of fastener, lined in red patterned silk (slightly frayed), 24mo, Printed by John Field, Printer to the Parliament*

£2,000 - 3,000
€2,300 - 3,400

A "PEARL BIBLE" IN AN ATTRACTIVE RESTORATION BINDING, RETAINING THE ORIGINAL LEATHER CARRYING CASE.

"This small Bible is very incorrectly printed" (Herbert). William Kilburne, in his pamphlet *Dangerous errors in several late printed Bibles* (1659) condemns this "Pearl Bible" (so-named for its small size "to carry in pockets"), and those "many Libertines and licentious people [that] did produce, and urge this Text from the authority of this corrupt Bible...". One of the most startling errors is in Corinthians 6.9 which reads "the unrighteous shall [rather than "shall not"] inherit the Kingdom of God".

Provenance

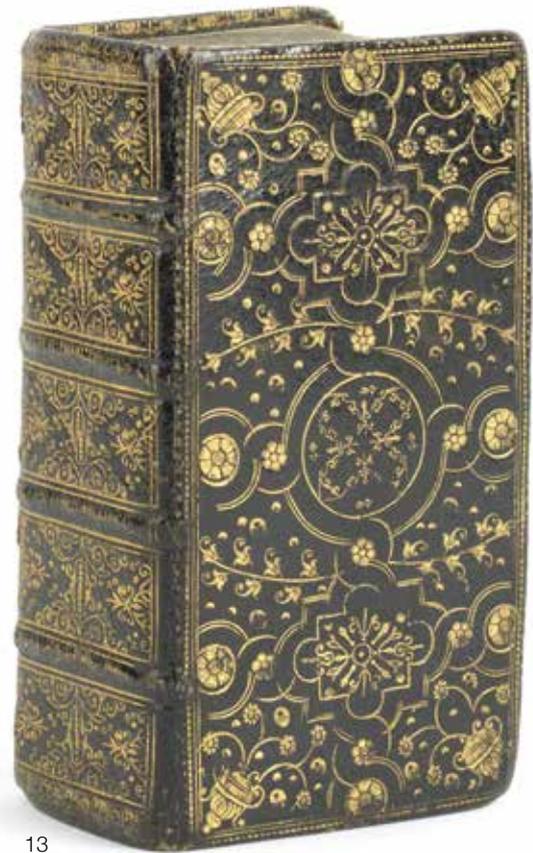
"Isabella Paitson's Book, given about the year (by her mother) 1774"; "Robert Moser's Book, given him by Isabella Wilson, late Isabella Paitson, this 24th day of March 1827", ownership inscriptions on front free endpapers; by descent to Alison Mukherjee, who in 2016 published a novel, *Isabella's Book*, based upon her genealogical research into the earlier owners of the book. A copy is included in the lot.

14 •

BINDINGS

Rider's British Merlin: for the Year... 1768, *title and calendar printed in red and black, anatomical man woodcut, interleaved with blanks, 2 waxed writing-tables, FINE COPY in red morocco wallet style binding, elaborately tooled to a cottage-roof design with flap secured by metal clasps and catch and original metal stylus, Dutch floral endpapers with pockets, g.e., 12mo, H. Woodfall, for the Company of Stationers, [1768]--Le Jardinier fleuriste. Dédié aux dames. Par un amateur, hand-coloured engraved title and 12 hand-coloured plates, some spotting, contemporary limp red morocco with gilt floral borders on sides and spine, g.e., matching red morocco slipcase, Paris, Marcilly, [1821]--[Writing-tables] Volume containing 6 (of 8) waxed writing-tables, the first inscribed in pencil "10 Decr. 1762/ To My much Esteem'd Friend Mrs Bunbury. This little book is Dedicated by her Most Obedt. & Affect. Humble servant H. Boisragon/ A little sweet oil & bit of flannel Rubs out yr. writing..."*, contemporary pink boards, sides with wide decorative rococco borders and floral centrepieces, marbled endpapers with pocket at front, 105 x 60mm., [eighteenth century]; and another (4)

£700 - 900
€800 - 1,000



13



14

15 •

BLAKE (WILLIAM)

BLAIR (ROBERT) The Grave, a Poem... Illustrated by Twelve Etchings Executed from Original Designs, *engraved frontispiece portrait of Blake by L. Schiavonetti after T. Phillips, additional pictorial title and 11 plates by Schiavonetti after Blake, list of subscribers, text watermarked "J. Whatman 1808", contemporary half morocco, gilt crowned skull with wings above crossed swords motif in corners, gilt lettering on spine, g.e., worn [Bentley 350B], folio, R.H. Cromek, 1808*

£500 - 700

€570 - 800

Provenance

Thomas Gosden (1780-1843), angling bookplate.

16 •

BRONTË (CHARLOTTE, EMILY & ANNE)

Novels of the Sisters Brontë, 'Thornton Edition', edited by Temple Scott, 12 vol., *plates, contemporary half vellum gilt, spines with green morocco labels and gilt 'art nouveau' style floral motif, 8vo, Edinburgh, John Grant, 1911*

£800 - 1,200

€910 - 1,400

17 •

BROWNING (ELIZABETH BARRETT)

Poems before Congress, FIRST EDITION, *half-title, publisher's catalogue at end dated February 1860, publisher's red cloth, covers blindstamped and gilt-lettered, lower joint splitting, 8vo, Chapman & Hall, 1860*

£1,000 - 2,000

€1,100 - 2,300

CHARLES DICKENS' COPY. Curiously, "no comment of Dickens's has so far come to light on the work of the most famous woman poet of his day, Elizabeth Barrett Browning" (Michael Slater, *Dickens and Women*).

Provenance

Charles Dickens, bookplate; acquired by Sotheran's after his death, with their "From the Library" label; with Frank Hollings, booksellers, October 1941, pencil note on rear free endpaper.

18 •

BUNYAN (JOHN)

The Pilgrim's Progress from this World to that which is to come... the Eleventh Edition with Additions, and the Cuts, *engraved frontispiece, 12 woodcut plates and 2 full-page illustrations, publisher's advertisements, contents very worn, a few pages loose, tears and chips, contemporary sheep, defective [ESTC R8387, citing 11 plates], 12mo, Printed for Nathanael Ponder, at the Peacock in the Poultry near the Church, 1688*

£1,000 - 2,000

€1,100 - 2,300

REMARKABLY RARE lifetime edition of "the seventeenth century's most popular work of prose fiction" (*ODNB*), published the year Bunyan died. ESTC lists three copies in the UK: the Bedford Central Library copy apparently complete according to their 1938 *Catalogue of the... Frank Mott Harrison Collection*, and there are two incomplete copies at the BL. ESTC further records three copies in the USA, the Morgan tentatively describing theirs as "(?)The only perfect copy known".

Provenance

John Palmer, ownership inscriptions dated 1688, 1699 and 1708, some with poems and pen trials; Richard Wyatt, ownership inscriptions (one dated 1741) recording Palmer's gift of the book to him on 3 June 1738, and including an admonitory poem to "maids" to "make haste to get a man"; various other inscriptions in diverse hands including Robert Palmer, "Henry Row not his hand 1713", Mary Cross, and others.

19 •

CHAPBOOKS

Lumsden & Co., Glasgow, *publisher*. Collection of 4 chapbooks in 1 vol., *comprising*: The Rise of Learning... by Mrs Winlove; Gammer Gurton's Garland of Nursery Songs and Toby Tickle's Collection of Riddles. Compiled by Peter Puzzlecap; Cottage Tales; The Child's Instructor, or Picture Alphabet, *woodcut illustrations, contemporary green morocco gilt, publisher's coloured wrappers bound in, 103 x 60mm.*[c.1810-1820]--J.G. Rusher, Banbury, *publisher*. Collection of 13 chapbooks in 1 vol., *comprising*: The Galloping Guide to the ABC; Anecdotes for Good Children; The Rhyming Riddler's Riddle Book; The Diverting History of John Gilpin; Dr. Watts's Divine Songs, for Children; The Entertaining History of Dick Whittington; The Children in the Wood; The Good Farmer (*leaves misbound*); The Trial of an Ox for Killing a Man; Poetic Trifles, or Pretty Poems; The Adventures of a Halfpenny Commonly Called a Birmingham Halfpenny; The New House that Jack Built; Short Stories; Dr. Watts's Moral Songs, for Children, *each 8 leaves, numerous woodcut illustrations, untrimmed in contemporary calf gilt, publisher's pictorial coloured wrappers bound in, 117 x 63mm., [c.1830s] (2)*

£600 - 800

€680 - 910

20 •

CHAUCER (GEOFFREY)

The Workes of Our Ancient and Learned English Poet, *edited by Thomas Speight, black letter, double column, engraved frontispiece portrait surrounded by a genealogical chart of his "Progenie" (fore-margin shaved with loss to outer rule border), title within wide architectural border, 3 parts titles within wide historiated borders, full-page arms on verso of A6, woodcut illustration of the Knight at the head of the text, decorative initials, without 2 blanks, 4 lines excised from fol.32 (filled in blank), fol.374 with lower fore-corner torn, and one small hole with loss of a couple of letters, some browning, nineteenth century morocco gilt, sides with panels and corner-pieces, spine tooled with 2 lettering labels in six compartments within raised bands, g.e., rubbed at extremities [ESTC S111945; Pforzheimer 177, variant imprint], folio (300 x 195mm.), Printed by Adam Islip, at the charges of Thomas Wight, 1598*

£1,000 - 1,500

€1,100 - 1,700

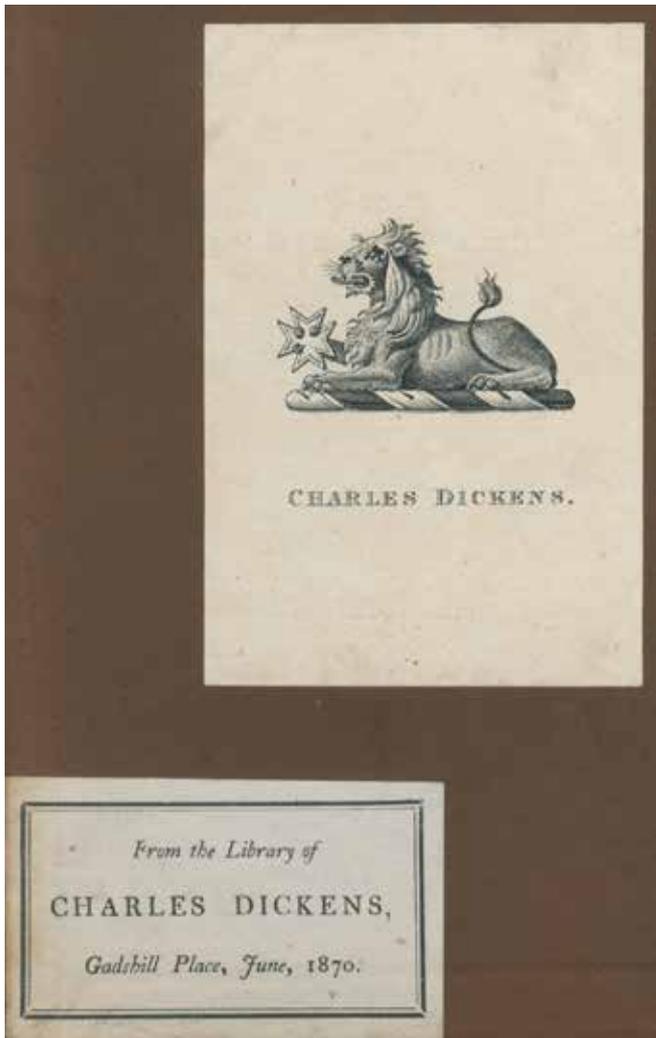
The sixth edition of Chaucer and the first to be edited by Thomas Speight, "who had the assistance of John Stowe, Francis Thynne, Francis Beaumont, the elder, and Robert Glover. The most remarkable feature of this edition is the glossary which was largely the editor's production" (Pforzheimer).

Provenance

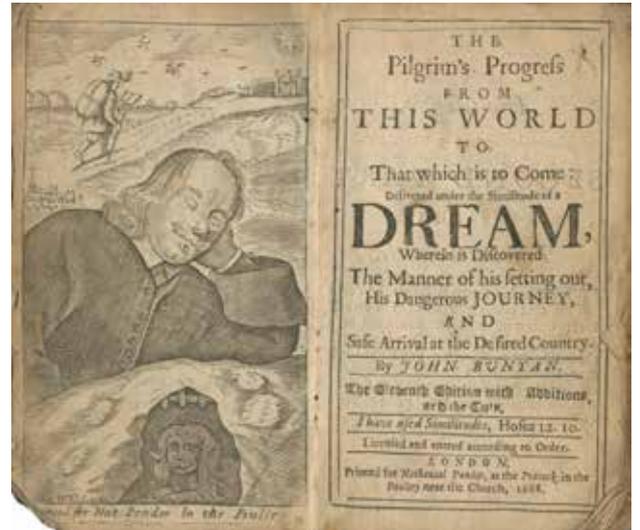
Alexander Bannatyne Stewart, nineteenth century bookplate.



16



17



18



20

COLLECTION

Collection of autograph letters, etc., including examples by Charles Dickens (autograph envelope to Henry Mayhew, 23 October 1838, *opened out*), Fanny Nightingale (to the Whig politician Thomas Spring Rice, Lord Monteagle, 13 January 1855, a seven-page letter, full of news of her daughter at Scutari: "Knowing the kind personal interest which Lady Monteagle & you take in Florence I will tell you how happy he has made us in an outpouring of 13 hours, his testimony as to what she has achieved in 2 months is most valuable... another witness to her success is one of the medical men who went out in the Vestis with her, he says 'I saw on arriving at Scutari the dreadful sufferings of its neglected inmates... I have lately spent 3 days there & could scarcely believe it possible so much good could have been done in so short a time...' ...Miss Stanley says of her first visit 'It was with no ordinary feelings that we looked upon that pier & walked up that hill the places which had been the scenes of such intense suffering... at last we came to the Guard room, then thro' a door into a large busy kitchen where stood Mrs Williams who seemed much pleased to see me, then a heavy curtain was raised & there sat dear Florence writing at a small deal unpainted table..."); William IV; a succession of prime ministers, including Liverpool, Canning, Wellington, Grey, Melbourne, Peel (informing the Chancellor of the Exchequer that he strongly disapproves of the suggested pension reforms), Earl Russell (to John Forster, thanking him for conclusion of his *Life of Charles Dickens*: "I shall have a fresh grief when he dies in your volume"), Gladstone (to the Chancellor), Disraeli, et al.; Henry Grattan (promising to deal with an unseasonable demand on his return from Ireland), Daniel O'Connell (to his old co-fighter for Catholic Emancipation Roger Therry, by then emigrated to Australia), Richard Cobden (a retrospect on his struggle for free trade), and others; plus a group of letters by James Yonge and other members of his family to their kinsman John Taylor Coleridge, largely about the piety and death of the Rev Duke Yonge in 1823

£1,000 - 1,500
€1,100 - 1,700

'*THERE SATE DEAR FLORENCE WRITING AT A SMALL DEAL UNPAINTED TABLE*' – Florence Nightingale's mother reports on her daughter's success at Scutari, Dickens writes to Mayhew, Foster writes-up Dickens's death and John Taylor Coleridge receives letters from his Yonge kinsmen (other letters to Coleridge being part of the family papers acquired by the British Library in 2006).

COLLECTION – LITERATURE, POLITICS, ENGINEERING AND MUSIC

Collection of autograph letters etc., comprising examples by Robert Browning (to Felix Moscheles, 18 July 1884, with autograph envelope directed to his studio in Cadogan Gardens, arranging to call on him at about 11 o'clock the next Tuesday), Isambard Kingdom Brunel (about girders for Swindon), Rudyard Kipling ("...as a matter of fact I am putting down my big car... these times must I am afraid come very hard on Chauffeurs, who are perhaps an early luxury to go..."), William Rossetti (about his sister's lyrics), Ruggero Leoncavallo (autograph musical quotation – "Ridi Pagliaccio"), Max Bruch (2 March 1865), Giacomo Meyerbeer, Hans Richter, Ferdinand David, Katharine Asquith (responding to condolences on the death of Raymond), A.C. Benson (about extreme emotional reticence within the Rossetti family), John Buchan (group), and others; plus a series of about forty autograph, and often long, letters by John Morley to his sister Grace, 1873-86, contained in an envelope annotated by F. W. Hirst, author of *Early Life and Letters of John Morley* (1927), *several hundred items, usual dust-staining etc., unbound, 8vo, nineteenth and early twentieth century*

£1,000 - 1,500
€1,100 - 1,700

BROWNING SITS FOR HIS PORTRAIT AND BRUNEL ORDERS GIRDERS (while Pagliaccio puts on the motley). Browning's portrait by Moscheles is now at the Wesleyan University, Ohio. A number of letters are addressed to Sir Edward Gurney Boyle, 2nd Bart., from whose family the collection derives.

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COOKERY AND HOUSEHOLD ECONOMY

Early eighteenth century recipe book bearing the ownership inscription "Susanna Banner Her Book June the 7th 1707" (also that of Ann Turner), comprising recipes running up until 1742, written in several early eighteenth century hands (nearly all culinary but interspersed, as usual, with a few medicinal), some attributed (most to a Mrs Ellys), including recipes "to doe Oysters in scholop shell", "to make whip Sullibubs", "to bake a Pigg", "to make puff paste", "A most Excellent medican against the Plague", "a florentine of spinedge", "a purgation against mallincholy", "To boyle pigeons with rice", "to make a Lemon puding this is a very good receet", "To make Almond Cheesecakes", "To Make Wallnut Ketchup", and many others, *c.180 pages, usual slight signs of wear but overall in good sound and attractive condition, original vellum boards, small 4to, 1707; together with a volume of some 330 medical recipes, kept in one or more early eighteenth century hands, c.180 pages, paper darkened through damp, especially at the edges, although in sound condition, nineteenth century calf, 8vo, first half eighteenth century*

£1,000 - 1,500
€1,100 - 1,700

'IT IS A GOOD DISH HOTT OR COLD' – the first of these volumes is a fine and uncommon example of an early eighteenth century recipe book, catering (as seems usual) for a moderately large household, as is exemplified by a recipe for baking a pig: "Scald him & Slitt him in the middle fle him & take oute the bones, Season him with Salt & peper, Cloves mace & nutmeggs Chop Earbes with the Yolkes of 3 new layd Eggs & perboyled Currans, then lay your pigg into your pye lay hearbes upon it then putt one the other halfe with more hearbes upon it/ it is a good dish hott or cold". Loosely inserted into the same volume is a clipping from an early-to-mid twentieth century exhibition catalogue, stating that it has been 'Lent by Mr. and Mrs. M.A. Galbraith' (overleaf being part of an entry for a printed item lent by The Patent Office Library, which was to be transferred to the British Museum Library in 1967).

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COOKERY AND HUSBANDRY

[KETTILBY (MARY)] A Collection of Above Three Hundred Receipts in Cookery, Physick and Surgery; for the Use of All Good Wives, Tender Mothers, and Careful Nurses, FIRST EDITION, *half-title, modern half morocco, red gilt morocco spine label [Maclean, p.79], 8vo, Richard Wilkin, 1714--MARKHAM (GERVASE) [A Way to Get Wealth], 8 separately bound parts only (including 3 duplicates), one with woodcut illustrations, uniformly bound in modern red half morocco, small 4to, 1653-1657 (9)*

£800 - 1,200
€910 - 1,400

First edition of a popular recipe book compiled by Mary Kettlby, which was reprinted six times up to 1759.

Provenance

A.J. Wix, ownership signature dated 25 February 1865 on title-page.

CROMWELL'S FUNERAL BANNER

Painted and gilt 'taffety' (or silk) escutcheon made for and displayed at Oliver Cromwell's funeral, the left-hand section painted with a black background to denote the deceased and bearing the arms of the Commonwealth (two crosses of St George with that of St Andrew and the Hibernian harp) having an escutcheon of pretence (the paternal arms of Oliver Cromwell of a lion rampant) impaling those of his wife Elizabeth (née Bourchier) in the right-hand section painted with a white background for the still living, of three leopards passant, or, spotted the first; over all an imperial crown, resting on an ermine cushion, composed of crosses pattée and strawberry leaves, four gold bars meeting arch-wise over a low red cap; inscribed the lower right-hand field in an eighteenth-century hand: "Oliver Cromwells Scutcheon that/ was taken from his Hearse/ the 23d November 1658", *on silk (taffety), the silk heavily creased where once folded into ten small squares, with areas of paint-loss (especially to the white right-hand background), inscription rubbed and indistinct in places, nevertheless in sound and attractive condition with bright gilding and colouring, mounted on modern conservation cloth-covered board, c.580 x 440mm., Whitehall, September 1657*

£8,000 - 12,000**€9,100 - 14,000**

OLIVER CROMWELL IS CROWNED IN DEATH – PART OF THE ROYAL REGALIA OF THE LORD PROTECTOR'S FUNERAL IN 1658, comprising a funeral escutcheon painted with his arms as Lord Protector of England, Scotland and Ireland surmounted by the royal crown as displayed at his state funeral.

Rumours that Cromwell would be crowned king had been current since the outset of the protectorate, although a formal proposal was not made until February 1657; Cromwell, however, 'from early on indicated a willingness to accept everything except the title. Parliament tried to bluff him into it by maintaining it was all or nothing. In the battle of wills that followed the house cracked first. Cromwell was to become king in all but name' (John Morrill, *ODNB*).

He died, almost certainly from a malarial infection of the spleen, at the Palace of Whitehall on 3 September 1657, anniversary of two of his greatest battles, those of Worcester and Dunbar. His body was embalmed, wrapped in cerecloth and encased in two coffins, the inner being made of lead, the outer of wood. On the night on 26 September the corpse was moved to Somerset House, which during the ensuing weeks was prepared for the lying-in-state, with four rooms being set aside for the purpose. This lasted from 18 October to 10 November.

The diary of Thomas Burton has left an account: 'The first room where the spectators entered, was wholly hung and covered with black; and at the upper end of this room was placed a cloth and chair of state. In the like manner of the first room were two others... all having funeral escutcheons very thick upon the walls; and guards of partizans were placed in each room for people to pass through.

'The fourth room was completely hung with black velvet, the ceiling being of the same. Here lay the effigy of his Highness, with a large canopy of black velvet fringed, which hung over it. The effigy was of wax, fashioned like the Protector, and placed lying upon its back; it was apparelled in a rich and costly suit of velvet... In the right-hand was a sceptre; in the left, a globe. Upon his head was placed a purple velvet cap, furred with ermines suitable to the robes. Behind the head was placed a rich chair of tissue gold, whereon was placed an Imperial crown, which lay high, that the people might behold it.

'The bed of state whereon he lay, was covered with a large pall of black velvet, under which was a Holland sheet, borne up by six stools covered with cloth of gold. About the bed was placed a complete suit of arms; and at the feet of the effigy stood his crest. This bed had fixed about it an ascent of two steps. A little from thence stood eight silver candlesticks, about five foot high, with white wax tapers standing in them, of three foot long. All these things were environed with rails and balusters, four square, covered with velvet; at each corner whereof, there was erected an upright pillar; which bore on their tops, lions and dragons, who held in their paws streamers crowned. On both sides of the bed were set up in sockets, four great standards of the Protector's arms, with banners and banrols in war, painted upon taffety. About the bed stood men in mourning, holding in their hands black wands, and also standing bare-headed; and without the rails stood others, in like manner, whose office it was to receive people in, and turn them out again' (*British History Online*).

In all 2961 items of painted and gilded textile were used in the funeral ceremonies: 'Escuteons forming the largest group, some 2006 in all. These were made from three types of fabric: satin at 15 shillings; taffity at 10 shillings and buckrum at 4 shillings There were 12 satin escutcheons; 530 in taffity and 1464 in buckrum. Six painters were employed and it took three men, ten days to furnish the buildings and hearse. The textile escutcheons cost £601,36s' (Museum of London website, ID A13818).

In all four are known to have survived including ours. Best-known is the one seized by Richard Uvedale, a Westminster schoolboy, during the funeral and now at the school. This differs from ours in its heraldry (and is, we believe, one of the few examples on satin). The other two, which follow the same heraldic pattern as ours and, like ours, are on taffety, are preserved at the Museum of London and the Cromwell Museum, Huntingdon (acquired from Sotheby's in 2016). Judging from photographs, these three taffety examples have all been inscribed in at some time in the eighteenth century in a similar fashion, which points to their having an early provenance in common; and, judging again from photographs, ours would appear to be the least damaged and most resonant of the three. It was the subject of the BBC programme *Antiques Roadshow Detectives*, 31 March 2015, where it was scientifically analyzed and compared to the other surviving examples.

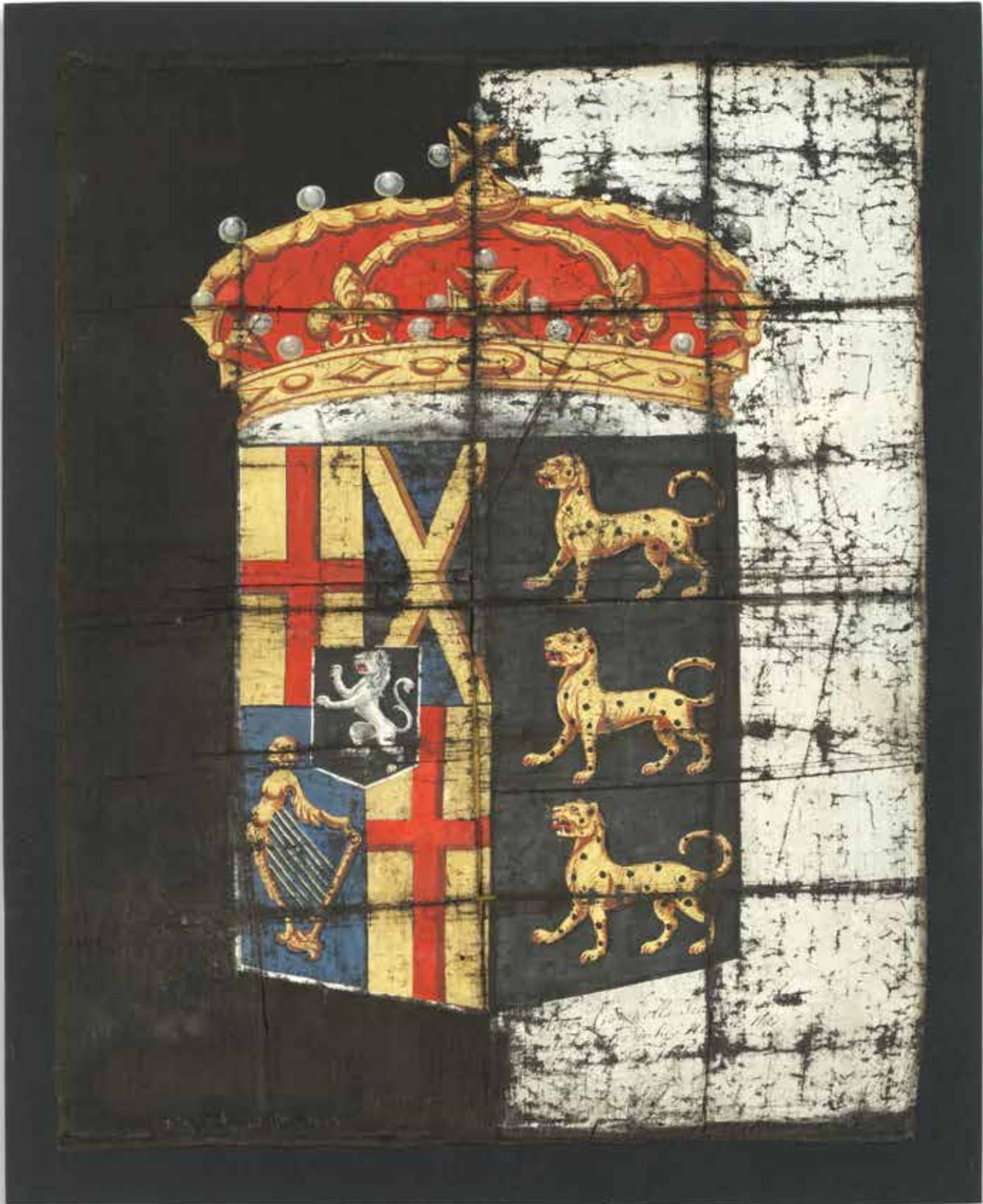
26 •

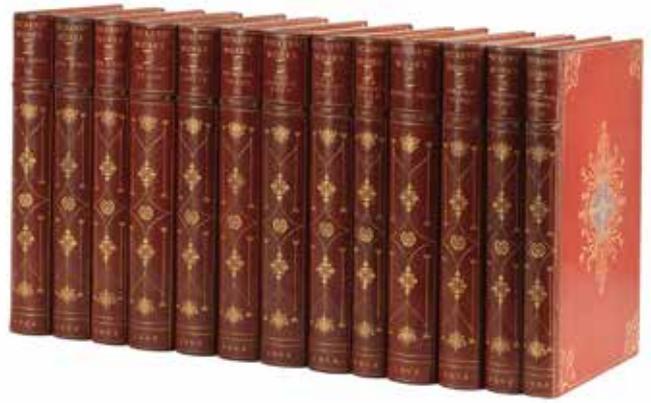
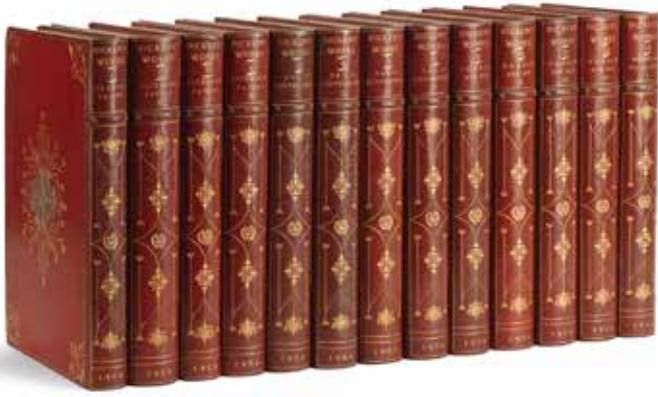
DAVENANT (CHARLES)

Circe, a Tragedy, FIRST EDITION, *advertisement leaf at end, title and 3 or 4 other leaves with edges repaired touching text, early twentieth century polished calf [ESTC R8025]*, Richard Tonson, 1672--DRYDEN (JOHN) *The Conquest of Granada by the Spaniards*, FIRST EDITION, *light browning [ESTC R1594]*, T.N. for Henry Herringman, 1672--SHADWELL (THOMAS) *The Squire of Alsatia*, a Comedy, *light browning and waterstain [R11237]*, James Knapton, 1688, *modern half morocco, 4to (3)*

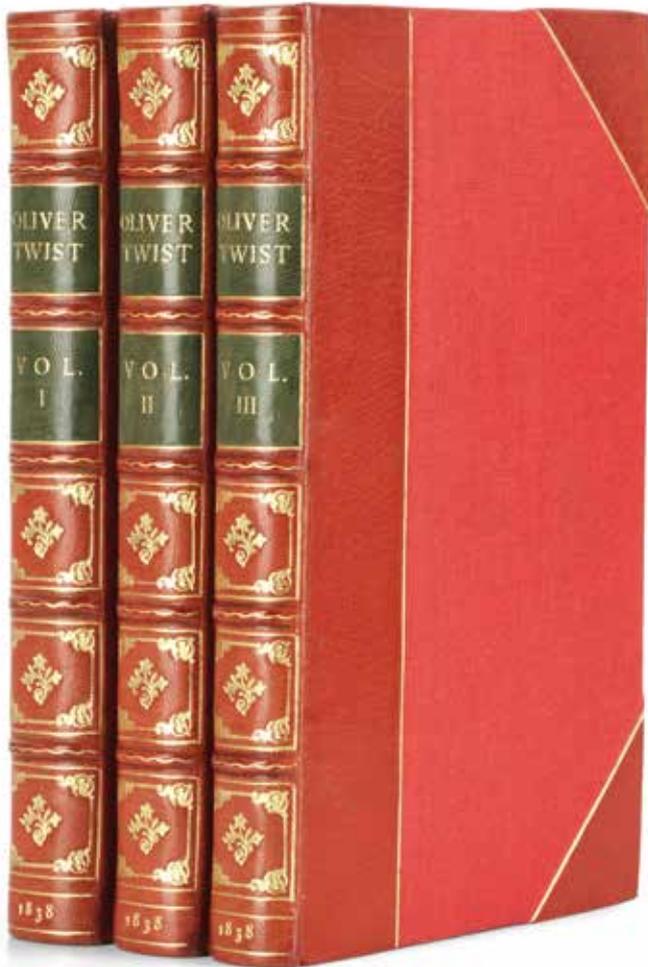
£1,000 - 2,000**€1,100 - 2,300****Provenance**

First work, William Andrews Clark Jr., morocco label; Cora Edgerton Sanders, bookplate.

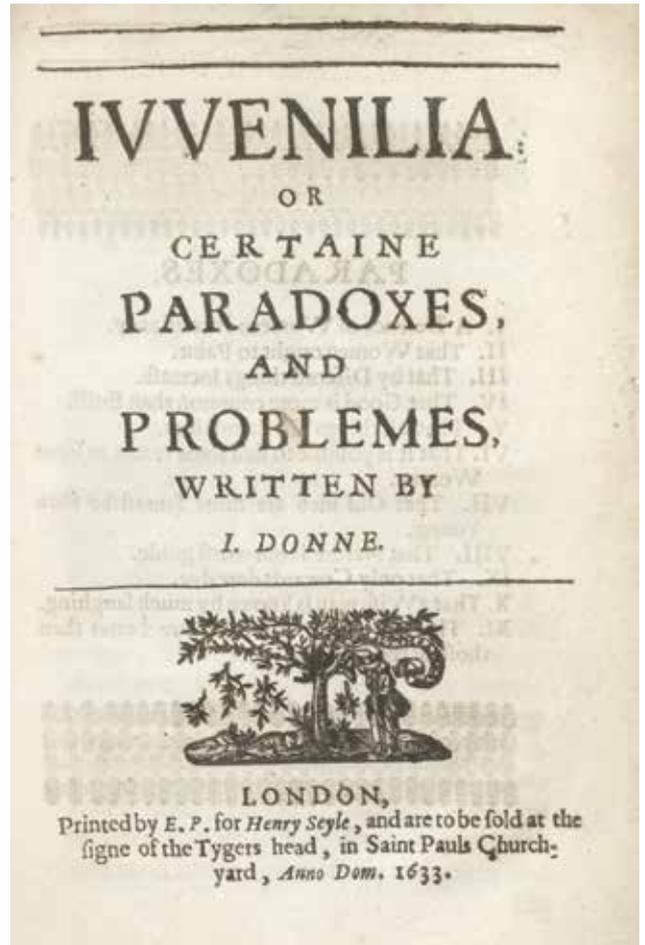




30 (part)



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DICKENS (CHARLES)

Autograph letter signed ("Charles Dickens"), to Thomas Hill ("My Dear Sir"), thanking him for the paper and "also for the opportunity of perusing Mr Hook's note" ("...I assure you that I am most anxious to improve an acquaintance with him, and shall be delighted if we ever grow intimate, as I hope we may when the wind takes lodgings in some other quarter..."); in the last paragraph stating that "I am sorry you were not with us last night. It went off exceedingly well"; and subscribing himself "Ever Faithfully and Sincerely Yours", 1 page, some slight discolouration, integral leaf removed, 8vo, "Doughty Street, Sunday" [19 November 1837]

£800 - 1,200
€910 - 1,400

'IT WENT OFF EXCEEDINGLY WELL' – DICKENS CELEBRATES THE MORNING AFTER THE PICKWICK DINNER. The dinner to mark completion of *The Pickwick Papers*, and its publication as a single volume, was held on Saturday 18 November 1837 at the Prince of Wales Hotel, Leicester Place, Leicester Square: 'Macready, Talfourd and Ainsworth joined Foster, John Dickens, George Hogarth, Browne, Chapman and Hall and others in hearty applause when Degex the landlord brought in "a glittering temple of confectionery... beneath the canopy of which stood a little figure of the illustrious Mr Pickwick". Dickens replied to Talfourd's toast to him "under strong emotion – most admirably", and a highly festive atmosphere prevailed. The young author, whom the dinner had cost £41.72, must certainly have felt that he had had his money's worth' (Michael Slater, *Charles Dickens*, 2009, p.110).

Dickens had invited the recipient of our letter to the dinner on 13 November (see the *Pilgrim Letters of Charles Dickens*). Our letter, which is unpublished, shows that he did not attend; and, more to the point, preserves the only known allusion by Dickens made after the event. Thomas or 'Tommy' Hill (1760-1840) was a well-known eccentric who had made his money as a drysalter (or dealer in chemical products, in his case dyes), and was widely rumoured to be the original of Paul Pry. But it is as a book-collector that he has earned a place in the *DNB*, where it is recorded of him: 'Lockhart called him "the most innocent and ignorant of all the bibliomaniacs"... But the "jovial bachelor, plump and rosy as an abbot"... with his famous "Pooh! pooh! I happen to know," his ceaseless questionings in a harsh, guttural voice, his boastings, his extensive and distorted knowledge of all the gossip of the day, was spoken of by every one as a very kind-hearted and hospitable man' (H. R. Tedder). Evans held a seven-day sale of *The Valuable Library, Prints, Autographs and Manuscripts of the Late Thomas Hill, Esq.* in March 1841, at which Dickens bought 105 volumes.

It seems that Dickens never did get to "improve an acquaintance" with Theodore Hook. Hook was, in a way, something of a forerunner to Boz; his racy boisterous novels enjoying a vogue until *Pickwick* came into the ascendant, one of which – with the subject's express approval – featured a character based on Hill.

DICKENS (CHARLES)

Oliver Twist; or, the Parish Boy's Progress, 3 vol., FIRST EDITION, second issue with "Church" plate, half-title in volumes 1 and 2, 4pp. advertisements in volume 1, 2pp. advertisements before title in volume 3, 24 engraved plates by George Cruikshank (including the "Fireside" plate), red half morocco gilt by Bayntun of Bath, green morocco spine labels, t.e.g. [Smith I.4], 8vo, Richard Bentley, 1838

£700 - 900
€800 - 1,000

DICKENS (CHARLES)

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

£800 - 1,200
€910 - 1,400

DICKENS (CHARLES)

The Works, 60 vol., "Edition Definitive", NUMBER 14 OF 15 EXTRA-ILLUSTRATED SETS, with 552 engraved or woodcut plates on india-proof paper mounted, and 227 ADDITIONAL WATERCOLOURS depicting characters from the books, signed "Kyd", "H.Green" and others, 24 additional colour-printed plates, illustrations in the text on india-proof paper, tissue guards, contemporary red morocco gilt, covers with large decorative central ornament in gilt and mauve morocco onlay, spines tooled and lettered within 2 panels, elaborate doublures with a central gilt panel of green, red and mauve morocco onlays incorporating abstract tulip design, green silk free endpapers, g.e., large 8vo (252 x 172mm.), New York, R.G. Newbigin Company, 1902

£3,000 - 5,000
€3,400 - 5,700

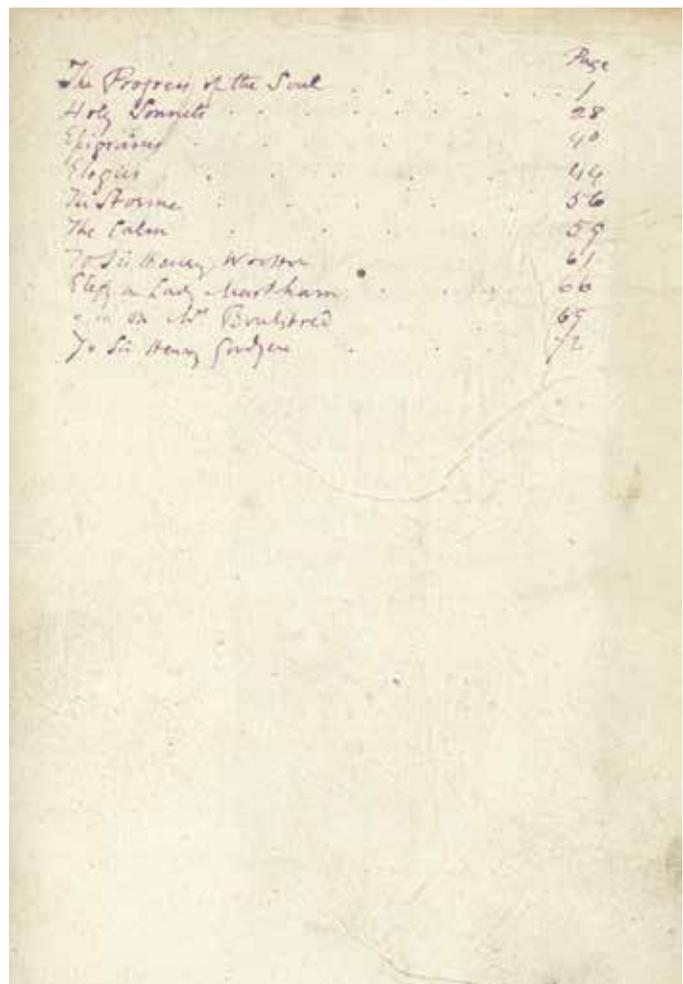
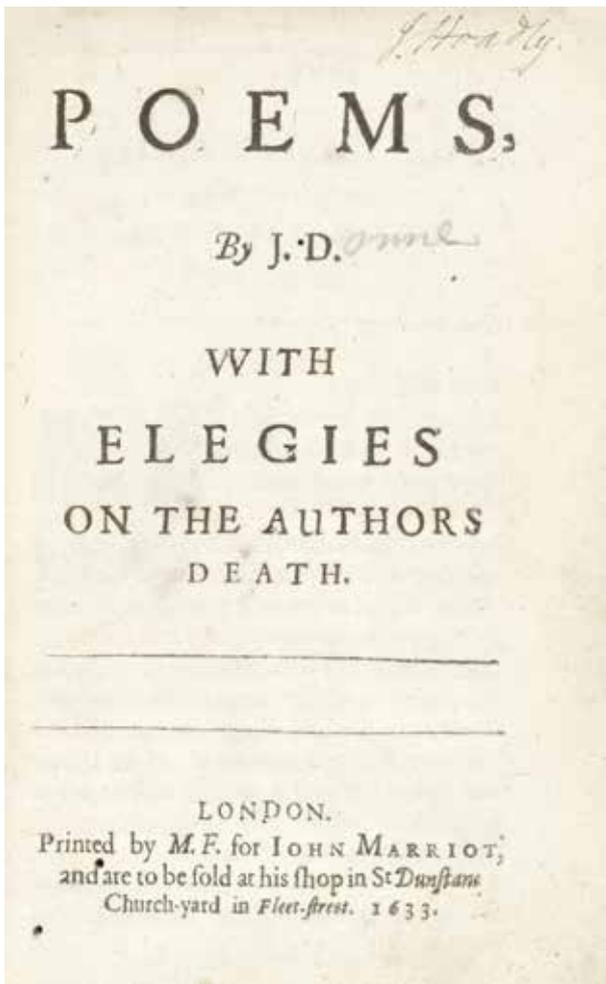
A FINELY BOUND SET, EXTRA-ILLUSTRATED WITH 227 WATERCOLOURS OF CHARACTERS FROM THE BOOKS.

DONNE (JOHN)

Juvenilia, FIRST EDITION, with initial blank and licenses to print on F1v and H4v, Estienne-style woodcut device on title (McKerrow 311), typographic ornaments, woodcut head- and tail-pieces and initials, F1-2 and F3-4 transposed, blank lower corner of G4 cut away, slight stain to final page, contemporary calf, neatly rebound and recornered, gilt morocco spine label [ESTC S109980; Grolier/Donne 26; Keynes 43], 4to (187 x 125mm.), E[izabeth P[ur]slowe] for Henry Seyle, 1633

£2,000 - 3,000
€2,300 - 3,400

First edition of this collection of secular 'Paradoxes and Problems' by Donne, which were widely circulated in manuscript but could only be published posthumously: "Donne's Juvenilia are clever and entertaining trifles, most of which were written before 1600 during the more wanton period of the author's life" (Keynes).



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DONNE (JOHN)

Poems, By J.D. With Elegies on the Authors Death, FIRST EDITION, BARBARA BODICHON'S COPY, INSCRIBED BY GEORGE ELIOT WITH A LIST OF DONNE'S POEMS, written in purple ink on recto of initial blank, with initial and final blanks but without the 2 leaves inserted after the title-page in some copies (as an afterthought according to Keynes), first uncancelled state of Nn1r without running headline and with 35 lines of text, 2 single wormholes (mainly in lower margins but occasionally affecting a letter in the catchword or last 2 lines of verse), contemporary sheep, triple blind rule borders on sides, neatly rebacked, gilt morocco spine label, some scuffs to covers [ESTC S121864; Grolier/English 25; Hayward 54; Keynes, Donne 78; Pforzheimer 296], small 4to (190 x 130mm.), M[iles] F[lesher], for John Marriot, 1633

£10,000 - 15,000
€11,000 - 17,000

GEORGE ELIOT LISTS HER TEN FAVOURITE DONNE VERSES IN BARBARA BODICHON'S COPY OF THE COLLECTED POEMS.

Barbara Leigh Smith Bodichon (1827-1891) was a well-known educationalist, artist and advocate of women's rights. She helped set up groups such as "The Ladies of Langham Place", one of the first organised women's rights movements, campaigned vigorously on issues concerning property rights, was co-founder of Girton College, Cambridge, and in 1854 published the influential *Brief Summary of the Laws of England concerning Women*.

Bodichon's London salon had attracted many famous writers and artists, and when she moved to 'Scalands' near Robertsbridge in Sussex, she continued to receive them there. The garden was designed by her friend Gertude Jekyll, the Rossetts were frequent visitors, and visitors painted their names (some 300 of them) on the bricks around the fireplace, sometimes adding a sketch or a motto. One of the visitors signed as "M. Lewes", and during this period Barbara became George Eliot's most intimate friend, supporting her through all the novelists's difficult times. The physical description of Romola bears a strong resemblance to Barbara, and when *Adam Bede* appeared, it was she who recognised its authorship, writing to Eliot: "I know that it is you... that it is written by Marian Evans, there is her great big head and her wise wide views"; to which Eliot replied that Barbara was "the first heart that has recognised me in a book which has come from my heart of hearts". In a presentation copy of the first edition, she reiterated her indebtedness: "To Barbara L.S. Bodichon, the friend who first recognised me in this book, I give it as a remembrance of the moment when she cheered one by that recognition and her joy in it".

Provenance

Joan Hoadly, Bishop of Armagh and Chaplain to Bishop Burnet, ownership signature on title and bookplate; William Smith M.P. (1756-1835), and by descent to his grand-daughter Barbara Leigh Smith Bodichon, 'Scalands' booklabel.

33 •

DRAYTON (MICHAEL)

Poly-Olbion, Part 1 (of 2), FIRST EDITION, FIRST ISSUE, *edited by John Selden, engraved allegorical title by W. Hole, 18 double-page engraved maps, lacks frontispiece portrait, panelled calf antique gilt by Riviere & Sons, g.e., joints slightly weakened [ESTC S121629; cf. Pforzheimer 308], small folio (275 x 180mm.), M. Lownes, I. Browne, I. Helme, and J. Busbie, [1612]*

£1,000 - 1,500
 €1,100 - 1,700

First edition, with the maps in the first state (and good, strong impressions). A second part appeared in 1622. "The charm of this great patriotic poem can be fully appreciated in this first edition" (Pforzheimer).



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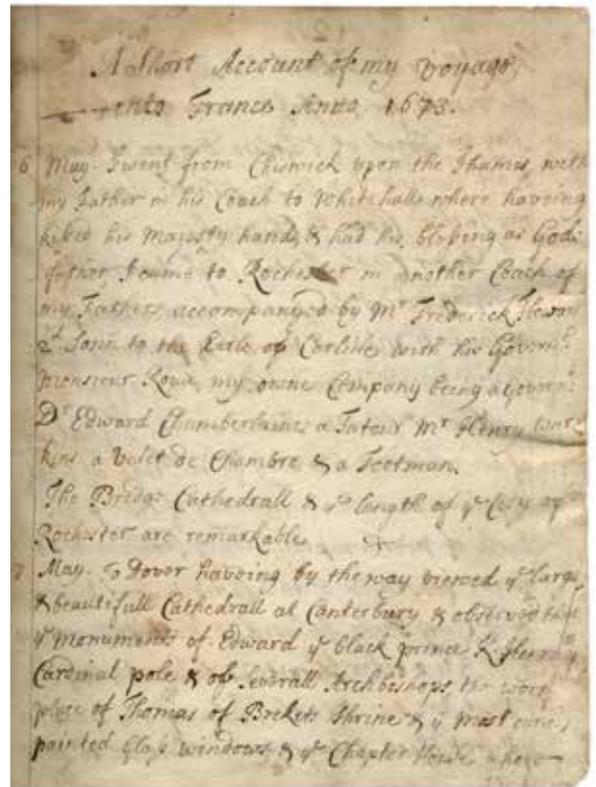
FRANCE AND THE ROYAL SOCIETY

"A Short Account of my Voyage into France Anno 1673" kept by Charles Somerset, afterwards styled Marquess of Worcester, opening: "6 May: I went from Chiswick upon Thames, with my Father in his Coach to Whitehall where haveing kissed his majesty hand, & had his blessing as Godfather, I came to Rochester in another Coach of my Fathers accompanied by Mr. Frederick Howard 2d Sonn to the Earl of Carlisle with his Governoure Monsieur Roux, my owne Company being a Governoure Dr. Edward Chamberlaine, a Tutour Mr Henry Watkins a Valet de Chambre & a Footman"; red morocco title-label transferred to inside front cover ('A Short Account Of The Marquis Of Worcester's Voyages Into France Anno 1673'), book-label of Lord Raglan (commander in the Crimea) inscribed "From Lady Mary Farquhar" [his niece and daughter of the 6th Duke of Beaufort], nineteenth century bookplate of C.S.B. under a ducal coronet [for Charlotte Sophia Beaumont, wife of the 6th Duke], modern bookplate of Cefntilla, the Raglan seat, c.120 pages, *early eighteenth-century calf and endpapers, gilt border, raised bands, gilt floral devices in compartments, marginal damp-staining to one or two pages with loss of a few words at the end, front free endpaper loose, joints coming loose, covers rubbed and spine worn, nevertheless still in attractive condition, small 4to, tour made in 1673-1675*

£2,000 - 3,000
 €2,300 - 3,400

'HAVEING KISSED HIS MAJESTY HAND & HAD HIS BLESSING AS GODFATHER, I CAME TO ROCHESTER' – A THIRTEEN-YEAR-OLD FELLOW OF THE ROYAL SOCIETY TRAVELS IN FRANCE. Charles Somerset (1660-1698), was son of the first Marquess of Worcester who was, by repute, the richest man in England after the King. He became, by courtesy, Marquess of Worcester after his father was created Duke of Beaufort in 1682. During this tour, the precious youth was in correspondence with Henry Oldenburg, scientific secretary and correspondent of the Royal Society, to which he was elected on 4 June 1673; at thirteen, the youngest ever FRS (see *The Correspondence of Henry Oldenburg*, edited and translated by A. R. Hall and M. B. Hall, vols. 10 and 11, 1975-7).

Places visited in the course of this tour include Calais, Paris, Rochefort, Bordeaux, Montpellier, Marseilles, Toulon, Hyères, Orléans, Blois, Provence and Aix. Highlights of the journey include a visit to the King's library, with its books of birds, herbs and flowers; examination of an apparatus "to burn by contracting the Rays of the Sun into so small a Countour – it burns so violently that I my selfe melted a Sols Marque"; a visit to a menagerie at Marseilles where he sees an elephant and "many strange Birds and Fowls as Ostridges"; a tour of vineyards near Blois (where "The country about abound with excellent wine white & Red (but the best wine is... [from] Light flinty ground running a long from reflection of the Suns rays a great part of the day");



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at stay at Montpellier (where he is greatly impressed by the college of physicians and notes that the people were "very courteous & of a very pleasant humour much given to sport particularly Pall Mall"); a visit to the ports of Rochefort and Bordeaux (where "shippes of 400 Tun can come upp to the very Town"); and to Marseilles (where he sees the galleys with slaves waiting to be ransomed "Only the Turks have a tuft of hair left in the top of their heads").

From scribal anticipations, eye-skip and the like, this manuscript appears to be an early transcript from the original manuscript, which remains at Badminton (where ours was originally held): to judge from its title-label, it dates from some time after 1682, from when he became by courtesy Marquess of Worcester.



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GAY (JOHN)

Trivia: or, the Art of Walking the Streets of London, FIRST EDITION, engraved printer's device on title, untrimmed, olive crushed morocco by Riviere [Foxon G81; Rothschild 914], 8vo, Bernard Lintott, [1716]

£600 - 800
€680 - 910

Provenance

Jerome Kern, morocco booklabel; his sale, Anderson Galleries, 7-10 January 1929, lot 536 (\$225, to James Drake); Frank Brewer Bemis, bookplate.

36 •
GUERNSEY METEOROLOGY

Weather journals kept between 1777 and 1817 by Elisha Dobrée, in three volumes, recording the weather in logbook fashion for each day (as for example for 8 November 1805: "S.E. fine breeze & close cloudy weather. Glorious news of Adl Nelson's Victory near Cadiz"), interspersed with accounts of shipping, with decorative running bands comprising pen-and-ink shipping scenes in the first volume and watercolour views taken from engravings of country seats in the second; plus additional shipping scenes; with entries for 1776 reversed at the end of the first volume recording the voyages taken by Dobrée, c.500 pages, contemporary vellum, calf and boards, worn and repaired, folio and 4to, Guernsey, 1776-1817 (3)

£2,000 - 4,000
€2,300 - 4,600

Elisha Dobrée (1754-1844) was Douzenier (parish representative) and Constable of St Peter Port, Guernsey; see Tom Lillington, 'A History of Meteorological Observations in Guernsey', Royal Meteorological Society, *Weather*, May 2007, Vol. 62, No. 5, p.127.

37 •
HEYWOOD (THOMAS, TRANSLATOR)

The Life of Merlin, surnamed Ambrosius. His Prophecies, and Predictions interpreted; and their Truth made Good by our English Annals. Being a Chronographical History of All the Kings, and Memorable Passages of this Kingdome, engraved frontispiece depicting Merlin surrounded by animals, title within border of typographical ornaments, woodcut decorations, some dampstaining and soiling, frontispiece and title shaved at top, contemporary panelled calf, worn, corners chipped [ESTC R10961; Pforzheimer 478], small 4to, J. Okes for Jasper Emery, 1641--[LLWYD (HUMPHREY) The Breviary of Britayne. As this most noble, and renowned land, was of auncient time devided into three kingdomes, England, Scotland and Wales], first edition in English, translated by Thomas Twyne, black letter, woodcut decorative initials and tail-pieces, lacks title-page, a few headings cropped, contemporary calf, rebacked [S108126], small 8vo, [colophon:] Imprinted at London, by Richard Johnes, [1573] (2)

£600 - 800
€680 - 910

38 •
KOOPS (MATTHIAS)

Historical Account of the Substances which have been used to Describe Events, and to Convey Ideas, second edition, "printed on paper re-made from old printed and written paper", engraved frontispiece on papyrus, appendix printed on wood-pulp paper, frontispiece and appendix browned, front free endpaper and final gathering loose, nineteenth century half morocco, 8vo, Jacques, 1801

£400 - 600
€460 - 680



39



40



39 •

MINIATURE AND CHILDREN'S BOOKS

FENELON (FRANCOIS DE SALIGNAC DE LA MOTHE) [Lillipution Library] *Little Tales*, 4 vol., 8 hand-coloured lithographed plates, publisher's patterned silk-covered boards (each volume with a different design and embossed centrepiece of flowers or animals), preserved in original decorative box by Taylor's Fancy Repository, Brighton (lid soiled and worn with loss of one letter), 81 x 52mm., Guben, F. Fechner, and London, A. & Joseph Myers & Co., [c.1855]--MILLS (ALFRED) *Natural History of Forty-Eight Quadrupeds*, 48 engraved plates, mottled calf gilt by Wallis [Spielmann 365], 63 by 53mm., Darton, Harvey & Darton, 1815--La Petite Vollère, hand-coloured engraved title and 6 hand-coloured plates, publisher's decorated boards and slipcase [Spielmann 406B, "exceptionally rare and beautiful little book"], 56 x 40mm., Paris, Marcilly, [c.1820]; and 6 others (12)

£800 - 1,200

€910 - 1,400

40 •

MINIATURE BOOKS

GALILEI (GALILEO) Galileo a Madame Cristina di Lorena (1615), wood-engraved portrait of Galileo, original gilt-stamped vellum gilt, binding detached [Bondy pp.95-96; Spielmann 161], 19 x 13mm., Padua, Salmin, 1896 [colophon 1897]--Bible, or a Practical Summary of Ye Old & New Testaments, 2 vol. in 1, second issue of the first English Children's Bible, 2 engraved titles and 15 plates (of 16), contemporary gilt tooled black morocco, g.e. [Bondy, p.33, "a joy to possess"; Spielmann 15B], 38 x 24mm., R. Wilkin, 1727 [amended by hand to 1728 as usual]--London Almanack for the Year... 1832, engraved throughout including view of St. Katherine's Hospital on 4 pages, original elaborate morocco gilt with matching slipcase, 57 x 30mm., Company of Stationers, 1832; and 11 others including a London Almanack for 1850 and 3 copies of the Newberry miniature Bible, one defective (14)

£800 - 1,200

€910 - 1,400

The Galileo was until recently considered the smallest book printed from movable type. It was made using the 'Fly's eye type' (*Occhio di mosca*) created in 1850 by Giacomo Gnocchi and used by the Salmin Brothers in 1878 for the *Dantino*. The text is the *Novantiqua*, the famous letter sent by Galileo to his friend and patron Madama Cristina of Lorena.

41 •

MINIATURE BOOKS

The Book of Nouns, or Things which may be seen, first American edition, alternating full-page metal-engraved illustrations and pages of text, includes final leaf pp.127-8 of 'The Huxter' and end of text (see footnote), occasional shaving, 2 short tears without loss, ownership inscription of Caroline ?Fillger on flyleaf, contemporary black morocco, covers gilt lettered 'C.M.' [cf. Bondy, p.69; cf. Spielman 64a], 32mo (55 x 44mm.), Philadelphia, J[acob] Johnson, 1802--MILLS (ALFRED) *Pictures of Grecian History, in Miniature*, 48 engraved plates, title laid down and 2 plates repaired, modern morocco, 32mo (60 x 55mm.), Darton-Harvey, & Darton, 1810--DANTE ALIGHIERI. *La Divina commedia, portrait frontispiece, contemporary morocco* [Bondy, p.95; Spielmann 114], 128mo (52 x 35mm.), Milan, U. Hoepli, 1878; idem, 2 further copies--BIBLE, IN GREEK. *Novum testamentum graecum, engraved frontispiece of Last Supper, with half-title but without ads at end, crushed morocco by Riviere, upper cover detached, slipcase* [Bondy, p.89; Darlow & Moule 4816; Spielmann 386], 48mo (83 x 45mm.), W. Pickering, 1828; and 10 others, miniature or near-miniature (16)

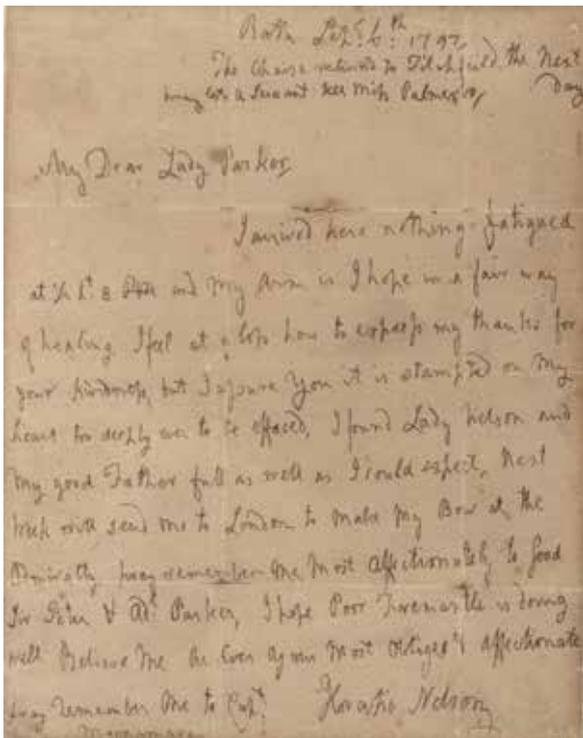
£600 - 800

€680 - 910

The Book of Nouns was first published in London in 1800, by Darton and Harvey. We have traced no copy of the first American edition at auction, and only two copies in US institutions, both lacking the final leaf found in the present copy: the Zinman copy at the Library Company of Philadelphia, "mutilated"; the American Antiquarian Society copy, "the only known copy" ('In Pursuit of a Vision', online exhibition).



42



43

42 •

MUSIC

BICKHAM (GEORGE) [The Musical Entertainer], vol. 1 (of 2), engraved throughout comprising 4 inserted leaves from 'The Universal Penman' (each headed 'Musick', numbered 1-4, the first with engraved vignette), and 100 plates with songs by Purcell, Handel, Haydn, Corelli, Pepusch and others, all but 3 headed by an engraved vignette, lacking title and preliminary leaves, a few trimmed at top, the last few with some browning, modern red half morocco, gilt panelled spine [Cohen-De Ricci, 145-146; Lipperheide 560], folio, [c.1740 or later]--HANDEL (GEORGE FRIDERIC) Suites de pièces pour le clavecin, 2 vol. in 1, engraved throughout (comprising [title], pp.2-67; [title in duplicate], pp.2-83, the title to volume 1 actually a third title to volume 2 corrected with pasted slip and 'first' added in manuscript), contemporary green half roan, gilt panelled spine, oblong folio, Printed & sold by H. Wright, Musick Printer & Instrument Maker to his Majesty at the Harp & Hoboy, [c.1795] (2)

£600 - 800

£680 - 910

Provenance

Second work, Lord Hampden (probably 5th or 6th Baron Trevor), ownership signatures, Glynde Place bookplate and red morocco gilt inset label on upper cover ('H' surmounted by a crown).

43

NELSON (HORATIO)

Autograph letter signed ("Horatio Nelson"), to Lady Parker, informing her of his arrival at Bath ("...I arrived here nothing fatigued at 1/2 p.m. 8 PM and My Arm is I hope in a fair way of healing..."), where he found his father and his wife "as well as I could expect"; he confesses himself at a loss at how he can give her sufficient thanks ("...I assure You it is stamped on My heart too deeply ever to be effaced...") and informs her that he is due up in London the following week "to Make My Bow at the Admiralty", asking her to remember him "to good Sir Peter & Ad. Parker", and giving news of Fremantle, 1 page, browned overall, framed, 4to, Bath, 6 September 1797

£3,000 - 4,000

£3,400 - 4,600

'MY ARM IS I HOPE IN A FAIR WAY OF HEALING' – Nelson writes a letter with great difficulty and with a quivering left hand, seven weeks after the loss of his right arm. Rear-Admiral Sir Horatio Nelson had arrived back in England on 1 September and, after his brilliant exploits at the Battle of St Vincent, had found himself a hero, a crowd greeting his arrival at the Sally Port in Portsmouth with three cheers. The loss of his arm on the subsequent failed assault on Santa Cruz merely highlighted such gallantry. Next day, he received from the First Lord of the Admiralty himself congratulations on his 'very glorious though unsuccessful attack on Santa Cruz' and wishing him a speedy recovery in Bath (John Sugden, *Nelson: The Sword of Albion*, 2012, p.13).

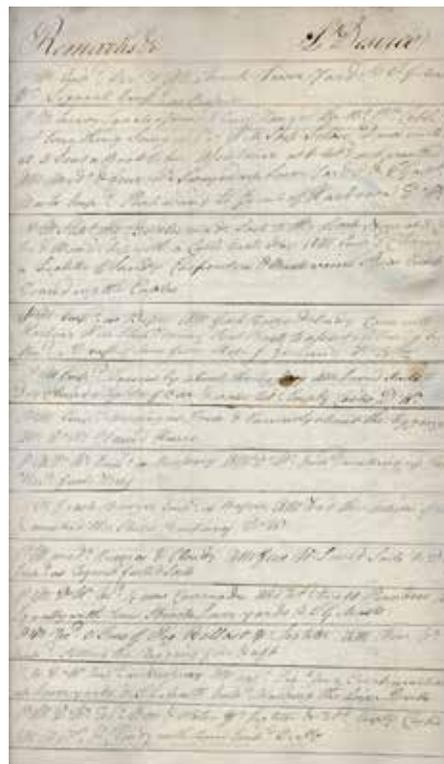
Sir Peter Parker was one of Nelson's most important patrons. In 1778, as Commander-in-Chief, he had taken the newly-commissioned lieutenant onto his flagship; and, crucially, personally intervened to assure Nelson's place on the list of post-captains (to which he owed all subsequent promotion as regards rank). Lady Parker, in her turn, had mothered the young Nelson when taken ill during the San Juan expedition of 1780. "Poor Fremantle" to whom he refers at the end of the letter was Thomas Fremantle who was wounded in the arm at the same time as him, both men nursed on the voyage home by Fremantle's wife Betsy. Nelson was to remain in severe pain from his wound until the ligatures came away in November. This letter was sold at Sotheby's on 5 July 1977, lot 179; it is not published by Nicolas, *Dispatches and Letters*.

NELSON AND COPENHAGEN

"A Journal of the Proceedings of His Maj's Ship L'Desirée Hy Inman Esq.re Commander Commencing the 14th Day of September & Ending the 23rd Day of April 1801 Kept by Lieutenant Andrew King" [*contractions expanded*], comprising the log (remarks on weather, bearings, etc.) on left-hand pages with "Remarks" facing on right-hand pages, including his account of the Battle of Copenhagen itself during which the *Desiree* played a notable part and was in the midst of the action: "observed 3 Ships of the Line get on Ground at noon a heavy Canonading on Both Side a Battery on the Shore Shot away our Gaff & Ensign & cut our Sails & rigging hoisted another Ensign Could not get our Guns to Bear on the Battery... PM the Action became General an obstinate Cannonading on Both Sides Still Keeping a raking fire on the two Southernmost Hulks a Shot wounded our Bowsprit & Cut our Rigging forward the Jib Intirely Cut to Pieces stood fast Several time till the Smoke Clear'd our Guns several Shot raked us though our Sails & rigging/ as 2 Observed several of the Enemy's Hulks Silenced ½ Pt Do saw Signal flying on the Commander in Chief to Discontinue the Engagement, at 3 hoisted our T Sails & T Gall.t Sails Swung to our Spring Cut the Spring & Hauled to the Wind on the Larboard Tack Proceeded to the Assistance of Ships aground Kept a Lead Going in 7 fathoms when Putting the Helm Down for Stays the Ship Struck fast on the Inner Edge of Middle Ground made Signal to that Effect shot Passing passing [sic] over us from the Enemy Several Boats Came to our Assistance run a Bower anchor out a Stern ¼ past 3 the firing Ceased to the Southward run another anchor out a'Beam observed one of the Enemy's hulks on fire which in a short time Blue up..." ("Remarks", Thursday to Friday, 2-3 April 1801); earlier parts of the log recording service in the Baltic, and vicinity of Elsinore, prior to the outbreak of hostilities; the ship's return home; embarkation with the fleet in March, their arrival off Elsinore at the end of the month ("...steering up after the fleet at Noon anchored in 7 fathoms on the Elephants Larboard Quarter in Copenhagen roads the advance Squadron under the Command of Vice Admiral Lord Nelson..."); and their advance into battle on 2 April ("...Signal made to form the Line of Battle in Close Order ¼ Before 11 the firing Commenced..."); the leaf with "Remarks" accompanying the last four entries of the log lacking, 46 pages including title, in a modern goatskin designer binding, with multi-coloured inlays and raised bands simulating rigging on both covers, cityscape and Baltic views beyond, front doublure inlaid with chart of the battle lettered in gilt, rear doublure with an anchor and signed 'P.A.R. 1984', fitted morocco-backed solander box, folio, Copenhagen Roads and elsewhere, 14 September 1800 to 23 April 1801

£3,000 - 4,000
€3,400 - 4,600

'THE ACTION BECAME GENERAL AN OBSTINATE CANNONADING ON BOTH SIDES... SAW SIGNAL FLYING ON COMMANDER IN CHIEF TO DISCONTINUE THE ENGAGEMENT' – an eye-witness account of the Battle of Copenhagen – the hardest-won of Nelson's great victories -- and of the signal to which he famously turned his blind eye: 'By 1.30 p.m. British gunnery had clearly mastered the southern defences. Commodore Olfert Fischer had abandoned his burning flagship, twelve more ships were largely or completely out of action, and the way was open for the British bomb vessels to get within range of the city. At this point Parker, still 4 miles away, hoisted the signal of recall, made "general" (directed to each ship individually). Had the signal been obeyed it would have transformed victory into catastrophe, for Nelson's ships could have withdrawn only across the face of the undefeated northern defences, in front of which several of them subsequently ran aground when attempting this move after the cease-fire. Angry and agitated at his superior's folly, Nelson turned to his flag captain and said "You know, Foley, I have only one eye—and I have a right to be blind sometimes" and, putting the telescope to his blind eye, "I really do not see the signal". Fortunately Nelson's captains, seeing that he had not repeated Parker's signal, copied him in disobeying the commander-in-chief, while his second, Rear-Admiral Thomas Graves, reluctantly repeated the signal, but hoisted it in such a position that it was invisible to most of the squadron, while keeping Nelson's signal for "close action" at the masthead' (N.A.M. Rogers,



44

ODNB). Our ship was one of those that also repeated the signal while continuing the engagement (having no choice otherwise), as the present log shows.

The 36-gun frigate *Desiree*, originally *Désirée*, had been captured from the French and was entered into the Royal Navy in 1800. Unusually for engagements such as Copenhagen, fought out by ships-of-the-line (plus shore batteries), the frigate played a direct part in the battle rather than being kept on the wings. During the battle, Nelson had twelve ships-of-the-line at his disposal, these having shallower drafts and capable of entering close to shore, while his commander-in-chief stayed out of harm's way with the heavier ships of the fleet. As Nelson's force entered the shoals off Copenhagen to attack the Danish fleet moored there, he despatched the *Desiree* in company with some small gun-brigs to rake the Danish line from the south: 'James Walker brought the fifty-gun *Isis* into action against the second and third Danish ships... while *Polyphemus* began pounding the first enemy vessel, the *Prøvesteener*, with help from the thirty-six gun frigate *Desiree* frigate, under Captain Henry Inman. The *Desiree* briefly took the ground, where it could be raked by the shore battery, but aided by the *Hasty* brig she silenced the Danish guns and was placed with considerable skill in a position from which she could rake all the first three ships of the enemy line. The battle in the south was not the straightforward one that Nelson had envisaged, however. The *Wagrien*, under Commander Friderich Risbrich, was particularly well fought, throwing accurate and double-shotted broadsides, while the *Prøvesteener*, Commander Lorentz Lassen, even if firing her heavy shot rather too high, proved to be a most redoubtable slogger, one of the most unyielding opponents in the Danish line" (John Sugden, *Nelson: The Sword of Albion*, 2012, p.432). Battle in the southern section, where the *Desiree* was closely engaged, began earlier and lasted longer than in any other.

The author of our log, Lieutenant Andrew King, was wounded during the battle. He was later to serve as lieutenant on board the *Victory* and was present at Trafalgar. His service was recognised after the battle, when he and a fellow lieutenant were chosen as 'supporters' to accompany Captain Hardy, the bearer of the Banner of Emblems at Nelson's funeral. From the collection of the naval author the late Douglas Reeman (Alexander Kent).



45

45 •
PHOTOGRAPHY - MANCHESTER JUBILEE EXHIBITION
 GARSIDE (H.) 'The Royal Jubilee Exhibition, Manchester, 1887: a Photographic Record. Produced for the Executive Committee', *letterpress title in red and black, 41 albumen prints mounted (275 x 350mm. and smaller), title dust-soiled, spotted, and chipped at fore-edge, original green half morocco, upper cover gilt lettered, rubbed, oblong folio (370 x 460mm.), Manchester, 1887; together with 4 related Exhibition medals (5)*

£1,500 - 2,500
 €1,700 - 2,800

The 1887 Jubilee Exhibition was held in Old Trafford in purpose-built halls in the Royal Botanical Gardens - now White City retail park. Images show: African artifacts, view of the fountain at the centre of the cross-form main building ("Third Class Refreshments, Working Dairy... Tobogganing Slide..."), displays by Doulton and Worcester potteries including George Tinworth's monumental relief of the Release of Barabas, concert area ("Bishop's Tubular Pneumatic Organ"), "Olde Manchester and Salford" section (full-scale models of historic buildings, with people in period costume, "Ye Ladies Room", etc.), fine art galleries (11), metalwork display by J.W. Singer & Sons of Frome, hall of looms, textiles (3), ceramics by Ernst Wahlliss of Vienna, "Chemical Section Fluorescent Fountain", and glasshouse advertising the "Fleuss Patent Diving & Breathing Dress".

46
PHOTOGRAPHY
 HILL (DAVID OCTAVIUS) AND ROBERT ADAMSON. The Sleeping Flower-Gatherers; A Newhaven fisherwoman, *salt prints from waxed paper negatives, 155 x 205mm., [1840s, but later]; anonymous picturesque view at Ruswarp Dam near Whitby, albumen print, mounted, 190 x 290mm.; anonymous arch-topped view of a stream, probably Wales or Scotland, albumen print, mounted, indistinct caption dated 1861 mounted below, 165 x 205mm. (4)*

£600 - 800
 €680 - 910



46

47
RENNIE (JOHN)
 Collection of six plans drawn and signed by John Rennie for aqueducts on the Lancaster Canal, comprising: (i) "Elevation of the Aqueduct over the River Keer" with "Section" of the "Surface of Water on Canal" and "Section of Keer Valley/ Surface of Canal", inscribed "Lancaster December 31st 1792 No 4" and signed "John Rennie" and "Jn.o Pinkerton" and again at the foot "John Rennie - London Dec. 15 - 1792", biro docket; (ii) Section of the aqueduct bridge over the River Weir near Garstang, plus section taken through middle arch and plans of the superstructure and foundation, inscribed and signed at the foot "London May 13th 1793 John Rennie", marked in pencil in a near-contemporary hand "Not built thus" (damaged at the head, with paper-loss, affecting the heading); (iii) "Plan of the Proposed Aqueduct Bridge across Bagenly Brook", marked "No.3 The plan referenced to by Mr William Ross's agreement with the Company of Proprietors of the Lancaster Canal Navigation dated this 2d day of June 1794" and signed "John Rennie" and "Will: Ross", signed also lower right "John Rennie", modern ballpoint docket on verso; (iv) "Elevation of the Proposed Aqueduct Bridge across Baguely Brook" with a "Section taken thro' Centre of the Arch", subscribed "No 4 The plan referred to by Mr William Ross's agreement with the Company of Proprietors of the Lancaster Canal Navigation, dated this 2d Day of June 1794" signed "John Rennie" and "Will: Ross", and inscribed at the foot "Stamford Street London" and signed again "John Rennie"; (v) "Transverse Section of the proposed Aqueduct over the River Brock" and "Elevation of the proposed Aqueduct over the River Brock" signed and subscribed at the foot "Stamford Street London Feby 20th 1795 John Rennie"; (vi) "Plan of the proposed Aqueduct over the River Calder" signed and subscribed "Stamford Street London Feby 20th 1795 John Rennie", 1792-1795 on paper, in grey and coloured washes, plus mapping-ink over pencil, the second damaged with paper-losses and part of its heading lacking, usual dust-staining, marginal tears etc., some with recent ballpoint docket on verso, various sizes, large 4to (between c.500 x 730mm.), landscape and portrait format, 1792-1795

£4,000 - 8,000
 €4,600 - 9,100

These drawings belong to the elder Rennie's great years of canal-building in the 1790s and early 1800s, which included work on the Lancaster Canal, as here, as well as the Rochdale Canal, Aberdeen Canal, Crinan Canal, Royal Canal of Ireland, and Royal Military Canal: 'A common criticism levelled at Rennie was the massiveness and expense of his structures, but Rennie built to last, and for safety and dignity's sake was free with his clients' money. His capacity for combining manufacturing with design derived from his origins as a millwright or mechanical engineer, but it is as a constructor that he is chiefly now remembered. He and Telford were the greatest civil engineers of their day. Although many modern historians of engineering have preferred Telford on the grounds of his originality in structural design, other authorities have been equally impressed by Rennie. He enjoyed a wider range of skills, greater theoretical ability, and more social approbation than Telford, but has been less fortunate in the survival of his major structures' (Andrew Saint, *ODNB*).

48 •

RESTORATION BINDING

COWLEY (ABRAHAM) *The Works...* Now First Published out of the Authors Original Copies, *eighth edition (these words excised from title with paper repair)*, engraved portrait by W. Faithorne, stain to portrait, title and first few leaves [ESTC R21015], J.M. for Henry Herringman, and are to be sold by Charles Harper; The Second Part... fifth edition, engraved frontispiece, lacking colophon leaf [ESTC R227057], Mary Clarke, for Charles Harper, 2 parts in 1 vol., contemporary binding of black goatskin, the sides with large onlaid red morocco centre- and cornerpieces filled with dense gold floral tooling, the centrepieces surrounded by laurel leafy stems forming an oval shape, floral and other small tools at corners and apexes, spine in 7 compartments filled with gilt and blind floral tools, raised bands, g.e., fore-edges decorated with floral design surrounding owner's name 'Margaret Standard', some rubbing and staining, one or two small chips, joints split, recased with later endpapers, folio (301 x 193mm.), 1684

£1,000 - 2,000

€1,100 - 2,300

An elaborate restoration binding of red and black goatskin, with the owner's name 'Margaret Standing' incorporated into the decoration on the fore-edges. Some of the floral tools are similar to ones used by other binders of the period, such as the 'Naval Binder' or Thomas Dawson, but the gilt floral tooling is more closely massed and less distinct.

49 •

SCOTT (WALTER)

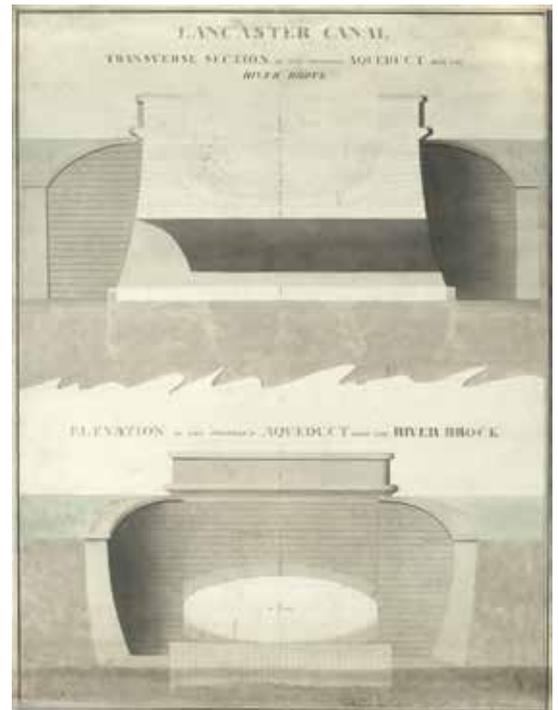
[*The Works*], 58 vol., EXTENSIVELY EXTRA-ILLUSTRATED with a total of approximately 710 plates (mostly engraved), manuscript index of plates in each volume, contemporary half calf, spine gilt tooled within compartments with red and green morocco lettering labels, slightly rubbed, 8vo, Edinburgh, Archibald Constable, 1819-1833

£1,000 - 2,000

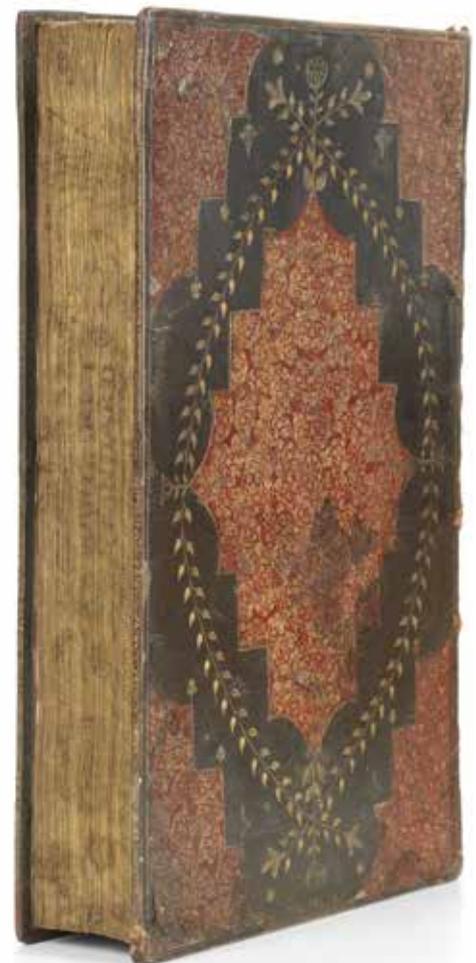
€1,100 - 2,300

Provenance

?Edwin Martin-Atkins, nineteenth century bookplate with motto "Cuncta mundana rotantur".



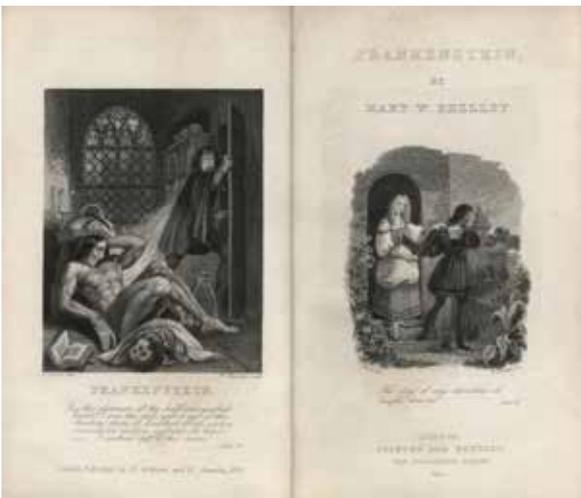
47



48



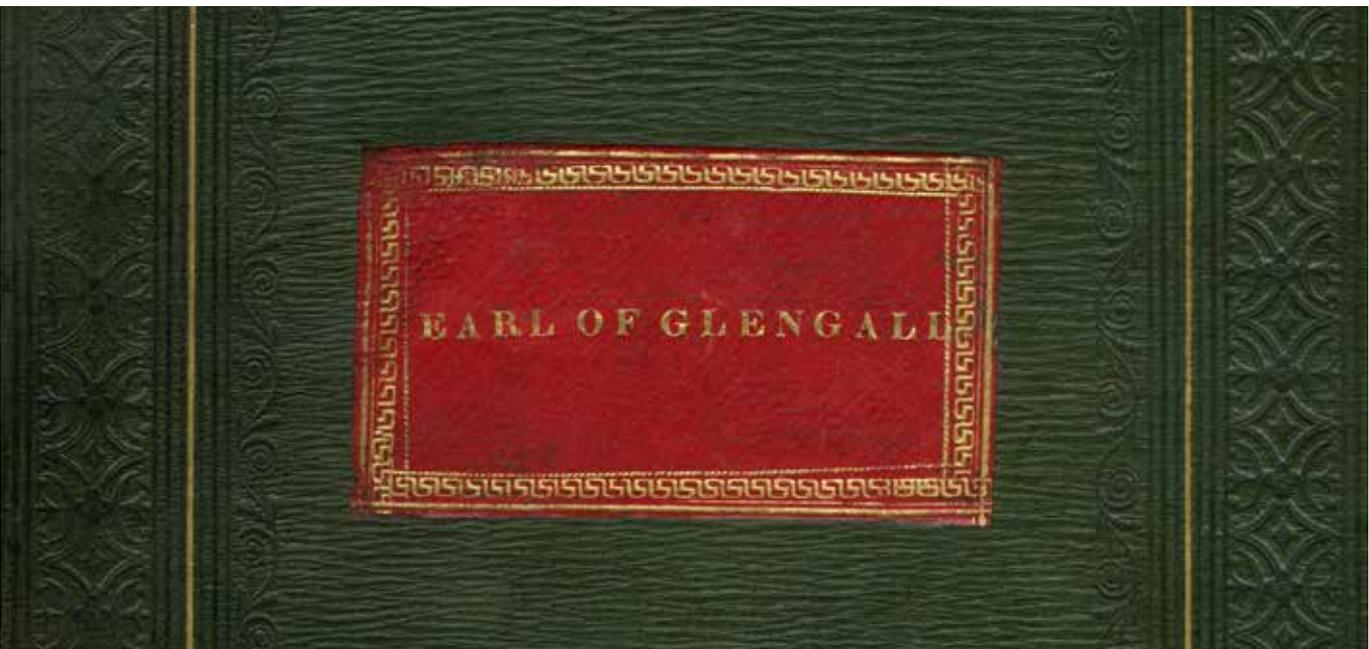
50



51



53



55

50 •

SHAKESPEARE (WILLIAM)

The Comedies, Histories, Tragedies, and Poems, 18 vol., *"Book Lovers' Edition"*, limited to 1000 numbered copies, introduction and notes by Richard Grant White, photogravure plates, contemporary blue morocco gilt, t.e.g., some fading to spines, 8vo, Boston, Little, Brown, 1912

£1,000 - 1,500
€1,100 - 1,700

Provenance

Thomas N. McGowen, ink stamp inside upper covers.

51 •

SHELLEY (MARY)

Frankenstein: or, The Modern Prometheus... Revised, Corrected and Illustrated with a New Introduction by the Author, *third edition* [Sadleir 3734]; SCHILLER (FRIEDRICH VON) The Ghost-Seer!; BROWN (CHARLES BROCKDEN) Edgar Huntly; Or, the Sleep Walker, *half-title*, together 3 works in 2 vol., 2 engraved frontispieces and 2 additional engraved titles, bound without advertisements in contemporary brown half morocco, gilt panelled spines, t.e.g., extremities rubbed, Henry Colburn and Richard Bentley, 1831 (2)

£1,500 - 2,000
€1,700 - 2,300

The third edition of Frankenstein, revised by the author (whose name is given for the first time), and with a frontispiece providing the first depiction of the monster. The set comprises volumes 9 and 10 from the first printing of the Bentley Standard Novels; Shelley's work is bound with volume 1 of *The Ghost-Seer*, volume 2 of which is bound with Charles Brockden Brown's complete *Edgar Huntly; or, the Sleep Walker*.

52 •

SHELLEY (PERCY BYSSHE)

Prometheus Unbound: a Lyrical Drama in Four Acts, with Other Poems, FIRST EDITION, *second issue* (with "Miscellaneous" spelt correctly on contents leaf A3 and this leaf a cancel), *half-title*, without advertisements, trace of an ownership inscription on title, blue-green crushed morocco by Zaehnsdorf, silk endpapers, upper joint cracking, lower rubbed, t.e.g., 8vo, C. and J. Ollier Vere, 1820

£800 - 1,200
€910 - 1,400

53

SPORTING

MASON (GEORGE FINCH) A collection of 65 ink and pencil sketches of sporting and other scenes, *on board*, some captions, annotations and corrections in white to the image, preserved in 2 purpose-made morocco gilt ringbinders (one by Asprey of London), images mostly between 270 x 180mm., and 128 x 180mm., a few smaller, [late nineteenth/early twentieth century]

£1,500 - 2,000
€1,700 - 2,300

A good collection of 65 original ink designs by Eton-educated sporting artist George Finch Mason (1850-1915). The majority of images relate to horse racing or hunting subjects. Of these approximately 30 feature horses (many on the course at Stockbridge, Kingsbury and elsewhere), whilst others are of attendees ("Crinoline on a Derby Night", etc.) or portrait studies of sporting figures, including John Sholto Douglas, the Marquis of Queensbury (the nemesis of Oscar Wilde), and two mounted jockeys. Includes two designs for the cover of Reginald Herbert's sporting novel *When Diamonds Were Trumps* (1908).

54 •

SPORTING REPOSITORY

The Sporting Repository, containing Horse-Racing, Hunting, Coursing... Pugilism, FIRST EDITION, 19 hand-coloured aquatint plates after Henry Alken and James Barenger by G. and T. Hunt, light ink inscription on blank verso of frontispiece, title and one leaf repaired at corners, some gatherings browned, green crushed morocco gilt by Riviere, t.e.g., upper joints slightly weakened [Schwerdt II, p. 212], 8vo, Thomas McLean, 1822

£600 - 800
€680 - 910

"The first and only edition of a rare and valuable magazine" (Schwerdt).

55 •

STAFFORD (THOMAS)

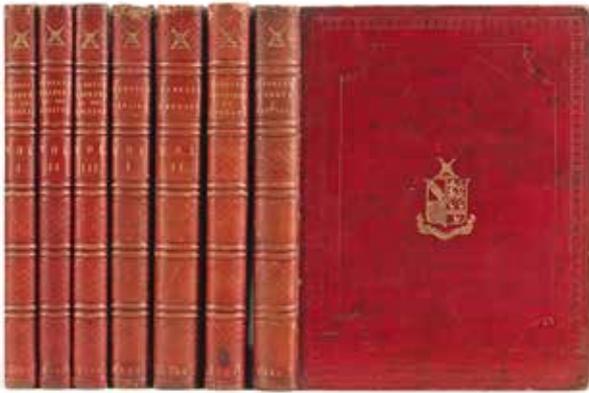
Pacata Hibernia: Ireland Appeased and Reduced. Or, an Historie of the late Warres of Ireland, FIRST EDITION, 2 engraved portraits of Carew and Elizabeth I, woodcut ornament on title, 17 maps, plates and plans, the map of Munster supplied from the 1810 reprint, one additional map from the same, 2 plates trimmed and 3 repaired without substantial loss, small repair to edge of first portrait, early nineteenth century straight-grained green morocco, covers with broad blindstamped borders within gilt rules, upper cover with red morocco label gilt-lettered "Earl of Glengall", g.e., extremities lightly rubbed [ESTC S117453], small folio (315 x 200mm.), Printed by Aug. Mathewes for Robert Millbourne, 1633

£3,000 - 5,000
€3,400 - 5,700

WITH DISTINGUISHED IRISH PROVENANCE, having belonged to a Baron Cahir. The text mentions events at Cahir Castle in 1599-1600, and a folding plate depicts the Castle, "taken by the Earle of Essex in anno 1599".

Provenance

Faithful Fortescue, probably the Governor of Carrickfergus (1585-1666) who was instructed in 1632 to raise a troop of horse for Thomas, Viscount Wentworth, ownership inscription on title; Richard Butler (1775-1819), 1st Earl of Glengall, label on upper cover and Cahir bookplate.



57

56 •

[STERNE (LAURENCE)]

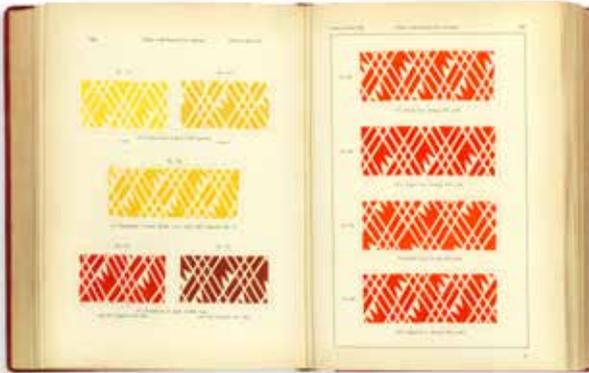
A Sentimental Journey through France and Italy, by Mr. Yorick, 2 vol., FIRST EDITION, ordinary paper copy, vol. 1 variant 2 with "vous" on p.150 and vol. 2 variant 1 "who have" on last line of p.133, half-titles, list of subscribers, engraved coat of arms in text of vol. 2, contemporary calf, upper cover of vol. 1 detached, head of vol. 2 spine restored, later chemise and slipcase [Rothschild 1972], small 8vo, for T. Becket and P.A. de Hondt, 1768

£600 - 800

€680 - 910

Provenance

Isaac John Beazley, contemporary bookplate; J. Baker, ownership inscriptions on flyleaves.



58

57 •

STRUTT (JOSEPH)

A Complete View of the Dress and Habits of the People of England, 2 vol., FIRST EDITION, 153 hand-coloured engraved plates, head of one spine worn [Colas 2824], J. Nichols, for J. Edwards, 1796-1799; Horda Angel-Cynnann; or a Compleat View of the Manners, Customs, Arms, Habits &c. of the Inhabitants of England, 3 vol., 158 engraved plates printed in sepia, spotting to titles, Benjamin White, 1775-1776; The Regal and Ecclesiastical Antiquities of England... A New Edition, 72 engraved plates printed in sepia, Benjamin and John White, 1793; Glig-Gamena Angel-Deod, or the Sports and Pastimes of the People of England, engraved frontispiece and 39 plates printed in sepia, J. White, 1801, FIRST EDITIONS except third mentioned, uniform red straight grained morocco, gilt arms on sides, lettered in gilt with Bunbury device on spines, g.e., 4to (290 x 230mm.) (7)

£600 - 800

€680 - 910

Provenance

Henry Edward Bunbury (1778-1860), bookplate, and gilt armorial arms on sides of binding.



60

58 •

TEXTILES AND DYEING

LUCIUS & BRUNING. The Coal Tar Colours of Farbwerke vorm. Meister Lucius & Bruning... Applied to in Calico Printing, 1908; Manuel de la teinture du coton et des autres fibres végétales, 3 vol., spine detached, 1907, Hoechst--Naphtol AS in Textile Printing, Frankfurt, [n.d.]--KNECHT (EDMUND) and others. A Manual of Dyeing, 1893--ROTHWELL (C.F. SEYMOUR) The Printing of Textile Fabrics, 1897, Charles Griffith--SANSONE (ANTONIO) The Printing of Cotton Fabrics, lower cover dampstained, Manchester, A. Heywood, 1887--The Printing of Cotton Fabrics with the Dyestuffs, Frankfurt, Leopold Casella, 18905--SMITH (DAVID) The English Dyer, spine worn, Manchester, 1882--CROOKES (WILLIAM) A Practical Handbook of Dyeing and Calico-Printing, 2 copies, one leaf of text loose, Longmans, 1874, ALL WITH NUMEROUS MOUNTED FABRIC SAMPLES, publisher's cloth or original bindings--PEDDIE (ALEXANDER) The Linen Manufacturer, Weaver, and Warper's Assistant, 12 engraved plates, contemporary calf, hinges worn, Glasgow, Khull, Blackie, 1822, 8vo and small 4to; and 12 others, most with mounted fabric specimens (25)

£600 - 800

€680 - 910

CONTINENTAL BOOKS AND MANUSCRIPTS



59

59 •

ANGELUS DE CLAVASIO

Summa angelica de casibus conscientiae [with additions by Hieronymus Torniel], 532 leaves (of 540, lacks title and following 7 leaves, the tables, also without the 12pp. supplement found at the end of some copies), 44 lines, Gothic letter, double column, initials supplied in red throughout, full-page printer's device on X7v, a few early Ms. marginal notes and passage markings, light dampstains towards the end, small hole (filled) to final leaf with loss of a couple of letters from the word "Registrum", early stamped calf over wooden boards, the side panels of birds in 2 compartments), rebacked and refurbished (loss to most of original spine, and section of each side panel), remnants of straps, upper cover working loose [ISTC ia00726000; Goff A726; GW 1939; Haines 5398*], 8vo (178 x 115mm.), [Venice, Georgius Arrivabenus, 2 May 1495]

£1,000 - 1,500

€1,100 - 1,700

Provenance

B.H. Blackwell, Oxford, old catalogue entry ("2/10.") loosely inserted.

60 •

BIBLE, IN LATIN

Biblia. Habes in hoc libro prudens lector utriusque instrumenti novam translationem aedificat à reverendo sacrae theologiae doctore, sancte paginno lucensi... 551 leaves (of 554, lacking index leaves x1 and x6 and blank YY4), title printed in red and black within woodcut border with portraits of the Pope seated among cardinals and saints, double column text with woodcut initials throughout, with blank PP8, some browning and occasional dampstaining (mainly in second part), tears to b5 and C4 without loss, FF1-2 and FF7-8 frayed at edges, occasional old ink marginalia, early vellum, soiled and worn, lacking backstrip [Adams B1008; Darlow & Moule 6108], 4to (240 x 175mm.), Lyon, Antonius Du Ry for Francesco Turchi, Domenico Berticino and Jacopo Giunta, 29 January 1527/28

£1,000 - 1,500

€1,100 - 1,700

"The earliest Latin version of the Bible, in modern times, made from the original Hebrew and Greek. Translated by Sanctes Pagninus (1466-1541) of Lucca, a doctor of theology ... This Bible is the earliest edition in which the text is divided into numbered verses; but the system here adopted in the Apocrypha and N.T. is entirely different from that introduced in later Bibles" (Darlow & Moule).



62

61 •

BINDING

MAZOT (FRANCOIS) Le Tableau de la Croix Representé dans les Ceremonies de la Ste. Messe, engraved throughout, 49 leaves featuring 92 engravings, full-page illustrations of the Mass, text in French and Latin within pictorial borders, contemporary red morocco, covers elaborately gilt with borders, pointillé floral devices around lobed frames, and central open quaterfoils, clasps, g.e., upper joint beginning to crack, ink stain on upper cover, 8vo, Paris, F. Mazot, 1651 [but 1652], sold as a binding not subject to return

£600 - 800
 €680 - 910

For another copy in similar binding, featuring many of the same devices, see Sotheby's Paris, 25 June 2015, lot 40, evoking "à la fois les compositions de Florimond Badier et les assemblages de petits fers de Le Gascon." Collations of this work vary widely.

62 •

BOOK OF HOURS, USE OF PARIS

Ces presentes heures a lusaige de Paris, on vellum, text in Latin and French, 131 leaves (of 132, lacks P7), 21 lines, Gothic letter, calendar for 1498-1508, opening leaf with full-page illuminated metal cut of Adam and Eve, with printer's name, metal cut of Anatomical man on Aii, 18 full-page illuminated illustrations, 21 smaller 8-line illuminated illustrations of Saints, all leaves within ornamental or historiated borders (of which 17 fully illuminated), illuminated initial and line-fillers in gold on alternating red and blue grounds throughout, twentieth century blindstamped morocco [JSTC ih00352200; Bohatta 225; GW 13074], 8vo (160 x 105mm.), Paris, Philippe Pigouchet for Simon Vostre, 4 July 1495

£6,000 - 8,000
 €6,800 - 9,100

Rare printed Book of Hours, of which there are only two copies on ISTC, including one on vellum.

63 •

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*

£2,000 - 3,000

€2,300 - 3,400

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.

64 •

[DIDEROT (DENIS)]

Les bijoux indiscrets, 2 vol. in 1, *second impression, titles with engraved vignettes, 7 engraved plates, contemporary red morocco gilt, sides with triple gilt rule borders, gilt panelled spine with repeated floral tool and green morocco label, g.e. [Cohe-de Ricci 303], 12mo, Monomotapa [i.e. Paris, 1748]*--Graduel al'usage de Madme. Ste Thérèse Beaumont, *manuscript on paper, 171pp., text and notes written in black ink on red 4-line staves, contemporary red morocco, sides with ornate gilt borders and floral cornerpieces, gilt panelled spine with repeated floral tool, g.e., small 4to (168 x 116mm.), Paris, 1784 (2)*

£600 - 800

€680 - 910

65 •

GIOVIO (APOLO)

Le iscrizioni poste sotto le vere imagini de gli huomini famosi in lettere. Tradotte di latino in volgare da Hippolito Orio Ferrarese, *woodcut printer's device on title (several old ink inscriptions crossed through), a little dampstaining and soiling, contemporary brown morocco, tooled in gilt and blind with large armorial device (incorporating a Venetian lion) on sides, gilt panelled spine, recased with later endpapers [EDIT 16 21228], 8vo, Venice, Francesco Bindoni, 1559--Amoris divini et humani antipathia... Edition III, engraved title and 89 emblematic plates with Latin motto and French couplet engraved, text in Latin, French, Spanish and Dutch, 2 plates cut down and mounted, another with small rust hole repaired [Landwehr Low Countries 38], 8vo, Antwerp, M. Snyders, 1636--ALCIATUS (ANDREA) *Emblemata V.C., 196 emblematic woodcuts (number 62 not illustrated, as issued), 14 woodcuts of trees, 16mo [Landwehr Low Countries 20], Antwerp, C. Plantin, 1584, the last 2 modern crushed morocco (3)**

£1,000 - 1,500

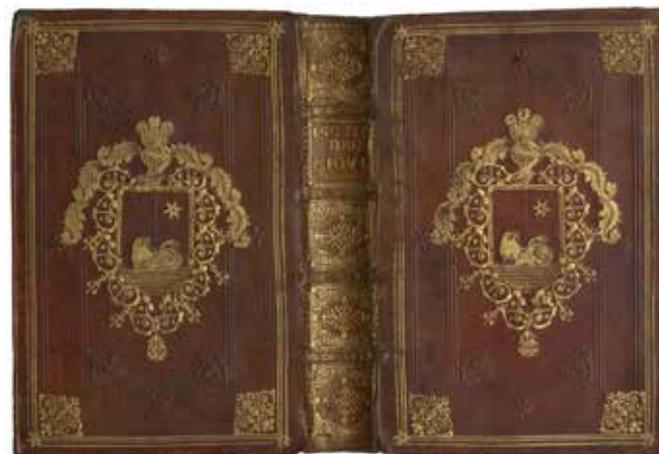
€1,100 - 1,700

Provenance

First work, Antonio Maria Speroli Romani, old inscription on title-page. Second work, Society of Jesus, 1750, inscription on fly-leaf. Third work, William Hay, bookplate and his presentation inscription to "John Kent... London, 23rd July, 1849".



63



65



66

66 •

ILLUMINATED MANUSCRIPT

Book of Hours, on vellum, 121 leaves (including opening and final blanks), 16 lines, Gothic letter, brown and red ink, calendar on 6 leaves, one large arch-topped miniature of the Day of Judgement within decorative outer border, 6 leaves with large initial and decorative borders of trailing flowers, 22 4- or 5-line large initials on a page with one decorative border, the initials in liquid gold or against a background of gold, other initials in alternate gold and blue, a few abrasions, eighteenth century calf gilt, sides with elaborately tooled border, spine tooled in 5 compartments within raised bands, g.e., rubbed, 8vo (130 x 95mm.), [France, late fifteenth century]

£2,000 - 4,000

€2,300 - 4,600

Provenance

Martin Gibbs, bookplate.

67 •

ILLUMINATED MANUSCRIPT

Manuscript choirbook, on vellum, 152 sheets (of 165), black ink with 5 staves of 5 lines per page, with musical notations and text, most leaves with between 1 and 3 large decorative initials (of varying types and complexity; red or blue on ornamental background; green and black, some inhabited with faces in profile, including a tonsured monk, a man with a carrot in his mouth, and "princely figure"), pastedown endpapers (and front free endpaper) from another choral manuscript, occasional tears and old repairs, some surface abrasions, contemporary calf over wooden boards, metal spines, remnants of strap, folio (568 x 374mm.), [France, dated 1538]

£1,500 - 2,000

€1,700 - 2,300

For similar unusual green ink decorative and historiated initials, see the Gradual msM2148.G7 at the Library of the University of St. Andrews (standrewsrarebooks.wordpress.com).

68

ILLUMINATED MINIATURES

Three miniatures (Martyred Saint with palm leaf and book preaching to a seated group; Saint officiating at a wedding; Kneeling messenger handing a letter to a group of men, some standing, some kneeling), from an illuminated manuscript on vellum (backed with old paper), in colours against a red background decorated in gilt, each within a 2-line border (liquid gold outer, blue inner, the "marriage" image trimmed at lower margin with border re-instated), tipped onto single sheet of card, images 90 x 80mm., 60 x 82mm., and 87 x 80mm., [?Paris, late fourteenth century]

£1,000 - 1,500

€1,100 - 1,700

Provenance

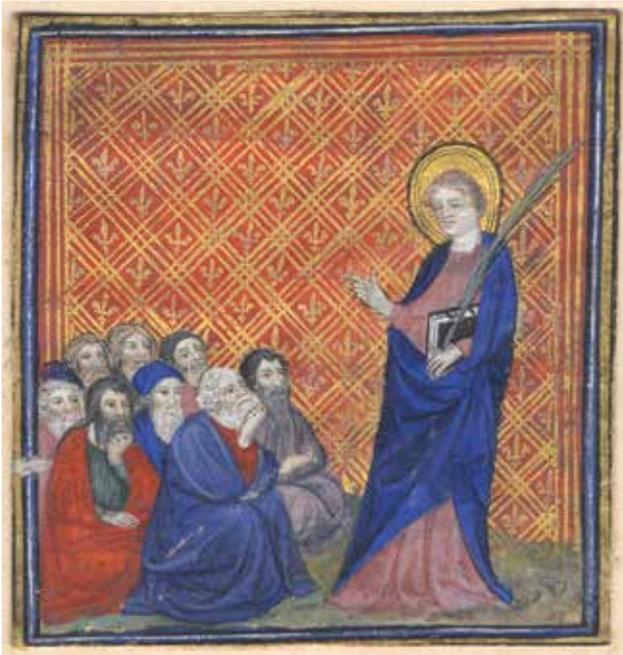
"French art. Beg. 14th Cent..." , ink inscription with price, and date "1856" on verso of each miniature.



66



67



68



69

69 •

ILLUMINATED MINIATURES

Large illuminated initial "D" depicting the Fall of the Rebel Angels, from a choirbook, *the initial in mauve and white on a gold background, the scene in colours (?with some overpainting), 4-line stave on verso, tipped onto card at one margin, 155 x 166mm., [France, late sixteenth/early seventeenth century]; and another large initial (145 x 145mm.) depicting the Holy Family (2)*

£600 - 800
 €680 - 910

70 •

VERSEHUNG VON LEIB

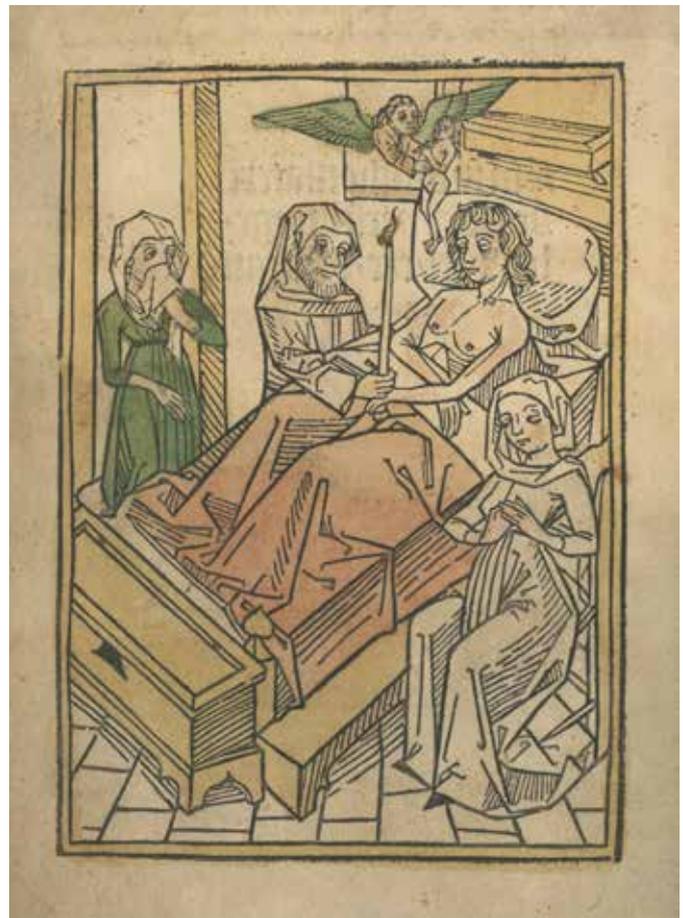
Versehung von Leib, Seele, Ehre und Gut, 159 leaves (of 160, without final blank), 27 lines and head-line, gothic letter, full-page woodcut illustration with contemporary hand-colour on verso of title-page, hand-coloured 8-line decorative initial on a2, early manuscript annotations (shaved) in the margins 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:] Augsburg, Johann Schönsperger, 1493

£4,000 - 6,000
 €4,600 - 6,800

A rare edition of a fifteenth century compendium, first published in Nuremberg 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

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



70



71

71 •

ALLEN (WILLIAM)

Picturesque Views on the River Niger, Sketched During Lander's Last Visit in 1832-33, FIRST EDITION, SUBSCRIBER'S COPY, 22 hand-coloured views on 10 sheets, including a folding panorama (one short tear repaired), one hand-coloured lithographed map, publisher's cloth, gilt-lettered with Royal Arms on upper cover, some fading [Abbey Travel 284], oblong folio (277 x 362mm.), John Murray, 1840

£1,500 - 2,000

€1,700 - 2,300

SUBSCRIBER'S COPY of a series of views "made on the spot during John Lander's expedition (a "mission of peace and charity") up the Niger river. Allen accompanied the expedition, at the request of the Admiralty, to make a survey of the river. "Apparently only a few copies were issued coloured" (Abbey)

Provenance

"Richenda Buxton from her father, January 15th 1841", inscription on title. Richenda was the daughter of Edward North Buxton, who subscribed to two copies of Allen's work.

72 •

AMERICA - THE CONTINENTAL CONGRESS

Extracts from the Votes and Proceedings of the American Continental Congress, Held at Philadelphia, on the Fifth of September, 1774, containing, the Bill of Rights, a List of Grievances, Occasional Resolves, the Association, an Address to the People of Great-Britain, and a Memorial to the Inhabitants of the British American Colonies, half-title, 8-page publisher's catalogue at end, J. Almon, 1774; Journal of the Proceedings of the Congress, Held at Philadelphia, September 5th, 1775, to April 30, 1776, J. Almon, 1778, together 2 vol., contemporary calf, red and green spine labels (one missing)--BIRKBECK (MORRIS) Notes on a Journey in America, from the Coast of Virginia to the Territory of Illinois, third edition, contemporary calf, rebounded, James Ridgeway, 1818--JOHNSON (SAMUEL) A Dictionary of the English Language, 2 vol., first abridged edition, minor worming at end of volume 1, contemporary calf, rebounded, J. Knappton etc., 1756, 8vo; and 2 others (7)

£1,000 - 1,500

€1,100 - 1,700

Provenance

First two works, Frederick J.O. Montague, bookplate. Fourth work, Joseph Ireland, 1762 and I. Golling ("1785, Given me by my godmother Mrs. D.O. Ireland"), several calligraphic ownership inscriptions; T.J. Tomlinson, Sleaford, small oval stamps on front free endpapers.

73 •

ATKINSON (GEORGE FRANCKLIN)

The Campaign in India. 1857-58. From Drawings Made During the Eventful Period of the Great Mutiny... Illustrating the Military Operations before Delhi and its Neighbourhood, FIRST EDITION, 26 tinted lithographed plates on 20 sheets (including pictorial title), by W. Simpson and others after Atkinson, contents loose, some spotting and fraying, large mounted albumen print of the tomb of John Robinson McLean (1813-1873), publisher's pictorial cloth gilt, very worn [Abbey Travel 486], Day & Son, 1859--[RUSSELL (PATRICK) An Account of Indian Serpents Collected on the Coast of Coromandel], 42 hand-coloured engraved plates only (of 46, without plates 3 and 41, and 2 uncoloured), lacks title, contemporary half calf, worn, covers detached [Nissen ZBl 3539], [George Nicol, 1796], folio, sold not subject to return (2)

£800 - 1,000

€910 - 1,100

74 •

BALDAEUS (PHILIPPUS)

Wahrhaftige ausführliche Beschreibung der berühmten Ost-Indischen Küsten Malabar und Coromandel, als auch der Insel Zeylon, 3 parts in one vol., first edition in German, title in red and black, engraved portrait, 33 double-page engraved plates (of 34), illustrations, light waterstains and soiling, title and several other leaves remargined at blank foot or gutter, map of Ceylon trimmed to inner border, a few text leaves with repaired tears, modern half cloth, rubbed [Howgego B10], folio (320 x 200mm.), Amsterdam, J.J. Waesberge and J. von Someren, 1672

£600 - 800

€680 - 910

75 •

BHUTAN

East India (Bootan). Papers Relating to Bootan, one hand-coloured folding lithographed map, modern half calf, small folio, Ordered, by the House of Commons, to be Printed, 15 February 1865

£600 - 800

€680 - 910

76 •

[BOUGAINVILLE (LOUIS ANTOINE DE)]

Voyage autour du monde, par la frégate du rois La Boudeuse, et la fiûte l'Étoile; en 1766, 1767, 1768, & 1769, FIRST EDITION, half-title, 20 folding engraved maps, 3 engraved plates, woodcut head- and tail-pieces, contemporary calf gilt, spine tooled with ship and tree motifs, later red morocco title label, rubbed at extremities [Hill 163; Sabin 6864], 4to, Paris, Saillant & Nyon, 1771; and a bound volume of 73 engraved maps by Bellin, from Antoine Prevost d'Exiles's *Historie generale des voyages...*, [c.1750-1780] (2)

£1,500 - 2,500

€1,700 - 2,800

First edition of the account of the "first official French circumnavigation" (Hill). Includes a description of the voyage through the Straits of Magellan and across the Pacific, during which time the expedition visited the Tuamotu Archipelago, Tahiti, the Samoan Islands, and the New Hebrides.



73

77 •

BURCKHARDT (JOHN LEWIS)

Notes on the Bedouins and Wahabys, Collected During his Travels in the East, 2 vol., FIRST EDITION, edited by William Ouseley, half-title in volume one, folding engraved map (spotting), later gilt morocco spine labels, rubbed at extremities, Henry Colburn and Richard Bentley, 1831--LABORDE (LEON DE) Journey Through Arabia Petraea, to Mount Sinai, and the Excavated City of Petra, second edition, engraved frontispiece, folding map and plates, advertisements (dated February 1841) at end, one gathering loose, publisher's blue cloth, spine faded and worn at extremities, John Murray, 1838--CURZON (ROBERT) Armenia: A Year at Erzeroum, and on the Frontiers of Russia, Turkey, and Persia, FIRST EDITION, engraved frontispiece, additional engraved title, 4 plates and map, dampstaining throughout, publisher's cloth gilt, worn, John Murray, 1854, 8vo (4)

£1,000 - 1,500

€1,100 - 1,700



78

78 •

BURRARD (SIDNEY GERALD)

Records of the Survey of India volume VI: Completion of the link connecting the triangulations of India and Russia 1913, FIRST EDITION, PRESENTATION COPY with printed label "...forwarded with the compliments of the Surveyor General of India" on front paste-down, 7 photogravure plates, 14 photographic plates (on 13 sheets), 5 maps and charts (2 folding), publisher's cloth-backed boards, original printed label on spine, slightly rubbed, small folio (338 x 205mm.), Dehra Dun, The Office of the Trigonometrical Survey, 1914

£1,000 - 1,500
€1,100 - 1,700

A presentation copy of the first edition of the full account of the surveying of a strip of land along the Russo-Afghan border. The British Survey of India team worked up from the South, whilst a team of Russian surveyors, under the leadership of Colonel Tcheikine, worked down from the north.

Provenance

"S.M. Fraser", ownership inscription on upper cover. The Hon. Mr. Stuart Fraser, Resident of Kashmir, is thanked, along with his wife, for offering "much kind hospitality..., the former of whom had officially written through the local authorities requesting them to lend us every support. Without this consideration, it is hardly necessary to add that the progress of the detachment would have been impossible" (Introduction).

79 •

CALVERT (JOHN)

Vazeeri rupi: the Silver Country of the Vazeers, in Kulu, FIRST EDITION, lithographed frontispiece, additional title, and 32 plates, of which 27 tinted, folding map, publisher's decorative cloth gilt, extremities rubbed, 8vo, E. & F.N. Spon, 1873

£1,000 - 1,500
€1,100 - 1,700

80 •

CHERRY-GARRARD (APSLEY)

The Worst Journey in the World: Antarctic 1910-1913, 2 vol., FIRST EDITION, half-titles, 48 plates (6 coloured, 10 folding panoramas), 5 maps (4 folding, one with small marginal tears), volume 2 partially unopened, publisher's linen-backed boards, duplicate spine labels tipped in, pictorial dust-jackets (loss to upper and lower spine, half of lower cover and two small areas of upper cover on volume 1, small loss to extremities of spine to volume 2) [Spence 277; Taurus 84], 8vo, Constable, [1922]

£1,000 - 1,500
€1,100 - 1,700

First edition of a classic of Antarctic literature, recounting the "Winter Journey in 1911 to obtain specimen eggs from the emperor penguin rookery at Cape Crozier.... a hazardous round trip of 120 miles in darkness, at temperatures in excess of -70 °F, an exploit which is still without parallel in the annals of polar exploration... later Scott described their journey as 'the hardest that has ever been made'" (ODNB).



79

81

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*

£2,000 - 3,000
€2,300 - 3,400

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.

82 •

COOK (JAMES)

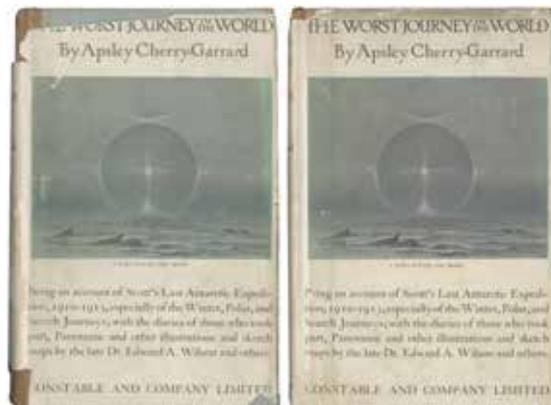
A Voyage Towards the South Pole, and Round the World. Performed in His Majesty's Ships the Resolution and Adventure... In which is included, Captain Furneaux's Narrative, 2 vol., **FIRST EDITION**, *engraved portrait of Cook, 63 engraved plates and charts (many folding, Southern Hemisphere torn at fold, one loose, occasional light spotting or offsetting onto text, 4 cropped touching caption), thin trace of worming to opening few leaves of volume 1, contemporary tree calf, green and red morocco spine labels, worn, joints weakened [Beddie 1216; Hill, p.61; PMM 223; Sabin 16245], 4to, W. Strahan, and T. Cadell, 1777*

£1,500 - 2,500
€1,700 - 2,800

The official account of Cook's second voyage, written with the aid of John Douglas. It includes the first recorded crossing of the Antarctic Circle and the discoveries of Easter Island, the New Hebrides and New Caledonia. Cook's attention to the health and fitness of his crew was unique at the time, especially the provision of plentiful fresh fruit and vegetables on board - of the 112 men on the Resolution, only one died from illness, and this not scurvy.

Provenance

Edward Arnott, bookplate.



80



81



82



83



84



85

83

COOK (JAMES)

CLEVELEY (JOHN, the Younger) "View of Morea, One of the Friendly Islands of the South Seas"; "View of Charlotte Sound in New Zealand" [i.e. view in Matavai Bay, Tahiti], a pair of hand-coloured aquatint views, cut to size (without caption), 420 x 595mm., c.1790 (2)

£3,000 - 4,000

€3,400 - 4,600

Two aquatint views, each depicting the HMS *Resolution* and HMS *Discovery* during Captain Cook's second voyage to the South Seas (1772-1775). John Cleveley, a pupil of Paul Sandby, had access to original drawings made during the voyage (through his brother James, who was a carpenter aboard HMS *Resolution* during Cook's third voyage).

84 •

CUNNINGHAM (ALEXANDER)

Ladak, Physical, Statistical, and Historical; With Notices of the Surrounding Countries, FIRST EDITION, half-title, 2 maps (one large folding, hand-coloured in outline, laid in linen in pocket at end), 30 lithographed plates (16 coloured), modern half calf [Yakushi C400], 8vo, W.H. Allen, 1854

£800 - 1,200

€910 - 1,400

Cunningham visited Ladak in 1846 and 1847, arriving by different routes, having been "chosen to demarcate the frontier between the Kashmir province of Ladakh and Tibet" (ODNB).

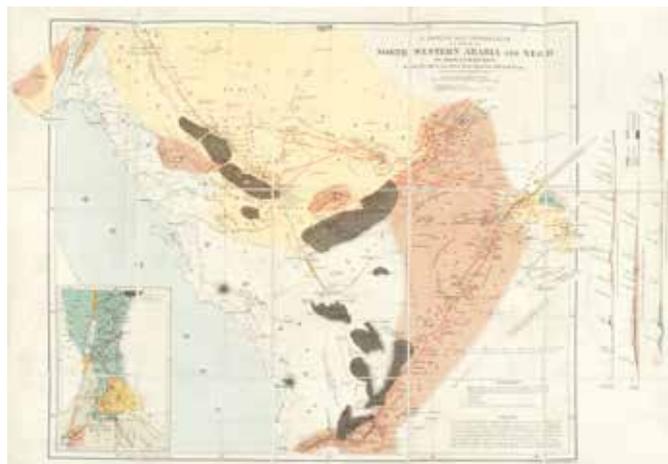
85 •

DE BRY (THEODOR)

[Small Voyages], parts 1-7, comprising (i) Regnum Congo, hoc est vera descriptio regni africana [Pigafetta's account of Odoardo Lopez's Voyage to the Congo in 1578], engraved title, lacking the 2 folding maps, 14 plates with text below, blank leaves H6 and Dd4, W. Richter for de Bry, 1598; (ii) Il. Pars Indiae orientalis, in qua Iohan. Hugonis Lintscotani navigatio [Linschoten's Voyages], engraved title, 3 folding maps (2 laid down), plate of coins, 38 plates with text below, blank P4, lacking 4 ll. of prelims, W. Richter, 1599; (iii) Tertia pars Indiae orientalis [Linschoten, Houtman and de Veer's East Indies], engraved title, 2 folding maps, folding plan of Agra, 60 plates including views of Ascension and St. Helena but with LVIII verso blank instead of with an engraved map of Nova Zembla, lacking 2 leaves of prelims and 2 blanks, with blank X6, M. Becker, 1601; (iv) Pars quarta Indiae orientalis [Linschoten and Houtman concluded], engraved title, 21 plates, lacking 3 leaves of prelims, M. Becker, 1601; (v) Quinta pars Indiae orientalis [Neck and Van Warwijck's Voyage], engraved title, 20 plates, with blanks J4 and c6, M. Becker, 1601; (vi) Indiae orientalis pars vi. veram et historicam descriptionem auriferi regni Guineae ad Africam pertinentis [Guinea], engraved vignette on title, dedicatory arms, 26 plates, with blanks J4 and G4, W. Richter for de Bry, 1604; (vii) Indiae Orientalis pars septima [Spilbergen and Balby's Voyages], plate section mistakenly bound before text, engraved title, dedicatory arms, 22 plates (2 double-page), with blank G6 but not blank Q4, lacks L2, 3 leaves with small patches of paper adhered over text, paper flaw in f1 affecting text, f4 laid down with loss, W. Richter, 1606, 7 parts bound in 1 vol., titles and several plates trimmed, nineteenth century quarter morocco, upper joint repaired, heavily rubbed, folio (290 x 190mm.), Frankfurt

£4,000 - 6,000

€4,600 - 6,800



86

Part 7 includes the second appearance in print of Gasparo Balbi's *Viaggio dell'Indie Orientali*, here in a Latin translation by Gotard Artur. Balbi was a Venetian jeweller who set out for India in 1579, travelling overland to Basrah and the island of Ormuz in the Gulf of Persia. He gives a long account of the local customs, and of the pearl fisheries— noting Bahrain and Julfar as the best sources.

Balbi also refers to islands in the Emirate of Abu Dhabi, and to coastal settlements including Dubai and Ras al Khaima. He was the first to record place names along the coast of modern Qatar, the United Arab Emirates, and Oman.

Provenance

Reiss, 18 April 1985, lot 3426.

86 •

DOUGHTY (CHARLES M.)

Travels in Arabia Deserta, 2 vol., FIRST EDITION, half-titles, plates (some folding), and illustrations in the text, folding lithographed map dissected and laid on linen in pocket at end of volume one as issued, publisher's dark green pictorial cloth gilt, dulled, 8vo, Cambridge, University Press, 1888

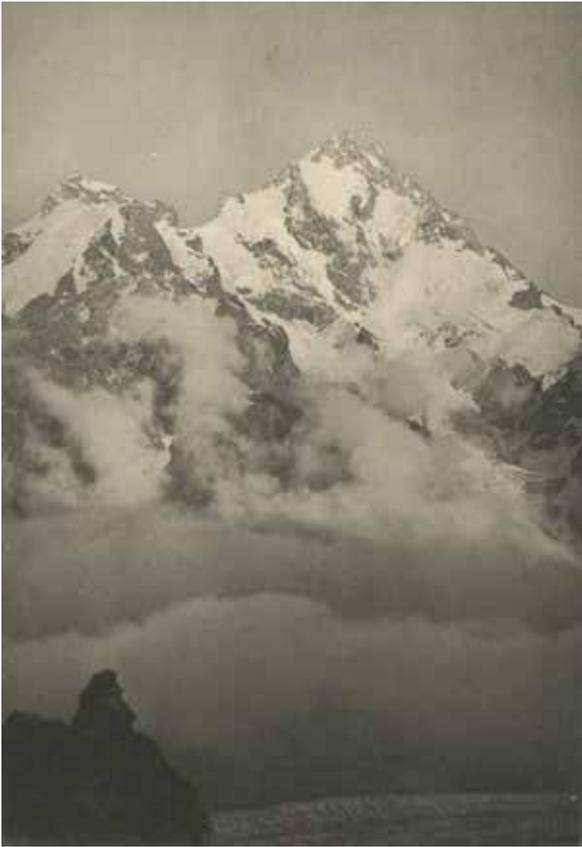
£1,000 - 1,500

€1,100 - 1,700

Limited to only 500 copies, "Travels in Arabia deserta... is an unrivalled encyclopaedia of knowledge about all aspects of nineteenth-century and earlier Arabia... so reliable was the book's anthropology of the Bedouin peoples and its topography, that British intelligence mined it for information during the First and Second World wars..., in its authenticity, originality, and power, Doughty's English-Arabic style rivals the work of other Victorian prose masters such as Carlyle, Ruskin, and Pater. Poet Robert Bridges quickly recognized *Arabia deserta's* uniqueness, and it was one of William Morris's favourite books toward the end of his life" (ODNB).

Provenance

"Thomas Stainton, May 2, 1888", inscription on front free endpaper of volume 1; John Haines.



89



90



91

87 •

ECKENSTEIN (OSCAR)

The Karakorams and Kashmir. An Account of a Journey, FIRST EDITION, half-title, advertisement leaf, publisher's blue cloth, soiled [Neate E07; Yakushi E10], 8vo, T. Fisher Unwin, 1896

£800 - 1,200
€910 - 1,400

"Eckenstein was both a pioneer in the development of the athletic potential of the human body on rock, and an innovator in the technology of mountaineering" (ODNB). In later years he was a climbing companion of Aleister Crowley.

88 •

FILIPPI (FILIPPO DE)

Karakoram and Western Himalaya 1909. An Account of the Expedition of H.R.H. Prince Luigi Amedeo of Savoy, 2 vol. (including Atlas), 18 folding plates on 17 sheets, 3 folding maps printed in colours, and list of plates loose as issued in portfolio atlas, photogravure plates and numerous photographic illustrations mostly after Vittorio Sella (who accompanied the expedition), R.G.S. stamp on blank verso of plates, publisher's buckram-backed cloth [Neate F26], 4to, Constable, 1912

£600 - 800
€680 - 910

89 •

FRESHFIELD (DOUGLAS W.)

The Explorations of the Caucasus, 2 vol., FIRST EDITION, NUMBER 54 OF 100 COPIES, half-titles, 74 photogravure plates, 4 folding maps, 3 folding photographic panoramas, 2 other photographic plates, contemporary vellum-backed buckram, t.e.g., light soiling to spines [Neate F64], large 4to, Edward Arnold, 1896

£1,000 - 1,500
€1,100 - 1,700

LARGE PAPER EDITION, LIMITED TO 100 COPIES. The author, sometime President of the Alpine Club, acknowledges the importance of Sella's photographic contribution in the preface "I know of no case where a region, hitherto mysterious, has been so suddenly and completely revealed in all its details, as the Central Caucasus has been by Signor Vittorio Sella".

Provenance

Robert Augustus Danvers, bookplate.

90 •

HARCOURT (A.F.P.)

The Himalayan Districts of Kooloo, Lahoul, and Spiti, FIRST EDITION, 4 tinted lithographed plates, folding map, 2 plates of inscriptions, contemporary half calf, gilt morocco spine label, rubbed at extremities [Yakushi H45a], 8vo, W.H. Allen, 1871

£800 - 1,200
€910 - 1,400

Captain Harcourt, of the Bengal Staff Corps, was Assistant Commissioner of the Punjab, and provides a geographical and ethnographical account of the region.



93

91 •

HARRIS (CLAUDIUS) AND J. GUIAND

The Ruins of Mandoo, the Ancient Mahomedan Capital of Malwah in Central India... Original Sketches... with Descriptive and Historical Notices, and an Appendix, FIRST EDITION, 6 tinted lithographed plates (long tear to one plate, spotting), tissue guards, publisher's green cloth, gilt lettering on upper cover, rubbed [Abbey Travel 490], folio (500 x 332mm.), Day and Son, 1860

£800 - 1,000
€910 - 1,100

In the preface Claudius Harris, an officer of the 8th Madras Light Cavalry, mentions that he made the original sketches in 1852, warning that "these Ruins are undergoing a perpetual process of rapid decay and consequent change of outward aspect".

92 •

HENDERSON (GEORGE) AND ALLAN O. HUME

Lahore to Yarkand, FIRST EDITION, half-title, folding map, 38 hand-coloured lithographed plates, 3 geological plans (2 hand-coloured), 26 heliotype illustrations on 16 plates, very occasional light foxing, publisher's maroon cloth, extremities rubbed [Zimmer, p.297], 8vo, L. Reeve, 1873

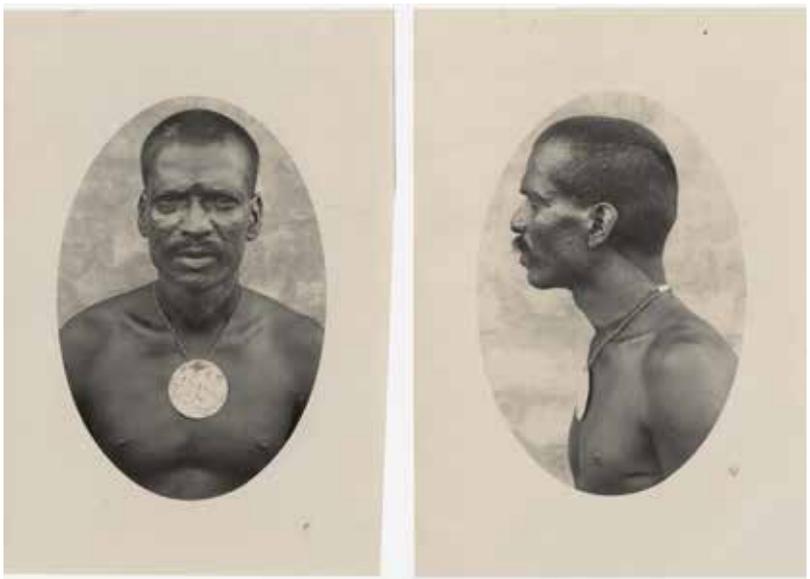
£600 - 800
€680 - 910

93

INDIA - COMPANY SCHOOL WATERCOLOURS

An album of watercolours of types, trades and casts, 26 watercolours, on paper, mounted one per page recto only, one loose (?from another album), images approximately 230 x 185mm., contemporary red half morocco over pasteboards, 4to, [nineteenth century]

£1,000 - 1,500
€1,100 - 1,700



94

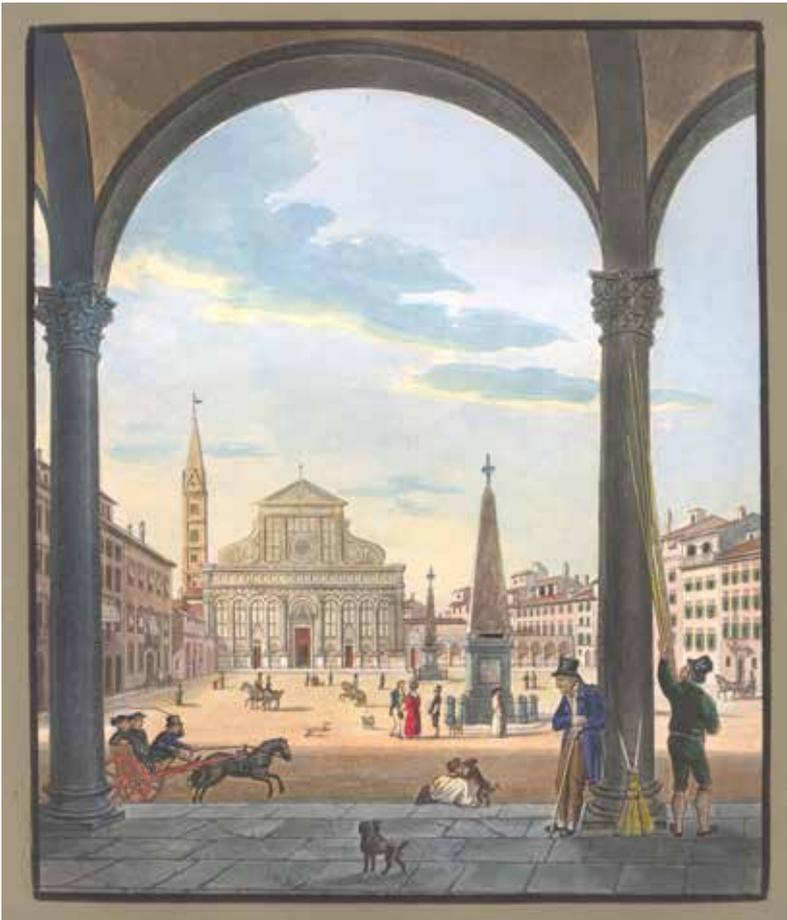
94

INDIA - KORAVARS AND VELLORE

Papers of and ephemera relating to N.E.Q. Mainwaring of the Madras Police, on the "criminal" Koravar tribe of the Madras Presidency, and of Vellore, Tamil Nadu, comprising manuscripts, corrected typescripts, correspondence, printed ephemera, pamphlets and photographs (approximately 50 albumen prints, most loose), some bound, some loose, various sizes, [c.1903-1920]

£600 - 800
€680 - 910

N.E.Q. Mainwaring was a career administrator in the British Raj, attaining the position of Department Inspector General, Madras Police. The papers include a heavily corrected 50-page typescript (illustrated with 5 original photographs) on the ethnography, history and (in particular) criminal behaviour of the Koravar tribes of Tamil Nadu, correspondence from several police stations giving details of Koravar convicts, English and local dialect manuscript transcripts of songs and word lists, and a 4-page guideline on "Ethnographic Questions". The tone of the paper is unwaveringly racist, describing the Koravars as "semi savages... [with a] total ignorance of themselves", and "Mottayn No. 6296" (see illustration, a Koravar convict from Coimbatore), as having "ears more of an ape than a man". An 8-page pamphlet on "The Vellor Mutiny [from a Correspondent]", printed at Bangalore (1908) is probably by Mainwaring, the papers also including a manuscript notebook, a large plan and photographs (approximately 25) of Vellore Fort.



96



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95 •
INDIA

Frontier and Overseas Expeditions from India. Compiled in the Intelligence Branch Division of the Chief of the Staff, Army Head Quarters, India, 6 vol., FIRST EDITION, 49 maps and plans, mostly folding including 14 (as called for) in pockets at beginning or end of volumes, contemporary half calf, gilt lettered morocco spine labels (all red, except volume 6 white), headband of volume 1 repaired, rubbed, 8vo, Simla, Government Monotype Press, 1907 and Calcutta, Superintendent Government Printing, 1911

£800 - 1,200
€910 - 1,400

RARE. This work provides a comprehensive account of the expeditions undertaken against frontier tribes on the various borders of India, and of those made by the Indian Government overseas. Comprises: Tribes North of the Kabul River; North-West Frontier Tribes between Kabul and Gumal Rivers; Baluchistan and the First Afghan War; North and North-eastern Frontier Tribes; Burma; Expeditions Overseas. The general map of Afghanistan called for in volume 3 seems never to have been issued. This set without the 2 supplementary volumes.

Provenance

Royal Military Academy Sandhurst Museum, stamp.

96 •
ITALY - FLORENCE

Collection of 15 views of Florence, hand-coloured aquatints by Giuseppe Carocci with full grey wash borders, most with figures, coaches etc. in the foreground, tissue guards, pencil and occasional ink captions in French on verso of plates, images mostly c.180 x 230mm. (some leaves loose, the last plate tipped-in and slightly smaller, with blue-green wash border and partially obscured Volpi imprint), contemporary half roan gilt, ornate gilt spine, worn, oblong folio (240 x 330mm.), [?Florence, Natale Volpi, c.1830], sold as a collection of plates

£800 - 1,200
€910 - 1,400

An attractive *raccolta* of untitled Florentine views, comprising: Galleria degli Uffizi (looking towards the Palazzo Vecchio); Piazza della Libertà & Porta San Gallo; Piazza del Duomo; Campanile di Giotto; Interior of the Duomo; Palazzo Pitti; Loggia dei Lanzi; Piazza Santa Trinità; Palazzo Strozzi; Piazza Santa Maria Novella; Piazza Santa Croce; Interior of the Basilica di Santa Croce; Cortile del Bargello; Le Cascine; 'Costume della Misericordia di Firenze' (titled in ink below image).

97 •

ITALY

ZEILER (MARTIN) *Itinerarium Italiae non-antiquae: oder, Raiss-Beschreibung durch Italien, title with engraved printer's device, engraved arms on *ii, 5 double-page engraved maps, 27 (of 38) double-page engraved plans and views of Italian cities by Matthäus Merian (folding panorama of Rome repaired and frayed at fore-edge, Genoa soiled and chipped at edges with slight loss, view of St Mark's Square Venice torn in half), lacks additional engraved title, text browned, old sheep, worn, spine chipped, with owner's small shelf label, folio (325 x 198mm.), Frankfurt, Matthäus Merian, 1640*

£1,000 - 2,000
€1,100 - 2,300

Rare first edition of this important and finely illustrated work on the topography of Italy, by the geographer Martin Zeiler (1589-1661).

Provenance

Oskar and Else Wachsmann, bookplate.

98 •

JAPAN

SIEBOLD (PHILIP FRANZ VON) *Nippon. Archiv zur Beschreibung von Japan, 5 vol., comprising 3 of text, and 2 of plates, this copy number 166 from unspecified but small edition, additional pictorial title (a facsimile of original edition) and parts titles, 383 plates and maps (some colour, some double-page), 27 plates (some colour) in text volumes, folding map of Japan (6 sheets laid on linen) in separate slipcase, opening gathering of first plate volume loose, contemporary half calf, worn [cf. Cordier, Japon 477], 4to and folio, Berlin, Ernst Wasmuth, 1930-1931*

£1,000 - 1,500
€1,100 - 1,700

Scarce limited edition facsimile of the 1852 first edition of Siebold's magnificently illustrated survey of Japan, its culture and arts.

Provenance

L.M. Klufftinger, bookplate.

*Property of a descendant of Robert Cooke,
David Livingstone's publisher*

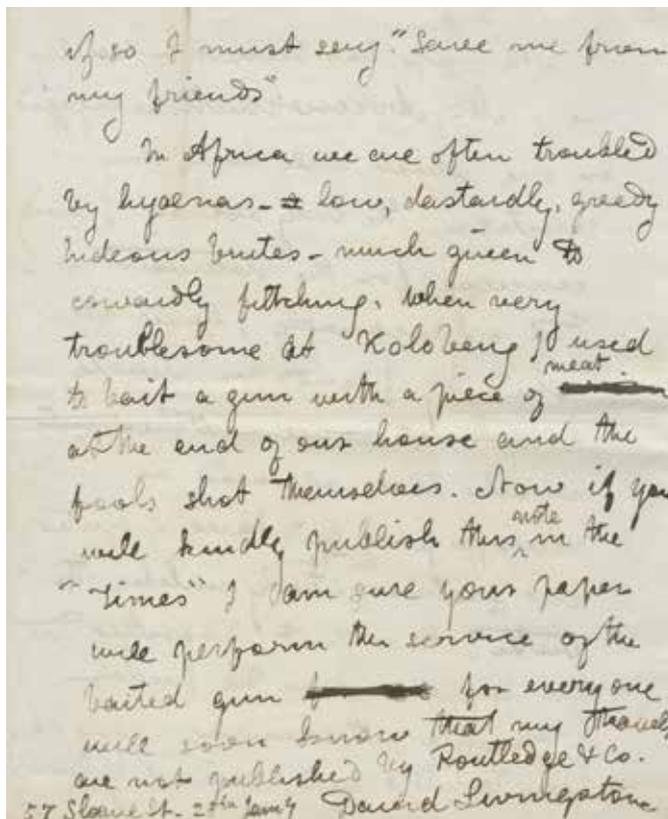
99

LIVINGSTONE (DAVID)

Autograph letter signed ("David Livingstone"), to the Editor of the *Times*, denouncing attempts by George Routledge and other unscrupulous publishers to cash in on his fame and declaring that only the volume to be published by John Murray will give a true account of his recent travels ("...an Advertisement signed 'George Routledge and Co Farringdon St.' which seems to be an unblushing attempt on the part of a publisher to get money by false pretences. It purports to be 'LIVINGSTON'S' discoveries in central Africa with a map revised by himself.' Now as I am engaged in writing a narrative of my own travels and discoveries with the hope that the profits of the work may assist in the education of my children... it does seem hard to think of Messrs Routledge and Co. coming forward and by a barefaced public lie try to filch the profits out of our hands..."); he goes on to explain that "I have all along felt extremely anxious to give a truthful account of the new region, and am now, though certainly no adept in book making, giving my entire time to a work to be published by Mr Murray of Albermarle St in which I hope the reader will have presented to him the very ideas which were formed in my own mind in passing through the country" and that he has revised no map but that "Mr Arrowsmith is engaged on one which will have my sanction"; ending with the tirade: "In Africa we are often troubled by hyaenas – low, dastardly, greedy hideous brutes – much given to cowardly filching, when very troublesome at Kolobeng I used to bait a gun with a piece of meat at the end of our



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house and the fools shot themselves. Now if you will kindly publish this note in the 'Times' I am sure your paper will perform the service of the baited gun for every one will soon know that my travels are not published by Routledge & Co..."; marked at the head in pencil "Never sent", 6 pages, light dust-staining but overall in good and attractive condition, 4to, 57 Sloane Street, London, [?] 25 January no year [1857]

£3,000 - 4,000
€3,400 - 4,600

'I AM ENGAGED IN WRITING A NARRATIVE OF MY OWN TRAVELS AND DISCOVERIES' – Livingstone begins work on *Missionary Travels*, and takes the occasion to attack the "hyaenas – low, dastardly, greedy hideous brutes" wanting to cash in on his fame, especially Messrs George Routledge with their *Narrative of Dr. Livingstone's Discoveries in South-Central Africa, From 1849 to 1856. Reprinted By Arrangement from the "British Banner" Newspaper. With an Accurate Map* (1857). In the event of course, his own book became what is widely regarded as the best-selling and most influential journal of exploration of the Victorian age. (In the words of *Printing and the Mind of Man*, 'The geographical results of his journeys were of supreme importance, and made it possible to fill in great stretches of the maps of Central Africa which hitherto had been blank'.)

Livingstone had returned from his great west-east traversal of Africa a few months earlier and found himself a national hero: 'During the time Livingstone spent in England, between December 1856 and March 1858, he received a measure of praise and adulation which, even in view of his impressive geographical achievements, strikes one today as excessive, The Royal Geographical Society gave him their gold medal, as did most other similar organisations on the Continent, he was granted the freedoms of half a dozen major cities, became an honorary D.C.L. of Oxford University and finally had a private audience with Queen Victoria... After a few months he was so well known in London that he had to be careful where he went in case he was mobbed. On one occasion he narrowly escaped being crushed by a large crowd in Regent Street. In church, if he was recognized, the service would break up in chaos, with people clambering over the pews to try and shake his hand' (Tim Jeal, *Livingstone*, 1973 (1993), p.163).

Even before his return from Africa, he had been approached by Roderick Murchison, President of the RGS, who told him that the country's leading firm of geographical publishers, Murray's, was eager to publish an account of his work in Africa, a formal proposal being put to him three days after his arrival by the head of the firm John Murray III (who only two years later was to add further lustre to his firm's reputation by publishing Darwin's *Origin of Species*).

The terms offered Livingstone were unusually generous. On 5 January Murray told him that although it was standard practice to divide any profit equally, he offered in this instance to undertake the entire cost of publication, including the engraving of illustrations and maps, in return for only one-third of the profits (rather than the usual half). On 19 January, Murray wrote again, offering Livingstone a two thousand guinea advance on his share of the profits. He 'also noted that the firm would be on hand to provide "literary assistance," an indication perhaps that Murray was all too aware that explorers were rarely naturally gifted writers' (Louise Henderson, 'Publishing Livingstone's *Missionary Travels*', *Livingstone Online*, 2015).

Livingstone began work on the book in late January. Meanwhile other publishers were increasingly keen to cash in on the hero's fame: 'Both Livingstone and Murray were becoming increasingly frustrated by attempts both within and beyond Britain to produce rival volumes. Each of these piracies claimed to be the product of Livingstone's hand or to have his full consent although these claims could not have been further from the truth. Both men worried that these projected publications would undermine the popularity of *Missionary Travels* when it was finally published and that they would also result in inaccurate claims about Africa being wrongly attributed to Livingstone. They were so worried about such eventualities that they went to lengths to dissuade the public from taking these works seriously, utilising letters columns, book adverts and even the space of the finished published volume itself to draw attention to the wrongdoings of less respectable publishing houses' (Henderson).

A similar, if less unguarded, attack on unauthorised publishers was to be made in a preface to *Missionary Travels* which was, however, abandoned before publication (*Livingstone Online*, liv:003010). Routledge's spurious *Narrative* did, as feared, appear before *Missionary Travels*; but it did not, as feared, have any detrimental effect on the sales of Murray's volumes, which when it did appear on the shelves on 10 November were phenomenal and which did more than enough to provide for Livingstone's family.

To judge from its provenance, this letter was sent to Murray's rather than directly to the *Times* and, to judge from its docket ("Never sent"), was suppressed; although we have not as yet been able to ascertain the exact wording of the letter of protest that was published in the paper on 28 January.

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LIVINGSTONE (DAVID)

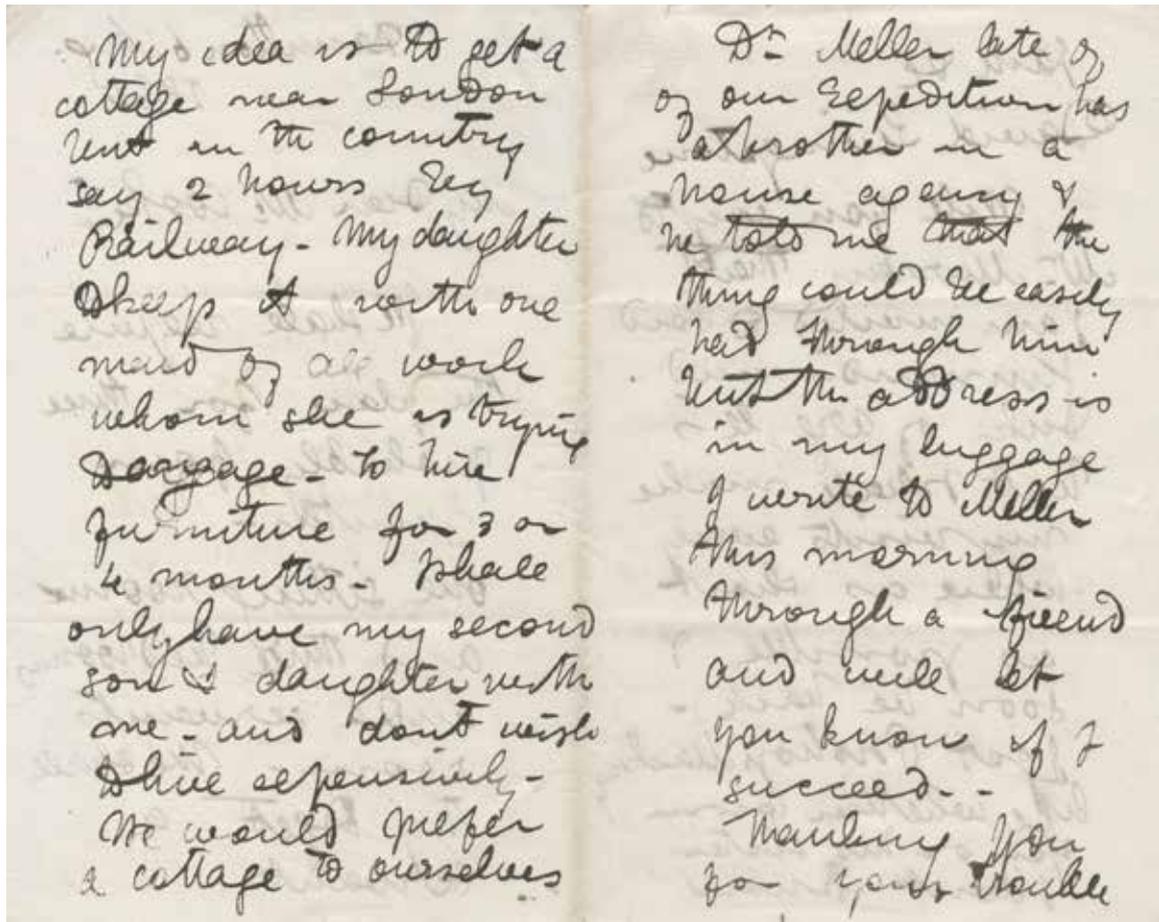
Autograph letter signed ("David Livingstone"), to "My Dear Sir" [his publisher John Murray], informing him that he has just had a call from Mrs Grimstone, sister of "a young artist who died at Lake Ngami 1850" whose "drawings about 20 in number are very truthful & good"; he goes on however to explain that Stevenson, the companion who brought them back to England, refuses to part with them ("...When Mrs G. applied for them Mrs Stevenson sent one of a part of Lake Ngami saying that she knew of no other. But Mrs G. got the impression of her husband boasting of having so many fine African engravings. And I was shewn a fine drawing of Koloberg & another Bechuana town [as well as that of Lake Ngami *deleted*] by the artist himself" and asking if it "Would it be practicable to get engravings of these by fair means?"; adding that "They would be better I think than Mr Wolf's compositions" and suggesting the family's feelings be mollified by having the artist's name put to them, 4 pages, 8vo, 57 Sloane Street, 28 January no year [1857]

£1,000 - 2,000
€1,100 - 2,300

'BOASTING OF HAVING SO MANY FINE AFRICAN ENGRAVINGS' – Livingstone, having just begun work on *Missionary Travels*, struggles to find worthy illustrations for his narrative. Unlike, say, Captain Grant, Livingstone had no competence, or interest in, sketching the places he visited. Nevertheless, illustrations played a vital in the public reception of Victorian accounts of exploration, of which *Missionary Travels* is the pre-eminent example: 'For those readers that may have only looked at the pictures in the book, missing out on Livingstone's frequent attempts to control how they were interpreted through comments in the text, these illustrations were Livingstone's *Missionary Travels*; they were Africa... However, whereas explorers usually returned from the field laden with sketches, Livingstone readily admitted his inadequacy in this department' (Louise Henderson, 'Publishing Livingstone's *Missionary Travels*', *Livingstone Online*, 2015).

The artist discussed in the present letter was Alfred Rider (or Ryder), described by Livingstone in *Missionary Travels* as 'Mr Alfred Rider, an enterprising young artist who had come to make sketches of this country and of the lake immediately after its discovery, [who] had died of fever before our arrival' (p.75). It appears that Livingstone was unable to get hold of any other illustrations barring that of Lake Ngami, which was to form one of the best-known in the book and is captioned 'Lake Ngami discovered by Oswell, Murray & Livingstone/ From a Drawing made on the spot by the late Alfred Ryder Esq'. The drawing shows Livingstone standing proudly pointing to the lake he has discovered, while his wife and baby sit by his side with two impeccably attired toddlers on the lake shore, while an African cooks in the foreground – all of which, apart from the scenery – as has been often pointed out – is pure fiction (for further discussion of the lithograph, see Tim Barrington, 'Fabricating Africa: Livingstone and the Visual Image' in *David Livingstone and the Victorian Encounter with Africa*, NPG, 1996).

Livingstone makes further reference to Rider's drawings, and our letter, when writing to Murray on 4 February, so one must assume that ours is to Murray himself rather than Cooke (see the Murray Archive at the National Library of Scotland).



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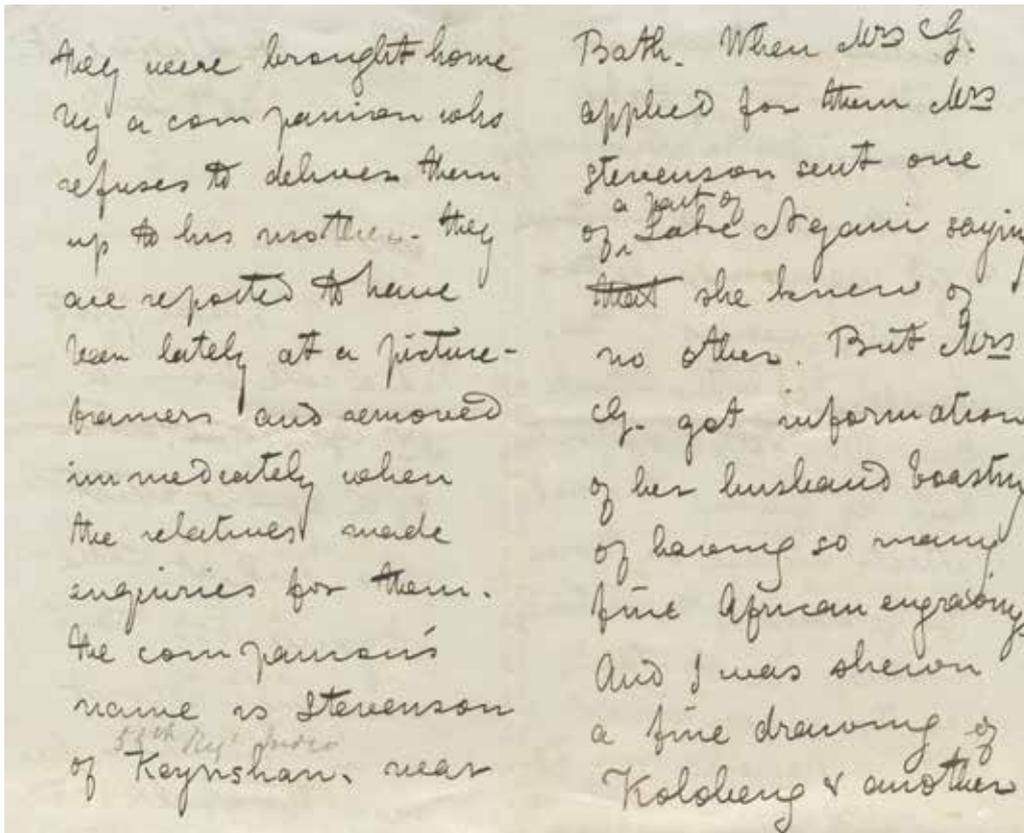
LIVINGSTONE (DAVID)

Autograph letter signed ("David Livingstone"), to his publisher John Murray ("My dear Mr Murray"), abandoning work on *Missionary Travels* in disgust on hearing of further piracies from Lord Dulcie ("...There does not seem much use in my toiling any longer over this book. I would much rather travel than write about it... you will agree with me it will be better for me to be off to Africa where I may be able to do some good than waste time in contending with these heartless pirates. I shall refund every penny you have expended on the plates when I get the Testimonial fund into my hands so you will lose nothing by your kindness in undertaking the publication..."); adding that he supposes Houlston & Wright were emboldened by his "peaceably allowing Routledge to proceed in his very questionable course" ("... No case ever so far as I am aware occurred of a missionary's letters being collected and published without any reference to the man himself. They did not I believe become the literary property of either the missionary society or of the British Banner or of any other paper by publication, they had no right to publish them in a collected form but as others are determined to take advantage of my wish to avoid all wrangling and contention I prefer to give up the thing altogether..."), 5 pages, minor thrips damage in small areas of the paper (affecting only a couple of letters) but otherwise in good and attractive condition, 8vo, 57 Sloane Street, 15 March 1857

£4,000 - 6,000
€4,600 - 6,800

'THERE DOES NOT SEEM MUCH USE IN MY TOILING ANY LONGER OVER THIS BOOK. I WOULD MUCH RATHER TRAVEL THAN WRITE ABOUT IT' - LIVINGSTONE ABANDONS WORK ON *MISSIONARY TRAVELS*. He was, of course, to be dissuaded from this drastic course of action and within the space of six months or so complete what is widely regarded as the greatest - and most profitable - travel journal of the Victorian era; nevertheless the grumbles that he makes in our previously unknown letter remained in the forefront of his mind and were to re-emerge in the book's preface, where he famously declared that: 'I think I would rather cross the African continent again than undertake to write another book. It is far easier to travel than to write about it'.

This latest threat to the book came in the form of a work by Henry Gardiner Adams, published by Houlston & Wright, entitled *Dr Livingstone: His life and Adventures in the Interior of South Africa: Comprising a Description of the Regions which he Traversed; an Account of Missionary Pioneers; and Chapters on Cotton Cultivation, Slavery, Wild Animals, Etc.* (1857). It was based, much to Livingstone's fury, on a set of his letters to the London Missionary Society, leaked by its Secretary the Rev Ebenezer Prout. On 30 March he wrote to Murray again telling him that Adams "goes the 'whole hog'" and has dedicated the book to the LMS and wondering whether their ally Sir Roderick Murchison, President of the RGS, should intervene (Murray Archive, NLS). At this stage Livingstone's relations with the LMS were precarious. They, for their part, were hungry for the publicity, and attendant donations, that came with his name; he on the other hand had been offered far more lucrative work, courtesy of Murchison, with the British government: both sources of income, as it transpired, to be totally eclipsed by the revenues from the book, piratical efforts notwithstanding.



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LIVINGSTONE (DAVID)

Autograph letter signed ("David Livingstone"), to his publisher Robert Cooke, at John Murray's, written on his return from the Zambesi Expedition, outlining his requirements for somewhere to stay "for three probably four months" ("...one sitting room and three bedrooms and a servants room – We shall try to get a servant. My idea is to get a cottage near London but in the country say 2 hours by Railway – My daughter to keep it with one maid of all work whom she is trying to engage – to hire furniture for 3 or 4 months – I shall only have my second son & daughter with me: and dont wish to hire expensively – We would prefer a cottage to ourselves..."); mentioning that "Dr Meller late of our expedition" has a brother who is a house agent, and that he will be looking out for him; in a postscript, he asks Cooke to tell Murray that he has been invited by Lord Kinnaird and the Duke of Argyll but "shall make my visits every where as short as possible & soon be back", and asking for the life of Bishop Mackenzie, 4 pages, very light dust-staining but overall in good and attractive condition, 8vo, Hamilton, 6 August 1864

£1,000 - 1,500
€1,100 - 1,700

'A COTTAGE NEAR LONDON BUT IN THE COUNTRY' – Livingstone looks for a bolt-hole where he could write up his last expedition. He had returned from the Zambesi the month before to a considerably more muted reception than he had experienced in 1856; this letter being written on a visit to his much-neglected family in Scotland soon after. The Dr Meller referred to in our letter had served as naturalist and surgeon on the expedition (the damning letters Meller wrote home were sold in these rooms, 15 November 2017, lot 164 at £22,500 with premium). In the event Livingstone forswore his rustic idyll and opted instead for Lord Byron's old family seat, Newstead Abbey, where he was to spend some of the happiest days of his life (Tim Jeal, *Livingstone*, 1992, p.181).

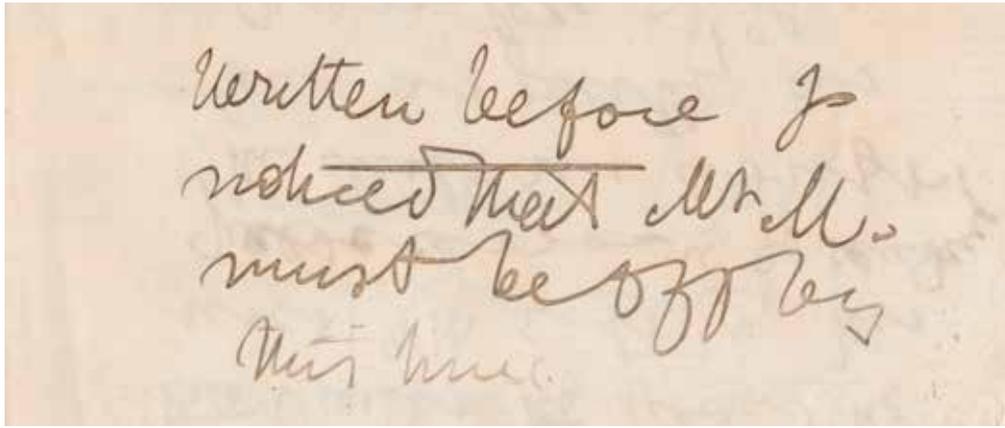
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LIVINGSTONE (DAVID)

Autograph letter signed ("David Livingstone"), to his publisher Robert Cooke, at John Murray's, sorting out a payment owing to Mary Ann Baines which had been paid to him in Africa on account of her son ("...She is a cantankerous old body and I wish to give her when next she calls the money at once... and wish to have done with her. She feels aggrieved at my letting her son quietly off after making away with nearly all our provisions..."); and promising to come south again soon, 4 pages, in fresh and attractive condition, 8vo, Hamilton ("Though this dated Hamilton I am over for a day with Mr Young"), 10 August 1864

£1,000 - 1,500
€1,100 - 1,700

'A CANTANKEROUS OLD BODY' – Livingstone deals with the aggrieved mother of the artist Thomas Baines. Posterity on the whole has sided with the cantankerous old body rather than Livingstone. Not the least of the problems that bedevilled the Zambesi Expedition was the presence of Livingstone's brother Charles (who was to be credited as joint-author of the *Narrative of an Expedition to the Zambesi and its Tributaries*, 1865). Charles, who was far more religiously narrow minded than his brother, took a strong dislike to the expedition's immensely gifted artist, the easy-going and genial Thomas Baines. When it came to such matters, David Livingstone invariably sided with his younger brother. Things reached a head when Charles accused Baines of pilfering some sugar: 'there was no shred of evidence to accuse Baines of theft; and yet that was the accusation Charles made publicly in front of his brother in June 1865. As usual Livingstone believed what his brother told him... and was eager to suggest to the Foreign Office that Baines's testimony was worthless since he was mentally ill. Of course Baines suffered from fever like all the others, but there was never any suggestion by anybody except Livingstone that he might be liable to occasional insanity' (Jeal, p.117). Mercifully, his rupture with Baines notwithstanding, Livingstone had five of his paintings lithographed for the book.



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104

LIVINGSTONE (DAVID)

Autograph letter signed ("David Livingstone"), to his publisher Robert Cooke, at John Murray's, giving forthright instruction on exactly how native Africans should be depicted in the forthcoming book ("...I forgot to say to Mr Murray that whatever artist may be employed to sketch the natives he had better be cautioned to make them not hideous like those of Baines. Captain [?] Webb deplores his inability to make natives good looking. He says he has often seen many very good looking but has got into the nasty way of so many others – Baines always made caricatures that would have served equally well for the ugliest Terra del Fuegians South Australians – Aztecs earth men or any other uglies alive..."); he also states that he is sending "two small books containing observations for Mr Arrowsmith" (the map-maker) and "some sketches made by Dr Meller for Mr Murray's inspection to see if they will serve for woodcuts or illustrations"; he also mentions that "I am intending to come up to the meeting on the 14 of the R.G.S. and will of course call in"; the opening of the letter discussing the possibility of Murray's publishing Webb's African journal for private distribution, *4 pages, minor browning but overall in good and attractive condition, 8vo, Newstead Abbey, Mansfield, Nottinghamshire, 7 October 1864*

£4,000 - 6,000
£4,600 - 6,800

'WHATEVER ARTIST BE EMPLOYED TO SKETCH THE NATIVES HE HAD BETTER BE CAUTIONED TO MAKE THEM NOT HIDEOUS' – Livingstone on the depiction of Africans in his *Narrative of an Expedition to the Zambesi and its Tributaries*. William Webb, the owner of Newstead, was a big game enthusiast who had met Livingstone in Africa and, having been treated by him, stayed for a while at his Kolobeng Mission.

In attacking Baines so harshly, Livingstone appears to be carrying over the feud that had been initiated by his brother Charles with the artist (see the letter in the previous lot). He had issued instruction for Baines to provide him with 'a series of portraits of natives for the purposes of Ethnology, giving them if necessary in groups so as to show the shapes of the heads and bodies as accurately as you can'. It appears that Baines did indeed do what was required of him: 'an example is his vigorous figure study entitled "A native of the country... on board the Pearl", which is inscribed with notes of ethnological interest ("height about 5 feet 6 – very stout and muscular"), although the inscription of a name perhaps indicates an attempt to engage with the sitter as an individual rather than as a specimen of racial type. Probably influenced by an increasing personal animosity towards Baines, Livingstone rejected these studies in 1859: "You have not got their true colours, nor in the drawings I have seen is the native countenance depicted except by exaggeration of certain features". While only a handful of Baines's surviving drawings from this period are ethnographic studies, they do not seem to substantiate Livingstone's criticisms' (Barringer, pp.187-90).

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.

105

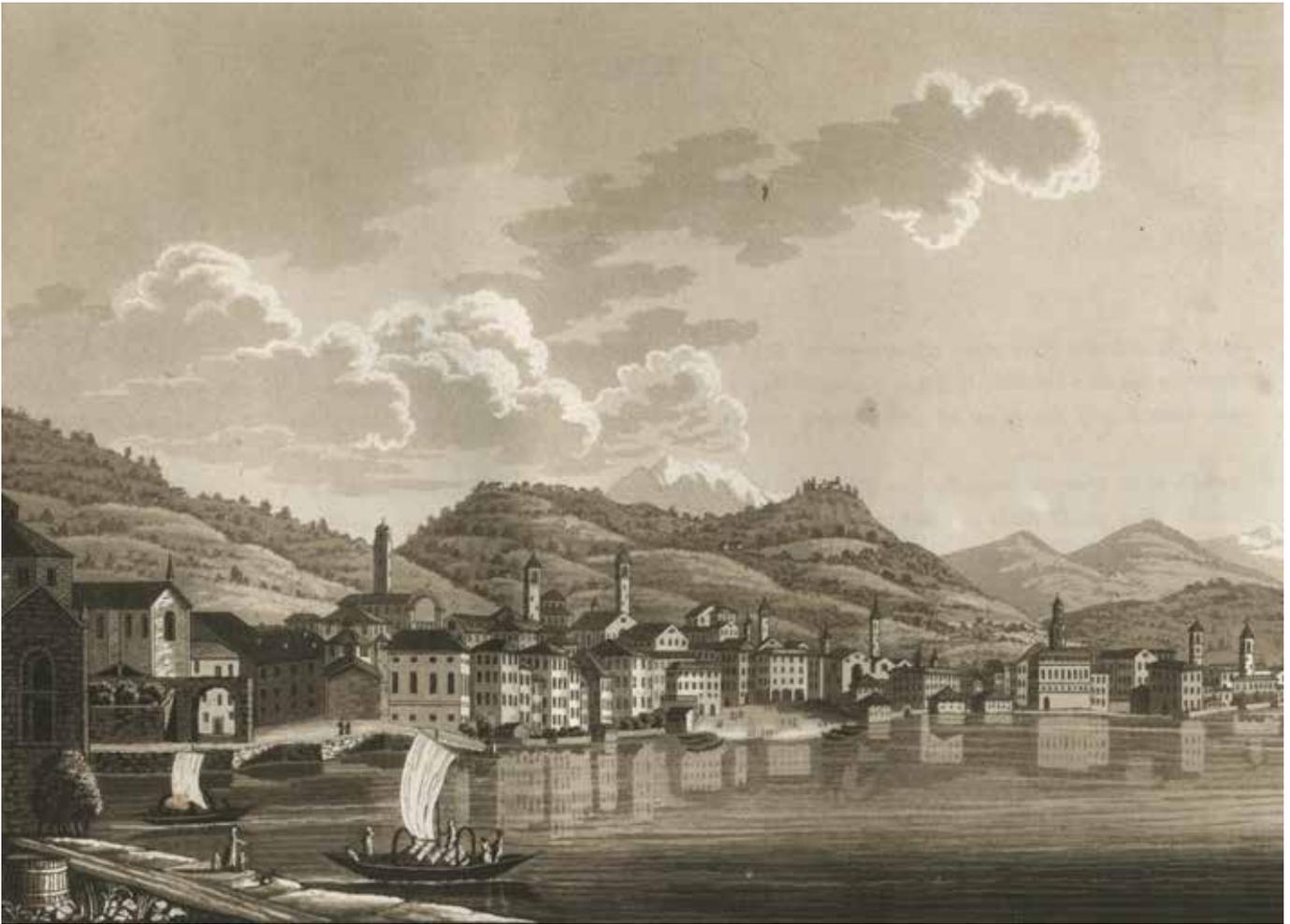
LIVINGSTONE (DAVID)

Autograph letter signed ("David Livingstone"), to his publisher John Murray ("My Dear Mr Murray"), discussing illustrations for his *Narrative of an Expedition to the Zambesi* ("...The Fall cut will do very well as it is – and any way of introducing the fish cage and Lady [Nyassa deleted] of the Lake or as Oswell puts it 'jolly young water woman in a farthingale' will be right..."); and accepting Murray's advice as to toning down his criticism of Bishop Mackenzie's successor, Bishop Tozer ("...I think now that you are right... we shall let him sink as far as we are concerned. I shall have to speak about 'bishop Mackenzie's successor repudiating (that was the word he used) 'the acts of his predecessor' & sending the children adrift but as gently as possible – I heard from Prof Sedgwick's tone that the great ones at Cambridge are very ill pleased with him..."), *3 pages plus postscript, minor thrips-damage to the outer margin of second leaf, not affecting text, but otherwise in good condition, 8vo, Newstead Abbey, 4 April 1865*

£1,000 - 1,500
£1,100 - 1,700

'THE FALL CUT WILL DO VERY WELL AS IT IS' – Livingstone on the spectacular woodcut view ('Bird's-Eye View of the Great Cataracts of the Zambezi (called Mosioatunya, or Victoria Falls) and of the Zigzag Chasm below the Falls through which the River Escapes') that forms the book's fold-out frontispiece. On 1 April Livingstone had written to Murray asking if the engraver could make a small alteration to the woodcut, something which our letter shows was not possible.

Cotton Oswell, to whom Livingstone refers in this and the next two letters, was a well-to-do game hunter who had not only financed Livingstone but accompanied him on his first great crossing of the Kalahari to Lake Ngami in 1849, and again on his journey to the Zambesi in 1851. Livingstone described him 'as one who had had more hairbreadth escapes than any man living' (Thomas Seccombe, *DNB*), and credited him with 'the initial conception of introducing European colonization and commerce to central Africa as an antidote to the slave trade' (Norman Etherington, *ODNB*).



109

106

LIVINGSTONE (DAVID)

Autograph letter signed ("David Livingstone"), to his publisher Robert Cooke, at John Murray's ("My Dear Mr Cooke"), giving details of the Revise Proofs that he is sending back, having been corrected by Cotton Oswell ("...Oswell offers to come up & shew the Printer exactly how he means his hieroglyphics as he calls them as to be understood but I think the Printer will manage as he seems to be very clever..."), and telling him that he is waiting for further Revises, although he is "engaged on the concluding chapter in Manuscript"; he also apologises for making an alteration to the Appendix ("...but it is about the slave trade & ought to have prominence...") and asks Cooke to return to Horace Waller drawings of a smith and slave gang, 4 pages, some light dust-staining but overall in good and attractive condition, 8vo, no place, 7 April 1865

£3,000 - 4,000
€3,400 - 4,600

'ENGAGED ON THE CONCLUDING CHAPTER IN MANUSCRIPT'
 – Livingstone nears completion of his second and final book, the *Narrative of an Expedition to the Zambesi*. The drawings that he asks Cooke to return may be those of the slave gang (which is embossed in gold on the book's cover) and the 'Blacksmith's Forge and Bellows of Goatskin', also reproduced in the book.

107

LIVINGSTONE (DAVID)

Autograph letter signed ("David Livingstone"), to his publisher Robert Cooke, at John Murray's ("My Dear Cooke"), begging him to make a few last minute changes for his friend Cotton Oswell ("...They are all good and he gave them before but some how or other some have been missed & others have crept in unaccountably – He came up from Tunbridge Wells on purpose to explain – offered to be at all the expense himself... He is exceedingly anxious for our success – So! There's a good man do what you can in this one matter and it is not only the last but the ultissimo that the press will be stopped..."); adding that some of the alterations may already be in and that "they are less than a dozen in all", 2 pages, integral leaf removed, seemingly by Livingstone himself, overall in good and attractive condition, 8vo, no place, 11 April 1865

£1,000 - 1,500
€1,100 - 1,700

'THERE'S A GOOD MAN DO WHAT YOU CAN IN THIS ONE MATTER'
 – Livingstone pleads one last time with his publisher. True to his word, this does indeed seem to be the last correction that Livingstone was to inflict on Murray's, barring the correction to a Latin footnote sent via an intermediary at the British Museum on 10 May.

Various Properties

108 •

[LORY (GABRIEL)]

Picturesque Tour Through the Oberland in the Canton of Berne, in Switzerland, 17 hand-coloured aquatint plates, one hand-coloured engraved map, some offsetting, single spot to 3 plates, later cloth-backed marbled boards, upper joint splitting [Abbey Travel 57], 8vo, R. Ackermann, 1823

£1,000 - 1,500

€1,100 - 1,700

109 •

LOSE (FRIEDRICH AND CAROLINE)

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

£3,000 - 4,000

€3,400 - 4,600

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

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

Provenance

C.E. Pollen, ownership signature on front free endpaper.

110

MURRAY (JOHN)

5 photographs, comprising: Gate at Fatehpur Sikri, image 245 x 345mm.; View of the Qutb Minar at Delhi, image 345 x 235mm.; Akbar's Tomb at Sikandra, image 210 x 340mm.; Mr Grant's house at Agra, pencil caption below, photographer's and publisher's printed credits at foot, image 215 x 345mm., J. Hogarth, 1857; A Street in Mathura, image 380 x 470mm., the first 3 lightly albumenized prints, the final 2 salt prints from waxed-paper negatives, all mounted, [1853-1862]; together with tiger camp scene by Willoughby Wallace Hooper, another picnic scene possibly by him, and Bailey Guard Gate at Lucknow by Shepherd & Robertson, albumen prints (8)

£1,500 - 3,000

€1,700 - 3,400



108



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111 •

N.N.

America: Or an Exact Description of the West-Indies: More Especially of Those Provinces Which Are Under the Dominion of the King of Spain, 2 parts in 1 vol., FIRST EDITION, *titles within typographical border, folding engraved map of America ("Americae Descrip.") by Jodocus Hondius after Gerard Mercator [Burden 153], occasional underlinings in the text, notes in ink on the final blank and mathematical sums on rear paste-down in an early hand, contemporary calf, gilt morocco lettering label, spine rubbed [ESTC R209078; Church 542, noting 3 variants, this the third with title-page followed by the stub of a cancelled title-page; Sabin 51678], 8vo, R. Hodgkinson, for E. Dod, 1655*

£1,500 - 2,000
€1,700 - 2,300

The first part contains much on the produce and commodities of America, while the second (titled "America... Containing the Topographical Description of the Several Provinces, both the Northern and the Southern Part") comprises extensive descriptions of its regions. Primarily concentrating on the Spanish possessions, it was written with a view to increasing Britain's political and commercial sphere of influence in the region. The author has not yet been identified, but Church suggests the name of Thomas Peake.

Provenance

An early owner has neatly underlined occasional passages, and added an index with notes at the end, including "Sugar under 2s a pound", "Gold found 3 ways", "13 or 14 pound of beef mutton or porke for 6s.", "Toads put into drink", "No countries more temperate then America", "Pacos are sheep that carris [sic] burthens".

112

PONTING (HERBERT GEORGE)

"The 'Terra Nova' in McMurdo Sound", *blue-green carbon print, some surface crackling to emulsion in the dark areas, 75mm. tear in centre of upper margin, a few small abrasions, and light rubbing at extreme edges, 552 x 730mm., [January 1911]*

£1,000 - 1,500
€1,100 - 1,700

Fine Art Society Exhibition, No. 25, "...shows a berg in the last stage of decay...in this condition the ice frequently assumes the most beautiful shapes imaginable...".

"During those midnight days, when others slept and only the night watch and I were awake, some of the most memorable of my Antarctic experiences befell me. It was in those 'night' hours, too, as the sun paraded round the southern heavens, that I secured some of the best of my Polar studies. One of these was 'The Death of an Iceberg' [alternative title to our image] -- which represents a berg in the last stage of decay, from the action of the sun and currents" (H.G. Ponting, *The Great White South*, 1924, p.69).

Provenance

Griffith Taylor (1880-1963), the lead geologist on the *Terra Nova* Expedition. A 13-line pencil note about the picture is loose mounted on the verso of the frame. Griffiths notes that "in the distance are the peaks of the Royal Society Range (in the SW corner of the Ross Sea)... in foreground the effects of the sun on a fringe of land ice...".

113 *

PONTING (HERBERT GEORGE)

"Summertime, the Opening-up of the Ice", *blue-toned carbon print, some light spotting, window-mounted on board, Ponting's blindstamp lower right, image 580 x 735mm., [1910-1911]*

£1,000 - 1,500
€1,100 - 1,700

A classic image showing Adelle penguins on the Summer ice. Ponting's "Animal studies... necessitated weeks of patient watching for opportunities. Many days were spent, in temperatures well below zero, camping out on the ice, and hours of waiting, almost motionless, beside the camera, to secure records of curious habits, never before illustrated" (F.A.S. exhibition catalogue).

Provenance

Fine Art Society Exhibition label (most torn away) on verso. This was No. 87 in the F.A.S. catalogue.

114 •

STEIN (MARC AURIEL)

Ruins of Desert Cathay, 2 vol., *8 colour plates, numerous photographic plates on 212 sheets (including 6 folding panoramas), 3 folding colour-printed maps, new endpapers to volume 1 [Yakushi S716], 1912; On Alexander's Track to the Indus. Personal Narrative of Explorations on the North-West Frontier of India, 66 photographic plates (including frontispiece and 2 panoramas), 4 maps (2 folding colour-printed), [Yakushi S721a], 1929; On Ancient Central-Asian Tracks. Brief Narrative of Three Expeditions in Innermost Asia and North-Western China, 88 plates (mostly photographic, 18 colour, 4 folding panoramas), one folding colour-printed map [Yakushi S338a], 1933, FIRST EDITIONS, publisher's cloth gilt, t.e.g., slightly rubbed at extremities of spines, 8vo, Macmillan (4)*

£600 - 800
€680 - 910

115 •

THOMSON (THOMAS)

Western Himalaya and Tibet. A Narrative of a Journey Through the Mountains of Northern India, During the Years 1847-8, FIRST EDITION, *2 engraved maps (one folding), 2 tinted lithographed plates, 16pp. of advertisements at end, publisher's cloth, soiled [Yakushi T118], 8vo, Reeve, 1852*

£600 - 800
€680 - 910

Thomson was the first European to cross the Saser and Karakoram Passes and the work contains an account of his explorations.

Provenance

Signet Library, inscription dated 1852 on front paste-down, and library name in ink on upper cover; their sale, Sotheby's 8-9 March 1979, part of lot 147, sold to Cavendish Rare Books.



116



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TRIBE (LINNAEUS)

10 photographs of Burma, *lightly albumenized salt prints from waxed-paper negatives, 260 x 345mm.*, [1855]; together with a smaller print of the Great Pagoda at Prome perhaps by John McCosh, *salt print, mounted, image 195 x 250mm.*, [c.1852] (11)

£5,000 - 7,000

€5,700 - 8,000

"In 1855, following the conclusion of the Anglo-Burmese War of 1852, a diplomatic mission was sent by the Indian Government to the Burmese court at Ava. The expedition offered rare access to the little known territories of Upper Burma.... [The] official photographer was the Madras Army officer Linnaeus Tripe, who, in the course of the journey up the Irrawaddy River, took over 200 photographs on large paper negatives" (British Library, online resource). 120 of Tripe's images were published as a portfolio by the Madras Government, mounted on cards with printed captions below; the present examples are unmounted.

Tripe's images comprise: the Great Pagoda at Prome; Amerapoora, My-an-dyk Kyong; another, more distant, view of the same; Ye-nangyoung [Yenangyaung] Kyong; Amerapoora, Maha-Too-Lo-Bounghian Kyong; Amerapoora, Street in the suburbs; Tsagain Myo, a Roadway; Rangoon, the Church; a pagoda, possibly at Amerapoora; Gautama's Shrine at Amerapoora.



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117

TRIBE (LINNAEUS)

23 photographs, chiefly of India, *salt prints or lightly albumenized prints, some captioned on verso in pencil, approximately 280 x 370mm. (a few smaller), [1858]*

£12,000 - 18,000
€14,000 - 20,000

Appointed official photographer to the Madras Presidency, Linnaeus Tribe "left Bangalore in December 1857, transporting his photographic equipment in bullock carts, on a 700-mile expedition to photograph temples, palaces, landscapes, and public works in the Salem district, Srirangam, Trichinopoly, Madura, Pudukkottai, and Tanjore" (*ODNB*). He issued nine large photographic albums in 1860, covering these regions. Images in the present lot comprise:

(i) Madura: Permaul Pagoda, Bimanum from Corner of Court; Secunder Malay, Munduppum, in Front of the [Therooparungoonrum] Pagoda; the Kulyana Mundapam, Meenakshi Sundareshvara Temple; [Trimul Naik's] Palace Sessions Court from North Side; Trimul Naik's Choultry, Entrance from Portico to Central Nave from Outside; entrance to the Temple of Minakshi in the great Pagoda; Secunder Malay; Palace of Trimul Naik with Mr. Fischer's School House in foreground.

(ii) Trichinopoly: view of ghats.

(iii) Srirangam: Great Pagoda at Seringham, View of the line of Gopurams from the top of the Raya Gopuram [Ranganatha Temple, Srirangam]; the Third Gopuram; a small four-pillared Mundapum inside the Second Gopuram.

(iv) Tanjore: Subrahmanya Swami's Temple, Tanjore; northern side of the great central Tower and the Temple of Parvati; the Great Bull from the Gateway; facade on the West Side of the Nayakar Durbar Hill; arcade on the inner side of the wall surrounding the Great Pagoda.

(v) Other: a British house in India; view of three small gopurams; shield in the Central Museum in Madras; photographic copy of Robert Gill's painting of frescoes in the Ajanta Caves; Meare Fish House, Somerset; study of Chinese wood carving.



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118

118 •
TURNER (SAMUEL)

An Account of an Embassy to the Court of the Teshoo Lama, in Tibet; Containing a Narrative of a Journey through Bootan, and Part of Tibet, FIRST EDITION, *folding engraved map, 13 engraved plates (one folding), light tea stain in margin of p.94, contemporary diced calf, neatly rebacked in calf* [Cordier Sinica 2909; Löwendahl 711; Lust 208; Yakushi T277a], 4to (330 x 252mm.), G. and W. Nicol, 1800

£800 - 1,200
 €910 - 1,400

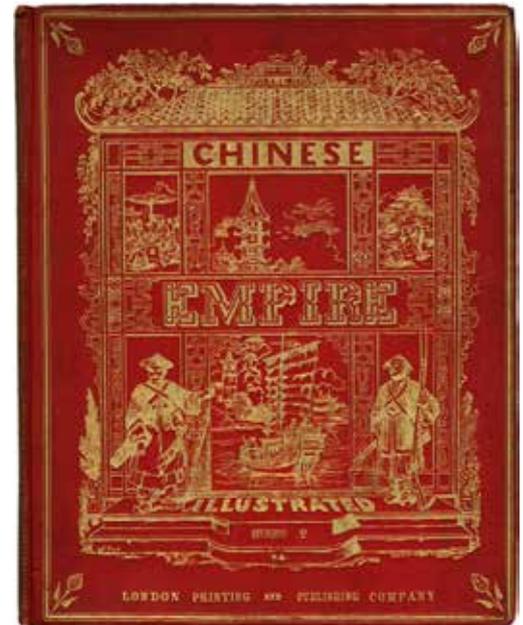
First edition of the first eye-witness report on Tibet and Bhutan to be published in English. Samuel Turner, an army officer in the East India Company, led Warren Hasting's mission to the countries in 1783 and 1784. His "account of carefully observed conditions in Tibet and Bhutan, their forms of government, religious customs, trade, and topography, has stood the test of time and remained a source of great value" (ODNB). The plates are mostly views after drawings by Turner and the expedition's surveyor Samuel Davis, and an image of the Bhutanese yak that Turner successfully shipped alive back to Hastings, where it was painted by George Stubbs.

Provenance
 William Wickham, bookplate.

119 •
VIGNE (GODFREY THOMAS)

A Personal Narrative of a Visit to Guzni, Kabul and Afghanistan, and of a Residence at the Court of Dost Mohamed: with Notice of Runjit Sing, Khiva and the Russian Expedition, FIRST EDITION, *hand-coloured lithographed portrait of Dost Mohamed Khan, 6 tinted lithographed plates, one folding engraved map, modern half calf* [Abbey Travel 505; Yakushi V89], 8vo, Whittaker, 1840

£600 - 800
 €680 - 910



121

120 •
WILLIAMS (COOPER)

A Selection of Views in Egypt, Palestine, Rhodes, Italy, Minorca, and Gibraltar, *second edition, 36 hand-coloured aquatint plates, very slight offsetting mostly to tissue-guards, contemporary red straight-grained half morocco gilt* [Abbey Travel 198; Atabey 1339 (issue with title dated 1821); Blackmer 1814], folio (410 x 295mm.), John Hearne, 1822

£600 - 800
 €680 - 910

This second edition has four additional plates relating to the Hajj and Egypt which are not found in the first.

121 •
WRIGHT (GEORGE NEWHAM)

The Chinese Empire Illustrated... by Thomas Allom, in 7 original divisions, *4 engraved titles, 159 plates and 3 folding maps hand-coloured in outline, publisher's pictorial red cloth gilt, spines slightly bumped (one with small chip), 4to*, London Printing and Publishing Company, [c.1860]

£800 - 1,200
 €910 - 1,400

A very clean set of the rare issue in 7 original 'divisions', in the publisher's pictorial cloth.

ATLASES AND MAPS



122



123

122 •

BRITISH ISLES

[ORTELIUS (ABRAHAM)] *Angliae, Scotiae, et Hiberniae, sive Britannicarum Insularum descriptio*, Latin text on verso, one vertical border shaved, [1592]; *Angliae regni florentissimi nova descriptio*, Spanish text on verso, 3 few small marginal tears, old ink trials on blank section of verso, [1578 or later], hand-coloured double-page maps, each approximately 375 x 475mm., [Antwerp]; and 22 other maps, including a Speed of Buckingham, and Morden maps of Cornwall, Oxford, Gloucester, Somerset and others (24)

£800 - 1,200

€910 - 1,400

123 •

CAMDEN (WILLIAM)

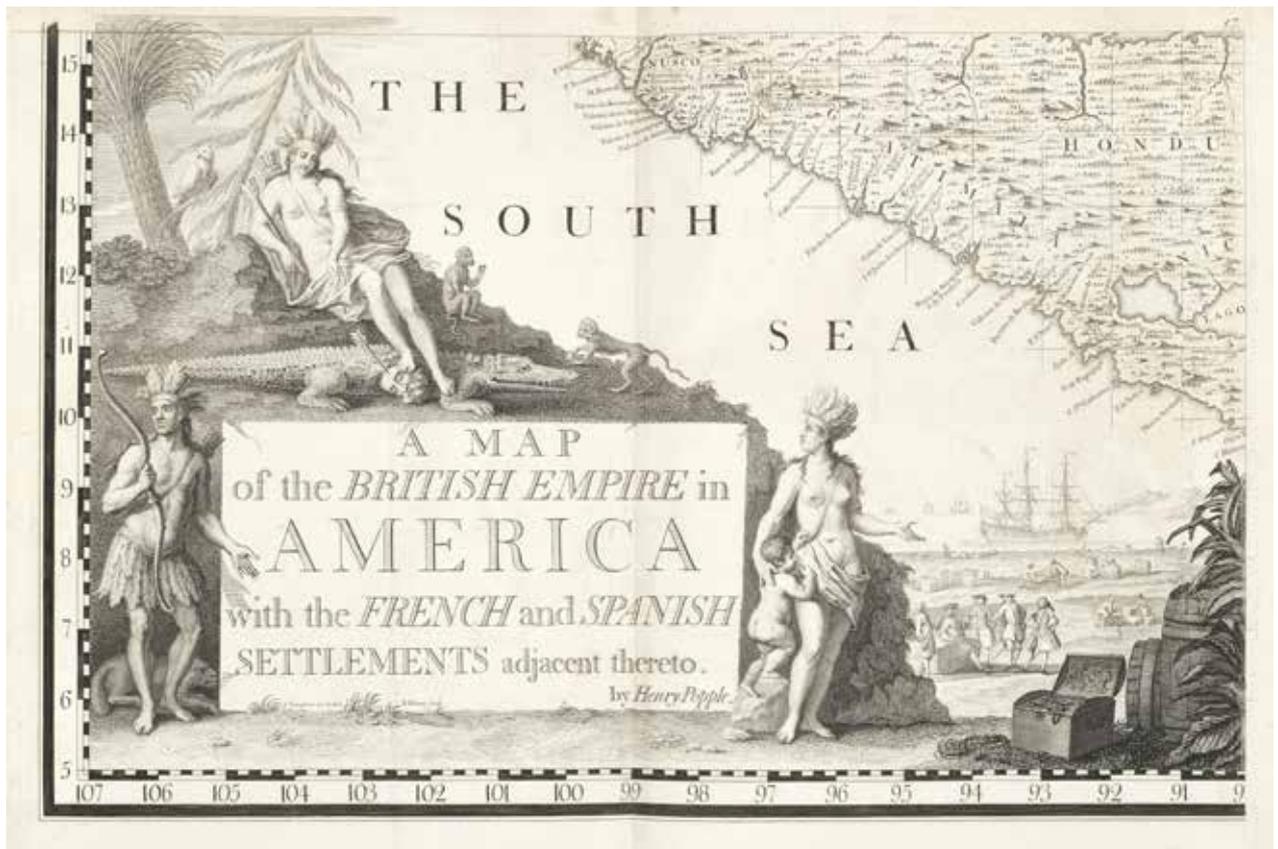
Britain, or a Chorographical Description of the Most Flourishing Kingdomes, England, Scotland, and Ireland, translated by Philemon Holland, additional engraved title, 57 engraved maps (55 double-page), 10 full-page engraved illustrations (8 of coins), additional title re-inserted with loss at lower margin just inside platemark, 3 slightly cropped at side-margins, tear repaired to pp.95/6, piece torn away from head of pp.199/200 with loss of heading, contemporary calf, central gilt arabesque on sides (corners and extremities of spine repaired) [Chubb XIX; ESTC S107167; Skelton 6], small folio (340 x 215mm.), George Bishop, and John Norton, 1610

£2,000 - 3,000

€2,300 - 3,400

Provenance

"Herbert Hay - Prae 22d.", early ownership inscription on final blank.



124

124 •

POPPLER (HENRY)

A Map of the British Empire in America, with the French and Spanish Settlements Adjacent Thereto, 20 engraved sheets (15 double-page, 5 single) engraved by William Henry Toms, 22 inset views and plans, sheets numbered (1-20) in upper right margin, with letterpress index sheet, but without keymap, all on stubs, some light spotting, contemporary marbled boards, rebacked and recorned [Babinski Henry Popple's 1733 Map; Cumming, *The Southeast in Early Maps* 216, 217; *Degrees of Latitude 24*, folio (525 x 370mm.), 1733 [but c.1735]

£30,000 - 50,000

€34,000 - 57,000

The first large scale map of North America to show the thirteen colonies, depicting the extent of the British, French, and Spanish colonial possessions. The map was produced by Popple under the auspices of the Lord Commissioners of Trade and Plantations to help settle boundary disputes arising from the claims of the rival colonial powers.

This copy is in Babinski's state 6: the imprint on sheet 20 reads "London Engrav'd by Willm. Henry Toms 1733" (i.e. without R. W. Searle's name), sheet one includes the engraved figure "I" in the upper left corner just above the intersection of the two neat lines and engraved sheet numbers have been added to the upper right corners of each sheet.

Provenance

Anonymous early armorial bookplate, Barnston with Owen in pretence for Trafford Barnston (1708-1771) who married in 1735 Laetitia Owen of Condovery; by family tradition by descent to the present owner, from her great-great-grandfather Samuel Lord, of New York's Lord and Taylor department store fame.

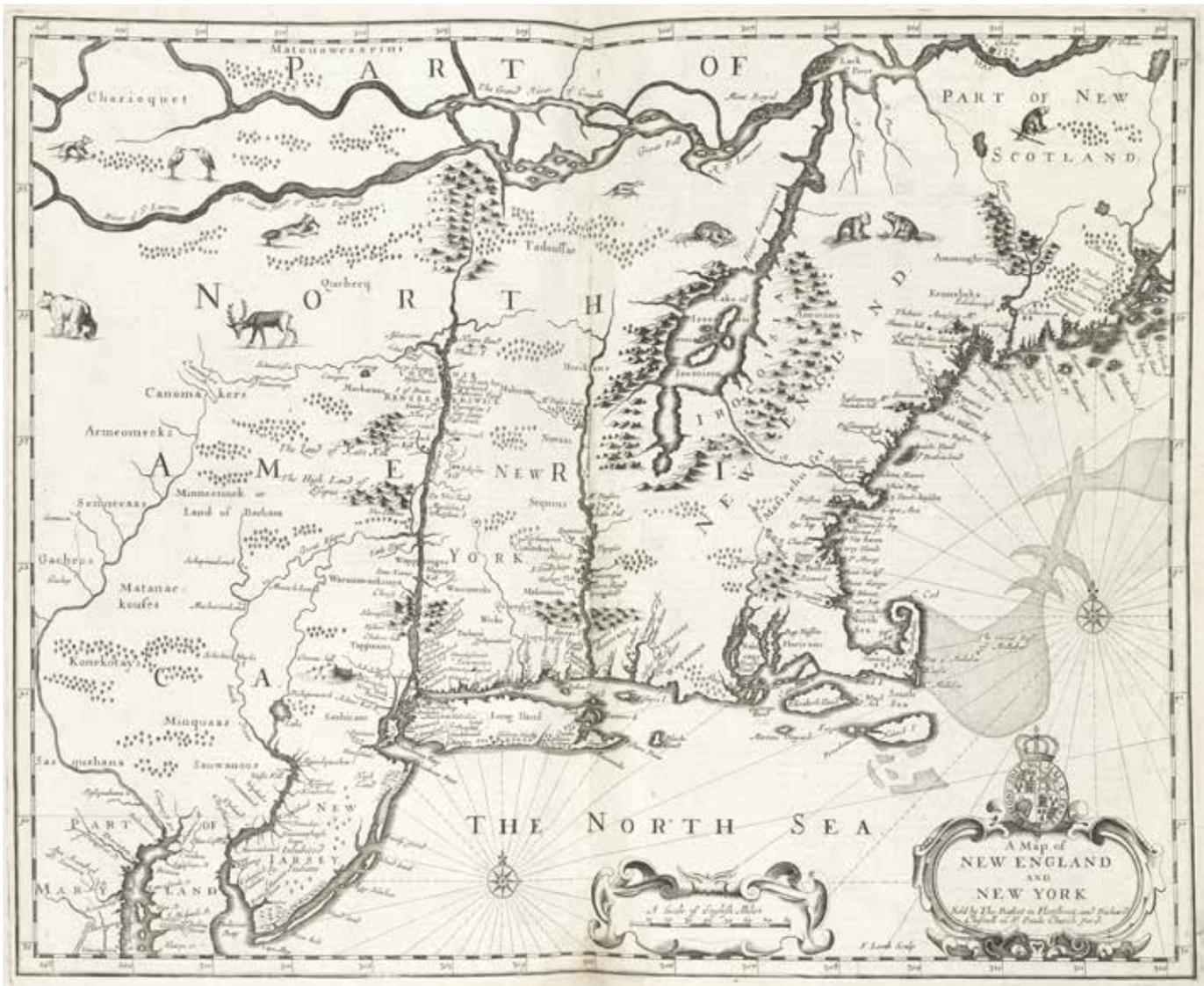


124



124

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.



125

125 •
SPEED (JOHN)

The Theatre of the Empire of Great-Britain, Presenting an Exact Geography of the Kingdom of England, Scotland, Ireland and the Isles Adjoynning.... Together with a Prospect of the Most Famous Parts of the World, Viz. Asia, Africa, Europe, America. 5 parts in 1 vol., *title printed in red and black, additional engraved pictorial title by R. White, engraved "Achievement of our Sovereign King Charles The IId" leaf, 96 double-page engraved maps, 5 double-page letterpress distance tables, all on stubs, a number of maps with repairs at margins or centre-fold (approximately 12 with some silking, Oxford and Canaan full-length of fold), title silked on verso, small burn-hole to Lancashire, tear into image of Berkshire and Roman Empire, 4 trimmed touching one rule border, small engraved illustration pasted onto border of 2 maps and one leaf of text, later reverse calf, rebacked preserving original spine, gilt morocco lettering label [Chubb XXVII; ESTC R13825; Skelton, County Atlases 92; Phillips 488], folio (420 x 280mm.), Thomas Bassett and Richard Chiswell, 1676*

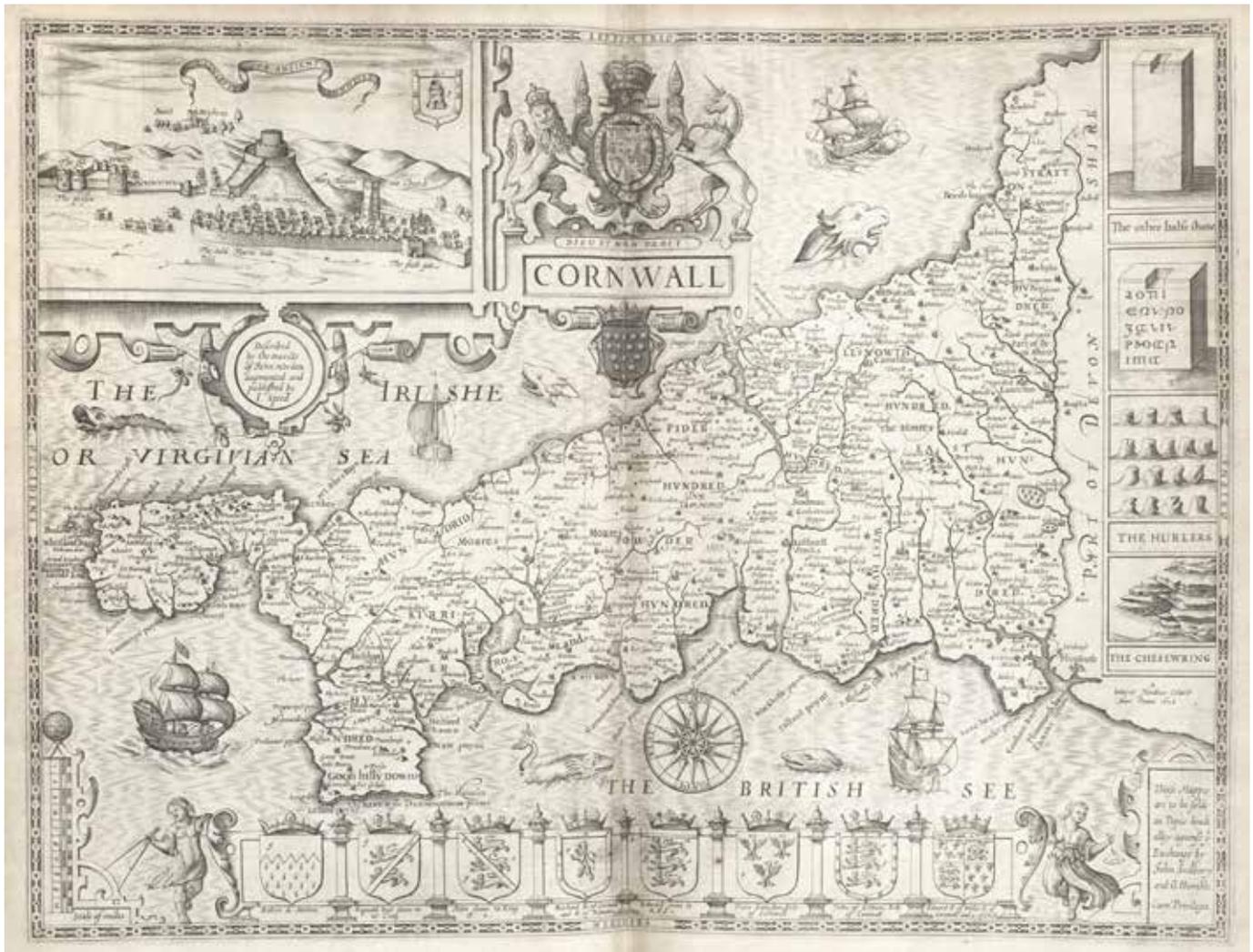
"The 1676 edition of John Speed's famous atlas marked the high point of its publishing history" (Burden).

In this edition, *The Prospect* has seven maps which appear for the first time, including three of North America (New England and New York; Virginia and Maryland; Carolina, Burden 456-457).

Provenance

Misses Harris Lee, inscription on blank recto of frontispiece "Achievement" leaf; English private collection.

£30,000 - 40,000
 €34,000 - 46,000



126

126 •
SPEED (JOHN)

The Theatre of the Empire of Great Britain: Presenting of the Kingdomes of England, Scotland, Ireland, and the Iles Adioyning [-A Prospect of the Most Famous Parts of the World], 2 works in 1 vol., engraved pictorial title (dated 1627) and full-page engraved "Achievement of of Our Sovereigne King James" leaf and 3 parts titles (dated 1631) and woodcut arms to "Theatre", letterpress title to "Prospect", 89 double-page engraved maps (67 Theatre; 22 Prospect), Prospect bound first (title laid down), lacks the letterpress title to "Theatre", and the portrait (as often) in "Theatre", small piece of border of World map torn away, Bermuda trimmed with small area of worm touching letters of index, West Riding of York defective (with large section cut away), Kingdom of England partially hand-coloured, 2 small marginal tears to Westmoreland, toned, some dampstaining, nineteenth century half calf, worn [Chubb XXV; ESTC S122267, S122258; Phillips 442; Skelton, County Atlases 18], folio (425 x 275mm.), John Dawson, for George Humble, 1631

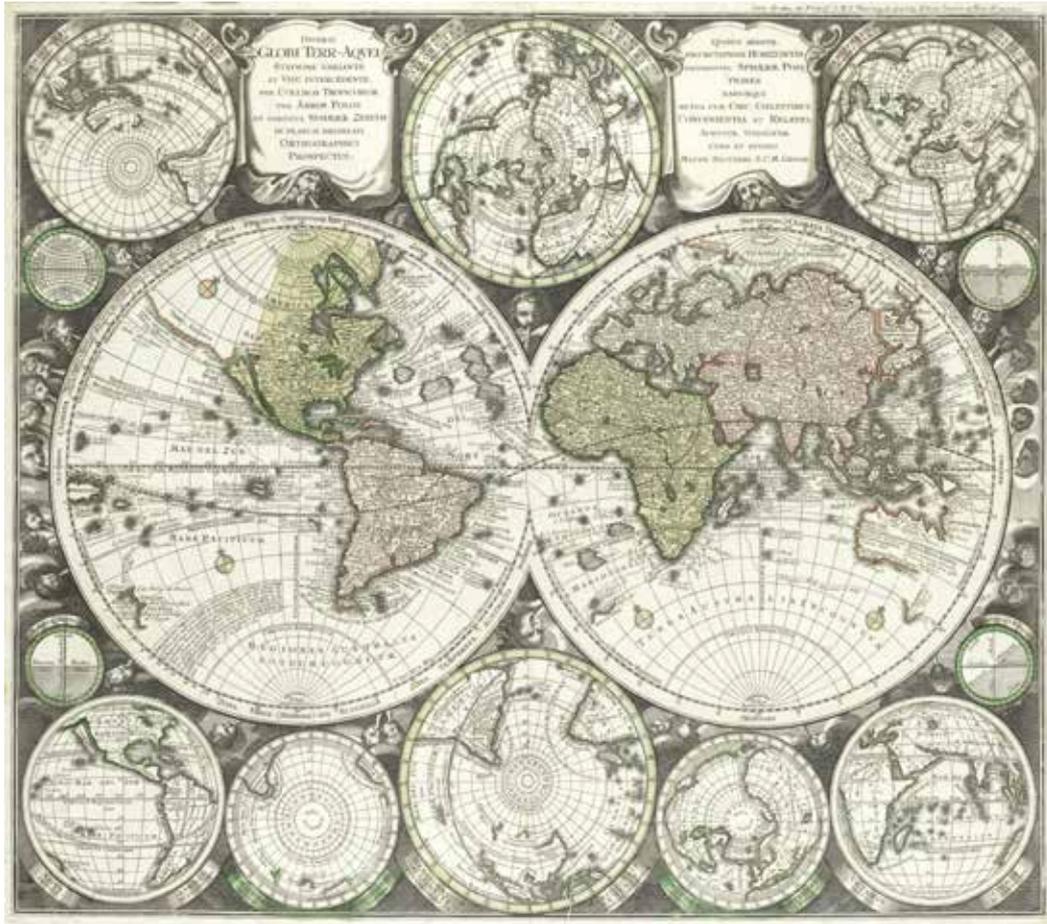
£20,000 - 30,000
 €23,000 - 34,000

Provenance

Edward Wallis, inscription on title to the *Prospect* dated 1791 below a ?later price note "2-10-0"; by descent to the current owner.



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128



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127 •

THOMSON (JOHN, PUBLISHER)

A New General Atlas, Consisting of a Series of Geographical Designs, on Various General Projections, Exhibiting the Form and Component Parts of the Globe, engraved dedication to Alexander Keith, 74 hand-coloured maps (all double-page, several on more than one sheet, occasional spotting), one double-page engraved plate, one engraved table, contents leaf provided in manuscript, 3 additional maps and a portrait drawing of a small girl by Mary G. Abercromby loosely inserted, contemporary half calf, manuscript title label pasted on upper cover, rubbed [Phillips 731], large folio (550 x 415mm.), Edinburgh, John Thomson, 1817

£800 - 1,200

€910 - 1,400

Provenance

Sir Robert Abercromby (1784–1855), 5th Bt. Abercromby of Birkenbog, bookplate.

128 •

WORLD

SEUTTER (GEORGE MATTHAEUS) Diversi globi terr-aquei, statione variante et visu intercedente, engraved twin-hemisphere map with California as an island, borders with eight smaller circular projections depicting the world from differing angles, 4 smaller circular diagrams, numerous figures of the winds, and 2 decorative cartouches [cf. Shirley, World 578], 500 x 575mm., [Augsburg, c.1730]

£800 - 1,000

€910 - 1,100

NATURAL HISTORY, SCIENCE AND MEDICINE



129

129 • ADDISON (THOMAS)

On the Constitutional and Local Effects of Disease on the Supra-Renal Capsules, FIRST EDITION, *half-title, 11 hand-coloured lithographed plates, occasional spotting, ink stamp on half-title and 2 stamps, contents loose in publisher's green cloth, ink gilt stamped upper cover, covers detached, lacks spine* [Garrison-Morton 3864; Heirs of Hippocrates 1502; Norman 8; Osler 1744; Waller 225], 4to, Samuel Highly, 1855

£1,000 - 2,000
€1,100 - 2,300

"Addison was the first to realize the importance of the adrenal in clinical medicine" (Garrison-Morton). This study first appeared in a shorter version in the *London Medical Gazette* (1849), but was expanded for this first edition in book form. It describes the condition which later became known as 'Addison's disease', and "and initiated the important science of endocrinology" (ODNB).

Provenance

St. George's Hospital Library, printed "Laws of the Library" label, and ink stamp on 3 leaves (not affecting text).



130

130 • ALBIN (ELEAZAR)

A Natural History of English Insects. Illustrated with a Hundred Copper Plates, Curiously Engraven from Life: And (for those who desire it) Exactly Coloured by the Author, *second edition enlarged, 100 hand-coloured engraved plates after drawings by the author, each with accompanying text leaf by W. Derham, list of subscribers, some browning (mostly to text) and offsetting onto plates, contemporary calf, ornate gilt borders on sides, rebacked with red morocco lettering label* [Nissen ZBI 58; Freeman 45; Lisney 119], 4to (289 x 225mm.), printed by William and John Innes, 1724

£1,500 - 2,000
€1,700 - 2,300

"Each plate is dedicated to a subscriber or well-known personality, undoubtedly those who acted as patrons or took an interest in Albin's drawings of insects" (Lisney). Albin was keen to stress that his work was accurate in its depictions as he "observed it as a great fault in those who have gone before... that they either did not look often enough at their Pattern, or affected to make the picture outdo Nature" (Preface).



131

131 •

CHANDLER (ALFRED) AND WILLIAM BEATTIE BOOTH

Illustrations and Descriptions of the Plants Which Compose the Natural Order Camellieae, and of the Varieties of Camellia Japonica, Cultivated in the Gardens of Great Britain, FIRST EDITION, 44 hand-coloured engraved and lithographed plates by S. Watts and Weddell after Chandler, heightened in gum arabic, some slight flaking to green leaf areas but generally very clean, tissue guards, crushed red-orange morocco gilt, sides with wide elaborately tooled border including trailing flowers, sprays, stars and dots, spine tooled in compartments within raised bands, g.e., rebacked preserving original spine [Dunthorne 77; Nissen BBI 209; Great Flower Books, p.51; Stafleu TL2 651], folio (360 x 250mm.), John and Arthur Arch, 1831

A COPY OF MOST DESIRABLE ISSUE OF ONE OF FINEST WORKS ON CAMELLIAS, WITH THE FOUR EXTRA PLATES, and a distinguished provenance. The “very fine large plates, beautifully coloured, with opaque pigments” (Dunthorne), were made after drawings by Alfred Chandler. Preparations for a second volume were begun but the work did not get published. However this copy is one of a few that were issued with 4 additional plates (and their accompanying text), numbered 41-44.

Provenance

Edward Smith-Stanley, 13th Earl of Derby, bookplate, and Knowsley Hall shelfmark in ink on front free endpaper; Sir Giles Loder, bookplate.

£10,000 - 15,000
 €11,000 - 17,000



132

132

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]

£600 - 800
 €680 - 910

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

133 •

CURTIS (JOHN)

British Entomology; being illustrations and descriptions of genera of insects found in Great Britain and Ireland, 8 vol., FIRST EDITION, 770 hand-coloured engraved plates, list of subscribers, occasional minor spotting on one plate and facing leaf in volume 1 stained at foot, contemporary green half morocco, gilt panelled spines (slightly rubbed), g.e., [Nissen ZBI 1000], 8vo, for the author, 1823-1840

£2,000 - 3,000
 €2,300 - 3,400

A good complete set of this work, described by Cuvier as "the paragon of perfection".

Provenance

Quaritch, 1960, pencil note.

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.



133



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134

134 •

CURTIS (WILLIAM)

Flora Londinensis: or, Plates and Descriptions of such Plants as Grow Wild in the Environs of London, 2 vol., FIRST EDITION, 2 titles with engraved vignettes and 432 hand-coloured engraved plates by W. Darton, J. Sowerby and others after Sydenham Edwards, Will Kilburn and J. Sowerby, list of subscribers, early ink numeral in corner of each plate (some within platemark), ink additions to index in volume 2, contemporary calf, rebaked preserving original gilt-tooled spines, rubbed [Great Flower Books, p.54; Henrey III, 595; Hunt 650; Nissen BBI 439], folio (474mm. x 280mm.), Printed for and Sold for the Author, 1777

£4,000 - 5,000
 €4,600 - 5,700

First edition of *Flora Londinensis*, the most comprehensive English flora of the period, the plates of which "remain the finest illustrations of British plants ever published"(ODNB).

Provenance

Sir Richard Vyvyan, nineteenth century bookplate.

135 •

DARWIN (CHARLES)

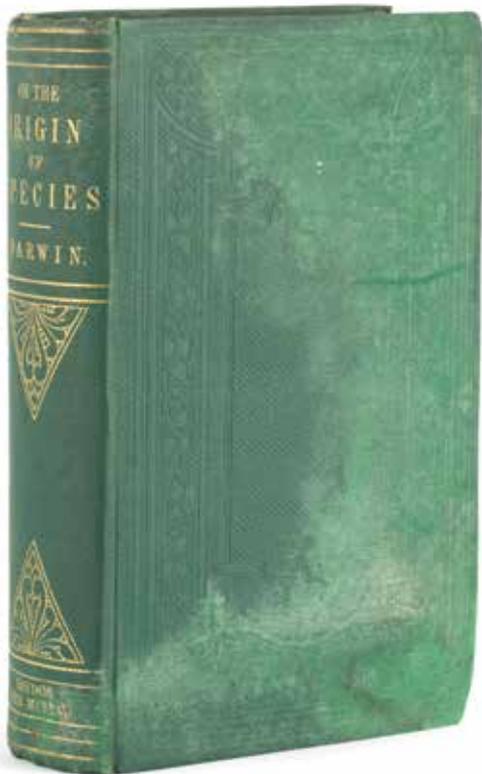
The Origin of Species by Means of Natural Selection, or the Preservation of Favoured Races in the Struggle for Life, FIRST EDITION, half-title, folding lithographed table (loose), 32 pages of advertisements (dated June, 1859) at end, one gathering slightly loosened, 5 passages marked with pencil in margin, publisher's green decorative cloth, spine lettered in gilt with ornaments, upper cover dampstained affecting foot of spine [Freeman 373; Garrison-Morton 220; PMM 344(b)], 8vo, John Murray, 1859

£20,000 - 30,000
 €23,000 - 34,000

FIRST EDITION OF "CERTAINLY THE MOST IMPORTANT BIOLOGICAL BOOK EVERY WRITTEN" (Freeman), and one of the most influential works of the nineteenth century. "Darwin not only drew an entirely new picture of the workings of organic nature; he revolutionized our methods of thinking and our outlook on the natural order of things. The recognition that constant change is the order of the universe had been finally established and a vast step forward in the uniformity of nature had been taken" (PMM).

Provenance

Charles H. Gatty, ink inscription on title dated 1 December 1859, repeated on front free endpaper. Charles Gatty (1836-1903) was educated at Trinity College, Cambridge where he "devoted much of his attention to natural science, especially zoology and geology" (Felbridge & District History Group, online), and was elected a Fellow of both the Linnean Society, and the Royal Geographical Society. "One area of interest that he cultivated was the observation of marine life, possibly influenced by his close association with his half-second cousin, Margaret Scott Gatty, an algologist who published a book called *British Seaweed* in 1863" (Ibid). In the 1890s he funded the establishment of the Gatty Marine Laboratory at St. Andrews. His cousin Margaret's *Parables from Nature* was intended to "challenge the arrogance and materialism she saw in Darwinian evolutionary theory, and to appeal to her readers to trust in religious faith and continue to embrace traditional constructions of nature as evidence of God" (Ruth Murphy, "Darwin and 1860s Children's Literature", *Journal of Literature and Science*, vol. 5, no. 2, 2012); J.W. Sprigge, bookplate inside upper cover.



135

ON

*Charles H. Gatty.
1st December 1859.*

THE ORIGIN OF SPECIES

BY MEANS OF NATURAL SELECTION,

OR THE

PRESERVATION OF FAVOURED RACES IN THE STRUGGLE
FOR LIFE.

By CHARLES DARWIN, M.A.,

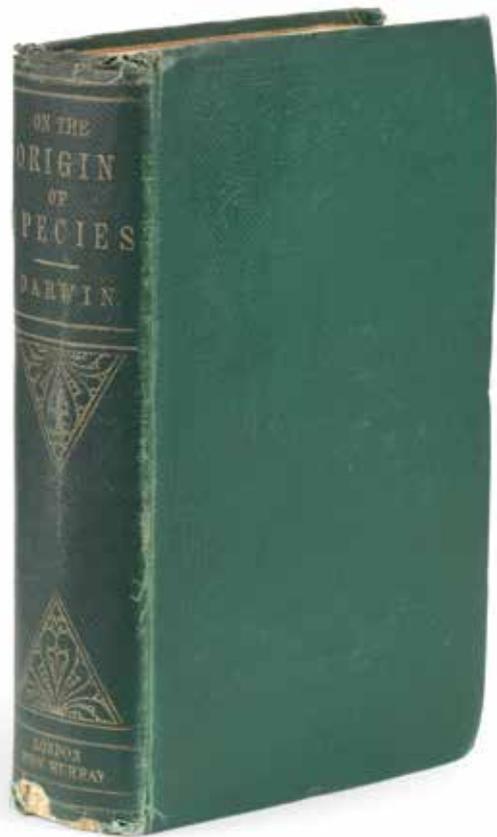
FELLOW OF THE ROYAL, GEOLOGICAL, LINNEAN, ETC., SOCIETIES;
AUTHOR OF 'JOURNAL OF RESEARCHES DURING H. M. S. BEAGLE'S VOYAGE
ROUND THE WORLD.'

LONDON:

JOHN MURRAY, ALBEMARLE STREET.

1859.

The right of Translation is reserved.



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136 •

DARWIN (CHARLES)

The Origin of Species By Means of Natural Selection... Third Edition, with Additions and Corrections. (Seventh Thousand.), half-title, one folding plate, advertisement leaf at end, publisher's blindstamped green cloth gilt, with Edmonds & Remnants binders' ticket, slightly dulled, extremities of spine rubbed with small loss at lower end, hinges weakened [Freeman 381], 8vo, John Murray, 1861

£1,000 - 1,500

€1,100 - 1,700

This third edition ("seventh thousand") edition is the first to include Darwin's "Historical sketch of the recent progress of opinion of the Origin of Species," in which he describes his predecessors, those "few naturalists... [who] believe that species undergo modification, and that existing forms of life have descended by true generation from pre-existing forms".

Provenance

James Earl Moreton, F.R.C.S. (1831-1914), bookplate; Thomas W. Earl Moreton, gift inscription to G.B. Leach; Professor Martin Brasier (1947-2014), palaeobiologist and author of *Darwin's Lost World: The Hidden History of Animal Life* (2009), inscription noting "used in Darwin's study at Down House, Kent" inside upper cover.

137

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]

£20,000 - 30,000

€23,000 - 34,000

'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*.

138 •

[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

£500 - 700

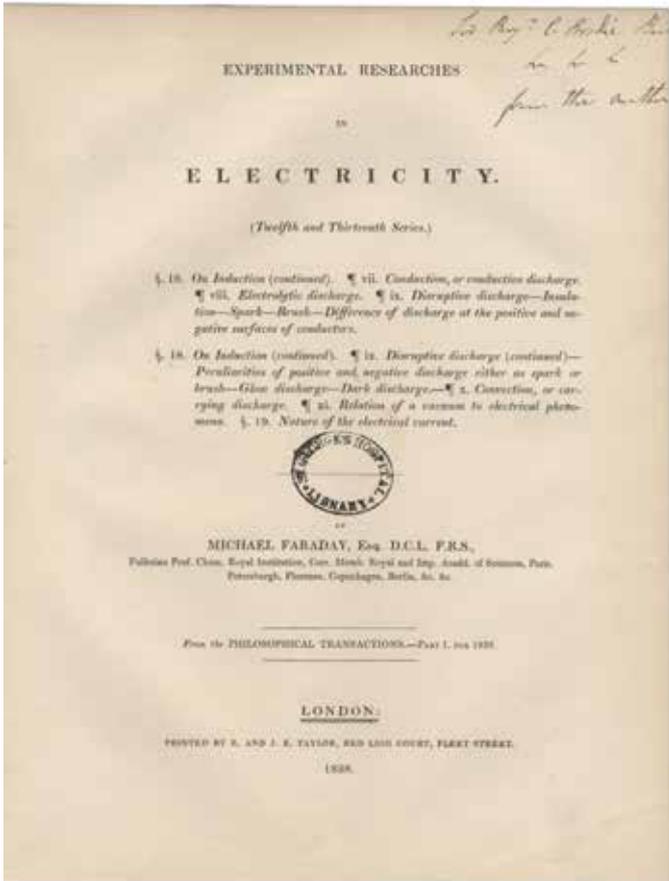
€570 - 800

Provenance

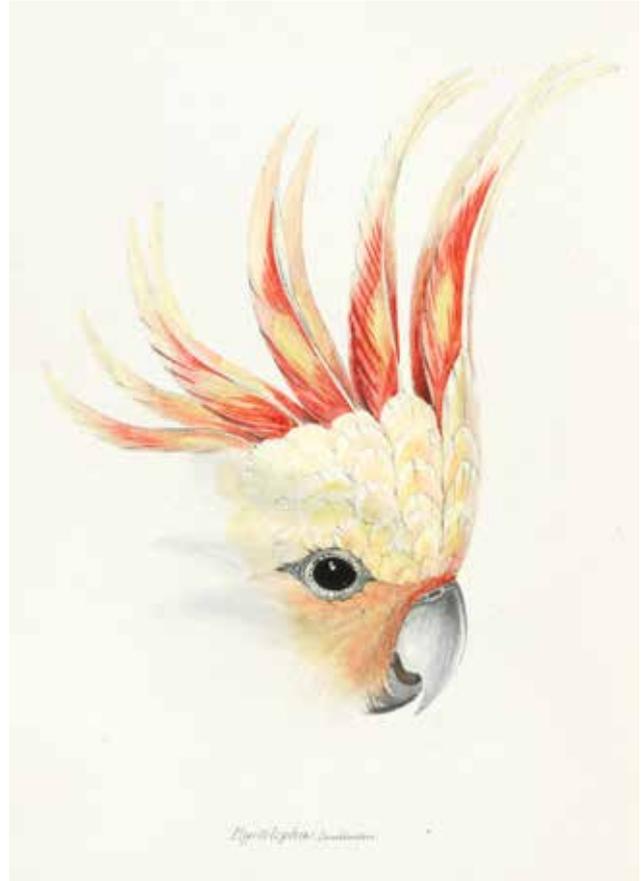
Pitt Family bookplate, and shelfmark "E:3:23", inside upper cover. Thomas Pitt (most probably Thomas "Diamond" Pitt (1653-1726), first owner of Boconnoc House), and George Pitt are listed as subscribers.

My dear G.

This appears to me a
great original & frag. - at
least to them. had
never occurred to me; nor
have I met with them.
Perhaps - with some things
might be laid on to cer-
tainly (connected with shells
seen) of different forms of life
in the depths of the ocean, & that
are concerning the sufficiency of
the conditions. I do not know
I am that the conditions as
change 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 "Journal" I know not;



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139 •
FARADAY (MICHAEL)

Experimental Researches in Electricity... [Offprint issues from *The Philosophical Transactions*], 10 parts only (Series 3-9, 11, 12/13 and 14) in 1 vol., all but one AUTHOR'S PRESENTATION COPIES, inscribed on the titles "from the Author" to "St. Georges Med. & Surg. Society" (Series 3-9), or "Sir Benj. C. Brodie" (remainder), 6 engraved plates, first title soiled, library stamp on titles and a few other leaves, a few captions slightly shaved, loose in contemporary half morocco, defective (covers detached), 4to, Richard Taylor, 1833-1838

£2,000 - 3,000
 €2,300 - 3,400

NINE OFFPRINTS INSCRIBED BY FARADAY: "Virtually all of Faraday's contributions to electricity and magnetism were published in this series of papers in *Philosophical Transactions*. Faraday presented individual offprints, as well as various collections of offprints, before the publication of the papers in book form in 1839-1855" (Norman).

Provenance

Sir Benjamin Collins Brodie (1783-1862), Senior Surgeon at St. George's Hospital from 1822-1840, presentation inscriptions from the author on 3 titles, the others inscribed to "St. George's Med. & Surg. Society".

140 •
GOULD (JOHN)

A Synopsis of the Birds of Australia, and the Adjacent Islands, 4 parts in 1 vol., FIRST EDITION, 73 hand-coloured lithographed plates (some heightened in gum Arabic) by and after Elizabeth Gould, 8-page "Description of New Species of Australian Birds" at end, contemporary green half morocco, spine gilt within raised bands, g.e. [Ferguson 2271; Nissen IVB 382; Wood, p.364; Zimmer, p.254], 4to (273 x 182mm.), by the Author, 1837-38

£4,000 - 6,000
 €4,600 - 6,800

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



141

141

GOULD (JOHN)

[The Birds of Great Britain], collection of 15 hand-coloured lithographed plates, by and after Gould and H.C. Richter, printed by Walter & Cohn, all with stab holes in right-hand margins, some light spotting (slightly heavier on *Vanellus cristatus*), loose, each approximately 564 x 384mm., [1862-1873]

£600 - 800

€680 - 910

The subjects include a Great Cormorant, White-rumped Woodpecker, Black Woodpecker, Teal, Lapwing, Nutcracker, Jay, Pine Grosbeak and Bohemian Waxwing. The full list comprises: *Phalacrocorax carbo*; *Picus leuconotus*; *Dryocopus martius*; *Querquedula crecca*; *Coccythraustes vulgaris*; *Nucifraga caryocatactes*; *Garrulus glandarius*; *Pinicola enucleator*; *Ampelis garulus*; *Vanellus cristatus* (spotted); *Turdus pilaris*; *Loxia bifasciata*; *Pyrrhula vulgaris*; *Loxia curvirostra*.



142

142 •

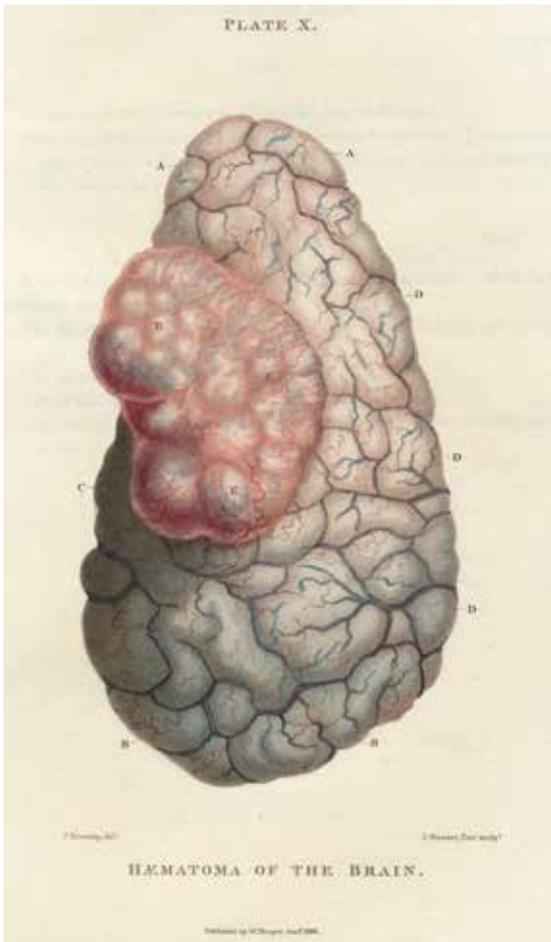
HILL (JOHN)

The British Herbal: An History of Plants and Trees, Natives of Britain, Cultivated for Use, or Raised for Beauty, FIRST EDITION, LARGE PAPER COPY, engraved allegorical frontispiece, title vignette and 75 plates, ALL HAND-COLOURED IN A CONTEMPORARY HAND, contemporary calf gilt, sides with an elaborate "entomological" roll tool border incorporating grasshopper, snail, beetle, mayfly, wasp and 6 other insect devices, spine tooled within raised bands, one red morocco lettering label, rubbed at extremities, joint worn [Dunthorne 128; Henrey 799; Hunt 557; Nissen BBI 881; Pritzel 4063], folio (465 x 285mm.), T. Osborne, and J. Shipton, 1756

£3,000 - 5,000

€3,400 - 5,700

A large paper copy, with all plates hand-coloured, in a contemporary binding with an unusual "entomological" roll-tool gilt border made up of insect and flower motifs.



143



144



145

143 •
HOOPER (ROBERT)

The Morbid Anatomy of the Human Brain; Illustrated by Coloured Engravings of the Most Frequent and Important Organic Diseases To Which that Viscus is Subject, AUTHOR'S PRESENTATION COPY, inscribed "For Mr Brodie with the Author's best respects" on front free endpaper, second edition, half-title, 15 hand-coloured aquatint plates, original boards, printed "Advertisement" label on upper cover, rebound in cloth [cf. Garrison-Morton 2284.1, first edition], 4to (345 x 263mm.), for the Author, 1828

£800 - 1,200
 €910 - 1,400

AUTHOR'S PRESENTATION COPY of the revised second edition of a work "based on over 4000 autopsies performed over thirty years, illustrated with fine hand-coloured plates" (Garrison-Morton).

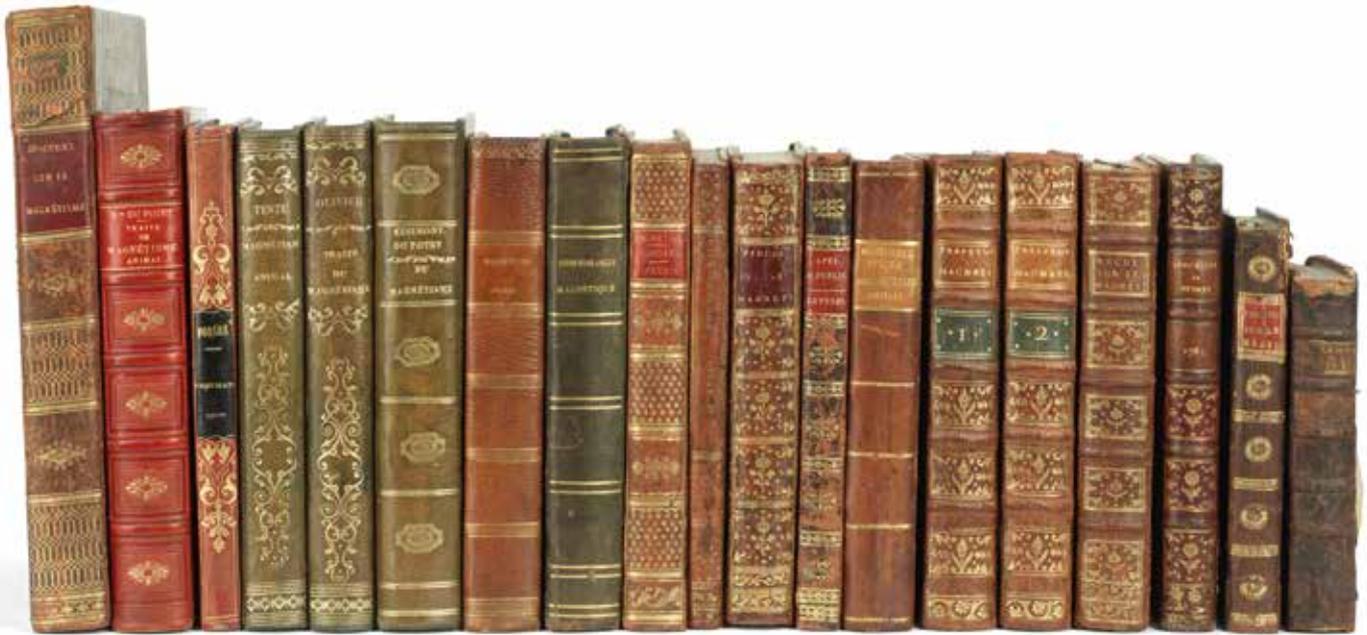
Provenance
 Benjamin Collins Brodie (1783-1862), surgeon to St. George's Hospital, author's presentation inscription to him.

144 •
JARDINE (WILLIAM) AND JOHN PRIDEAUX SELBY

Illustrations of Ornithology, vol. 1-3 (of 4, i.e. first series), FIRST EDITION, 154 etched plates, all but 3 in both hand-coloured and uncoloured states, by Jardine, W.H. Lizars, and Selby after Jardine, Edward Lear, Robert Mitford, Selby, and James Stewart, coloured by or under the direction of Patrick Syme, some captioned in pencil, a few shaved (plate 27 with image affected), some spotting, soiling and occasional dampstaining (especially last few plates in volumes 2 and 3), plates 36 and 78 repaired, crease to plate 66, contemporary half roan, slightly worn [Anker 222; Nissen IVB 472; Zimmer, p.322-323], 4to (297 x 215mm.), Edinburgh, W.H. Lizars, [1826-1835]

£800 - 1,200
 €910 - 1,400

Publication seems to have been erratic since very few copies in auction records have the full number of plates. The work was issued in two series: the first, comprising 10 parts, was published between 1826 and 1835, and a new series of nine parts was issued between 1837 and 1843.



147 (part)

145 •

LUCAS (PIERRE HIPPOLYTE)

Histoire naturelle des lépidoptères exotiques; Histoire naturelle des lépidoptères d'Europe, each work with hand-coloured half-title and 80 hand-coloured plates by Pauquet after A. Noël and Pauquet, depicting 400 species of butterfly in each, appendix ("De la chasse et de la préparation des papillons", with 2 uncoloured plates) repeated at end of each work, text foxed and browned, occasional spotting to plates, publisher's red morocco-backed cloth, gilt panelled spines, t.e.g., extremities rubbed [Nissen ZBI 2581, 2580], 8vo, Paris, F. Savy, [1864] (2)

£800 - 1,200
€910 - 1,400

146 •

MARTYN (JOHN)

Historia plantarum rariorum, Parts 1-2 only (of 5) in 1 vol., title printed in red and black, engraved dedication with arms of the Royal Society, large tinted mezzotint vignette and historiated initial at head of preface, 20 mezzotint plates printed in colour and finished by hand (of 50), by Elisha Kirkall after Jacob van Huysum, W. Houstoun, Massey, G. Sartorys and R. Sartorius, each with the dedicatee's arms engraved on the plate and accompanied by a leaf of letterpress description, some occasional old stains, a few leaves slightly crinkled, 2 or 3 plates with repairs in margins, last plate with small hole in blank area, modern calf-backed boards, spine gilt, rubbed [Dunthorne 194; Great Flower Books, p. 67; Henrey 1016; Hunt 476; Nissen BBI 1289], folio (510 x 345mm.), Richard Reily, 1728

£1,000 - 1,500
€1,100 - 1,700

The first botanical book illustrated with colour-printed plates, published in five 'decades' with ten plates in each. The work was devoted to new species growing at the Chelsea Physic Garden and the Cambridge Botanic Garden. Most of the plates are printed in two colours, and each is dedicated to a patron-subscriber with an engraved coat-of-arms. Martyn apparently intended the work to be continued periodically as further specimens were introduced, but the publication ceased after the fifth 'decade' due to lack of support.

147 •

MESMERISM, HYPNOSIS, AND ANIMAL MAGNETISM

A collection of approximately 140 titles on mesmerism, assembled by Raymond de Saussure, the son of the linguist Ferdinand de Saussure. The chronological span begins with the initial flurry of publications in 1784, during and after the French Royal Commission's enquiry into Franz Mesmer's practices, and leads into the 'revival' of magnetic phenomena in the nineteenth century with works documenting psychological conditions such as dual personality and somnambulism.

The German physician Franz Anton Mesmer (1734-1815) arrived in Paris in 1778 and began to promote his theory of a fluid pervading all bodies, which could be manipulated for the cure of several disorders. Mesmer believed that he possessed a high degree of 'animal magnetism' which allowed him to control these fluids. His procedure involved sitting in front of his patient with his knees touching theirs, pressing the patient's thumbs in his hands, moving his hands from their shoulders down along their arms, and looking fixedly into their eyes.

Faced with huge public interest in Mesmer's techniques, in 1784 Louis XVI created a Royal Commission to explore their veracity - the Committee including such eminent figures as Lavoisier, Guillotin and Benjamin Franklin. The Committee concluded that there were indeed some curative effects but that they derived largely from the patients' imaginations. Further criticism followed, and Mesmer was soon driven into exile. He continued to practice in Switzerland for a number of years, and died in 1815 in Meersburg, Germany.

A small sample of the collection is listed below; a full list is available on request.

[RETZ (N.)] Lettre sur le secret de M. Mesmer, ou réponse d'un médecin à un autre qui avoir demandé des éclaircissemens à ce sujet, [4 copies in UK and USA on Worldcat], Paris, Méquignon, 1782; [ANON.] L'évangile du jour, Pour servir d'éclaircissemens aux doutes d'un provincial, [one copy in UK and USA on Worldcat], [no place or date], 2 works bound with a further 9, being early reports, essays, witness or critiques, all very rare in public holdings, *nineteenth century half cloth, bound as the first of two volumes, 8vo*

BOURZEIS (J.A. de) Observation très-important sur les effets du magnétisme animal, FIRST EDITION, Paris, Gueffier, 1783, bound with 5 other works from 1784-5 for and against mesmerism and some of the earliest reports on mesmeric cures, *contemporary half calf, spine damaged at head, 8vo*

MESMER (F.A.) Lettre d'un médecin de Paris, à un médecin de Province, FIRST EDITION, [Paris, 1784], bound with 17 other pamphlets by Mesmer and his supporters including Chastenot de Puysegur, Girard, Mahon, Dufau, Brack, Cambry, Gardane, Fontette-Sommery, Petiot, Landresse, Rouvres, and Hervier, *contemporary mottled calf, 8vo*

[ROYAL COMMISSION] Rapport des commissaires chargés par le roi, de l'examen du magnétisme animal, imprimé par ordre du roi, *first quarto edition*, Paris, l'imprimerie royale, 1784, bound with 4 further works on the enquiry, and 5 other works, *some foxing, contemporary half calf, head of spine partly loose, 4to*

MESMER (F.A.) Mémoire... sur ses découvertes, FIRST EDITION, *bookseller's advertisement leaf at end, occasional foxing, uncut in contemporary pink boards, spine perished, 8vo*, Paris, Fuchs & Lesguilliez, [1799]

FIARD (M.) La France trompée par les magiciens et démonolâtres du dix-huitième siècle, FIRST EDITION, *uncut in decorative wrappers [2 copies in UK on Worldcat, none in USA]*, 8vo, Paris, Gregoire & Thouvenin, 1803

CHASTENOT DE PUYSEGUR (A.M.) Recherches, expériences et observations physiologiques sur l'homme dans l'état de somnambulisme naturel, Paris, Dentu, 1811; Appel aux savans observateurs du dix-neuvième siècle, de la décision portée par leurs prédécesseurs contre le magnétisme animal, Paris, Dentu, 1813, 2 works bound in one vol., FIRST EDITIONS, the first mentioned being the earliest major study on the unconscious, *contemporary boards, bound as one of two volumes, 8vo*

[ANON.] Briefe uber Magnetismus, FIRST EDITION, *contemporary green boards [one copy in USA on Worldcat, none in UK]*, 8vo, Frankfurt and Leipzig, Boldmar, 1822

[ANON.] Cours de psychologie ou de philosophie transcendante, FIRST EDITION, [one copy on Worldcat], Paris, Payen, 1826, bound with another work, *contemporary half roan, 8vo*

(c.76 volumes)

£10,000 - 15,000
€11,000 - 17,000

Provenance

Assembled by Raymond de Saussure (1894-1971); thence by descent. Raymond de Saussure underwent analysis with Sigmund Freud and became a founding member of the Paris Psychoanalytic Society. At the time of his death in 1971, he was president of the European Psychoanalytic Federation. The present collection provided key sources for his studies on the origins of analysis and psychiatry, *Mesmer et son secret* and, with Léon Chertok, *La naissance de psychanalyse de Mesmer à Freud*. Many of the volumes in this collection bear his pencil marks.

148 •

MORRIS (BEVERLEY R.)

British Game Birds and Wildfowl, FIRST EDITION, *60 hand-coloured wood-engraved plates by Benjamin Fawcett, occasional spotting (mostly to fore-edges), one plate torn without loss, original red half morocco, covers stamped with gilt pheasant design [Nissen IVB 644], large 4to (310 x 240mm.)*, Groombridge, 1855--LOUDON (JANE) The Ladies' Flower-Garden of Ornamental Annuals, FIRST EDITION, *48 hand-coloured lithographed plates, occasional light spotting, contemporary green roan, edges worn*, William Smith, 1840; British Wild Flowers, *second edition, 60 hand-coloured lithographed plates, some foxing, near contemporary green half morocco gilt, spine faded*, William Orr, [1849], 4to (3)

£700 - 900
€800 - 1,000

149 •

SAVI (GAETANO)

Flora italiana. Ossia raccolta delle piante più belle che si coltivano nei giardini d'Italia, 3 vol., *120 stipple-engraved plates by Antonio Serantoni, printed in colours and finished by hand, tissue guards, some foxing (mainly on tissue guards but slightly affecting plates), slight oxidation in the area around the flower on approximately one quarter of the plates, corners cut from front free endpapers, uncut in near contemporary half vellum over marbled boards, old gilt red morocco spine labels preserved, a few nicks to fore-edges [Dunthorne 271; Great Flower Books, p.75; Nissen BBI 1732; Pritzel 8068], folio (467 x 320mm.)*, Pisa, Niccolò Capurro, 1818-1826

£15,000 - 20,000
€17,000 - 23,000

RARE ITALIAN FLORILEGIUM by the director of the Botanical Garden at Pisa, devoted to native and exotic plants cultivated in Italy at the time. The use of stipple-engraving was an attempt to emulate the works of Redouté, and many of the drawings are bold and decorative.

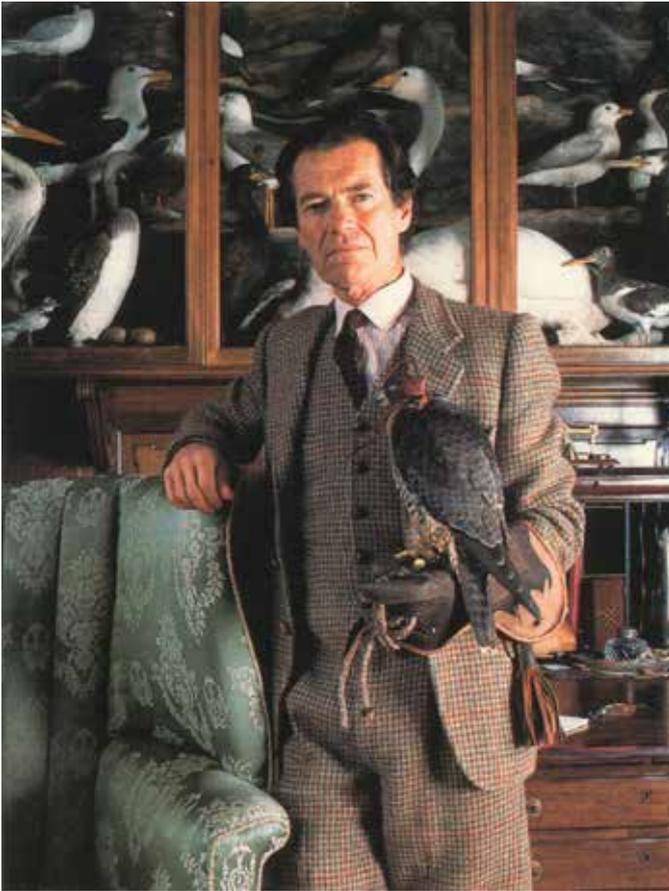
150 •

WHITE (GILBERT)

The Natural History and Antiquities of Selborne, FIRST EDITION, *2 half-titles with engraved vignette, folding engraved frontispiece and 6 engraved plates (one folding), errata leaf at end, some foxing and offsetting, contemporary calf, rebounded*, T. Bensley for B. White, 1789--GREEN (THOMAS) The Universal Herbal or, Botanical, Medical, and Agricultural Dictionary, 2 vol., *additional engraved title, 2 frontispieces and 105 (of 106) engraved plates, all hand-coloured, some light browning, modern mottled half calf, spines gilt*, Liverpool, Caxton Press, Henry Fisher, [c.1816-20]--LOUDON (JANE) The Ladies' Flower-Garden of Ornamental Annuals, *48 hand-coloured lithographed plates, some foxing and soiling, modern half calf, spine gilt*, William Smith, 1840; and another, 4to (5)

£700 - 900
€800 - 1,000





Count Umberto Caproni di Taliedo

FALCONRY

The Library of Count Umberto Caproni di Taliedo

151 •

BELANY (JAMES COCKBURN)

A Treatise Upon Falconry, FIRST EDITION, woodcut frontispiece, armorial bookplate of Sidney Meade, Frankleigh House Library stamp on title, contemporary calf, neatly rebacked preserving original spine [Harting 64], Berwick, for the Author, 1841--SEBRIGHT (JOHN SAUNDERS) Observations upon Hawking, Describing the Mode of Breaking and Managing the Several Kinds of Hawks used in Falconry, second edition, advertisement leaf at end, original grey wrappers, printed label on upper cover, rebacked, H. & W. Wright, 1828--HARTING (JAMES EDMUND) The Birds of Shakespeare, frontispiece, pencil annotations in the margins, John Van Voorst, 1871; Hints on the Management of Hawks, second edition, 11 plates, Horace Cox, 1898, publisher's cloth, worn; idem, FIRST EDITION, original boards, printed label on upper cover, rebacked [Harting 80], Horace Cox, 1884; A Perfect Booke for Keping of Sparhawkes or Goshawkes. Written about 1575... With Introduction and Glossary by J.E. Harting, NUMBER 4 OF 100 COPIES, THE BRADLEY MARTIN COPY with his bookplate, frontispiece, contemporary quarter morocco, spine ends frayed, Bernard Quaritch, 1886--FREEMAN (GAGE EARLE) AND FRANCIS HENRY SALVIN. Falconry. Its Claims, History and Practice, FIRST EDITION, AUTHOR'S PRESENTATION COPY inscribed "Rob.S. Baker in regard of for his friend Mr. Freeman, sometime curate of Geddington, Northants" on half-title, frontispiece and 3 plates, modern half morocco, original cloth covers bound in [Harting 68, "a work to be recommended"], Longman, 1859; Practical Falconry; To Which Is Added, How I Became a Falconer, [Harting 71], Horace Cox, 1869; FISHER (CHARLES HAWKINS) Reminiscences of a Falconer, J.C. Nimmo, 1901, FIRST EDITIONS, publisher's cloth, worn, 8vo; and another, with a chapter on hawking in Norfolk, by Richard Lubbock (10)

£1,000 - 1,500

€1,100 - 1,700

152 •

BELLVALLETTE (ALFRED)

Traité d'autourserie, LIMITED TO 400 COPIES, [Harting 219, "thoroughly practical"; Schwerdt I, p.59], Paris, 1887--MORAIS (CLAUDE DE) Le véritable fauconnier, [Schwerdt I, p.34], Paris, 1883--FOYE (G.) Manuel pratique du fauconnier au XIXe siècle, folding frontispiece, original wrappers bound in [Harting 218; Schwerdt I, p.183], Paris, 1886--CHAPUS (EUGÈNE) Les chasses princières en France de 1589 à 1841, [Schwerdt I, p.102], Paris, 1853--D'AUBUSSON (L. MAGAUD) La fauconnerie au moyen age et dans les temps modernes, publisher's wrappers bound in [Harting 211, "a work which no student of the history of Falconry should neglect"], Paris, 1879, quarter or half morocco--PICARD (ETIENNE) La vénerie et la fauconnerie des Ducs de Bourgogne, later half vellum, wrapper bound in [Harting 213, "admirably printed"; Schwerdt II, p.71], Paris, 1881, 8vo; and 9 others (15)

£700 - 900

€800 - 1,000



151

BIBLIOGRAPHY

HARTING (JAMES EDMUND) *Bibliotheca Accipitraria. A Catalogue of Books Ancient and Modern Relating to Falconry, chromolithographed frontispiece and 25 plates, original cloth, dust-soiled*, Bernard Quaritch, 1891--SOUHART (R.) *Bibliographie générale des ouvrages sur la chasse, la vénerie & la fauconnerie, modern quarter morocco, rubbed, original wrappers bound in*, Paris, Roquette, 1886--CERESOLI (A.) *Bibliografia delle opere Italiane, Latine e Greche su la caccia, la pesca et la cinologia, publisher's wrappers*, Bologna, 1969--THIÉBAUD (J.) *Bibliographie des ouvrages français sur la chasse [-Supplément], 2 vol., reprint of main work, first edition of supplement, publisher's wrappers*, Paris, 1974[-1953]--SCHWERDT (RICHARD) *Hunting, Hawking, Shooting, Illustrated in a Catalogue of Books...*, 4 vol., reprint, publisher's boards, Hildesheim, Olms, 1985--SWIFT (JOHN RESLER) *Bibliotheca Accipitraria II. A Catalog of Books Ancient and Modern Relating to Falconry. Published in the English Language 1486 to 2000, ONE OF 175 "Patron's edition" copies, from an overall edition of 720 copies, publisher's morocco-backed cloth, slipcase*, Peregrine Fund, 2011--TJERNELD (HAKAN) *Moamin et Ghatrif. Traités de fauconnerie et des chiens de chasse, publisher's wrappers*, Stockholm, Fritze, 1945, unless mentioned FIRST EDITIONS, 8vo and 4to; and 4 others (15)

£400 - 600

€460 - 680

BLAINE (GILBERT) - MANUSCRIPT

Autograph manuscript of Blaine's *Falconry*, in 2 volumes, together approximately 230 pages of text (mostly recto only, many blanks at end of second volume), ink or pencil, some corrections and crossing-out, first volume lined paper in green cloth, second unlined on perforated numbered sheets, cloth-backed boards, together in a box file, small 4to, [c.1936]; together with 3 others, including a first edition of the published book (1936) and a reprint (1970) (4)

£600 - 800

€680 - 910

The original manuscript of Gilbert Blaine's classic *Falconry*, first published in 1936 as part of Philip Allan's *The Sportsman's Library* series, and still influential today. On being reprinted in 1970 the publisher noted on the blurb that the book was "extremely scarce and second-hand copies are making as much as eight guineas in the sales rooms". Blaine, a longtime member of the Old Hawking Club, "was one of those legendary figures who seems to come along in falconry every so often, raising the standards of the sport as well as pushing the envelope of what can be accomplished" (Tim Gallagher, *Falcon Fever: A Falconer in the Twenty-first Century*, 2008).

[BLOME (RICHARD) AND NICHOLAS COX]

The Gentlemans Recreation. In Two Parts. The First Being an Encyclopedy of the Arts and Sciences... the Second Part, Treats of Horsemanship, Hawking, Hunting, Fowling, Fishing, and Agriculture. With a Short Treatise of Cock-fighting, FIRST EDITION, title printed in red and black, engraved frontispiece and 85 plates (including 10 plates of the subscribers' arms), woodcut illustrations in the text, letterpress imprimatur leaf facing title, light stain to fore-margin of approximately 120 pages spreading across 2 plates and approximately 12 pages, contemporary calf, rebounded, corners refurbished [ESTC R23267; Harting 41; Schwerdt I, p.72; Westwood & Satchell p 351], folio (405 x 255mm.), S. Roycroft, for Richard Blome, 1686; and 4 others, including 2 attractively bound fragmentary parts of George Turbeville's *The Booke of Faulconrie or Hauking*, 1575 (5)

£1,000 - 1,500

€1,100 - 1,700



The first part deals with all manner of arts and sciences including navigation; the second with horsemanship, hunting, hawking, fishing, agriculture etc., including well-executed plates with engraved dedications below the image. Schwerdt notes that "perfect copies are rarely found; the imprimatur leaf, some of the plates of arms, especially the 10th, and the plate of horsemanship inscribed to Sir John Skeffington [all present here], are often missing." The section devoted to falconry is illustrated with five plates.

Provenance

W.H. Campbell, nineteenth century bookplate, and ink note on in upper margin of title, "This book is well worth five Guineas... 22 May, 1820"; "I paid £15 for this book on 18 April 1911", later inscription on title.



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156 •

BOISSODAN (JACQUES ELIE MANCEAU DE)

Le fauconnier parfait, [cf. *Harting 202*; *Schwerdt I*, p.74; *Thiebaud*, p.109], Paris, La Société des Bibliophiles, 1866--CHENU (JEAN CHARLES) AND O. DES MURS. La fauconnerie ancienne et moderne, woodcut illustrations, scuffmark on title [*Harting 200*; *Schwerdt I*, p.109; *Thiebaud*, p.192], Paris, Hachette, 1862--TARDIF (GUILLAUME) Le livre de l'art de fauconnerie et des chiens de chasse, 2 vol., NUMBER 41 OF 300 COPIES "sur papier de Hollande" [*Thiebaud*, p.875], Paris, Librairie des Bibliophiles, 1882, red half morocco--La fauconnerie, (Chasse au vol.) sur les faucons, et l'art de les dresser à la chasse, dark half morocco, small loss to spine, upper joint weakened [*Thiebaud*, p.386], The Hague, W.P. Van Stockum, 1840--CHAPPEVILLE (PIERRE CLEMENT DE) Petit traité de fauconnerie, LIMITED TO 150 COPIES "sur papier du Hollande", LORD LILFORD'S COPY inscribed "Lilford" on front free endpaper, brown half morocco, original wrappers bound in [*Harting 171*; *Schwerdt I*, p.103; *Thiebaud*, p.166], Paris, Pairault, 1885, 8vo; and 3 others, falconry in French (9)

£800 - 1,200
€910 - 1,400

157 •

BRODRICK (WILLIAM)

Falconers' Favourites, 6 tinted lithographed plates, finished by hand, light spotting, publisher's cloth, gilt lettered on upper cover, rebacked in green morocco [*Nissen IVB 146*; *Schwerdt I*, p.82; *Swift 88.01*; *Wood p.262*], folio (595 x 430mm.), John Van Voorst, 1865

£2,000 - 3,000
€2,300 - 3,400

The folio was intended as a sequel to Salvin and Brodrick's *Falconry in the British Isles* (1855), but using a larger format, "better adapted by the size of the drawings, that of life, to illustrate more fairly the beautiful creatures with which the falconer has to deal" (Introduction). According to Resler Swift it was printed in an edition of 100 copies.



158

158 •

BUC'HOZ (PIERRE JOSEPH)

Les agréments des campagnards dans la chasse des oiseaux, et le plaisir des grands seigneurs dans les oiseaux de fauconnerie, FIRST EDITION, with blank F12, twentieth century red crushed half morocco gilt, spine tooled in compartments with bird motif, g.e. [*Harting 183*; *Schwerdt I*, p.85; *Thiebaud 134*], 12mo, Paris, by the Author, 1784; and volume one of *Dictionnaire théorique et pratique de chasse*, 1769 (2)

£500 - 700
€570 - 800

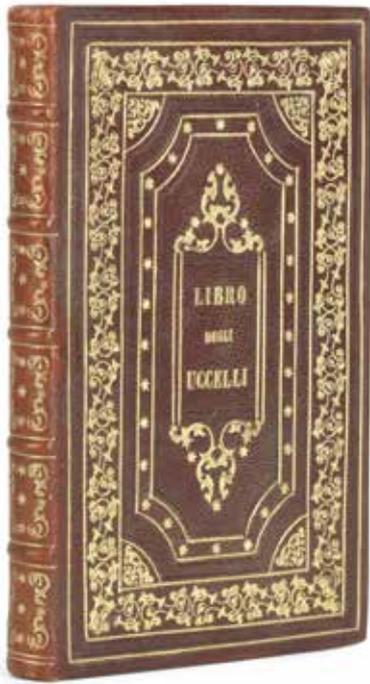
Harting notes that Pierre-Joseph Buc'hoz's work on falconry draws extensively on the *Dictionnaire théorique et pratique de chasse* by Delisle de Sales (1769).

159 •

CRIPPA (BONAVENTURA)

Della caccia trattato, contemporary calf gilt, g.e., Milan, F.E. Artaria, 1828--FERRARO (GIUSEPPE) Libro del Gandolfo Persiano delle Medesine de Falconi, Bologna, 1877--FILASTORI (A.U.) Falconeria moderna, AUTHOR'S PRESENTATION COPY inscribed to *Arturo Francelli*, second edition, modern boards, Rome, [1895]--SPEZI (GIUSEPPE) Due trattati del governo e delle intermità degli uccelli, AUTHOR'S PRESENTATION COPY, inscribed "Al. Sig. Corifieri - dono di G. Spezi" on upper cover, Rome, 1864--PESTELLINI (FRANCESCO) Falconeria moderna, small scuff to title, Florence, 1941--TROCCHI (DINO) Falconeria, loss of spine, frayed, Milan, [n.d.]--TIRABOSCO (ANTONIO) L'Uccellagione, Venice, 1838, unless mentioned publisher's wrappers, 8vo; and 42 others, falconry, ornithology and game in Italian (48)

£500 - 700
€570 - 800



160

160 •
DANCUS (LE ROY)

Libro delle nature degli uccelli fatto per lo Re Danchi, PRINTED ON VELLUM, *edited by Francesco Zambrini, numerous illustrations and initials coloured by hand, pp.49-56 repeated at end, original brown morocco gilt, g.e., marbled board slipcase (one edge split) [Ceresoli, p.201; Schwerdt I, p.132, this "unique copy on vellum"]*, 8vo, Bologna, Gaetano Romagnoli, 1874

£1,000 - 1,500
 €1,100 - 1,700

"UNIQUE COPY ON VELLUM" FROM THE COLLECTION OF SCHWERDT. According to Ceresoli the regular print run was 202 copies; he notes, "nothing is known of Dancus, but experts agree that, whoever he may have been, he was closely associated with the inception of the art of falconry."

Provenance
 R. Schwerdt, bookplate.

161 •
FRANCHIERES (JEAN DE)

La fauconnerie..., avec tous les autres auteurs qui se sont peu trouver traictens de ce subiect, *large woodcut illustration on the title-page, 9 woodcut illustrations of birds of prey in the text, small repair to margin of H4 touching a couple of letters, brown crushed morocco gilt by Riviere, g.e. [cf. Schwerdt I, p.153], 4to (225 x 175mm.)*, Paris, Felix le Mangnier, 1585

£800 - 1,200
 €910 - 1,400

The falconry section by Franchieres, from Jacques Du Fouilloux's *La venerie et fauconnerie*, attractively bound by Riviere. Comprises 8 unnumbered leaves followed by 51 numbered leaves (ending on Niii).

Provenance
 Marquess of Bute, Christie's, 15 March 1995, lot 362, with bookplate and lot label.



161

162 •
GIORGI (FEDERICO)

Del modo di conoscere i buoni falconi, astori, e sparavieri di essercitarli e farli perfetti di governarli e di medicarli Venezia, *woodcut ornament device and ornament on title, later limp vellum, leather ties, old paper ink lettering label on upper cover [Ceresoli, p.287; Schwerdt I, pp.206-7; Souhart, p.217], Venice, Altobello Salicato, 1573--CARCANO (FRANCESCO) Tre libri gli uccelli da rapina... con un trattato de' cani da caccia, woodcut device on title and (full-page) on final leaf, early twentieth century quarter morocco, inked "Tratto. de Uccelli" on lower fore-edge [Ceresoli, p.133; Harting 142; Souhart, p.86], Vicenza, Megietti, 1622--PATRIZI (FRANCESCO) Il sacro regno del gran patrizio, [includes a chapter on hawking], woodcut Aldine anchor and dolphin device on title and (full-page) final leaf, single thin thread of worming to approximately 20 leaves, some light dampstains, later vellum, rebacked [Adams P459; Ahmanson-Murphy 442; Renouard 155.2], Venice, [Figli de Aldo], 1553--[ESTIENNE (CHARLES) L'agricoltura, e casa di villa... in questa impressione ultima la caccia del lupo necessaria, woodcut device on title, some dampstaining, final leaf repaired with small losses, later calf-backed patterned boards [Ceresoli, p.499], Venice, Giovanni Antonio Giuliani, 1623, 12mo and 8vo (4)*

£1,000 - 1,500
 €1,100 - 1,700

Provenance
 First work, Wolfgang Engelbert, ownership inscription dated 1655 on title; Second work, "Biblioteca Comunitativa di [obscured]" and "Duplicato 1890" stamps on title.



163

163 •
KUTEPOV (NIKOLAI)

La chasse grand-ducale et tsarienne en Russie. Période Xe au XVIe s.; La chasse tsarienne en Russie. XVII siècle. La chasse des tsars Mikhaïl Féodorovitch et Alexis Mikhaïlovitch, together 2 vol., *text in French, translated from the Russian by Alexis Lupus, half-titles, 46 plates (many coloured, 2 double-page), numerous illustrations in the catalogue, publisher's morocco-backed pictorial cloth gilt, g.e., worn [Schwertl I, pp.291-2; Thiebaud, p.217], folio (360 x 270mm.)*, St. Petersburg, Expédition pour la Confection des Papiers d'État, 1896-1900

£3,000 - 5,000
 €3,400 - 5,700

IMPORTANT TREATISE ON THE RUSSIAN IMPERIAL HUNT by Nikolai Kutepov. "Luxueuse publication, d'une remarquable execution typographique" (Thiebaud), the work was published at the expense of the Russian Government. The present volumes, devoted to the history of the hunt from the tenth to the end of the seventeenth century were published in both French (as here) and Russian. Two further volumes on the eighteenth and nineteenth centuries were published in Russian only.



165

164 •
MEREDITH (R. LUFF)

American Falconry in the Twentieth Century, LIMITED TO 500 COPIES, Boise, 1999--CARNIE (S. KENT) An Ancient Sport in the New World. A History of Falconry in the Americas, LIMITED TO 600 COPIES, INSCRIBED BY THE AUTHOR, Boise, 2013--PEETERS (HANS J.) AND E.W. JAMESON. American Hawking. A General Account of Falconry in the New World, Davis, Ca., 1970--FILKINS (KENN, editor) A Bond With the Wild. A Celebration of American Falconry, Berthoud, Co., 1993--BEEBE (FRANK LYMAN) AND H.E. WEBSTER. North American Falconry and Hunting Hawks, Denver, 1964; Idem, *revised edition*, 1994--MORAN (DAVID TAYLOR). Life on the Wing. Adventures with Birds of Prey, AUTHOR'S PRESENTATION COPY, Boulder, Co., 1997--CADE (T.J.) AND WILLIAM BURNHAM. Return of the Peregrine. A North America Saga of Tenacity and Teamwork, Boise, 2013--RUSSELL, J.R. (WILLIAM F.) Falconry. A Handbook of Hunters, *rubbed*, New York, 1940, *plates, publisher's bindings, all but the third and last in dust-jackets or slipcases, 8vo and 4to; and 19 others (including pamphlets and periodicals) concerning falconry in America (28)*

£400 - 600
 €460 - 680

165 •

OLINA (GIOVANNI PIETRO)

Uccelliera ovvero discorso della natura e proprieta di diversi uccelli e in particolare di que' che cantano, con il modo di prendergli, conoscergli, allevargli e mantenergli, FIRST EDITION, engraved arms on title, 64 engraved plates (of 66, lacks p.53 and p.63, 2 with rough tears to image, one with long horizontal tear, a few small marginal tears, browning), early vellum, soiled [Anker 380; Ceresoli, pp.384-386; Harting 278; Nissen IVB 693; Schwerdt II, p.48], 4to (235 x 180mm.), Rome, Andrea Fei, 1622

£500 - 800
€570 - 910

“One of the earliest works with engraved plates representing birds”(Anker). Primarily devoted to songbirds, detailing their habits and methods of catching and keeping them, with two of the images depicting hawking. Harting considered these plates “much superior to the figures of birds by English and French artists of the same period, excepting perhaps those by Francis Barlow engraved by Hollar”.

Provenance

Giovanni Targheri, early ownership inscription.

166 •

RAIMONDI (EUGENIO)

Le caccie delle fiere armate e disarmate et de gl'animali quadrupedi, volatili et aquatici, FIRST EDITION, woodcut device on title, 7 full-page woodcut illustrations, light spotting, eighteenth century calf, rebounded preserving most of original gilt-tooled spine, later arms blindstamped on covers [Ceresoli, p 441: 'edizione originale e molto rara'; Harting 277; Schwerdt II, p.122], 8vo, Brescia, Bartolomeo Fontana, 1621

£1,000 - 1,500
€1,100 - 1,700

“First edition of one of the most noted Italian book on hunting... the seven curious full-page woodcuts are a pleasing feature of this treatise” (Schwerdt).

Provenance

Sir William Stirling-Maxwell, 9th Baronet, of Pollok (1818-1878), blindstamped arms on covers, and bookplate.

167 •

RAIMONDI (EUGENIO)

Delle caccie libri quattro aggiuntovi in questa nuova impressione altre Caccie che sparse in altri libri andavano, third edition, engraved pictorial title, 19 full-page engraved illustrations, small hole (with loss of a few letters) to final leaf of index, a few headlines shaved pp.231/2 with short tear in blank margin, green nineteenth century morocco gilt, sides with elaborate roll-tool border enclosing central ornament enclosing wording “Italiano sono contro venti e mare”, spine tooled in compartments within raised bands, one later gilt lettering label, spine dulled [Ceresoli, p.442; Harting 277; Schwerdt II, p.123], 8vo, [Venice, 1630]

£1,000 - 1,500
€1,100 - 1,700



166



167



168

168 •

SALVIN (FRANCIS HENRY) AND WILLIAM BRODRICK

Falconry in the British Isles, FIRST EDITION, 24 hand-coloured lithographed plates after Brodrick, some spotting, modern green half morocco gilt, bird device in compartments on spine (upper joint slightly worn), t.e.g. [Harting 67; Nissen IVB 147; Schwerdt II, p. 145; Swift 497.01; Zimmer, p.541], small 4to (275 x 175mm.), John Van Voorst, 1855

£800 - 1,200
€910 - 1,400

“First edition of the best English book on falconry and a very attractive publication” (Schwerdt).

169 •

SCHLEGEL (HERMAN) AND ABRAHAM H. VERSTER VAN WULVERHOLST

Traité de fauconnerie, FIRST EDITION, tinted lithographed title with a pictorial border comprising 11 scenes illustrative of hawking by J.B. Sonderland, 2 lithographed hawking scenes by J. Dillmann after Sonderland, 2 hand-coloured lithographed plates of falconry equipment by Portman and von Wouw, 12 fine hand-coloured lithographed plates of falcons by Wendel after Joseph Wolf, spotting (heaviest on borders of uncoloured plates, only light on coloured plates), opening 6 leaves of text strengthened with old paper, 2 leaves of index repaired (the last on 3 borders with long tear), later half cloth over boards with original lithographed title panel retained, worn, loss to spine [Fine Bird Books, p. 105; Harting 194; Nissen IVB 832; Schwerdt II, p. 150; Thiebaud, p.833], folio (695 x 515mm.), [Leiden and Düsseldorf, Arnz and Comp., 1844-1853]

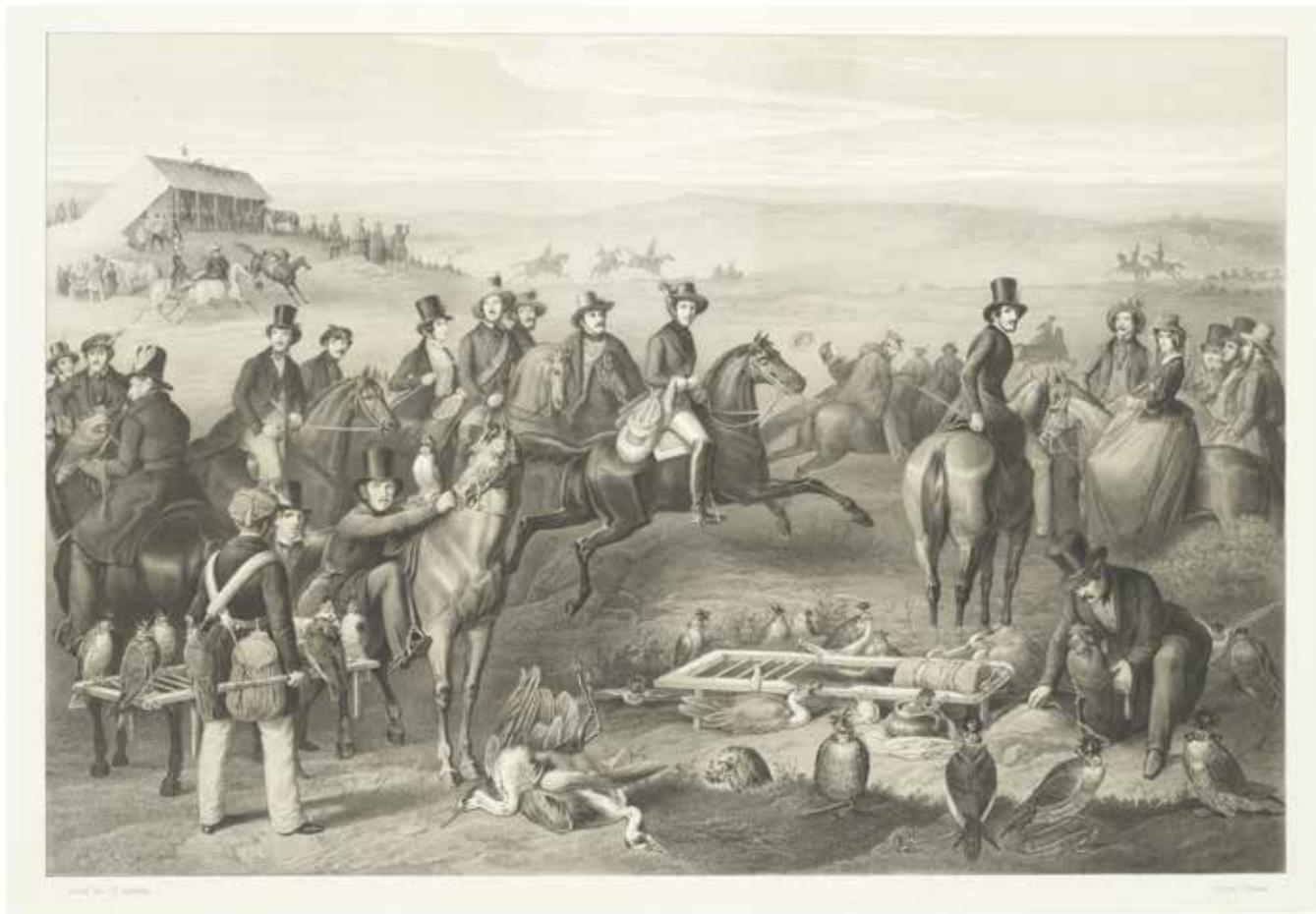
£15,000 - 20,000
€17,000 - 23,000

“THE FINEST WORK ON FALCONRY WHICH HAS EVER BEEN PRODUCED; not only on account of the beauty of the plates, wherein the hawks are depicted life-size and of the natural colours, but also for the general accuracy of the letterpress” (Harting). The consensus is that no more than 100 copies were printed.



169





LE VOL DU HÉRON 1.

Titre des Livres de la Bibliothèque de la Ville de Paris

170

170 •

SCHLEGEL (HERMAN) AND ABRAHAM H. VERSTER VAN WULVERHOLST

Traité de fauconnerie, FIRST EDITION, *tinted lithographed title with a pictorial border comprising 11 scenes illustrative of hawking by J.B. Sonderland, 2 lithographed heron hawking scenes by J. Dillmann after Sonderland, 2 hand-coloured lithographed plates of falconry equipment by Portman and von Wouw (short tears at margins, one with blindstamp just touching the rule border), lacks the 12 plates of hawks, heavy spotting in border of title, plates loose, light spotting to text with some small marginal tears, contemporary red quarter morocco, gilt lettered with author and title on spine [Fine Bird Books, p.105; Harting 194; Nissen IVB 832; Schwerdt II, p.150; Thiebaud, p.833], folio (710 x 510mm.), [Leiden and Düsseldorf, Arnz and Comp., 1844-1853]*

£1,500 - 2,000
€1,700 - 2,300

This copy has the pictorial title, complete text, clean impressions of the two hunting with heron plates, lithographed by J. Dillmann after Sonderland, and the two hand-coloured plates of equipment.

171 •

THORNTON (THOMAS)

A Sporting Tour Through the Northern Parts of England and Great Part of the Highlands of Scotland, FIRST EDITION, *16 engraved plates, spotting, tear to one text leaf, contemporary half morocco, joints repaired, Vernor and Hood, 1804; Idem, "...New edition", 20 plates (including 5 mounted chromolithographed after G.E. Lodge), green crushed half morocco, Edward Arnold, 1896; A Sporting Tour through France, in the Year 1802, 2 vol. in 1, FIRST EDITION, additional engraved titles, frontispiece portrait, 52 aquatint and engraved plates (several folding, 2 engraved music plates, lacks letterpress title to volume 1 and half-titles, spotting, contemporary calf, rebounded [Abbey Travel 84; Schwerdt II, p.259], Longman, Hurst, 1806--SCOTT (WILLIAM HENRY) British Field Sports, 33 engraved plates, spotting, contemporary morocco, g.e., worn, Sherwood, 1818--HARTING (J.E.) Essays on Sport and Natural History, 1883; Recreations of a Naturalist, [1905], photographic plates--KNOX (A.E.) Game Birds and Wild Fowl, tinted lithographed plates 1850, publisher's cloth, worn, 8vo and 4to; and 33 others, mostly sporting and game (40)*

£400 - 600
€460 - 680

172 •

THOU (JACQUES AUGUSTE DE)

Il falconiere.... trasferito ed interpretato coll 'uccellatura a vischio di Pietro Angelio Bargeo, 2 parts in 1 vol., *dual text in Latin and Italian, engraved allegorical frontispiece, engraved portrait, engraved vignettes, contemporary stiff paper wrappers, rebacked, spine detached* [Ceresoli, p.531; Harting 284; Schwerdt II, p.261; Thiebaud, p.898, "Belle édition"], 4to, Venice, Giambattista Albrizzi, 1735; and volume 1 of Buffon's *Histoire naturelle des oiseaux* (Paris, 1770), illustrated with 24 engraved plates, mostly birds of prey (2)

£500 - 700
€570 - 800

"First and best Italian edition of de Thou's famous poem on hawking with an Italian translation" (Schwerdt).



172

173 •

TIMUR MIRZA

The Baz-Nama-Yi Nasiri. A Persian Treatise on Falconry, LIMITED TO 500 COPIES, PRESENTATION COPY, inscribed "with the translator's compliments. 24.XI.1908" on front free endpaper, translated by D.C. Phillott, 25 plates, Bernard Quaritch, 1908--ALLEN (MARK) Falconry in Arabia, SIGNED BY THE AUTHOR, 1980--AL-TIMMI (FARIS A.) Falcons & Falconry in Qatar, Doha, 1987--UPTON (ROGER) Arab Falconry. History of a Way of Life, SIGNED BY THE AUTHOR, 2 additional colour plates signed loosely inserted, 2002--RIDDLE (KEN) The Art of Falconry from Arabia Westward, Abu Dhabi, 2009--OSMAN (SIRDAR MOHAMED) Falconry in the Land of the Sun. The Memoirs of an Afghan Falconer, Ranchester, Wyoming, 2001--COX (JOHN) Observations on Falconry and Pakistan, 1985, plates, publisher's cloth, all but the first in a dust-jacket--CRAIGHEAD (JOHN H. AND FRANK C.) Life with an Indian Prince... August 6, 1940 to April 11, 1941, LIMITED TO 1500 COPIES, publisher's quarter morocco, slipcase, Boise, Idaho, Archives of American Falconry, 2001, 8vo and 4to; and 5 others, falconry in Arabia and Asia (13)

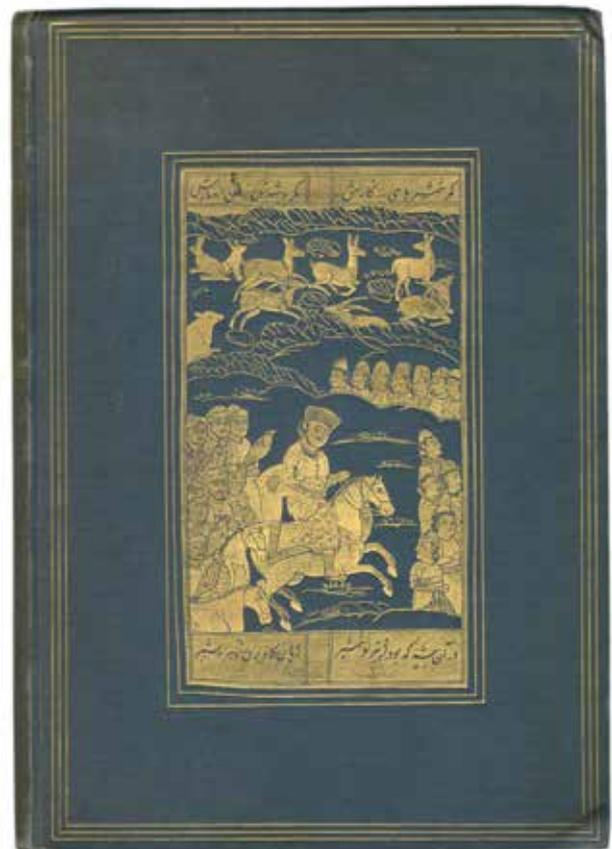
£400 - 600
€460 - 680

174 •

UPTON (ROGER)

O For a Falconer's Voice. Memories of the Old Hawking Club, NUMBER 20 OF 100 SPECIALLY BOUND COPIES SIGNED BY THE AUTHOR, AND INSCRIBED WITH AN ORIGINAL DRAWING BY THE AUTHOR, publisher's half morocco, slipcase, 1987; Hood, Leash & Lure. Falconry in the 20th Century, SIGNED BY THE AUTHOR, 2004; A Bird in the Hand. Celebrated Falconers of the Past, 1980--WOODFORD (MICHAEL) A Manual of Falconry, 1960--MAVROGORDATO (J.G.) A Hawk for the Bush, 1960; A Falcon in the Field, 1966--MAHONY (EDMUND) Falcons and Foxhounds, 1984--MICHELL (E.B.) The Art and Pactice of Hawking, 1900--HARRIS (JAMES T.) The Peregrine Falcon in Greenland, 1979--MICHAELIS (H. VON) Birds of the Gauntlet, 1952--FOX (DAVID) Garden of Eagles, 1984--MELLOR (J.E.M.) Notes on Falconry, 1949--LEWIS (ERNEST) In Search of the Gyr-Falcon, 1938--RUSSELL JR. (WILLIAM F.) Falconry. A Handbook for Hunters, New York, 1940--JAMESON JR. (E.W.) The Hawking of Japan, Davis, Ca., 1972--SHERLEY (THOMAS) A Short Discourse of Hawking to the Field, LIMITED TO 625 COPIES, publisher's quarter morocco, slipcase, Boise, Idaho, Archives of American Falconry, 2004, plates, unless otherwise mentioned publisher's cloth, the second to the tenth in dust-jackets, 8vo and 4to; and approximately 148 others, mostly on falconry and hawking (c.163)

£1,000 - 2,000
€1,100 - 2,300

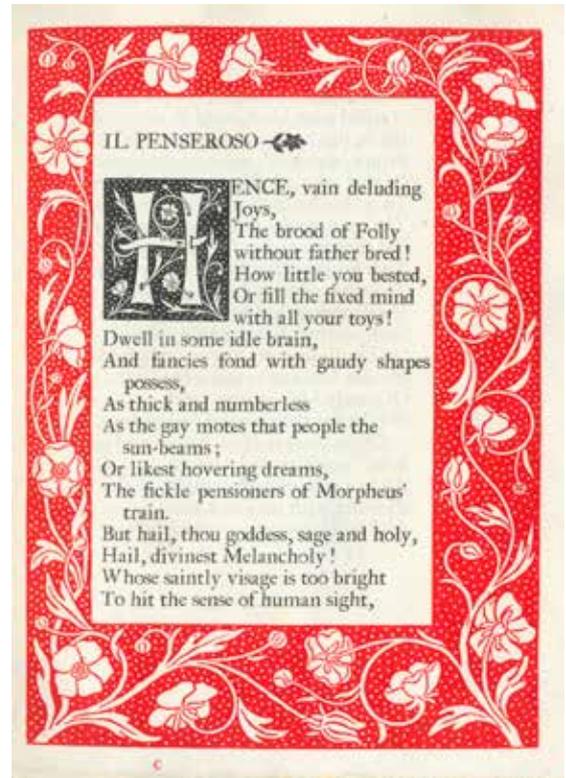


173

ASHENDENE PRESS



175



176

The following Ashendene Press lots come from the collection of Catherine Gwendoline Hornby (1871-1956), sister of Charles St. John Hornby, the founder of the Press. She assisted with the printing of the books prior to her marriage to Rev. Charles Owen in 1900.

175 •

BAYFORD HOCKEY CLUB

BHC "Celer et Audax", FIRST EDITION, [LIMITED TO APPROXIMATELY 35 COPIES], PRESENTATION COPY, *inscribed faintly in pencil "From E.M.S.H. [i.e. the printer] to [initials illegible]" on upper wrapper, publisher's printed wrappers, sewn with red and blue coloured thread, spine splitting, light soiling, small 4to*, Printed by C.H. StJ. H and E.M.S.H. (Printers in Ordinary to the B.H.C.), 1895--[TROTTER (JOHN)] A Lay of the B.H.C. Dedicated to the Ladies of the Bayford Hockey Club MDCCCXCV, NUMBER 3 OF 38 COPIES, *printed in red, blue and black, publisher's printed wrappers, light soiling and creases at margin, 8vo November 1895, [Hornby, Minor Pieces 1 and 2], Ashendene Press (2)*

£700 - 900

€800 - 1,000

"H is for Hockey, Most healthy of games..." - two scarce works of humorous doggerel devoted to the the Bayford Hockey Club, which met at Ashendene, and for which the Hornby sisters played.

Provenance

C.G. Hornby; by descent to the present owner.

176 •

MILTON (JOHN)

Three Poems, NUMBER 5 OF 50 COPIES, THIS COPY FOR C.G. HORNBY, 3 titles *within wide decorative woodcut borders (one printed in red), publisher's mauve cloth, gilt lettered on upper cover and spine, spine faded [Hornby 4], small 4to, Ashendene Press, 1896*

£800 - 1,200

€910 - 1,400

Provenance

C.G. Hornby; by descent to the present owner.

177 •

OMAR KHAYYAM

Rubaiyat of Omar Khayyam of Naishapur, the Astronomer Poet of Persia, rendered into English Verse [by Edward Fitzgerald], NUMBER 2 OF 50 COPIES, *contemporary red morocco gilt by Zaehnsdorf (signed and dated 1896 in gilt), gilt title within inner gilt ruled panel on upper cover, red silk endpapers, publisher's printed wrappers bound in, spine faded [Hornby 5], small 4to, Ashendene Press, 1896*

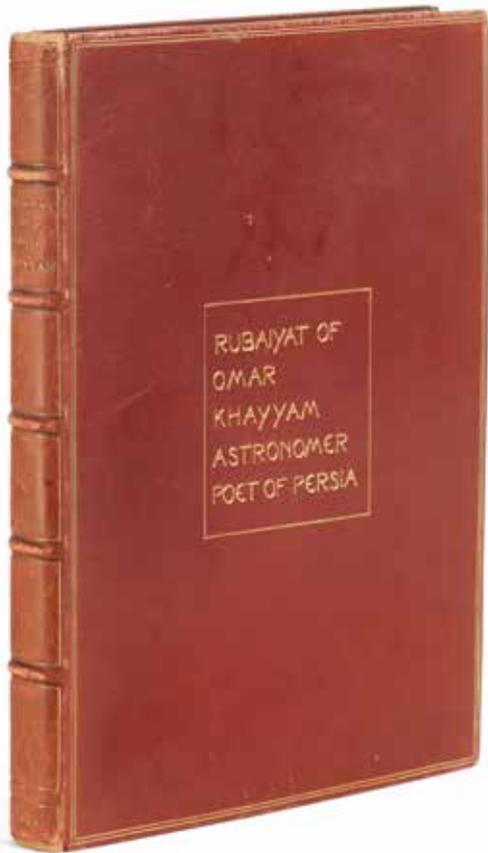
£1,500 - 2,000

€1,700 - 2,300

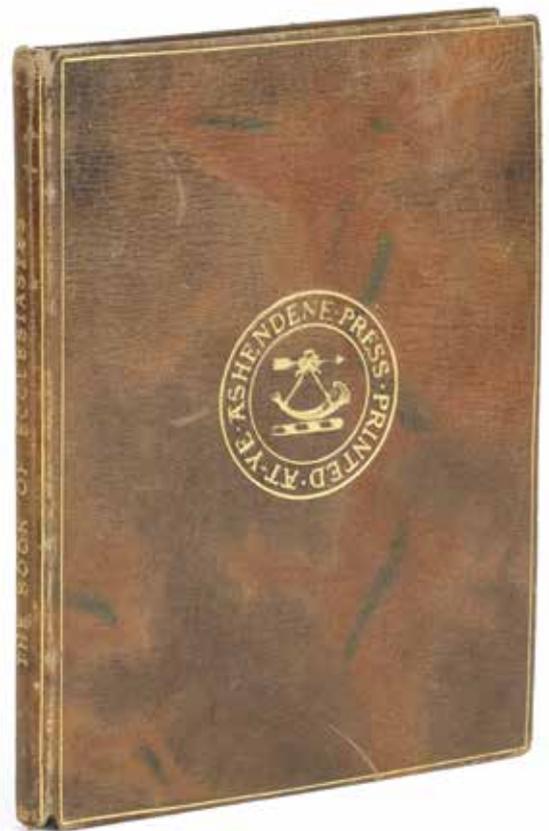
Copy number 2, specially bound by Zaehnsdorf at the date of publication, presumably for presentation to St. John Hornby's sister.

Provenance

C.G. Hornby; by descent to the present owner.



177



178

178 •

ECCLESIASTES

The Book of Ecclesiastes or The Preacher, NUMBER 7 OF 27 COPIES, printed using Fell small-pica type, contemporary brown morocco gilt by Zaehnsdorf, sides with single rule gilt border with central roundel with text "Printed at Ye Ashendene Press" surrounding the press motif (the same design as on lower cover of wrappers), small loss at foot of spine, publisher's brown printed wrappers bound in [Hornby 7], small 8vo, Ashendene Press, 1897

£1,500 - 2,000

€1,700 - 2,300

Provenance

C.G. Hornby, initials in pencil on front free endpaper; by descent to the present owner.

179 •

BACON (FRANCIS)

Two Essays... of Building & Gardens, NUMBER 10 OF 16 COPIES, with pencil initials "G.C.H." [see footnote] on front free endpaper, uncut in publisher's printed wrappers (spine dulled, edges slightly frayed) [Hornby 8], small 4to, Ashendene Press, 1897

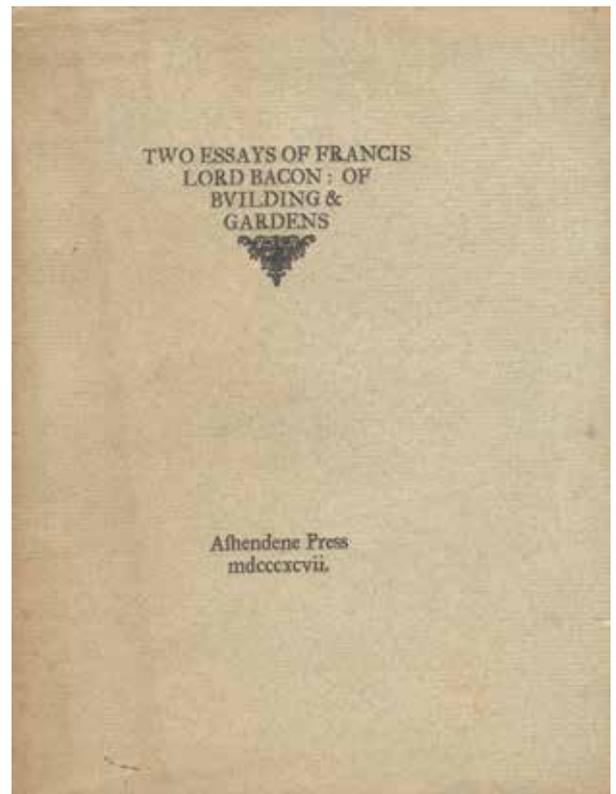
£3,000 - 4,000

€3,400 - 4,600

"This is the rarest of the Ashendene Press books... I cannot say why so few copies were printed... It provides at any rate good sport for collectors!" (Hornby).

Provenance

C.G. Hornby; by descent to the present owner.



179



180

180 •

CHAUCER (GEOFFREY)

The Prologue to the Tales of Caunterbury, NUMBER 4 OF 50 COPIES, SIGNED AND DATED BY C.H.ST. HORNBY *on the colophon*, 12 woodcut illustrations after Caxton's edition, publisher's green printed wrappers, small loss to foot of spine, slightly frayed [Hornby 9], small 4to, Ashendene Press, 8 January 1898

£1,500 - 2,000
€1,700 - 2,300

"The Printing of this book was begun in July & finished in December of the year of the Diamond Jubilee of Queen Victoria 1897 by St John Hornby and his sisters with some little help of Cicely Barclay at The Ashendene Press Herts England. For private circulation only amongst their friends & neighbours" (colophon). St. John Hornby's initials, alongside those of his wife-to-be Cicely Barclay, and three sisters (including "C.G.H.", the owner of this copy" are listed on the errata leaf.

Provenance

C.G. Hornby; by descent to the present owner.

181 •

AUCASSIN & NICOLETTE

The Song-Story of Aucassin and Nicolette done into English by Andrew Lang, NUMBER 14 OF 40 COPIES, *title within woodcut border by Cassandra Barclay*, light spotting at extremities of page, publisher's cloth-backed boards, printed label on spine (torn with loss of a couple of letters) [Hornby 11], 8vo, Ashendene Press, 1900

£1,000 - 1,500
€1,100 - 1,700

The last book printed on Hornby's Albion press, published originally for private circulation but subsequently the first Ashendene book of which a few copies were sold.

Provenance

C.G. Hornby, loosely inserted pencil note ("C.G.O[wen, i.e. Hornby's married name] with love from C.H.st.H & C.R.E.H."); by descent to the present owner.

182 •

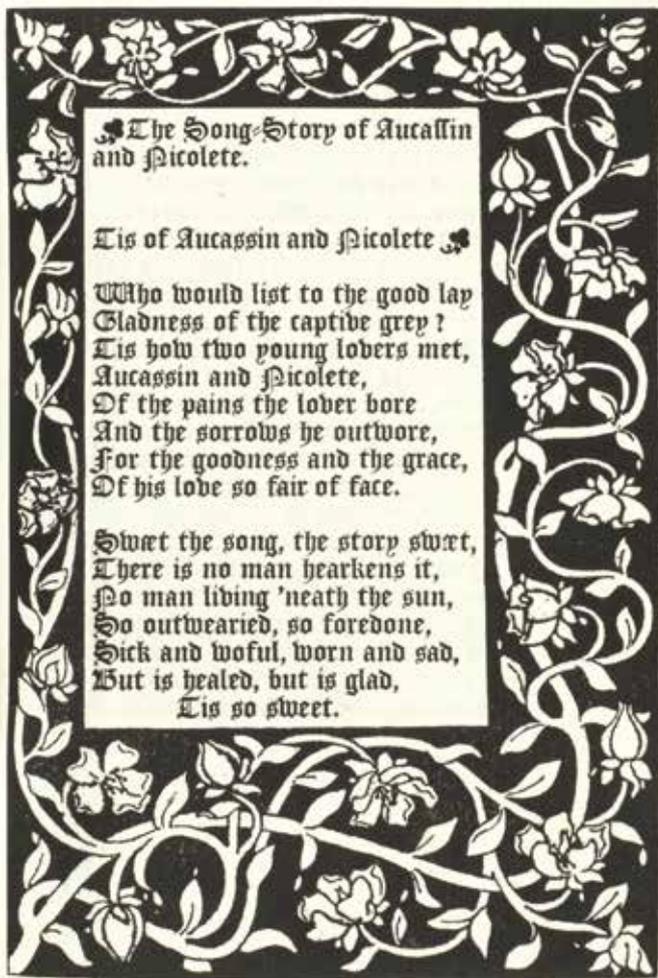
AUCASSIN & NICOLETTE

The Song-Story of Aucassin and Nicolette done into English by Andrew Lang, NUMBER 16 OF 40 COPIES, *title within woodcut border by Cassandra Barclay*, light spotting at extremities of page, publisher's cloth-backed boards, printed label on spine (slightly frayed) [Hornby 11], 8vo, Ashendene Press, 1900

£1,000 - 1,500
€1,100 - 1,700

Provenance

C.G. Hornby; by descent to the present owner.



181



184

183 •

BIBLE - REVELATIONS

The Boke off the Revelacion of Sanct Jhon the Devine done into Englysshe by William Tyndale, NUMBER 43 OF 54 COPIES, *printed in red and black, in Fell pica blackletter type, double column, printer's woodcut vignette on colophon, publisher's white vellum, gilt lettered on spine* [Hornby 12], small 4to, Ashendene Press, 1901

£1,000 - 1,500
€1,100 - 1,700

The first of the Ashendene books to be offered commercially, via a prospectus, and the first printed throughout in red and black. This copy is bound in white vellum, rather than the more usual green.

Provenance

C.G. Hornby, with pencil initials "C.G.O." on front free endpaper, these being Catherine Gwendoline's initials after her marriage to Charles Owen in 1900; by descent to the present owner.

184 •

DANTE ALIGHIERI

[La Divina commedia], comprising: Lo Inferno, LIMITED TO 149 COPIES, 1902; Lo Purgatorio, LIMITED TO 170 COPIES, *errata slip at end*, 1904; Lo Paradiso, LIMITED TO 170 COPIES, PRESENTATION INSCRIPTION FROM THE AUTHOR TO HIS SISTER on front free endpaper, *printed in red and black, opening initials in gold, other initials and rubrication supplied by hand in alternate red and blue by Graily Hewitt, the first title with 15 woodcut illustrations by Charles Keates and Robert Catterson Smith, based on the 1497 edition, publisher's limp vellum, green ties, upper cover of Purgatorio slightly creased* [Hornby 13, 20, 21], small 4to, Ashendene Press (3)

£4,000 - 6,000
€4,600 - 6,800

Provenance

C.G. Hornby, *Lo Purgatorio* inscribed "C.G.O. from CHstH., April, 1905" on front free endpaper; by descent to the present owner.



185

185 •

DANTE ALIGHIERI

Lo Inferno, LIMITED TO 135 COPIES, printed in red and black, two opening initials illuminated in gold, further initials and rubrications in manuscript in alternate red and blue by Graily Hewitt, 15 woodcut illustrations by Charles Keates and Robert Catterson Smith, based on the 1497 edition, publisher's limp vellum, gilt lettering on spine, ties [Hornby 13], small 4to, Ashendene Press, 1902

£2,000 - 3,000

€2,300 - 3,400

Lo Inferno was the first of the Ashendene Press books to use the Subiaco type, commissioned by St. Hornby from Emery Walker.

Provenance

C.G. Hornby; by descent to the present owner.

186 •

HORACE

Carmina Saphica, LIMITED TO 150 COPIES, printed in red and black, opening initial capital supplied in gold, other initial capitals supplied in alternating red and blue by Graily Hewitt, publisher's limp vellum [Hornby 17], 8vo, Ashendene Press, 1903

£500 - 800

€570 - 910

Provenance

C.G. Hornby; by descent to the present owner.

187 •

BERNERS (DAME JULIANA)

A Treatyse of Fysshynge wyth an Angle, LIMITED TO 150 COPIES, woodcut frontispiece, opening initial supplied in red ink, publisher's vellum [Hornby 16], 8vo, Ashendene Press, 1904

£1,000 - 1,500

€1,100 - 1,700

Provenance

C.G. Hornby; by descent to the present owner.

188 •

STEVENSON (ROBERT LOUIS)

In Memory of Four Happy Days at Venice. Some Weighty Words Culled from the Writings..., ONE OF APPROXIMATELY 20 COPIES, printed in red and black, in 5 different types, one woodcut "puzzle picture" illustrations, stitched (with green thread) in publisher's blue printed wrappers [Hornby, *Minor Pieces* 8], 8vo, Ashendene Press, 1922

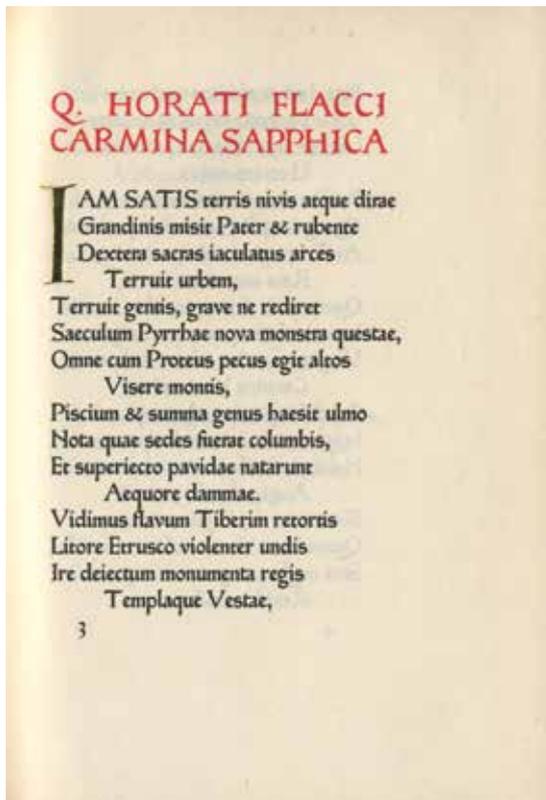
£800 - 1,000

€910 - 1,100

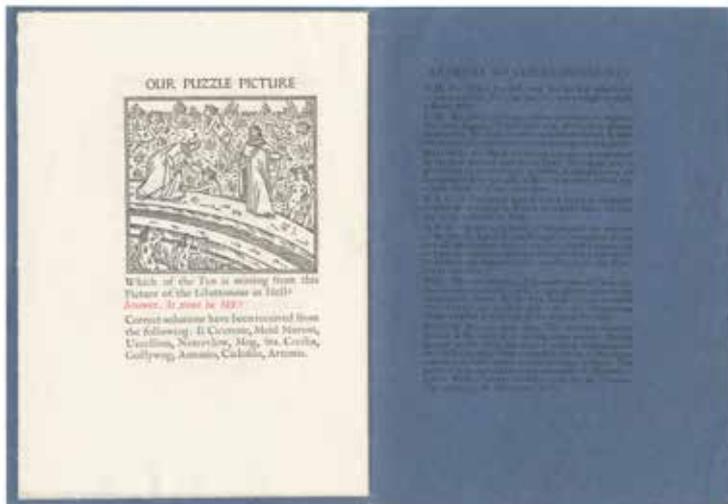
One of the rarest of Ashendene publications, printed in an edition of approximately 20 copies to commemorate the visit to Venice of Hornby and nine of his friends and family members.

Provenance

C.G. Hornby; by descent to the present owner.



186



188

189 •

MORE (THOMAS)

A Fruteful and Pleasaunt Worke of the Beste State of a Publique Weale, and of the Newe Yle called Utopia, LIMITED TO 100 COPIES, PRESENTATION COPY FROM C.H. ST JOHN HORNBY TO HIS SISTER, inscribed "C.G. Owen from C.H.St.J.H., November 1906" on the front free endpaper, printed in red and black, publisher's cloth-backed boards, some spotting to spine [Hornby 22], 4to, Ashendene Press, 1906

£1,000 - 2,000
€1,100 - 2,300

PRESENTATION COPY FROM ST. JOHN HORNBY TO HIS SISTER GWENDOLINE, of the first book from the press with marginal notes printed in red.

Provenance

C.G. Hornby, presentation inscription with her initials after her marriage to Charles Owen; by descent to the present owner.

190 •

LUCRETIUS CARUS (TITUS)

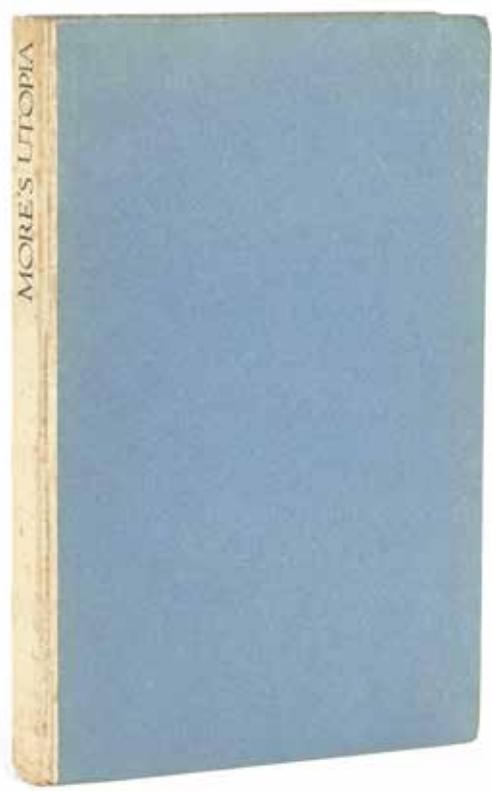
De rerum natura libri sex, LIMITED TO 85 COPIES, printed in red and black, opening initial hand-painted in gold, other large initials in red by Graily Hewitt, light spotting to endpapers, publisher's vellum-backed boards [Hornby 27], 4to, Ashendene Press, 1913

£1,500 - 2,000
€1,700 - 2,300

"This book calls for little comment. It depends for any beauty it may possess on the proportion of its page" (Hornby).

Provenance

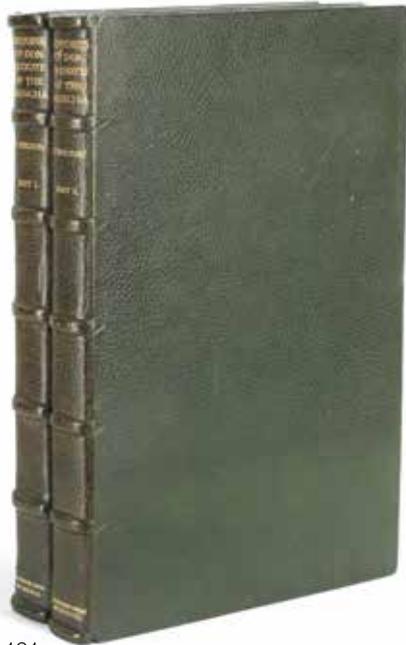
C.G. Hornby; by descent to the present owner.



189



190



191



192

191 •

CERVANTES SAAVEDRA (MIGUEL DE)

Don Quixote, 2 vol., LIMITED TO 225 COPIES, translated by Thomas Shelton, printed in red and black, decorative initials and borders designed by Louise Powell and cut on wood by W.M. Quick & Geo. H. Ford, compliments slip "of C.H.St. Hornby, Shelley House..." loosely inserted, dark green morocco by Sangorski & Sutcliffe [Hornby 36], folio, Ashendene Press, 1927-1928

£1,500 - 2,000
 €1,700 - 2,300

Provenance
 C.G. Hornby; by descent to the present owner.

192 •

THUCYDIDES

The History of the Peloponnesian War, LIMITED TO 260 COPIES, translated by Benjamin Jowett, printed in red and black, original pigskin by W.H. Smith (signed at rear), gilt lettered spine, light soiling and spotting [Hornby 37], folio, Ashendene Press, 1930

£700 - 900
 €800 - 1,000

Provenance
 C.G. Hornby; by descent to the present owner.

193 •

LONGUS

Les amours pastorales de Daphnis et Chloe, LIMITED TO 290 COPIES, translated by J. Amyot, edited and corrected by Paul-Louis Courier, printed in red and black, 29 wood engravings by Gwen Raverat, initials supplied in blue by Graily Hewitt, publisher's vellum-backed boards, gilt-blocked illustration on upper cover [Hornby 39], small 4to, Ashendene Press, 1933

£600 - 800
 €680 - 910

Provenance
 "From C.H. St. J. Hornby. Shelley House. Chelsea.", typed slip loosely inserted.

194 •

MOUSETRAP

The Mousetrap, ONE OF A FEW COPIES, programme on 4pp. with central fold, printed in red and black, spotting [Hornby, Ephemera 1], 5 November "Commonly Called Guy Fawkes Day", 1895--TODHUNTER (JOHN) Ye Minutes of Ye CLXXVIIth Meeting of ye Sette of Odd Volumes, extracted from the Diary of Samuel Pepys Esq., NUMBER 10 OF 154 COPIES, publisher's wrappers printed in red, yapp edges (frayed, light spotting) [Hornby 3], 1896--[HORNBY (BEATRIX)] The Children's Garden: A Memory of the Old Porch House, LIMITED TO APPROXIMATELY 150 COPIES, 2 initials supplied in blue by Graily Hewitt [Hornby, Minor Pieces 5], 1913--Hymns and Prayers for use at the marriage of Michael Hornby and Nicolette Ward at St. Margaret's Church, Westminster, November xv., MDMXXVIII, LIMITED TO APPROXIMATELY 250 COPIES, printed in red and black [Hornby, Minor Pieces 11], 1928, publisher's wrappers stitched--Christmas and New Year card, 3pp. on one folded sheet, text beginning "Shemuel, the Bethlehemite...", 1916, 12mo and 8vo; Ashendene Press; and a copy of "C.H.St.J. Hornby... An Anthology of Appreciations", with publisher's compliment slip loosely inserted, 1946 (6)

£800 - 1,000
 €910 - 1,100

A small group of Ashendene Press ephemera and smaller works, including the very scarce programme to a performance of *The Mousetrap*, the cast featuring two Hornby sisters (including Catherine Gwendoline who played the role of "Mrs Somers, a young widow"), and their neighbour John and Mrs. Trotter.

Provenance
 C.G. Hornby; by descent to the present owner.

DESIGNER BOOKBINDINGS

The Property of Dr John Burton

195 •

CHANDLER (MARGARET)

The Book of Jonah... with Engravings on Wood by David Jones, NUMBER 278 OF 300 COPIES on J. Green mould-made paper, from an overall edition of 410 copies, title in green and black, 13 wood- engravings printed from the original 1926 David Jones wood-blocks, specially bound in dark blue and black goatskin by Margaret Chandler (stamped initials at rear), the covers with knotted black leather straps and thick thread representing a ship's rigging, g.e., housed in original padded cloth solander box, title in gilt on black and brown leather spine label, large 8vo, Rampant Lions Press of Cambridge for Clover Hill Editions, Douglas Cleverdon, 1979

£600 - 800

€680 - 910

Margaret Chandler obtained her Diploma in Fine Binding and Book Restoration from the Camberwell School of Art and was elected a Fellow of Designer bookbinders in 1984. Her work has been exhibited widely in the UK and internationally, and examples can be found in the V & A, The Keatley Trust, the Lilley Library and Nymiten University. Ill health led to her retirement from binding in 1999.

Provenance

Purchased from the binder in 1994.

196 •

SELLARS (DAVID)

HILL (BRIAN) Eight Poems, specially bound in dyed brown patterned boards by David Sellars (signed and dated 1996 in pencil at rear), covers with grey material onlays and sunken panels, a single cut out to each cover revealing a similar grey onlay on free endpaper below, black leather spine, black edges cut flush, black paper dust-jacket with title label on spine and matching slipcase, 8vo, Privately Printed, [1959?]

£600 - 800

€680 - 910

David Sellars (1949-2015) trained at Camberwell College of Art and with Sally Lou Smith, and set up his first studio in Clerkenwell. He held several important teaching posts over the years and was awarded Fellowship of Designer Bookbinders in the mid 1970s, serving as President for four years. His later years were concentrated on his studio in West Yorkshire, and his work is represented in most major libraries in the world and many private collections.

Provenance

Purchased at the Designer Bookbinders exhibition, Alistair Gill Gallery, Bristol, 1996.



195



196

197 •

CLEMENTS (JEFF)

MEYERSON (SIMON) Fungus and Curmudgeonly, the first play of a quartet, NUMBER 4 OF 10 COPIES SPECIALLY BOUND BY DESIGNER BOOKBINDERS, THIS BY JEFF CLEMENTS, *from an overall edition of 50 copies signed by the author and artist, and with a cassette of a reading of the play, text printed in red and black, full and double-page etchings by Natalia d'Arbeloff, bound in full brown, black, grey and amber goatskin by Jeff Clements (signed at rear and dated 1981), the upper cover with a quadrilateral outline ruled in white, green goatskin doublures and suede free endpapers, housed in original grey cloth solander box with a slot for the accompanying cassette, gilt lettered leather label on spine, very tall 8vo (350 x 128mm.), Natalia d'Arbeloff Press, 1980*

£1,000 - 1,500

€1,100 - 1,700

"The design is very much based on the narrative itself with references to blindness as in the blind sun in white within the incised leather; the play takes place in a sewer, also evident and the lower corner of the back cover is a hint about the mule which appears on the last pages of the play. The binding was completed in 1981 and has been exhibited in a DB show... It was a typical binding of that period when I was very much into a form using straight lines and curves in a certain manner - a sort of signature or more realistically - a leitmotif" (loosely inserted typed letter from Jeff Clements to Dr Burton).

Provenance

Jeff Clements, exhibited at the Designer Bookbinders exhibition at Leighton House, 1987, and illustrated in a review by Tanya Harrod which appeared in the *Spectator*, 14 November 1987; purchased from the binder 1993.

198 •

CLEMENTS (JEFF)

BOCCACCIO (GIOVANNI) Rime, NUMBER 205 OF 380 COPIES on 'carta Sant' Ilario di Pescaia', *from an overall edition of 425 copies, type designed by Alberto Tallone and cut by Charles Malin, bound in multi-coloured inlaid goatskin by Jeff Clements (initialled and dated 1986 at rear), to an all-over geometric design continuing on inner covers, suede free endpapers, g.e., housed in original grey cloth solander box with gilt leather title label on spine, tall 8vo (255 x 125mm.), Alpignano, Officina Tallone, 1980*

£600 - 800

€680 - 910

"A classic Clements binding in multiple linear inlays of tan, orange, blue, grey, red and navy blue leather" (Dr John Burton). Jeff Clements was president of Designer Bookbinders from 1981 to 1983 and headed the Faculty of Art and Design at the University of the West of England from 1984 to 1988. He then moved to the Netherlands, where he continues to bind and design books, and in 2007 he was honoured with an MBE for services to Bookbinding.

Provenance

Purchased from the binder, who gave Dr Burton lessons when he was teaching in Bristol.

199 •

THOMAS (JULIAN) AND HABIB DINGLE

DAFYDD AP GWILYM. Houses of Leaves, a Selection of Poems in the translation by Rachel Bromwich, drawings by John Elwyn, NUMBER VII OF X COPIES SPECIALLY BOUND BY JULIAN THOMAS, *with the binder's limitation note added in pencil, number 235 of an overall edition of 250 copies signed by the artist, line-block illustrations, bound in green goatskin by Julian Thomas, the covers and spine with a broad recessed panel of green and blue-purple stained vellum suggesting a view through foliage, thick gilt ruling, prospectus with binder's description loosely inserted, housed in original solander vellum-backed box with leather title label on spine, 8vo, Llandogo, Old Style Press, 1993--The Seafarer, translated from Anglo-Saxon by Kevin Crossley-Holland, woodcuts by Inger Lawrance, NUMBER 5 OF 10 COPIES SPECIALLY BOUND BY HABIB DINGLE AS A BOOK SCULPTURE, from an overall edition of 250 copies signed by the artist and translator, the book bound in yellow leather-backed wooden (Cedar of Lebanon) boards, carved and polished to resemble a square sail, upper cover with circular sunken 'mandala' centrepiece of distressed gold on gesso, the outer corners slotting into a shaped cedar base, to be propped up on a polished wooden 'mast' which also slots into the base, neatly dismantling to fit into a purpose-made black cloth box with fitted trays for each part, the book oblong 4to, Llandogo, Old Style Press, 1988 (2)*

£600 - 800

€680 - 910

Provenance

Purchased from the publishers, 1994.

200 •

DESIGNER BINDINGS

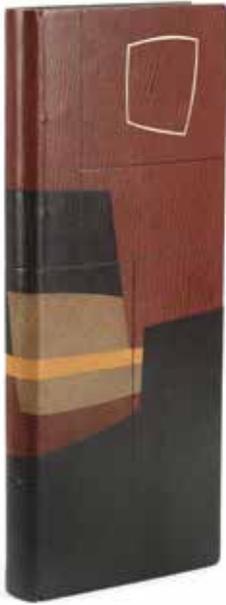
Peter Pauper's Limerick Book... illustrated by Herb Roth, BOUND BY LORI SAUER, *the boards covered with a zig-zag patterned paper with strips of green leather and interweaving multi-coloured threads, open sewed spine, in green cloth box, with folding flaps which fasten with thread wrapping around a button, New York, Pauper Press, [1954?]-MCGOUGH (ROGER) Crocodile Puzzles, full-page illustrations by Christian Hasucha, number 150 of 190 copies, signed by the author and artist, BOUND BY LESLEY GOULD, full blue-green textured leather with protruding scale-like design on covers, suede doublures, green cloth solander box lined with padded silk, New Pyramid Press, 1984--WILDE (OSCAR) De Profundis, BOUND BY ANN THORNTON, black goatskin with silver rules and inlays of blue leather and grey material, black leather-backed cloth solander box, titled on spine, Folio Society, 1991--Northern Numbers... from certain Living Scottish Poets, BOUND BY TRACEY ROWLEDGE, terracotta goatskin with all-over pattern of thick blind-tooled jumbled lines, black cloth solander box with leather spine label, T. Foulis, 1920; and 2 others, an edition of Shakespeare's Poems bound by ANN THORNTON in black tooled goatskin, and an empty photograph album bound by JENNI GREY in grey suede, 8vo and 4to (6)*

£600 - 800

€680 - 910

Provenance

Lesley Gould binding purchased from the binder; the remainder all purchased at the Designer Bookbinders exhibition, Alistair Gill Gallery, Bristol, 1996.



197



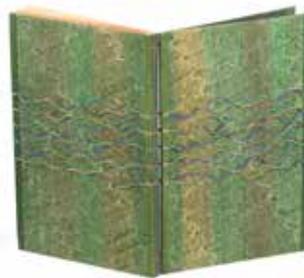
199



198



200





202

MODERN LITERATURE, ART AND ILLUSTRATION

201 •

ALBERS (JOSEF)

Interaction of Color, 80 colour prints, die-cuts and collages, tissue guards in 80 folders, loose as issued, together with 2 volumes of text (one cloth, one wrappers) in publisher's cloth and slipcase (rubbed), folio, New Haven and London, Yale University Press, 1963

£1,000 - 1,500

€1,100 - 1,700

Albers' *Interaction of Color* "is one of the most subtle books on colour that exists. It really affects the eye; there is something kinetic about it. Each page is beautiful, and the quality of the print and the paper is intense. It is perfect" (Gabriel Orozco, Tate website).

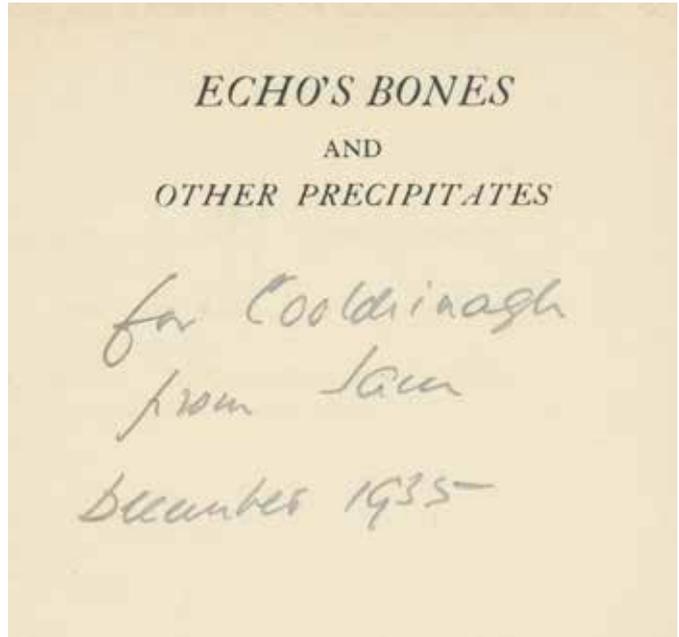
202 •

BAILEY (DAVID)

David Bailey's Box of Pin-Ups, 36 photographic portraits of pop-stars, actors, models, artist, gangsters, and others, loose as issued, each with descriptive notes by Francis Wyndham on verso, with 2 original cardboard packing pieces, 4 plates lightly toned, a handful of corners slightly bumped, preserved in original box, upper cover with notes and portrait of David Bailey, lower cover with repeat of the portrait of Mick Jagger, edges of box defective, large 4to (370 by 320mm.), Weidenfeld & Nicolson, [1965]

£2,000 - 3,000

€2,300 - 3,400



204

203

BAYNES (PAULINE)

Two fine watercolours illustrating scenes from "The Arabian Nights", pen, ink and watercolour on pasteboard, each signed ("Pauline Baynes") beneath the image, mounted, framed and glazed, images to view 330 x 210mm., and 310 x 200mm., [1957] (2)

£1,000 - 1,500

€1,100 - 1,700

Two original illustrations for an edition of "The Arabian Nights", published by Blackie in 1957. Comprises; "Abou Hassan spent the morning giving judgments", and "The Young King of the Black Mountains". Pauline Baynes (1922-2008) is best known for her illustrations for Tolkien's *The Hobbit* and the "Narnia" books of C.S. Lewis.

204 •

BECKETT (SAMUEL)

Echo's Bones, and other Precipitates, AUTHOR'S PRESENTATION COPY, inscribed "For Cooldrinagh from Sam, December 1935" on half-title, one of 50 copies 'hors commerce', from a total edition of 327 copies, publisher's printed wrappers (browned), small 4to, Paris, Europa Press, 1935

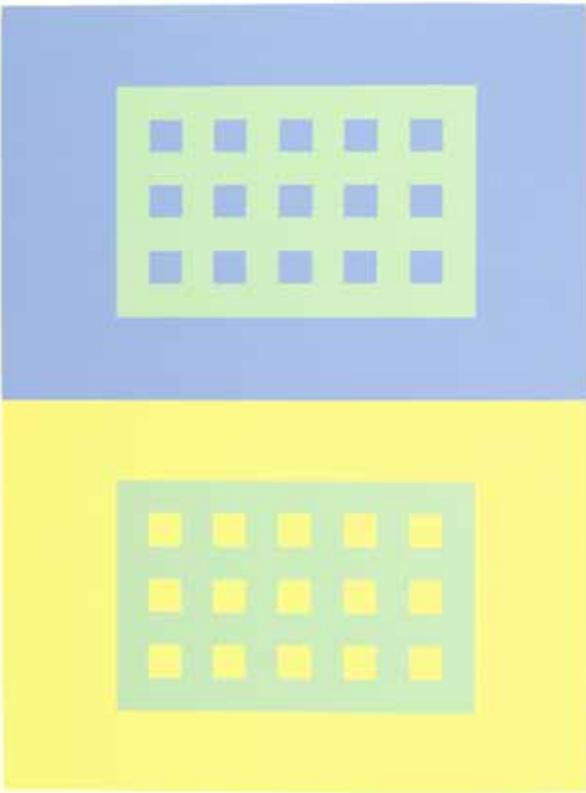
£2,000 - 3,000

€2,300 - 3,400

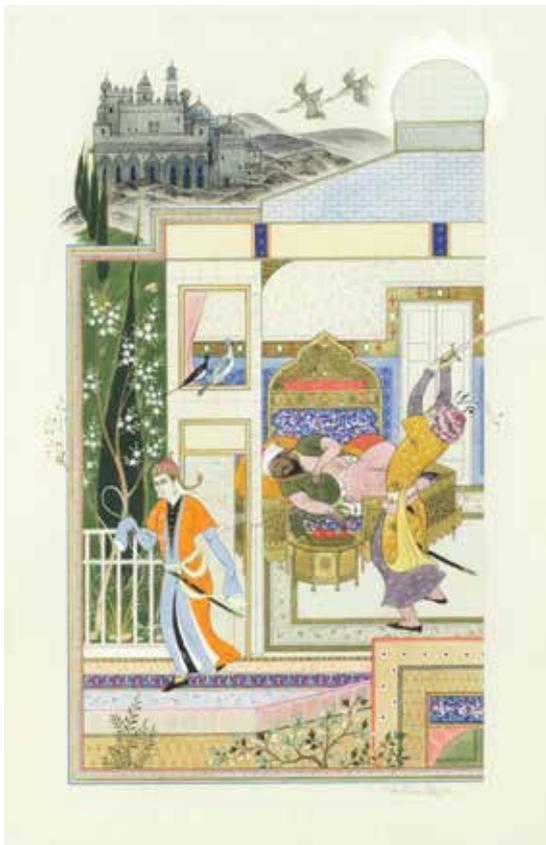
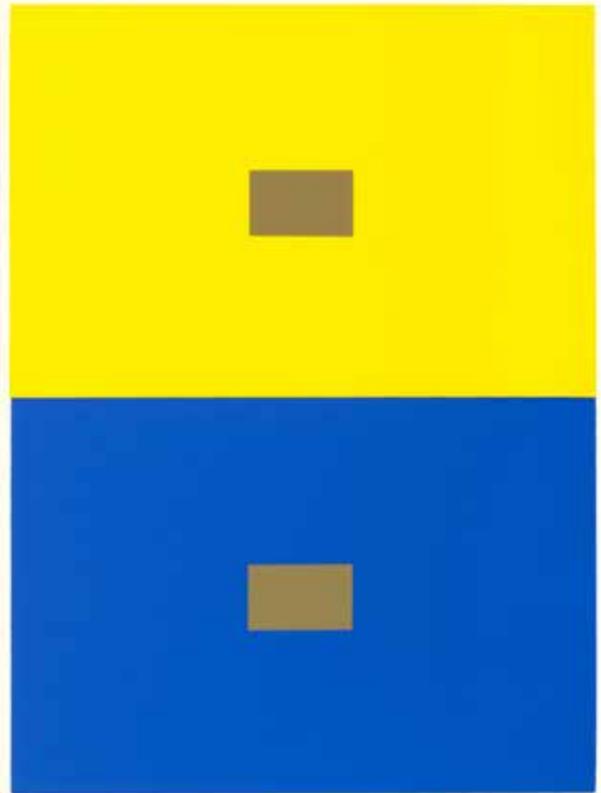
ONE OF BECKETT'S FIRST PUBLISHED WORKS, INSCRIBED IN HONOUR OF HIS FAMILY HOME. Cooldrinagh, in Foxrock, County Dublin, was Beckett's birthplace and childhood home. He later described *Echo's Bones*, published when he was only 29, as the "work of a very young man who had nothing to say and the itch to make" (interview with Lawrence Harvey).

Provenance

Marion Leigh, partner of Beckett's close friend A.J. Leventhal (see lot 204).



201



203



203



205

205

BECKETT (SAMUEL)

Beckett collection of Marion Leigh, partner of Beckett's intimate friend A.J. ('Con') Leventhal, comprising: autograph verse by Beckett, being his version in French of the ribald song 'The Sexual Life of the Camel', comprising eight lines opening "L'idée que le chameau n'est quère priapique...", written on the back of a solicitor's letter concerning Leventhal, dated 18 September 1933; programme for *En attendant Godot*, at the Théâtre-Hébertot, 1956 ("for Con affectionately Sam August 1956"); printed booklets, *Oh les beaux jours*, 1963 ("for Con with much love Sam Paris Sept. 1963"); 'Kottabista', offprint from *Hermathena*, 1973 ("for Con & Marion with love from Sam Paris Sept. 23"), and *Long After Chamfort*, 1975 ("for Con & Marion with Love from Sam Paris December 1986"); typed letter signed to Beckett from the Provost of TCD ("Dear Dr Beckett, / We were deeply sorry here in Trinity to learn of the death of A.J. Leventhal... A number of his friends are intending to have a service of remembrance in the College Chapel and knowing how close you were to him I take this liberty of asking whether it would be at all possible for you to be with us... we would be happy to fix the day of the service to suit your convenience..."), subscribed by Beckett: "Declined with sorrow. Don't need back/ Love. Sam"; typescript headed "Happy Days. References"; sundry autograph cards, missives, notes and fragments by Beckett ("2 places s'il vous plait Samuel Beckett"/ "With love dear Marion

Sam"/ "Thanks for yours with John's programme... I am better & can manage. Many thanks quand même..."/ "Love from Sam"/ "2 places s'il vous plait Merci Samuel Beckett"/ "Thanks for detail of invisible skull... The bitter weather has me shaky..."/ "Love. Courage. Sam"/ "with love to you both. Sam"/ "...I suggest next Thursday June 14, PLM, 11 a.m. ..."/ "...Re finances shall continue monthly to end of year & thenceforward... Bon courage toujours. Love Sam"/ "...Thanks for your card optimistically dated May 25..."/ "...If that all right with you no need to confirm..."/ "...Thanks for card/ Hencewith rent..."/ "With love from Sam 25-11-88"/ "...Enclosed card will do the trick any evening of your choice. Love Sam", plus his list of recommended restaurants in Tangier; 9 autograph envelopes to Marion Leigh (some orphaned); and a group of prospectuses and theatre programmes, including the inaugural production of *En attendant Godot*, directed by Roger Blin at the Théâtre de Babylone, and other material, 1933-1988

£2,000 - 3,000
€2,300 - 3,400

'LOVE. COURAGE. SAM' -- PAPERS OF MARION LEIGH, PARTNER OF BECKETT'S CLOSE FRIEND A.J. LEVENTHAL. A.J. ('Con') Leventhal was, unarguably, one of Samuel Beckett's oldest and closest friends. He lectured at Trinity College, Dublin, where he served as Registrar, and, along with Patrick Kavanagh, Anthony Cronin and Flan O'Brien, staged the first ever Bloomsday celebration (Leventhal, being Jewish, standing in for Lionel Bloom). He was married to Ethna MacCarthy, Beckett's first love. When Ethna died in 1962, Beckett was prompted to write *Krapp's Last Tape*, while Leventhal resigned his fellowship and moved to Paris to be near Beckett, helping him deal with his hordes of admirers. As well as acting as an unofficial gatekeeper, Leventhal spent much time with his friend in bars and cafés in their neighbourhood. He remained in Paris until his death in 1979.

Marion Leigh was a documentary film executive whose work for the National Film Board of Canada in London took her regularly to Paris and other European cities. She met Leventhal through the Canadian short-story writer Mavis Gallant, a mutual friend of Beckett's. In 1965 she went to live with Leventhal in Montparnasse, remaining with him for fourteen years until his death; thereafter staying on in Paris until ill health obliged her to return to London for good. This archive bears witness to Beckett's liberality and generosity; such as are described in the obituary by John Montague: 'The world mourns the loss of a great writer, for whom recognition was almost a burden, and those of us who knew him will also miss a courteous, punctilious, faintly lunatic friend; a soft touch for a sob story or a permanent loan. I floated quite naturally into his company in the early Sixties when we became Montparnasse neighbours. A J ('Con') Leventhal of Trinity was the catalyst, and if one was naturally wary of intruding on the great man, such caution was soon dissolved in cataracts of drink and good conversation. We usually met about 10 pm in the Falstaff, an old watering hole of the Twenties still frequented by writers... everyone converged in the evening after the day's work to relax among friends. And relax Beckett usually did, the lined face suddenly crinkling with laughter, the seagull eyes sparkling. His bony reserve was daunting, but his beloved Con was a gentle subversive. Leventhal and I were discussing love in a leisurely fashion when Sam saw a chance to shove in his oar. "No love!" he said with satisfaction, "only fuck." Startled silence, as Beckett moves in again. "Eat-drink-fuck, that's all!" he declared, unconsciously echoing Eliot. How a shocked Con recovered to discomfit Beckett is a longer story; but he succeeded because he knew his friend. Friendship clearly meant a great deal to Beckett, and he was fiercely loyal; widows of his friends in particular can testify to his care and generosity' ('An Appreciation of Samuel Beckett', *Guardian*, 27 December 1989).

Leventhal's papers are held by the Harry Ransome Center, University of Texas at Austin; these include essays on Joyce and Beckett, as well as Beckett's letters to him.



206

206

BEERBOHM (MAX)

"Some Masters of To-Day", pen and ink and blue wash caricature depicting fourteen masters at Charterhouse School, on paper, each master shown half-length and captioned in space at foot of page, 2 small marginal tears, sheet size 338 x 234mm., captioned, signed and dated "Max 1928"; together with 2 accompanying sheets of manuscript directions by Beerbohm to the printer (in pencil, embellished in blue and red), a reproduction of the drawing, and a few contemporary newspaper cuttings (small quantity)

£1,500 - 2,500

€1,700 - 2,800

"PORTRAITS" OF CHARTERHOUSE SCHOOLMASTERS -

"Imagination, if one happens to have it, is a hardier and more durable thing than memory. I happen to have it" wrote Beerbohm in the

text which accompanied the appearance of his caricature in *The Carthusian*, the school magazine. Beerbohm had been a pupil at the school between 1890 and 1895, but in this drawing, done whilst living in Italy, he "imagines" what the current masters (including Headmaster Frank Fletcher) might look like just from considering their names. Beerbohm's notes concerning the layout and presentation of his caricature in the magazine are expansive, including a sketch of the drawing, notes on type size, spacing and arrangement of his text. All three sheets are Italian paper, stamped "Carta da Disegno Raffaello".

Provenance

Frederick R.L. Wilson (1870-1958), deputy headmaster of Charterhouse School, and editor of *The Carthusian*. Wilson, who also taught chemistry and maths, is described in the newspaper article included with the lot as "a senior housemaster, [who] has a moustache, a gentle eye, and strong eye-glasses" but is depicted by Beerbohm as thick set, bearded and without spectacles; by descent to the present owner.



207

207 •

BINDINGS - TIFFANY & CO

A collection of 37 attractively bound pocket calendars issued by Tiffany & Co., including 13 duplicates, *original decorative gilt leather bindings in various colours, the first rubbed but the remainder mostly bright and clean, 85 x 63mm.*, New York, Paris and London, 1910-1940; together with 6 spare empty bindings for 1918 (43)

£1,000 - 1,500

€1,100 - 1,700

A very attractive group of rare early twentieth century Tiffany calendars, the cover designs reflecting the transition from the art nouveau style of the early twentieth Century to the more geometric designs of the art deco period. The volumes comprise: 1910, 1915, 1916, 1918 (2), 1919, 1920, 1921 (3), 1922, 1923 (2), 1924, 1925, 1927, 1928, 1929, 1930, 1931 (2), 1932 (3), 1933 (2), 1934 (3), 1935, 1936 (2), 1937, 1938, 1939 (2), 1940.

Provenance

The present owner's great grandfather, an accountant at Tiffany & Co. in Paris from 1899 until he was imprisoned by the Nazis in 1940.

208 •

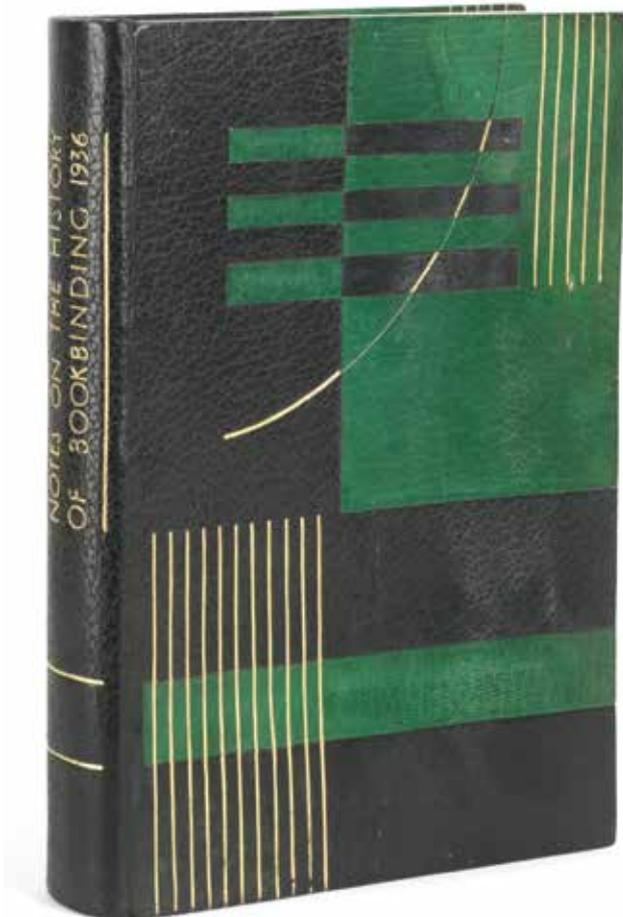
BOOKBINDING

"Notes on the History of Bookbinding", MANUSCRIPT, *on paper, approximately 200 pages (c.50 blank), blue and red ink, and pencil, approximately 25 watercolours (20 large), 30 pencil and wash illustrations (most full or near full-page) and 20 mounted photographs, contemporary "designer" binding of black and green morocco tooled in gilt to an abstract "Art Deco" design, gilt lettered "Notes on the History of Bookbinding 1936" on spine, doublures to the same design marbled free endpapers, t.e.g., light dampstain to upper fore-corner of covers, upper doublure 4to (265 x 190mm.), [c.1936]*

£700 - 900

€800 - 1,000

A manuscript book on the history and make-up bookbindings laid out as a proof mock-up for publication. Finely bound in an "Art Deco" designer binding, it is illustrated with approximately 55 original watercolour or pencil and wash images of bindings of all eras, the frontispiece depicting an English binding for Thomas Wotton, the last a binding by Paul Legraine.



208

CHINESE CERAMICS

GORER (EDGAR) and J.F. BLACKER. *Chinese Porcelain and Hard Stones*, 2 vol., LIMITED TO 1000 COPIES, 254 colour plates, publisher's pictorial buckram gilt, g.e., 4to, Bernard Quaritch, 1911

£1,500 - 2,000

€1,700 - 2,300

210

CURWEN PRESS AND OLIVER SIMON

Papers of Oliver Simon of the Curwen Press, comprising autograph letters etc. by:

(i) Ardizzone (Edward) Five autograph letters signed, describing, inter alia, an episode serving as war artist with the 8th Army in September 1943, which he illustrates with a pen-and-ink sketch ("...Perhaps the best was a picnic lunch I ate with two companions in an orchard of young olive and almond trees just north of Lentini. It was a jolly and carefree affair. To drink we had a bottle each of Moët and Chandon Brut, date unspecified and stamped 'Reserved for the German Army'. A wine we had acquired a few days earlier. To eat a local goats milk cheese, fresh figs, grapes and a sweet melon. A minor battle to which we paid little attention, was in progress to our right. But what we did not know and only learnt to our horror some hours later, was that we had been making merry bang in the middle of 200 hidden enemy para shoot troops. Another and more epic meal was when Major Geoffrey Keating and myself dictated the terms of surrender to the Military Commander of Taormina, an Alpini Colonel, over an enormous dish of pasta and bottles of champagne..."), the latter scene also sketched in outline; another illustrated letter thanking him for a gift of wine ("...It's Catherine's birthday so we have opened a bottle of the Moselle. Now half empty, it stands under a bunch of daffodils. The windows onto the balcony are open, the sun comes in and Catherine & I drink to you in great contentment..."), 1939-1952

(ii) Bawden (Edward) Autograph letter signed, written stationed with the army, an as official war artist, at Aldeburgh, teasing Oliver for his taste for drab picture postcards ("...Do you come home with your bags packed with buckshee stationary, or are these the only kind you can get through the customs...") and reposting in kind with a drawing of his Cairo hotel ("...You see me leaving the hotel followed by five dragomen. The pimp who is clutching my sleeve is saying 'O sar, nothing doing!' His voice is filled with pathos. You will observe that I am taking no notice of him. With Major Cheeseman I have finished an exploration of the source of the Blue Nile..."), 1943

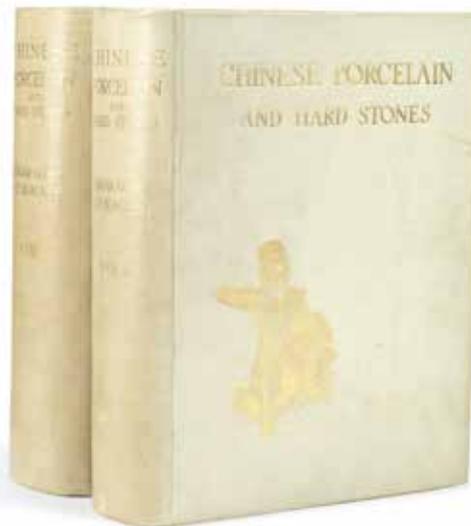
(iii) Blunden (Edmund) Three autograph letters signed, about *Signature* ("...This letter by the way is written with a shattered pen and my manuscript may be better worth considering for the possibility of a plain facsimile..."), with a typescript of his poem celebrating the last number of the magazine, 1953

(iv) Curwen (Harold) Autograph letter signed, discussing the problems with regard to the printing chapels of Simon joining his press full time [c.1921]

(v) Dunbar (Evelyn) Illustrated autograph letter signed, inviting Oliver to a dance; the letter festooned with mice at play ("...I thought the absurd little mice might amuse you..."), 1933

(vi) Freedman (Barnett) Six autograph sketches for a colophon or bookplate, showing a snake coiled on two open books (two on tracing paper, one in pencil and three in ink, the last with added body-colour) with accompanying note

(vii) Gill (Eric) Autograph letter signed, with a card and letter signed, thanking him for *The Woodcut Annual* ("...I am glad to have this & to see the work of Eric G...") and confessing himself delighted "to know that you like the 'Perpetua'", 1930-31



208

(viii) Johnson (John) Twelve typed letters signed, written in his capacity as Printer to the University of Oxford, discussing the progress of collecting ephemera for his monumental Sanctuary of Printing ("... Now you and Michael Sadleir and Holbrook Jackson have sufficiently filled my gap. Naturally I do not seek to be complete. I seek only to be representative. For I founded the collection for no other purpose than to be educational both in Social and Typographical history. Therefore I bless you. I am still worrying the 17th century. And the results to me become more and more thrilling as I am sure they are becoming more and more devastatingly dull to anyone but me... I am much more interested really and truly in the 19th century, and should love some day to write a Paper on the Victorian Age seen through its Prospectuses...") and praising the work of the Curwen ("...You have made the world of print your playground and greatly enriched it..."), with three letters by his successor, Charles Batey, 1931-1953 and 1953-54

(ix) Nash (John) Two autograph letters signed, one illustrated with a sketch of a pig [c.1930]

(x) Nash (Paul) Twenty autograph letters signed, one on a postcard, the early part of the series concentrated on discussion of the Press's production of his illustrated edition of Browne's *Urne Buriall* and *The Garden of Cyrus* ("...The page Curwen sent me the other day leads me to believe that between us we have achieved something quite rare – a true unity of decoration and type. But your reader must be wrong or Brown [sic] must. The Convolvulus has a right twist, that is, it moves in an ellipse from right to left but the flower moves in contrary direction from left to right. It was carefully drawn from nature, is all I can add but I may have gone a little mad in the process..."), with a list of drawings, notes of their dimensions, etc.; later letters discussing his work during the Second World War ("...I hear there is not much chance of getting a booklet or something of the sort got out of my Raiders because the Treasury say it is 'luxury painting'... If you get a chance & like the idea do give a shove. I would add a few more designs & do a good cover. I believe it could be quite useful propaganda. I have just finished my first instalment of *Aerial Creatures* – the Bombers – about fifteen drawings in all in a new technique which I rather fancy. Next I shall begin on the *Fighter Command* & move up into a very different zone of operation. This is sure to open up a lot of new sorts of work..."); letters also touching on fellow artists ("...It is only a matter of time and opportunity before Burra makes a considerable stir as an illustrator...") and other projects; together with an impression of his wood-engraving *Coronilla.2*, inscribed as "unpublished" and "Edition 25 a Roland for an Oliver/ artist's proof", signed and dated 1928/35, mounted on limp grey card ("...Meantime here is a strange little print I happen to have by me... could the Curwen Press pull me an edition for a reasonable fee?..."), 1932-1945



210

(xi) Piper (John) Autograph letter signed, on Victorian writing-paper headed with a steel-engraved view of the Vale of Ffestiniog, discussing John Betjeman's plans for a study of nineteenth-century guidebooks, 1946

(xii) Raine (Kathleen) Five autograph letters signed, lavishing praise on the manner in which Curwen has produced her books; adding in one that "David Jones is upstairs, painting a watercolour every day – some of them lovely", 1946 where dated

(xiii) Rothenstein (William) Autograph manuscript of his obituary of T.J. Cobden Sanderson, opening "After a visit to Cobden-Sanderson, I usually had the sense of a cushion of air between my feet..." , titled and marked for printing at the head (published in the first number of Simon Oliver's *Fleuron*, 1923; reprinted by the Silverado Press, Birmingham, Michigan, in 1951) [1923]

(xiv) Rothenstein (William) Seven autograph letters signed, lavishing praise on his nephew's work, including the *Fleuron* ("...looking through the 3 numbers of the *Fleuron* I thought what a fine career you have made for yourself, & through yr own energy & excellent taste...") and *Signature* ("...I have long felt that contemporary artists express themselves best in the minor arts... How entertaining are Duffy's wine merchant's illustrations, Piper's Cheltenham, the Picasso line-drawings & the Bawdens & Raviliouises..."); in other letters, he agrees to draw Stanley Morison, whom he liked very much, and refers to his RAF drawings, 1926-1944

(xv) Rutherston (Albert) Four autograph letters signed, the first sending condolences on the death of Simon's mother (Rutherston's sister), others praising his work, one illustrated with a festive self-portrait; together with Simon's Curwen change-of-address card, to which his uncle has added a self-portrait and details of his own change of address, 1918-1934

(xvi) Sitwell (Edith, Osbert and Sacheverell) Two autograph letters signed by Edith, eight by Osbert and five by Sacheverell, discussing sundry publications in hand with the Curwen Press, 1925-1966

(xvii) Other correspondents include the typographer Imre Reiner (12, many illustrated), the artist Kathleen Sutherland (4), Gerald Wilde; plus letters by Simon to his brother Bobbie, one by his widow Ruth on his death, and correspondence concerning his appointment as OBE

£4,000 - 6,000
€4,600 - 6,800

'WE HAVE ACHIEVED SOMETHING QUITE RARE – A TRUE UNITY OF DECORATION AND TYPE' – papers of Oliver Simon of the Curwen Press. Simon was introduced to the press by his maternal uncle Albert Rutherston and, after a year's training, joined the company full time in 1921, being responsible for adding book-production to the firm's activities. In addition, he helped found the Double Crown Club and published the highly-influential periodicals *Fleuron* and *Signature*: 'Although he was recognized internationally as a typographical authority with an intimate knowledge of the importance and influence of the famous English private presses, Simon's aim was to do first-rate contemporary and commercial printing. Under his guidance, the Curwen Press played a major part in the improvement of printing in all its aspects after 1918. He encouraged many artists to use their talents in the direction of printing and book design' (G. Wren Howard, *DNB*).

211 •

DALÍ (SALVADOR)

The Secret Life of Salvador Dalí. Translated by Haakon M. Chevalier, FIRST EDITION, PRESENTATION COPY, INSCRIBED BY THE ARTIST WITH A PENCIL SKETCH on the half-title ("Para Juan Perona. Tres amicablement/Souvenir des Boconoles/Delmonte/Salvador Dalí/1949", with 2 figures watching a shooting star), double-page colour frontispiece, plates and illustrations, publisher's red cloth with illustrated paper labels on upper cover and spine, rubbed, spine faded, 4to, New York, Dial Press, 1942

£1,500 - 2,000

€1,700 - 2,300

Provenance

John Perona, owner of the legendary New York nightclub El Morocco, where Dalí was a frequent guest, and whose portrait he painted the same year, inscription from the artist; Doyle, The John Perona Collection, 24 November 2014, lot 397.



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212 •

DALÍ (SALVADOR)

Dalí De Draeger. Max Gerard a recueilli le propos de ce livre, WITH AN ORIGINAL DRAWING BY THE ARTIST in black ink on the fly-leaf, INSCRIBED "Pour mon Docteur Roucaute. Hommage Reconnaissant de Dalí / 1968", plates and illustrations throughout (mostly colour, some folding), publisher's pictorial buckram, dust-jacket (in gold and colours), large square 4to, Paris, Draeger/Le Soleil Noir, 1968

£4,000 - 6,000

€4,600 - 6,800

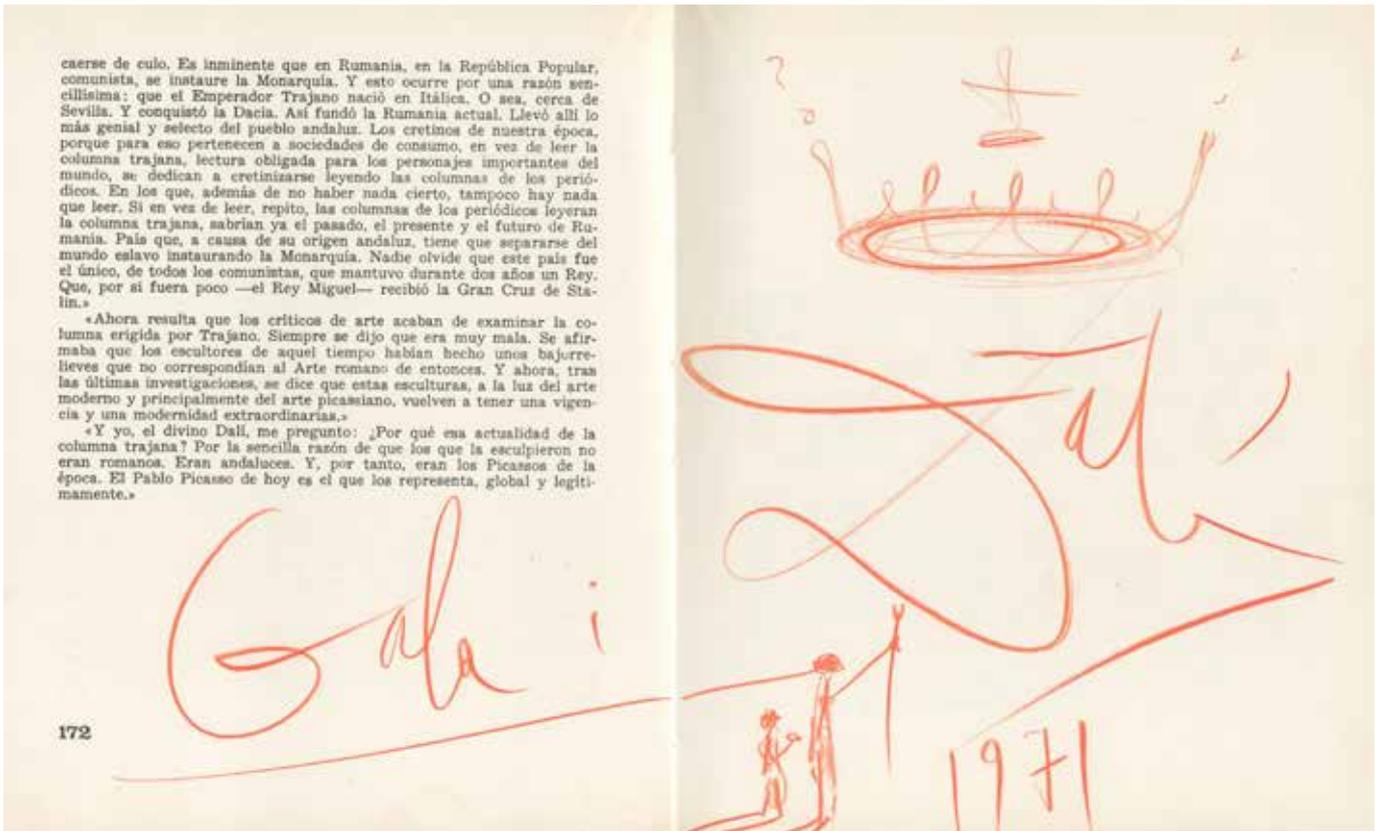
Inscribed by Dalí with a fine black ink sketch incorporating his trademark knight on horseback. This is one of several drawings the artist dedicated to Roucaute, his Paris doctor in the late 1960s and 70s.

Provenance

Artcurial, 13 May 2014, lot 482. Sold with a laminated certificate of authenticity signed by Olivier Devers, 'Expert membre du SLAM'.



212



214

213 •
DALÍ (SALVADOR)

Dalí. Text and Layout Design by Jacques Dopagne, PRESENTATION COPY, INSCRIBED BY THE ARTIST "A Monique", publisher's cloth, the book opened out to reveal the double-page inscription and drawing, mounted and framed (unexamined out of frame), small 4to, New York, Leon Amiel, [1974]; sold as an association copy not subject to return

£800 - 1,200
 €910 - 1,400

An unusual presentation copy, transformed by the frame into a work for permanent display.

214 •
[DALÍ (SALVADOR)]

OLANO (ANTONIO D.) 1971 Noventa años. Picasso intimo, WITH A 2-PAGE SKETCH IN RED CRAYON BY SALVADOR DALÍ (signed "Gala i Dalí" and dated 1971), and the original photograph reproduced on the the lower cover, EMBELLISHED AND SIGNED IN BLACK INK BY DALÍ, marked up for the printer ("Por favor destacar todo lo posible la firma y dibujo. 11.5 x 14.5/ Picasso/ Contraportada"), mounted and separately framed, the book with illustrations and original publisher's bookmark, publisher's illustrated wrappers, small 4to, Madrid, Editorial Dagur, 1971 (2)

£1,500 - 2,000
 €1,700 - 2,300

TWO ORIGINAL WORKS BY DALÍ - A SKETCH AND AN EMBELLISHED PHOTOGRAPH. The crayon sketch has been added to pages 171-2, in the short chapter about Trajan's Column entitled 'Dalí: mensaje a Picasso', which begins "No es caprichosa la inclusión de un original trabajo de Salvador Dalí en la contraportada. En el que, en fotografía retocada por el hombre de port Lligat, aparecen Pablo Picasso y el autor del libro, Antonio D. Olano". Included in the lot is the original print of this photograph, drawn over by Dalí and marked up for publication, at which point a printed caption was added: "Interpretación daliniana de una fotografía de Picasso y el autor de este libro. Dalí elucubra sobre la columna de Trajano (Ver pag. 171)".

Provenance
 Fernando Durán, 16 July 2014, lot 567.



214



215

215 •

DALÍ (SALVADOR)

Les diners de Gala, INSCRIBED BY THE ARTIST WITH A SKETCH IN BLACK PEN, the dedication "A Margarita" written above a female nude with a daisy in place of her head on verso of front free endpaper, and Dalí's crowned signature dated 1974 on colophon page opposite, illustrations (mostly colour) throughout, publisher's pictorial buckram, slightly foxed at top of front cover and spine, gold printed dust-jacket (repaired internally), folio, Barcelona, Editorial Labor, 1974

£2,000 - 4,000
€2,300 - 4,600

Dalí's lavishly illustrated surrealist cookbook, inscribed with an original sketch to "Margarita" (Spanish for 'daisy', the flower whose head has been incorporated into the drawing).



213

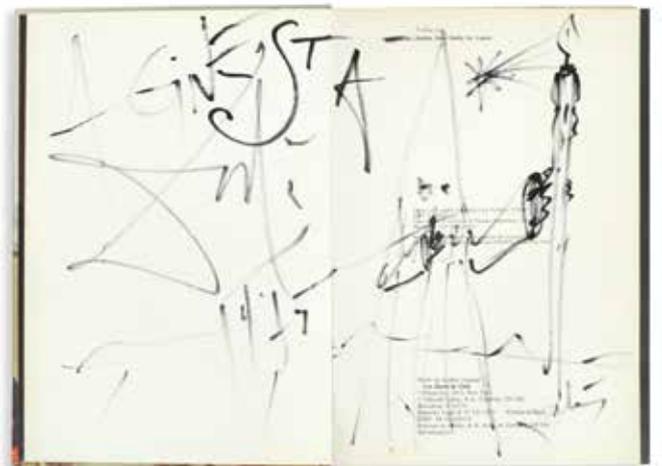
216 •

DALÍ (SALVADOR)

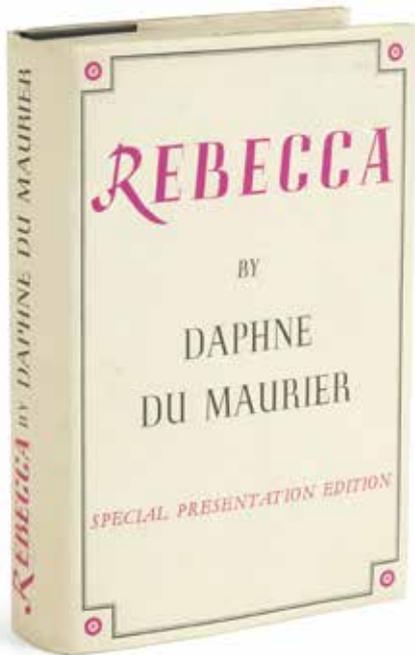
Les diners de Gala, INSCRIBED BY THE ARTIST WITH A DOUBLE-PAGE SKETCH IN BLACK PEN, the dedication "A Ginesta" written above Dalí's signature dated 1974 on verso of front free endpaper, with a figure of a 'Nazareno' holding a candle on the facing colophon page, illustrations (mostly colour) throughout, publisher's pictorial buckram, folio, Barcelona, Editorial Labor, 1974

£1,000 - 2,000
€1,100 - 2,300

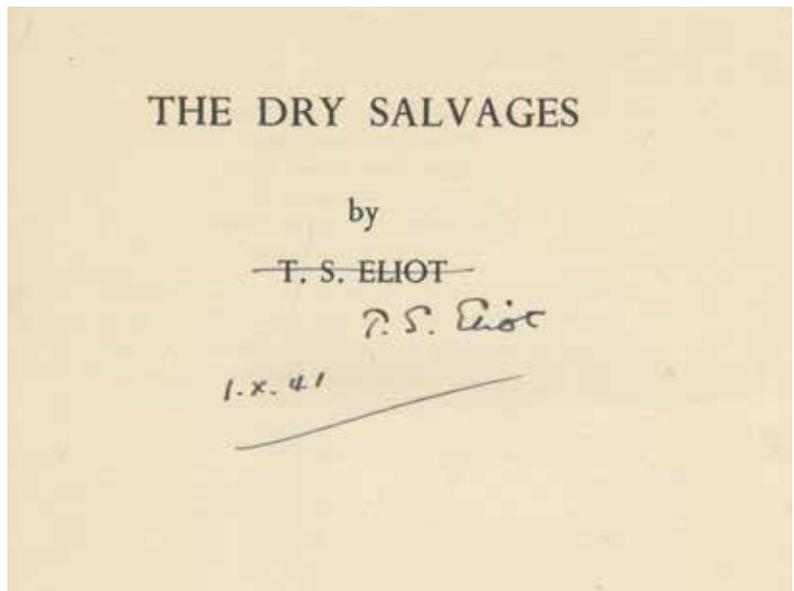
Another copy of Dalí's lavishly illustrated surrealist cookbook, this time inscribed with an original sketch evoking Holy Week.



216



218



219

217 •

DOYLE (ARTHUR CONAN)

The Adventures of Sherlock Holmes; The Memoirs of Sherlock Holmes, FIRST EDITIONS, *first issues, half-titles, illustrations by Sidney Paget, contemporary half calf, spines gilt with morocco lettering label, the "Memoirs" neatly rebacked preserving original spine* [De Waal 520, 596], 8vo, George Newnes (2)

£700 - 900
€800 - 1,000

218 •

DU MAURIER (DAPHNE)

Rebecca, 'SPECIAL PRESENTATION EDITION', *publisher's black cloth, gold-lettered upper cover ("Rebecca") and spine, DUST-JACKET printed in purple and black on cream with "Special Presentation Copy" on upper cover (and title-page), clipped but very clean, 8vo, Victor Gollancz, 1938*

£1,000 - 1,500
€1,100 - 1,700

"SPECIAL PRESENTATION COPY", limited to only 200 copies, in the very rare dust-jacket. Victor Gollancz wrote to Du Maurier explaining that these special copies of *Rebecca*, printed in the same year as the first edition, "are being sent out as a kind of "appetizer" to the principal Rajahs of the Book Trade. Receiving a special copy always flatters them a great deal, and this is the first time we have ever produced a special edition" (quoted in J. Simons and K. Fullbrook, *Writing, a Woman's Business: Women, Writing and the Marketplace*, 1998, p.54).

219 •

ELIOT (T.S.)

The Dry Salvages, SIGNED AND DATED "i.x.41" BY THE AUTHOR *on the title-page, crossing his name through as usual, and with a tipped-in typed letter from Eliot's Secretary at Faber (to L. Downing Esq. at the Belgian Consulate in Cardiff, saying that the author would be happy to sign the book), publisher's light blue wrappers, faded at edges, 1941; Little Gidding, SIGNED BY THE AUTHOR on the title-page, crossing his name through, publisher's wrappers in first state (sewn as opposed to stapled), 1942, FIRST EDITIONS, FIRST IMPRESSIONS, 8vo, Faber and Faber (2)*

£800 - 1,200
€910 - 1,400

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FLEMING (IAN)

Moonraker, FIRST EDITION, *with "shoot" on p.10, publisher's black cloth with lettering in silver, spine ends slightly bumped, dust-jacket priced 10s. 6d. on both flaps (slight creasing and soiling, browned on inside), 8vo, Jonathan Cape, 1955*

£1,000 - 1,500
€1,100 - 1,700

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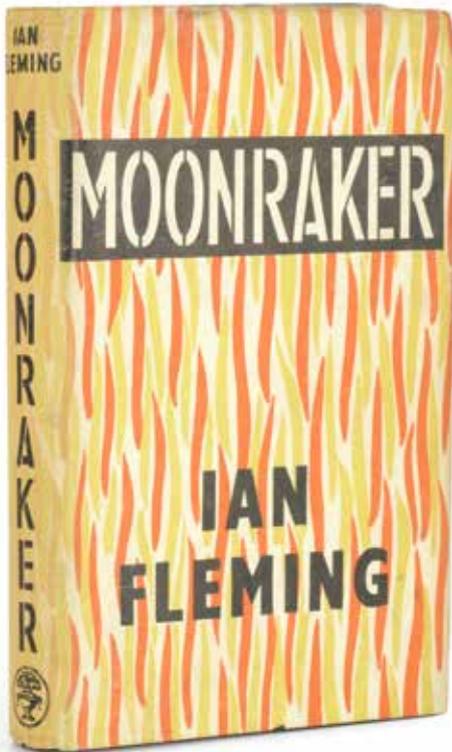
FLEMING (IAN)

Goldfinger, FIRST EDITION, SIGNED BY THE AUTHOR *on the front free endpaper, publisher's black cloth with skull and coin sdesign in blind and gilt on upper cover, dust-jacket priced 15s on front flap (spine soiled with small chip at foot, hinges weakened with slight loss), 8vo, Jonathan Cape, [1959]*

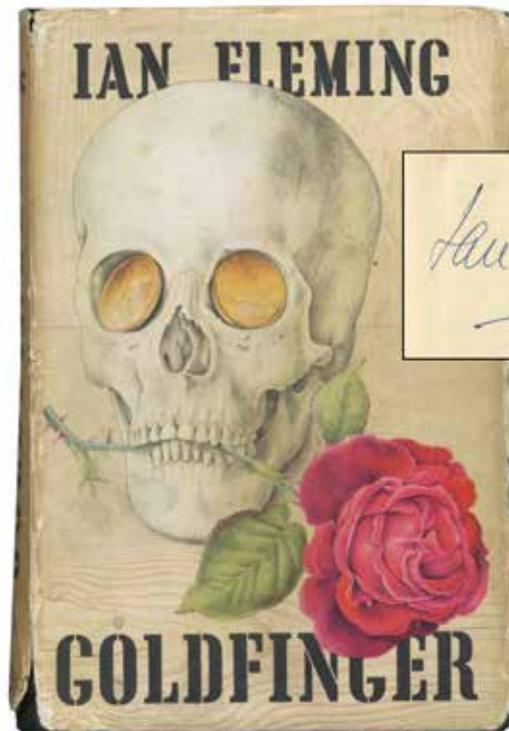
£1,500 - 2,500
€1,700 - 2,800

Provenance

"F.L. English/April, 1959/London", neat ink ownership inscription on rear free endpaper; by descent to the present owner.



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FLEMING (IAN)

Goldfinger, FIRST EDITION, small date stamp (2 April 1959) on front free endpaper, publisher's black cloth with skull and coins design in gilt and blind on upper cover, fine in dust-jacket priced 15s on front flap (slight creasing to upper edges of jacket, mainly to rear and spine, some soiling at edges), 8vo, Jonathan Cape, 1959

£600 - 800

€680 - 910

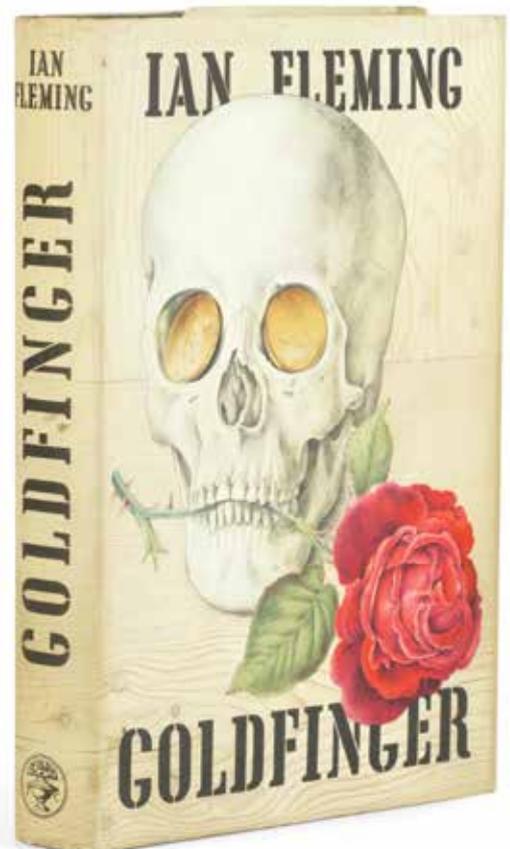
223 •

FLEMING (IAN)

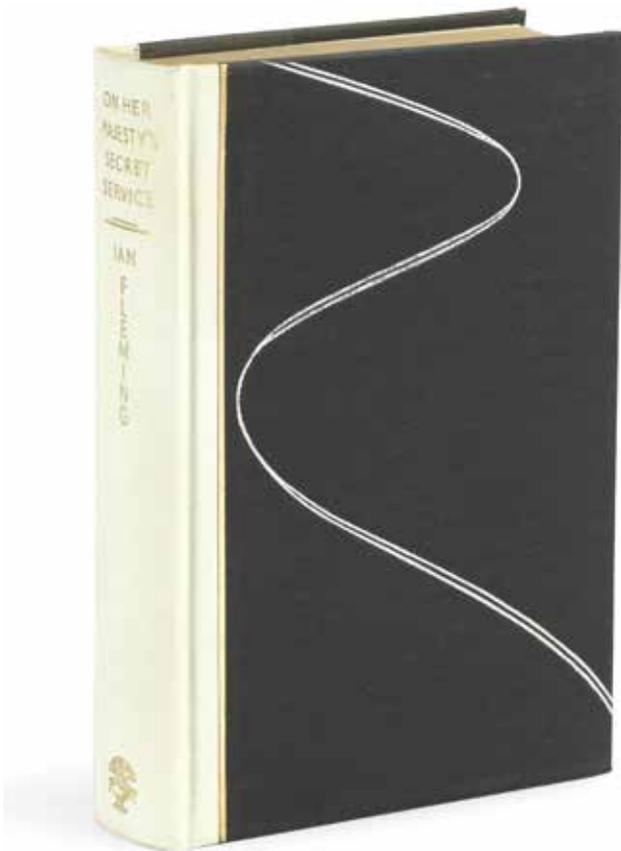
From Russia, With Love, 1957; Dr No, 1958; Thunderball, 1961; On Her Majesty's Secret Service, 1963; You Only Live Twice, 1964; The Man with the Golden Gun, 1965; Octopussy and the Living Daylights, 1966, FIRST EDITIONS, publisher's cloth, dust-jackets (a little soiling or creasing to top edges of spine and lower covers, From Russia With Love with corner torn from lower cover and wear to extremities, Dr No with nicks to spine and corners worn, OHMSS with small stain to front cover), 8vo, Jonathan Cape (7)

£1,500 - 2,000

€1,700 - 2,300



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224 •

FLEMING (IAN)

On Her Majesty's Secret Service, FIRST EDITION, LIMITED ISSUE, NUMBER 207 OF 250 COPIES SIGNED BY THE AUTHOR, colour portrait of the author after the painting by Amherst Villiers, publisher's parchment-backed black cloth, upper covers with ski track design in white, t.e.g., FINE IN ORIGINAL CLEAR PLASTIC WRAPPER [Gilbert 11a], 8vo, Jonathan Cape, 1963

£5,000 - 7,000

€5,700 - 8,000

225 •

FRINK (ELISABETH)

AESOP. Fables, NUMBER 114 OF 250 COPIES SIGNED BY THE ARTIST, 4 ORIGINAL LITHOGRAPHS, each signed in pencil by the artist, 46 illustrations printed in 2 colours, uncut in publisher's decorative morocco gilt, slipcase, oblong folio (270 x 373mm.), Curwen Press for R. Alistair McAlpine & Leslie Waddington Prints, 1968

£1,000 - 1,500

€1,100 - 1,700

226 •

GOLDING (WILLIAM)

The Lord of the Flies, FIRST EDITION, publisher's red cloth, white lettering on spine, dust-jacket priced 12s 6d on front flap (spine dulled with extremities slightly frayed), 8vo, Faber, 1954

£1,000 - 1,500

€1,100 - 1,700

227 •

GOODEN (STEPHEN)

Aesop's Fables, translated by Sir Roger l'Estrange, NUMBER 329 OF 525 COPIES SIGNED BY THE ARTIST, engraved title and plates by Stephen Gooden, decorative initials, light offsetting as usual, original pictorial vellum gilt by Leighton-Straker, with fox in gilt on upper cover and bunches of grapes in corners, t.e.g., others uncut, light spotting, slipcase (soiled), large 8vo, 1936--MOORE (GEORGE) Peronnik the Fool... with Engravings by Stephen Gooden, NUMBER 451 OF 525 COPIES SIGNED BY THE AUTHOR AND ARTIST, engraved frontispiece, title, 2 plates and few illustrations, publisher's vellum, lettered in gilt, t.e.g., others uncut, slipcase, 4to, 1933, George G. Harrap (2)

£500 - 700

€570 - 800

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KELMSCOTT PRESS

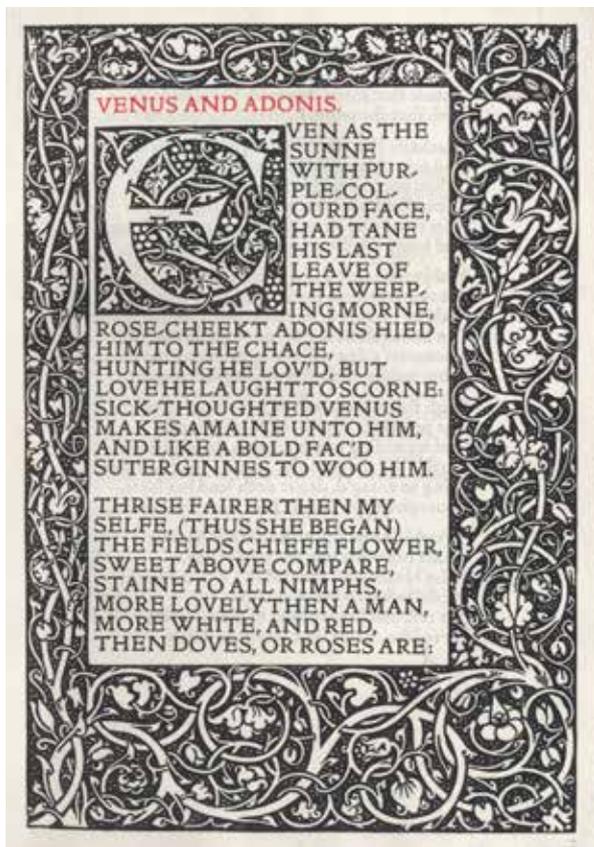
SHAKESPEARE (WILLIAM) The Poems, LIMITED TO 500 COPIES, printed in red and black, wood-engraved borders and decorative initials designed by William Morris, publisher's limp vellum, ties, yapp edges, spine titled in gilt, light soiling [Peterson A11], 8vo, Kelmscott Press, [1893]

£600 - 800

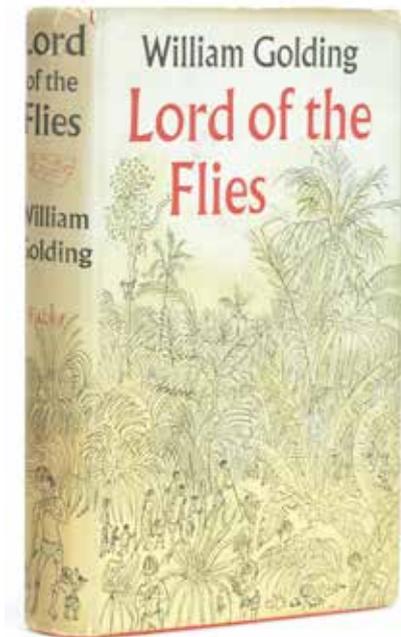
€680 - 910

Provenance

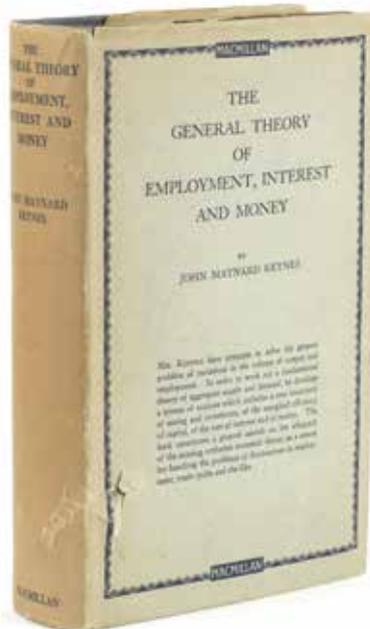
"F.S.C. to J.C., 1894", ink inscription on front free endpaper.



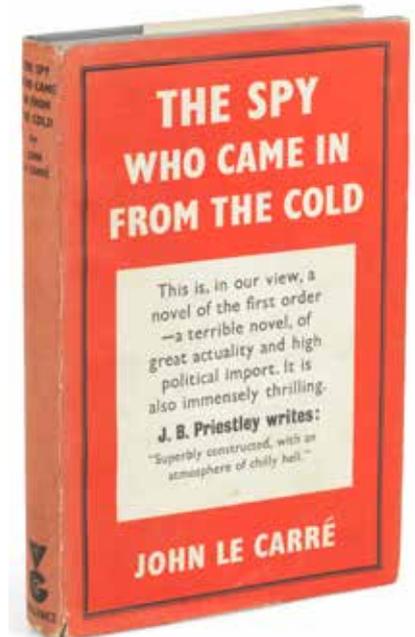
228



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KEYNES (JOHN MAYNARD)

The General Theory of Employment, Interest and Money, FIRST EDITION, publisher's dark blue cloth, dust-jacket (unclipped, spine dust-soiled, 2 small tears to upper cover, one extending onto spine) [PMM 423], 8vo, Macmillan, 1936

£1,500 - 2,000
€1,700 - 2,300

First edition of the one of the most influential economic treatises of the twentieth century, "the chief of his [Keynes'] major theoretical works... a new and radical analysis of economic instability" (ODNB).

230 •

LAWRENCE (T.E.)

Seven Pillars of Wisdom, NUMBER 81 OF 750 COPIES, photographic portrait frontispiece and 53 plates and illustrations (4 colour) 4 folding maps, with a loosely inserted 3-page typescript of an article headed 'Myself by Lawrence. How this Document was Written: by Robert Graves' (published in the Evening Standard 20 May 1935), uncut in publisher's pigskin-backed buckram gilt, t.e.g., small chip to head of spine but very clean and fresh in dust-jacket (this stained, chipped and torn), also preserved in patterned outer wrapper and matching slipcase [O'Brien A041], 4to, Jonathan Cape, [1935]

£600 - 800
€680 - 910



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231 •

LE CARRÉ (JOHN)

The Spy Who Came in from the Cold, FIRST EDITION, ownership signature on front free endpaper, occasional spotting at edges, publisher's light blue cloth, dust-jacket (corners rubbed with one slight nick, spine faded), 8vo, Victor Gollancz, 1963

£600 - 800
€680 - 910



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LITERATURE - A.A. MILNE AND RUDYARD KIPLING

Autograph manuscript by A.A. Milne for scenes 3 and 4 of his stage adaptation of *Miss Elizabeth Bennet* by Jane Austen, nearly 30 pages, in a partly-dismembered notebook, small 4to; autograph letter signed by Rudyard Kipling, to A.A. Milne (“...I should have liked to have told you how very greatly I admired and appreciated ‘When we were very young’ and all the Punch verses – both for the stuff and the craft. But what was the drop-scene you pinched? I’ve never been able to write a play, so I am the more interested!...”); series of five autograph and four typed letters signed by Rudyard Kipling to W.W. Parsons, of Automobiles Rolls-Royce Ltd of Paris, discussing in considerable details the overhaul of his car (Chassis 6 UE), with file-copies of Parsons’s replies (and of Kipling’s letter to Claude Johnson), 1926; two autograph letters signed by L.P. Hartley, responding to praise for *The Go-Between* (“...I can’t describe to you the pleasure your letter gave me, not only because of what you say about ‘The Go-Between’ itself but to think that the book could have moved you as it did. To have had this privilege of doing that makes me feel at once very humble & very proud...”); and autograph verses by Lord Dunsany; together with a “Journal of a Passage from Corfu to England May 1833” by Mrs F.F. Maclellan, a treatise for the instruction of the young entitled “Electricity, Or Do Not Skip”, and a rental ledger for the Theddlethorpe (Lincs) estates of Lord Brownlow Bertie, Duke of Ancaster, 1744-1784, the letter to Milne dust-stained; the ledger in contemporary vellum, folio (small quantity)

£600 - 800
 €680 - 910

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MACKENZIE (THOMAS B.)

Scene from the “Arabian Nights”, illustrating Scheherazade dancing, pen, watercolour and gouache, on artist’s pasteboard (with artist’s name and Bradford address on verso, partly obscured by agent’s label), signed (“T.B. Mackenzie”) in lower right-hand corner of image, mounted, framed and glazed, image to view 265 x 405mm., [n.d.]

£700 - 1,000
 €800 - 1,100

Bradford-born T.B. Mackenzie (1887-1884) studied at the Slade, his work showing “the influence of Beardsley, Harry Clarke and colour plate illustrators like Kay Nielsen” (Horne, *Dictionary of 20th Century British Book Illustrators*. The present image is strongly influenced by Leon Bakst’s designs for the Ballet Russes, the central dancing figure closely adapted from Bakst’s design of “A Youth” from “Narcisse” (reproduced as a colour plate in *The Art of Leon Bakst*, 1913). Mackenzie illustrated two published works relating to the tales of the Arabian Nights, *Ali Baba and Aladdin* (1919), and A.M. Ransome’s *Aladdin and His Wonderful Lamp* (1920).

Provenance

Artist’s name on verso, partly obscured by label of artist’s agent “To be returned to Francis & Mills”.

MALEVICH (KASIMIR SEVERINOVICH)

Collection relating to the life and work of the Russian avant-garde Suprematist artist and art theorist, Kazimir Malevich, comprising correspondence with fellow artists and writers, theoretical writings and other papers, in Russian, some 340 typed and handwritten pages in ink and pencil, folio and smaller, Nemchinovka, Leningrad, Moscow, Berlin, Vitebsk and elsewhere, c.1913-1935

(i) LETTERS BY MALEVICH

To Anatolii Vasilievich Lunacharsky, People's Commissar of Enlightenment;

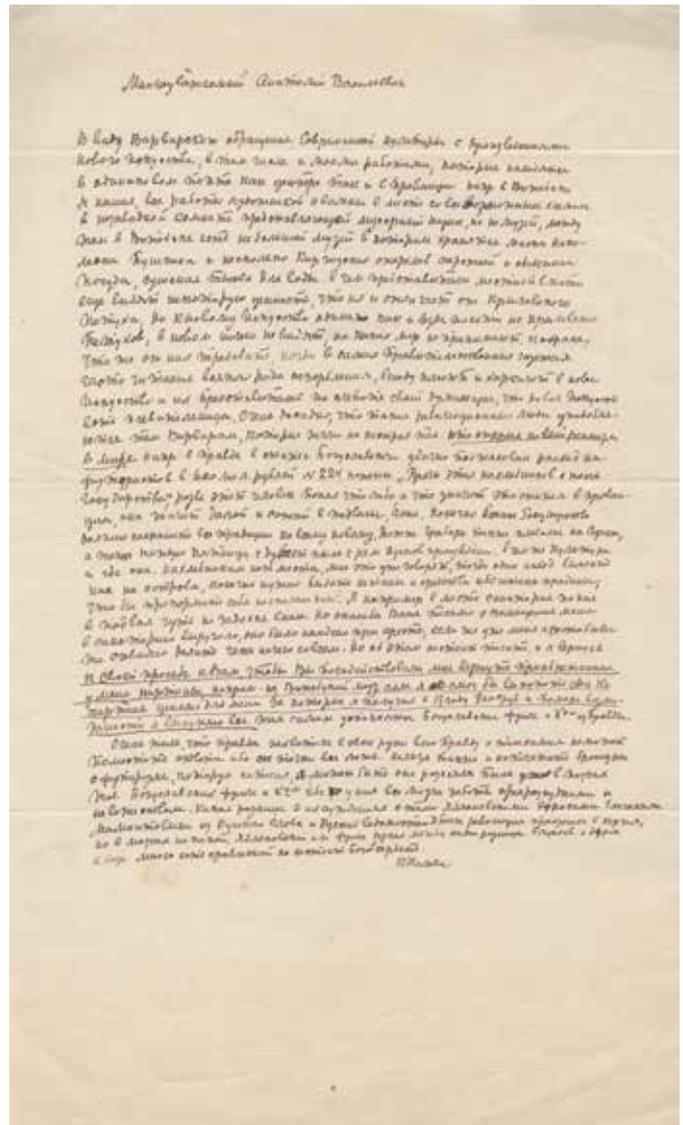
Autograph letter signed "K.Malevich", to one of his staunchest supporters, reflecting on his lifelong struggle with critics and government officials ("...the barbaric attitude of Contemporary culture..."), complaining of their attitude towards the New Art, referencing Krylov's fable *The Rooster and the Pearl*, and asking him to have the paintings acquired by the, soon to close, Vitebsk Museum of Modern Art returned and complaining about the recent assaults on the New Art by the Soviet press ("It's too bad that Pravda has taken control of all the truth..."), 1 page, Moscow, November 1921 (Malevich 122)

To Grigorii Nikolaevich Petnikov, poet;

Autograph letter signed "with formal-objectless greetings, KazM", discussing at length Bukharin's article on the *Fifteen Years* exhibition, ("My Black Square is mentioned in the papers, and Bukharin himself makes mention of it. All mentions, of course, are in terms of harsh persecution... Yes, I'm a real hero, a revolutionary, having brought Bourgeois Art to an end, when actually the Socialist Bolsheviks did..."), explaining his *Black Square* ("The black square is the reality of life...") and the notion of non-objectivity ("...it's not the death of Art, but the death of the object in art..."), associating nature with the non-objective, while the man-made world is the objective, revealing he is thinking of writing about the history of Futurism, and telling of an artistic challenge ("a duel") set by the artists of the AKHR to make a painting from nature and a figure study ("...it's a shame there's no stadium..."), and mentioning a trip to Moscow with his wife and mother to secure the bread ration, 6pp, Nemchinovka, 15-28 July 1933 (Malevich 212); with another page, possibly a draft; autograph draft of an unknown letter in which he talks in poetical terms about nature, the coming of summer and his treatment for cancer ("...I lie here everyday on a special table underneath the breath of Roentgen's rays...I'm already dreaming of the day when I will check out of pain and check into the green life of summer... Aside from Roentgen's spirit that is breathing on me, I bestir my own spirit, in order to restore with it strength my former objectless soul, since now the objective images in various detestable pictures are weighing on me ..."), 1 page, [Leningrad, c.12 June 1934] (Malevich 217); the remaining correspondence to Petnikov describes life in Nemchinovka and his critical financial situation (he will rely on "divine providence") -- an incident on the Workers' Boulevard in Leningrad when he was attacked and beaten (Malevich 189) -- feeling miserable in Leningrad (he likens the city to a rainy village where the very last sunflower in the garden was knocked down by boisterous kids), sitting in the room where he painted Petnikov's portrait which cheers him (Malevich 187) -- celebrating the New Year and describing an incident with a spilt can of food -- his need to describe every day of his life now it is coming to an end, and reproaching himself for not describing the beauty of nature in his paintings (Malevich 214a), 16pp, [c.1930-1934] (8)

To Ivan Vasilievich Kliunkov, painter and sculptor;

Autograph letter signed "K.S. Malentovich Black Supremov", written having just finished his chapter on Impressionism for *Izlogiia*, talking of his support of Kliun's participation in the Leningrad Artists of the RSFSR during the *First Fifteen Years* exhibition in which Malevich had a room to himself - he likes the idea of the exhibition but not the works themselves ("The Russian Museum bought my column, and the Tretyakov Gallery bought a painting..."), describing in mouth-watering detail a lavish banquet at the Hotel Astoria, his own work ("...I dream of creating a contemporary classic in a single complete building as an architectural problem..."),



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his isolation from the Academy and the Union of Soviet Artists, sending him some folk songs he has discovered and his thoughts on the origins of Pushkin's *Eugene Onegin*, 6pp, Leningrad, 12 December 1932 (Malevich 209); with an autograph letter signed ("K. Mal"), opening with a humorous poem written under his pseudonym, Aivaovskiy-Listikov, "Ivan Vasilievich – my friend, once and futrid,/The air in the art world has become quite putrid./This life of mine now hangs by a thread,/They'd melt me like wax until I'd be dead...", musing on illness, death and nature, quoting Pushkin and Savrasov, and discussing the sale of *Girl with a Comb in her Hair* [to the State Tretyakov Gallery] and *Girl with a Red Pole* ("...just because I am sick doesn't mean I'm forced to sell my work for pennies...") (Malevich 216) -- another regarding industrial posters they are designing together (Malevich 215) -- and, written at the end of his life, ("...I have more on my plate at this time than ever before, theory and painting and my autobiographical monograph..."), planning one thematic picture to show the new generation of artists the importance of the Impressionists for the development of non-objective art, ending by speaking longingly of the summer landscape, but still managing a final indignant criticism of Dinamov's article on the new art in *Pravda*, with hurried postscript in Natalia Malevich's hand "Ivan Vasilievich: Please come the moment you get this letter" (Malevich 218); with two envelopes, one depicting a Soviet militiaman (14 June 1934), 13pp, [1932-1934] (6)

(ii) ARTICLES AND ESSAYS

'Toward Pure Action', autograph manuscript, with annotations, of Malevich's manifesto on modern art published in the first number of the UNOVIS [Affirmers of the New Art] almanac (1920), an emphatic declaration of the advent of new art and new modernity, 4pp, Vitebsk, 1920 -- 'Painterly Proofs', typescript with annotations and typed signature, discussing the theory of cubism and the painterly depiction of the new reality on canvas and in space, the notion of the fourth dimension and the validity of non-objective art, 26pp, Vitebsk, September 1920 -- 'Theory of the Complementary Element' and 'Introduction into the Theory of the Complementary Element in Art', typescripts with handwritten annotations, 33pp and 45pp; with Malevich's notes on other artists (Mashkov, Kuprin) written on the reverse of a telephone bill of the Swedish-Dutch-Russian telephone company, 1 page -- a Critical assessment of Russian Futurism, 4pp -- notes on desertion and the predilection of certain people to participate in war, in pencil, crossed through and annotated "To Rewrite", 1 page -- notes on Benois on Suprematism, mentioning Black Square, 1 page -- the story of a tree and its struggle for survival, 3pp; and articles from other artists and writers including -- Treatise headed *Ozenfant and Jeanneret*, on contemporary painting, taking in Matisse, the role of Braque and Picasso in the development of Cubism, Purism, and the Internationalization of art, 24pp, 1928 -- typescript of K. Rozhdestvenky's speech at the Moscow Museum of Artistic Culture, 6pp, 28 March 1926 with typescript of his *Cezanne's System*, 25pp and *Suprematism World as Non-Objectiveness*, 40pp -- Vera Ermolaeva's article 'About the Study of Cubism', typescript with handwritten dedication, 5pp, Vitebsk, 28 May 1920; and her signed report 'Scientific-visual display of the Museum of Artistic Culture', 4pp, Vitebsk, 11 January 1925 -- Article on Frank Lloyd Wright's manifesto addressed to European architects and critics, 4pp -- Article 'Liursa is Speaking', on economics and the art market in the West, and anti-Cubist artistic trends in French art, 6pp; and five others including Goethe's teaching on colours, 1920, some 250pp in all

(iii) AUTOGRAPH NOTES, MEMORANDA AND OTHER MATERIAL

Official notarized letter, signed by Malevich and two officials, giving his brother Mechislav Kazimirovich Malevich power of attorney, 1 page, Vitebsk, 18 July 1922 -- Application to the Presidium of the Pedagogic Soviet, asking that certain students be required to attend his course and that they must bring their works for Malevich's approval, 1 page, 4 January 1921; with another of the same date regarding a student's examination, 1pp (Malevich, p.464, no.14) -- List of art works given to Shterenberg (Head of the Division of the All-Russian Collegium on Matters of Arts and Industry) for the Paris exhibition, 1pp, December 1922 -- Typed memorandum with handwritten inserts to the Commission for the acquisition of works of art by the visual art workers, requesting payment for his artworks, 2pp, Leningrad, 25 April 1925; with a newspaper cutting of the manifesto of UNOVIS, printed in *Izvestiia*, 17 March 1920; and other material

£150,000 - 250,000

€170,000 - 280,000

'THE BLACK SQUARE IS THE REALITY OF LIFE...IT'S NOT THE DEATH OF ART, BUT THE DEATH OF THE OBJECT IN ART': CORRESPONDENCE AND WRITINGS FROM THE FATHER OF SUPREMATISM, illuminating his artistic activities and personal life set against the social and political background of the Soviet era.

This collection reveals both the personal and artistic preoccupations of Kazimir Malevich, the pioneer of modern abstract painting and whose work and writing had a profound influence on the development on non-objective or abstract art in the twentieth-century. It dates from 1913, shortly after his return from Paris where he had explored Cubism, developing a style and theory which led to his key work *Black Square* (1915), the keystone of Suprematist art, and ends shortly before his death from cancer in 1935.

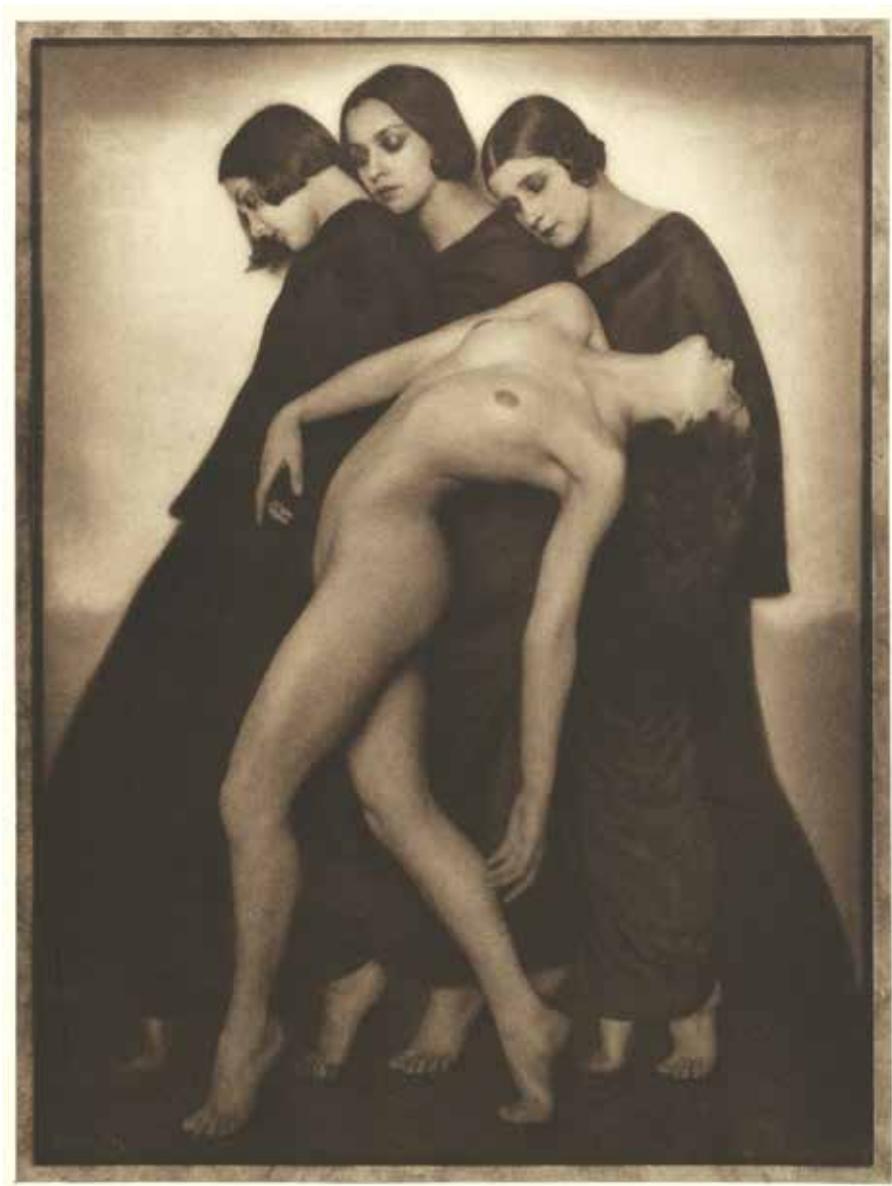
Through the correspondence and the writings, his development as an artist, theorist and defender of Suprematism can be explored. He expounds his theories on the 'New Art' through his manifesto 'Toward Pure Action', offered here, and speaks in his correspondence of the formation of UNOVIS (Affirmers of the New Art), his teaching at the Vitebsk Practical Art School in Belrus and the Leningrad Academy of Arts, all the time railing against the art establishment as represented in his eyes by the writings of Bukharin and Soviet state-backed Socialist Realist art – demonstrated here by his vitriolic letter to Commissar Lunacharsky. With like-minded artists and collaborators, he discusses plans for the launch of a new magazine, *Supremus*, a project which did not see fruition, painting, film-making and Suprematist architecture.

In common with many of his fellow countrymen at this time, he is noticeably preoccupied with food and the cold – the lack of one and the harshness of the other - but also writes nostalgically of halcyon summers, mushroom picking, gathering wood and the countryside he loves. He often complains of having an empty stomach and writes of the frustrations of the Soviet system when attempting to obtain a bread ration – in one letter he complains that as the ration was given only to those who worked, he had to pretend his wife was his secretary, and has resorted to posting bread to himself in the country from Leningrad. His description of a lavish feast for the *Fifteen Years* exhibition is mouth-watering, but at the same time it becomes a polemic against the system ("Workers stood behind the chairs dressed in the style of Old Muscovy...pouring the vodka and wines and serving the food...It was if the old world had broken into the socialist era... There was a feeling that we had suddenly been resettled, or had fallen backward from the verge of Socialism to the year 1910...Now though we sit as hungry as dogs..."). He notes, too, ruefully, that two still lives of groceries by Mashkov are enjoying a lot of success. His fondness for his friends and his sense of the ridiculous is much in evidence – in one letter he describes how he was beaten up by a sailor ("...It was my good fortune that the blow – once again carefully considered by history – landed on my cheekbone...or I would surely have lost an eye...").

Malevich writes several poignant and nostalgic letters during his final illness, and reproaches himself for not describing the beauty of nature in his painting. In 1934 he writes to Petnikov "The soft, objectless sound of the wind in the forest is pleasant to us for it is not the noise of the city, not the music of mankind, but the music of objectless nature... Wild nature is wonderful, and we too, being wild, can create wondrous phenomena...".

This collection was formed by the writer and art collector Nikolai Ivanovich Khardzhiev (1903-1996), editor of the works of Mayakovsky and friend of Anna Akhmatova. It was acquired by the present owner in 1997.

Most of the letters in the collection have been published in *Kazimir Malevich: Letters and Documents*, compiled and edited by Irina A. Vakar and Tatiana N. Mikhienko, Vol. 1, London, 2015, to which we are indebted. The reference numbers used here (for example Malevich 101) refer to this catalogue.



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MANDELA (NELSON)

The Prisoner in the Garden: Opening Nelson Mandela's Prison Archive, no. 34 of 100 copies of the edition de luxe SIGNED BY THE AUTHOR, this copy for Michael T. McRae, publisher's half calf, slipcase, small 4to, Johannesburg, Penguin Books, 2005

£1,500 - 2,500
€1,700 - 2,800

Provenance

Estate of Michael T. McRae, bookseller at Frank R Thorold, Johannesburg.

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ORWELL (GEORGE)

Animal Farm. A Fairy Story, FIRST EDITION, ownership inscription ("Christmas 1945") on front free endpaper, publisher's dark green cloth, lettered in white on spine (extremes faded), green and white dust-jacket (small losses at corner of folds, and some flaking to spine), 8vo, Secker & Warburg, 1945

£800 - 1,200
€910 - 1,400

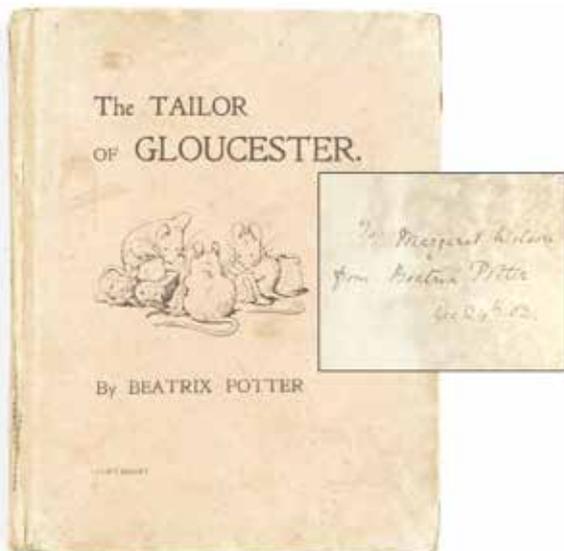
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PHOTOGRAPHY

Pictures from the Tyng Collection. The Royal Photographic Society, 6 photogravure plates, tipped onto card mounts, tissue guards (2 loose), printed leaf of text by J. Dudley Johnson loosely inserted (as issued), publisher's wrappers, gilt lettered with photogravure pasted on upper cover, folio (510 x 360mm.), Royal Geographic Society, 1931

£1,000 - 2,000
€1,100 - 2,300

The opening image is Rudolf Koppitz's iconic "Bewegungs Studie (Study of Movement)". Others are "St. Malo" by Arthur Burgess; "A Russian Boy" by Alexander Leventon; "Mrs. Violet Gordon Woodhouse at the Harpsichord" by Herbert Lambert; "Groote Kerke Veere" by John Anderson; "Muriel Evans" by Arthur Kales, of Los Angeles.



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POTTER (BEATRIX)

The Tailor of Gloucester, FIRST PRIVATELY PRINTED EDITION, INSCRIBED BY THE AUTHOR "To Margaret Wilson from Beatrix Potter Dec. 24th 02", and "For Gloucester Infirmary Bazaar from Beatrix Potter", on front free endpaper, 16 colour plates (one loose), publisher's pink boards, with printed illustration on upper cover, age-soiled with minor loss to spine [Linder 420; Quinby 3], 16mo, [London], December 1902

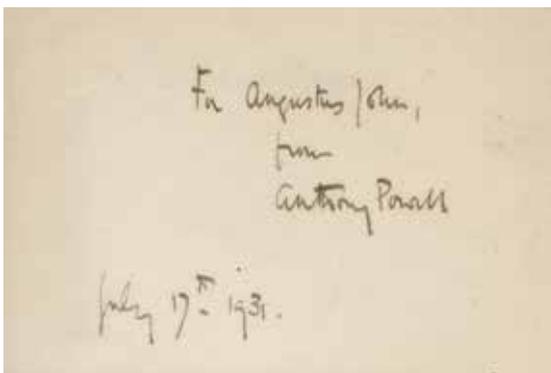
£1,500 - 2,500

€1,700 - 2,800

INSCRIBED PRESENTATION COPY OF POTTER'S SECOND BOOK, ONLY 500 COPIES OF WHICH WERE PRINTED.

Provenance

Margaret Wilson (born 1869), known as "Daisy", friend of Beatrix Potter; by descent to the present owner.



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POWELL (ANTHONY)

Afternoon Men, AUTHOR'S PRESENTATION COPY TO AUGUSTUS JOHN, inscribed on front free endpaper "For Augustus John, from Anthony Powell/ July 17th. 1931", publisher's light blue-green cloth, slightly soiled and cocked, spine faded, preserved in purpose-made marbled solander box with paper spine label, 8vo, Duckworth, 1931

£1,000 - 1,500

€1,100 - 1,700

PRESENTATION COPY TO AUGUSTUS JOHN OF THE AUTHOR'S FIRST PUBLISHED NOVEL. Powell and Augustus John had known each other since the early part of the century, probably through Henry Lamb, Powell's brother-in-law, who became close to Augustus John and his family having met at the Chelsea Arts Club. Their friendship continued until at least 1960, when Powell presented John with a copy of *Casanova's Restaurant* "in celebration of some enjoyable sittings".



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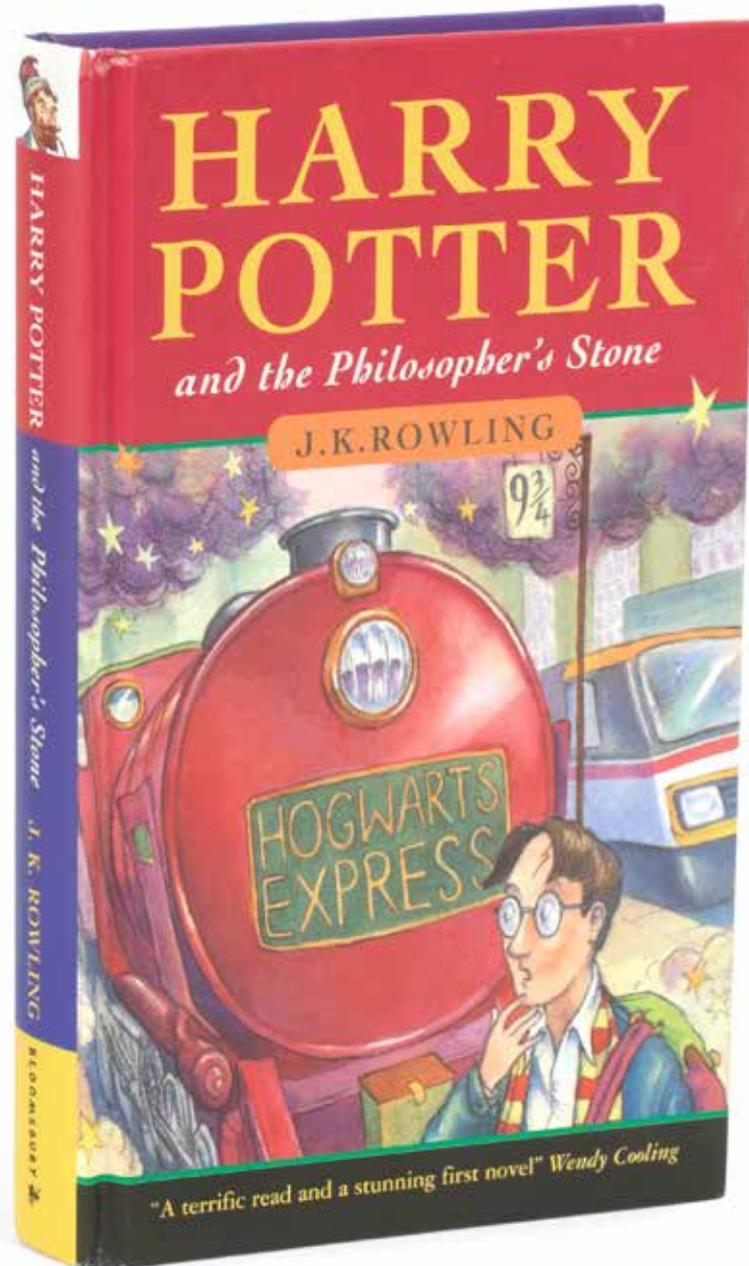
240 •

RACKHAM (ARTHUR)

SHAKESPEARE (WILLIAM) The Tempest, NUMBER 258 OF 520 COPIES, SIGNED BY THE ARTIST, 21 tipped-in colour plates by Rackham, [1926]--EVANS (C.S.) The Sleeping Beauty, NUMBER 612 OF 625 COPIES SIGNED BY THE ARTIST, tipped-in colour frontispiece, 4 double-page colour illustrations, others in silhouette, all by Rackham, some light offsetting, 1920, both in publisher's parchment-backed pictorial boards gilt, t.e.g., others uncut, soiled, 4to, Heineman (2)

£400 - 600

€460 - 680



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ROWLING (J.K.)

Harry Potter & the Philosopher's Stone, FIRST EDITION, FIRST IMPRESSION, *publisher's imprint page with the number sequence from 10 to 1, and author cited as 'Joanne Rowling', p.53 with the duplication of "1 wand" on the equipment list, misspelling "philosopher's" on lower cover, publisher's pictorial boards, 8vo, Bloomsbury, 1997*

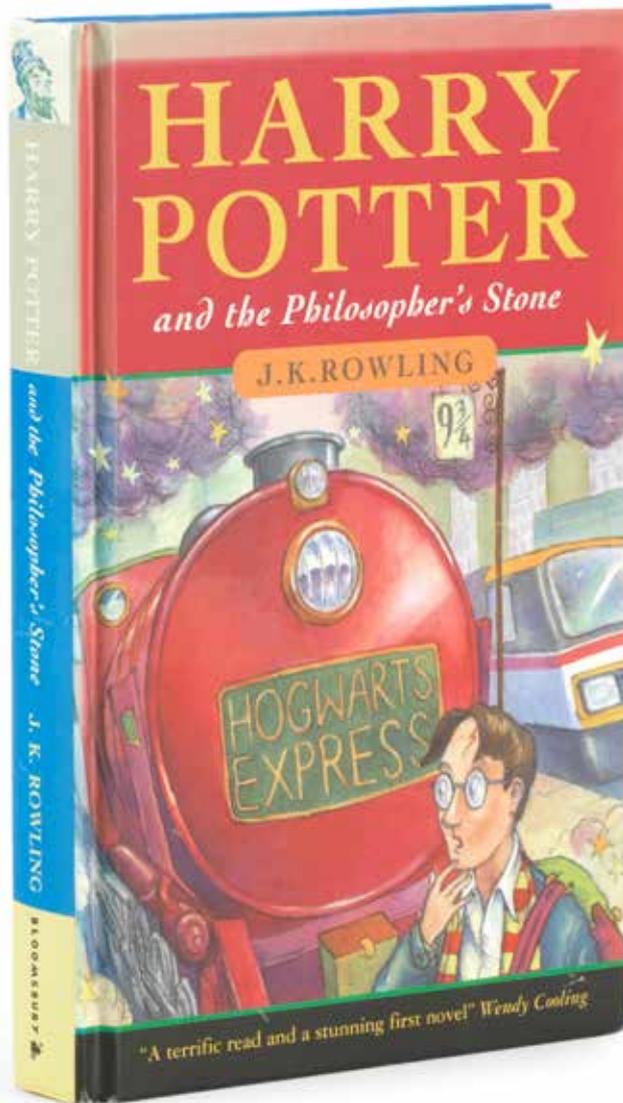
£25,000 - 35,000

€28,000 - 40,000

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

Provenance

Purchased by the current owner at the time of publication.



242

242 •

ROWLING (J.K.)

Harry Potter & the Philosopher's Stone, FIRST EDITION, FIRST IMPRESSION, *publisher's imprint page with the number sequence from 10 to 1, and author cited as 'Joanne Rowling', p.53 with the duplication of "1 wand" on the equipment list, misspelling of "philospher's" on lower cover, library stamp on title and barcode inside lower cover, publisher's pictorial boards, spine and upper edge of both covers faded, extremities very slightly rubbed, 8vo, Bloomsbury, 1997*

£15,000 - 20,000
 €17,000 - 23,000

An unusually good library copy of the first printing of the first Harry Potter book.

Provenance

Cheshire Libraries and Museums, library stamp (dated "4 Aug. 1997") on title; purchased from the library by the present owner.

243 •

ROWLING (J.K.)

Harry Potter and the Philosopher's Stone, FIRST PAPERBACK EDITION, *with "10 9 8 7 6 5 4 3 2 1" on the colophon, light toning, corner of pp.27/28 creased, publisher's pictorial wrappers (with misspelling "Philosopher" on lower wrapper), spine sunned, a few small creases, 8vo, Bloomsbury, [1997]*

£2,000 - 3,000
 €2,300 - 3,400

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

244 •

SMITH (PERCY)

Rubaiyat of Omar Khayyam. Translated by Edward Fitzgerald, CALLIGRAPHIC MANUSCRIPT ON VELLUM, 12 leaves, half-title and opening leaf in green, red and black ink with decorations and first word ("Awake") painted in gold, verses written in red, black and green with initials supplied in contrasting red and dark green, initialed P.J.S. and dated on last leaf, IN A FINELY EMBROIDERED CONTEMPORARY BINDING, the upper cover depicting a pre-Raphaelite style female figure dressed in pink, playing an instrument resembling a psaltery amidst thick curling foliage and pink flowers, the lower cover with a similar floral pattern and central scroll banner reading 'Omar Khayyam' in black, both covers with an outer blue floral border within brown lines, the spine with a diamond pattern in shades of green, yellow and gold, folio (292 x 220), 1904

£6,000 - 8,000

€6,800 - 9,100

A FINE EXAMPLE OF PERCY SMITH'S CALLIGRAPHY IN AN EXCEPTIONAL WILLIAM MORRIS-STYLE NEEDLEWORK BINDING. Percy Smith (1882-1948) was a painter, printmaker, calligrapher and book designer. He studied at Camberwell and Central schools of art and was one of Edward Johnston's first students at Camberwell. His earliest known calligraphic manuscript was a version of *To Hope* by John Keats, written out in 1901 "in the half-uncial based hand developed by Johnston... Later ms books by Smith are more ambitious than this modest, early attempt and, in their use of colour and raised gilding, probably reflect the influence of Graily Hewitt who took over Johnston's class in Camberwell in 1902" (John Shaw, 'A Forgotten Man?', in *The Scribe, Journal of the Society of Scribes & Illuminators*, Spring 1987). When Hewitt resigned in 1904, Smith took over his teaching role but continued his own work, including the completion of the present *Rubaiyat* which clearly demonstrates the influence of Hewitt mentioned above. The binding has not been attributed to a specific artist or studio but is very much in the style of the William Morris workshops.

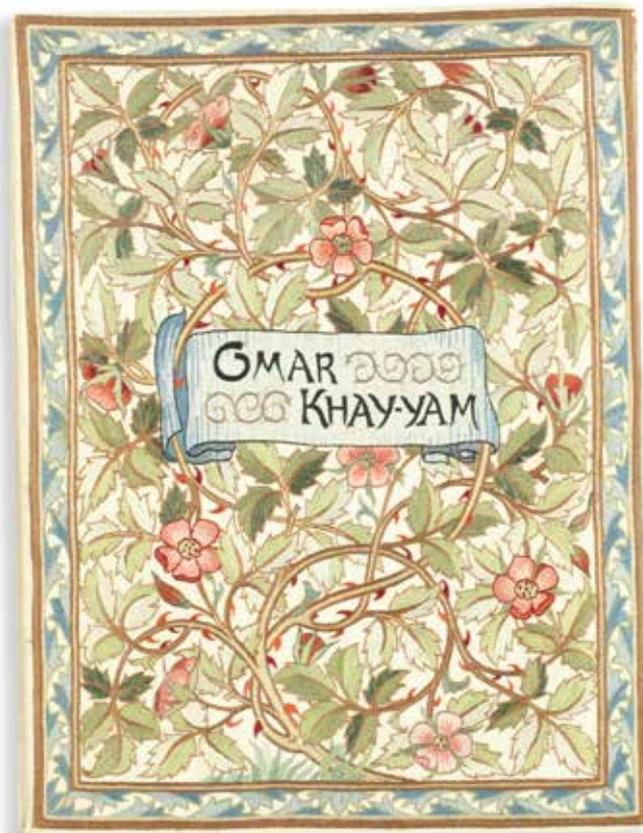
Percy Smith continued his successful career as teacher, lettering artist, designer and printmaker over many years, and was a founder of 'The Society of Calligraphers' with Edward Johnston and Eric Gill in 1908, just before his rift with Johnston over a book he produced in 1908 which led to accusations of plagiarism. After serving in the Royal Marines Artillery in WWI, he also produced many war related works.

Provenance

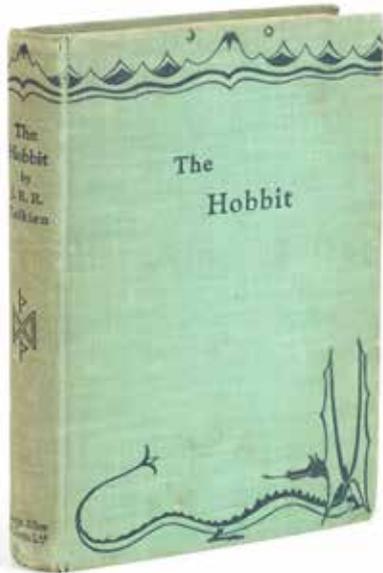
Robert and Joanna Barr Smith, Australian philanthropists, collectors and major clients of William Morris's London shop. The association with Morris may have stemmed from the friendship between the Barrs' daughter Mabel and May Morris, who went to school together in England. Much of the family's collection (such as the present manuscript which was brought back to the UK in the 1920s) has passed down through descendants, some is in the Art Gallery of South Australia, and some important Morris textiles were sold at Sotheby's in Melbourne on 24 May 1993.



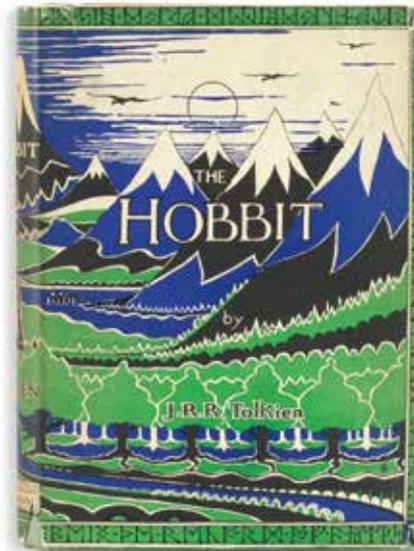
244



244



246



247

245 •
THOMAS (DYLAN)

18 Poems, FIRST ISSUE OF THE AUTHOR'S FIRST BOOK, LIMITED TO 250 COPIES, *occasional light spotting, publisher's black cloth, Sunday Referee & Parton Bookshop, 1934; 18 Poems, second issue, publisher's cloth, dust-jacket (slightly soiled and frayed at top), Fortune Press, 1934--SHAW (GEORGE BERNARD) The Adventures of the Black Girl in Her Search for God, INSCRIBED BY THE AUTHOR ("for Robert Partridge... 29th June 1933"), and signed by the illustrator John Farleigh (brief autograph letter from him also loosely inserted), publisher's pictorial boards, Constable, 1932--POUND (EZRA) Personae, author's third book, one of about 500 copies, publisher's drab boards in earlier state with spine title 2cms. high [Gallup A3], Elkin Matthews, 1909--STEIN (GERTRUDE) An Acquaintance with Description, NUMBER 152 OF 225 COPIES SIGNED BY THE AUTHOR on pasted-in label, original buckram, Hammersmith, Seizin Press, 1929, FIRST EDITIONS, 8vo (5)*

£700 - 900
€800 - 1,000

246 •
TOLKIEN (J.R.R.)

The Hobbit or There and Back Again, FIRST EDITION, FIRST IMPRESSION, *frontispiece and 9 plates and illustrations (all but one full-page), advertisement leaf, map endpapers by the author printed in red and black, occasional finger-soiling, publisher's pictorial green cloth, top edges green, a little soiled and cocked, extremities worn with slight loss to cloth at foot of spine [Hammond A3(a)], 8vo, George Allen & Unwin, 1937*

£2,000 - 3,000
€2,300 - 3,400

FIRST EDITION OF *THE HOBBIT*, which was published on 21 September 1937 in a print run of 1500 copies, and sold out by 15 December of that year.

Provenance

David Bircumshaw, Christmas 1937, pencilled ownership inscription on fly-leaf.

247 •
TOLKIEN (J.R.R.)

The Hobbit or There and Back Again. Illustrated by the Author, FIRST EDITION, SECOND IMPRESSION, *13 plates and illustrations (4 colour including frontispiece, all but one full-page), advertisement leaf, map endpapers by the author printed in red and black, publisher's pictorial light green cloth, top edges green, dust-jacket, front flap price-clipped, corners and head and foot of spine chipped [cf. Hammond A3(a) and p. 13], 8vo, George Allen & Unwin, 1937*

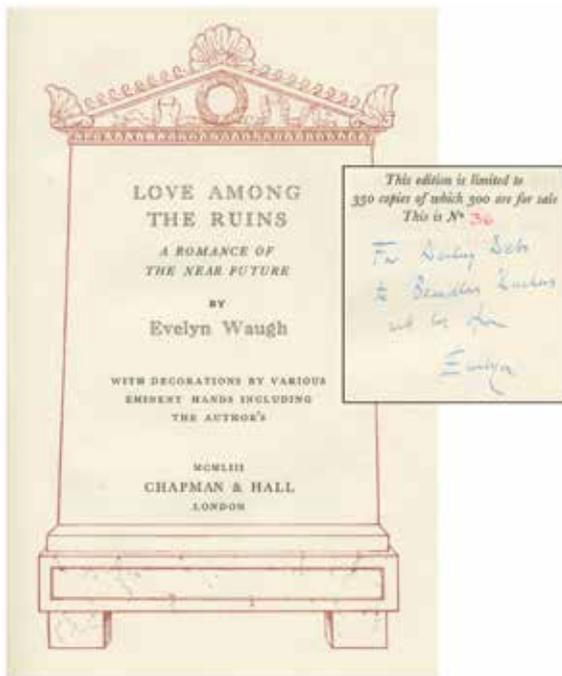
£2,000 - 3,000
€2,300 - 3,400

The second impression, dated 1937 but actually published in January 1938, saw the first appearance of four additional colour illustrations by Tolkien. According to Hammond, these had been commissioned for the American edition, but Allen & Unwin decided to include them in the second impression and had the artwork sent over to London for the purpose. Some 2300 copies were printed, although 423 unbound copies were destroyed at the binders during the Blitz in 1940.

248 •
TOLKIEN (J.R.R.)

The Lord of the Rings, 3 vol., FIRST EDITIONS, *first impression of The Return of the King, fifth impression of The Two Towers, and third impression of The Return of the King, each with folding map at rear, Fellowship of the Ring with browning to endpapers and one leaf creased and torn without loss, publisher's cloth, dust-jackets slightly rubbed and soiled, spines browned and slightly frayed, preserved in original slipcase with printed label, 8vo, George Allen & Unwin, 1954-1957*

£700 - 900
€800 - 1,000



249

249 •
WAUGH (EVELYN)

Love Among the Ruins. A Romance of the Near Future, NUMBER 36 OF 300 COPIES, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Darling Debo the Beardless Duchess with love from Evelyn" in light blue ink on limitation page, printed in red and black, frontispiece and illustrations "by various eminent hands including the author's", publisher's red cloth, gilt-blocked illustration on upper cover, t.e.g., 8vo, Chapman and Hall, 1953

£1,000 - 1,500
 €1,100 - 1,700

INSCRIBED BY WAUGH TO DEBORAH MITFORD.

"Evelyn was a difficult guest and when he drank to much he was impossible... [but] In spite of his uncertain ways, Evelyn remained a friend and a generous one..., and he sent me his other works as they were published, inscribed in friendly terms. In *Love Among the Ruins* he wrote, 'For Darling Debo, the Beardless Duchess...' (the frontispiece depicts a goddess with a beard" (Deborah Devonshire, *Wait For Me! Memoirs of the Youngest Mitford Sister*, 2010).

Provenance
 Deborah Cavendish, Duchess of Devonshire, gift inscription from the author; by descent to present owner.

250 •
WILDE (OSCAR)

The Sphinx, FIRST EDITION, LIMITED TO 200 COPIES, LORD LEIGHTON'S COPY, printed in green, red and black, 10 large illustrations and other decorations by Charles Ricketts, a few pages with some spotting, publisher's pictorial vellum gilt after a design by Ricketts, signed with his initials and those of the binder Henry Leighton on covers, some soiling to edges and spine, covers slightly bowed [Mason 361], 4to (216 x 173mm.), Elkin Matthews and John Lane, and Copeland and Day, 1894

£2,000 - 3,000
 €2,300 - 3,400



250

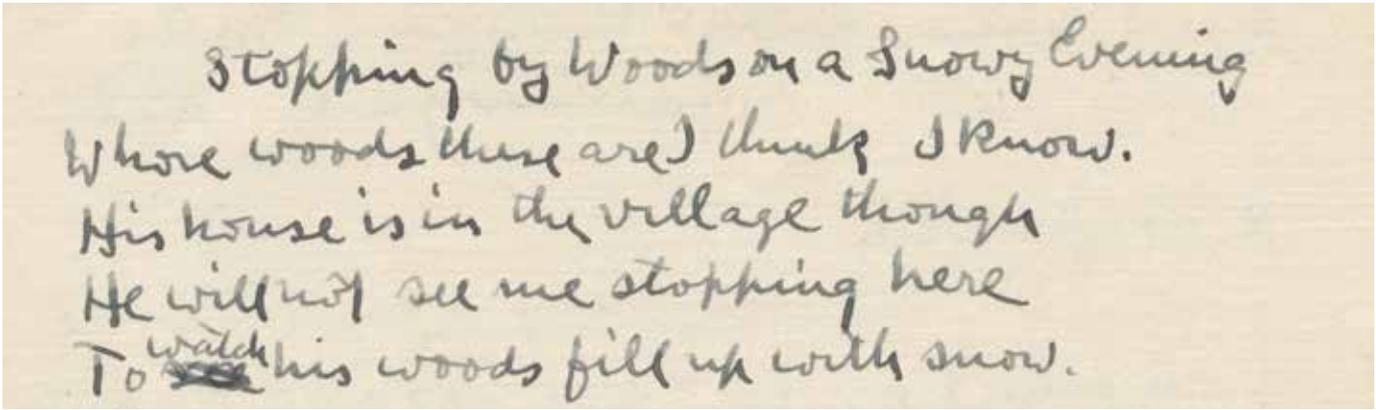
FREDERICK LEIGHTON'S COPY OF THIS LANDMARK IN 1890S BOOK PRODUCTION. The Sphinx, the first book over which Charles Ricketts had complete control, from the illustrations to the layout to the binding design, "is his best book... No illustrated book was ever more thoroughly planned... The result is a perfect whole, as harmonious as it is dazzling" (Ray, *The Illustrator and the Book*, 1976, no. 262). "The designs on the cover are particularly striking, and Mr Ricketts has never made a lovelier thing than the group of maidens clustering round "the moon horned Io" as she weeps" (*Pall Mall Budget*, 21 June 1894).

Provenance
 Sir Frederic Leighton P.R.A., "Bought by Messrs Hacon & Ricketts at the sale held in August 1896 after Lord Leighton's death. Bought in August 1896 from Messrs Hacon & Ricketts by Charles Lambert Rothenstein", pencil inscription on verso of front free endpaper, and with bookplate (as Charles Lambert Rutherston) and stamped monogram. Rutherston, the elder brother of the painter William Rothenstein, changed his name from Rothenstein in 1916 and was a noted collector in the 1890s.

251 •
WOOLF (VIRGINIA)

Orlando. A Biography, first American edition, NUMBER 206 OF 861 COPIES, SIGNED BY THE AUTHOR in purple ink on verso of half-title, and with a loosely inserted autograph postcard signed by Vita Sackville-West (view of the garden at Sissinghurst, written to Margaret Kinnaird, 1953), 8 plates, publisher's black cloth decorated in gilt, t.e.g., corners slightly knocked [Kirkpatrick A11a], 8vo, New York, Crosby Gaige, 1928

£1,000 - 1,500
 €1,100 - 1,700



275 (detail)

ROBERT FROST, EDWARD THOMAS AND THE DYMOCK POETS

The following lots belong to the family of John Wilton (Jack) Haines (1875-1966), a Gloucester solicitor, amateur botanist and poet. He first met the American poet Robert Frost during Frost's stay in England in 1912-15. It was Frost who, soon after their meeting in 1914, introduced Haines to Edward Thomas; the three men becoming exceptionally close. Indeed, so close had the three become that when Frost, who had by then returned to America, heard of Thomas's death at Arras in 1917, he wrote that day to two people – Thomas's widow, and Haines. As Frost later told Haines: "You and I cared for him in a different way from the rest of them. We didn't have to wait till he was dead to find out how much we loved him" (20 January 1921).

It was in England that Frost had the first two volumes of his poetry published, *A Boy's Will* and *North of Boston* and, as these letters show, Haines was to play an important part in their later publication history; as he was in the posthumous printing of Thomas's poems. It was also in England that Frost first tasted critical acclaim, thanks in no small part to his friend Thomas, and when he returned to America early in 1915 he was to find that this fame had preceded him to his homeland, as once again these letters show.

Although he never ceased being an American first and foremost, this English interlude stayed with Frost; and after the death of Edward Thomas it was, above all, Jack Haines who, for him, represented this lost world, where he had found himself and established himself as a poet; and it is this that makes his letters to Haines so compelling.

Famously, it was Frost who urged Thomas to start writing poetry; a process that Haines witnessed at first hand; as is testified by the newly-discovered letter by Thomas sending Haines his great poem 'Words' which he had begun when in his company. Most remarkable of all is the notebook – also a new discovery – in which Thomas drafted his early poetry and which Helen afterwards gave Haines, who had done so much to help her in publishing her husband's works.

It was Haines also who, in an article for *Gloucestershire Countryside* in 1933, first coined the term 'Dymock Poets' to describe the circle who gathered around Robert Frost and Edward Thomas in Gloucestershire, consisting of Rupert Brooke, Lascelles Abercrombie, John Drinkwater and Wilfrid Gibson. Linked to this group were Haines's friends Ivor Gurney, W.H. Davies and Walter de la Mare, who are also represented in this archive.

Copies of most, although not all, of the letters by Robert Frost were supplied in later life by Haines to Frost's biographer Lawrance Thompson, editor of the *Selected Letters of Robert Frost* (1964), referred to hereafter as *Selected Letters*. They were subsequently included in the Belknap Press complete edition of *The Letters of Robert Frost*, Volume 1: 1886-1920, edited by Donald Sheehy, Mark Richardson, and Robert Faggen (2014), Volume 2: 1920-1928, edited by Donald Sheehy, Mark Richardson, Robert Bernard Hass, and Henry Atmore (2016), referred to hereafter as *Letters*. (A scattering of minor inaccuracies seems to have been carried over from the earlier edition, which we generally pass over in silence but which will be apparent from our transcriptions; where doubtless we have introduced errors of our own.) Photocopies of Haines's letters to Frost are in the Robert Frost Collection at Dartmouth College Library (*Letters*, i, p.200).

The following letters present here were seemingly never copied by Haines and remain unpublished: 1 July 1914 (a brief postcard); 22 September 1914 (the outspoken letter excoriating Rupert Brooke and the Dymock poets); 14 March 1915 (the major letter written on his return to America); and 16 July 1920 (the exceptionally long letter about his career and poetry and the inadequacy of his tribute to Edward Thomas); 28 October 1923 (the letter containing "Stopping by Woods on a Snowy Evening"); 12 February (2), 3 March and 30 April 1923 (the group of four letters arranging for sale of unsold copies of *A Boy's Will* and *North of Boston*); and 21 September 1928 (the letter containing "The Night Light"). The letters by Edward Thomas are to the best of our knowledge unpublished, as is that by Ivor Gurney.

FROST (ROBERT)

Two autograph letters signed ("Robert Frost" and "R.F."), to Jack Haines (the first to "Dear Mr Haines"), responding to his invitation to meet ("...I have seen one or two flowers you must tell me about..."); the second arranging for a visit from Haines to Frost, stating succinctly that he expects to see him on Thursday morning; the first with autograph envelope, stamped and postmarked; the second on a postcard, stamped and postmarked, *2 pages, integral leaf from first removed (before sending), very light dust-staining, 8vo*, Little Iddens, Ledington, Ledbury, the first "June 1914" (Ledbury postmark for 15 June), the second postmarked 1 July 1914

£600 - 800

€680 - 910

Frost and Haines first met on 30 May 1914, with Haines writing to Frost the following day with perceptive praise of some of the poems in Frost's first collection, *A Boy's Will* (1913). The letter that Frost wrote in reply is now in the Gloucestershire Archives (the only one from the series there). From this, one learns that the plan was for Frost and Haines to walk up May Hill, a famous and evocative landmark, at the top of which stood a clump of trees visible from the Frosts' cottage at Little Iddens. They were later to be joined in their walks by Edward Thomas; and it was on May Hill that he began his poem 'Words' (see his letter to Haines of 28 June 1915 in the present sale).

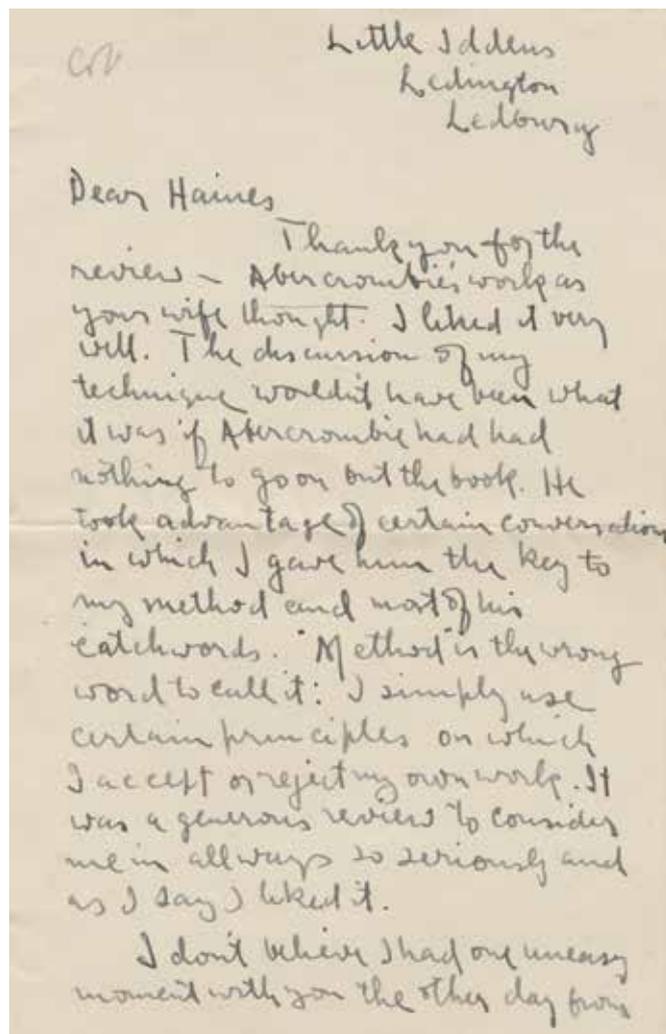
The second of our notes is unpublished. The envelope of the first has been numbered in pencil by Haines as "1".

FROST (ROBERT)

Autograph letter signed ("Frost"), to Jack Haines ("Dear Haines"), discussing his poetic technique as described by Lascelles Abercrombie in his review of *North of Boston* ("...Thank you for the review – Abercrombie's work as your wife thought. I liked it very well. The discussion of my technique wouldn't have been what it was if Abercrombie had had nothing to go on but the book. He took advantage of certain conversations in which I gave him the key to my method and most of his catchwords. 'Method' is the wrong word to call it: I simply use certain principles on which I accept or reject my own work. It was a generous review to consider me in all ways so seriously and as I say I liked it..."); telling him how much he feels at ease in his company ("...I don't believe I had one uneasy moment with you the other day from the moment when I saw you throw the car door open. I should think you were the kind of person I could ask over here to sprawl – not call: I object to callers more and more in my old age..."); and looking forward to introducing him to his new friend, Edward Thomas ("...Thomas has been with us after being with Bottomley in the north. We had a day on your mountain. You are to meet him when he is here for the month of August – and a mighty fine fellow you'll say he is..."); ending: "When are you going to ask me to Gloucester to meet your wife?", *2 pages, minor dust-staining, docketed by Haines in pencil, envelope, 8vo*, Little Iddens, Ledington, Ledbury, [c.20 July 1914]

£2,000 - 3,000

€2,300 - 3,400



'THOMAS HAS BEEN WITH US... AND A MIGHTY FINE FELLOW YOU'LL SAY HE IS' – Robert Frost is sent the review that was to mark the beginning of his reputation as a poet in America, and takes the occasion to discuss his poetic technique as well as his friendship with Edward Thomas.

Lascelles Abercrombie's review of *North of Boston*, entitled 'A New Voice', which Haines forwarded to Frost, appeared in *The Nation* for 13 July 1914. It was, it could be argued, the most important notice that Frost ever received: 'This review, with phrases like "unique and entirely original", was reprinted in a Boston newspaper, bringing Frost's name to public attention in American literary circles for the first time. Soon after arriving back in America in 1915 he was being hailed as a successful poet. Frost realised that this was a crucial review, and wrote to Abercrombie from New Hampshire in September 1915: "Yours was the first praise over there, and there will never be any other just like it" (Linda Hart, *Once They Lived in Gloucestershire: A Dymock Poets Anthology*, 2011).

Frost had met Thomas the previous autumn. The mountain referred to is May Hill (see note to previous letter). The dating given here is that provided, from internal evidence, by the editors of the *Letters*.

254

FROST (ROBERT)

Autograph letter signed (“R.F.”), to Jack Haines (“Dear Haines”), confessing that he really ought start earning and outlining the way in which he earns a living (“...I’m not out for money, and indeed ran away from the filthy stuff when I crossed the deep... Real money has always had a way of eluding my clutch at the last moment. The only way I ever catch it is by feigning dead – dead to it and everything else – till it comes up to smell me over and sort of poke into my pockets. Two or three times, I let it go in and out of the pocket on the lower right hand side (we’ll say) to give it confidence and then suddenly when it’s clear in I clap my hand on it and – my wife is glad...”); marvelling at an encounter between Haines and Bernard Shaw (“...To think that you should have talked with G.B.S. without knowing him and probably without his knowing that you didn’t know him... I hope you didn’t ‘contrary’ him on any point or in any way act as if you set up to be his equal...”); and summing up his fellow poets’ attitudes towards the war: “Wilfrid hates the war, Lascelles hates the Germans. I hate the Germans but I must say I don’t hate the war. Am I a jingo?”; autograph envelope, stamped and postmarked; docketed by Haines in pencil (“GB Shaw/ JWH”), 2 pages, minor dust-staining, envelope split, 8vo, The Gallow, Ryton Dymock, “September” (postmarked Dymo[ck], 17 September 1914)

£600 - 800

€680 - 910

‘AM I A JINGO?’ – Frost on the Great War, his wily ploys to attract money, and a comic encounter with GBS. The editors of *Letters* assign a date to this of c.14 September from Haines’s reply which is dated 15 September. However its envelope is clearly postmarked 17 September and does not, from the pencil docket, appear to be a mismatch.

255

FROST (ROBERT)

Autograph letter signed (“R.F.”), to Jack Haines (“Dear Haines”), giving him the benefit of his unvarnished opinion of his fellow Dymock poets, Rupert Brooke (“...Neither is Brooke worth bothering with (in this phase – if he ever was in any). Platonic missionary to the Kaukas! Or should I say unPlatonic missionary to the Kauaka girls?...”), John Drinkwater (“...he has been soaking up Abercrombie – and Yeats (Land of Hearts Desire). All Drinkwater is is a soaker. All one reads him for is to find out who he has been soaking in lately...”), Lascelles Abercrombie (“.. doesnt quite persuade me to accept his convention that it doesnt matter if his people say unlikely things provided they say poetic things...”) and Wilfrid Gibson (“...sometimes so even he makes me nervous...”); making arrangements for a visit to the Haineses with his daughter Lesley (“...You must tell your wife beforehand that we are not very good samples of Americans so that she shan’t be disappointed in us...”); and commenting on the war (“...Today I marked the first real sign that the war was started, the first unmaking of a general...”); autograph envelope, stamped and postmarked; docketed by Haines in pencil, 2 pages, 8vo, Ryton Dymock, “Monday”, docketed by Haines as received on 22 September 1914 and postmarked the same day

£2,000 - 3,000

€2,300 - 3,400

‘NEITHER IS [RUPERT] BROOKE WORTH BOTHERING WITH’ – ROBERT FROST ON HIS FELLOW POETS. This letter is not published in *Letters*, although an excerpt is printed by Matthew Hollis (*Now All Roads Lead to France*, 2011, p.166). To judge from queries in his transcription, Hollis did not have sight of our original. Frost’s letter was written in response to one by Haines dated 21 September (*Letters*, i, p.223).

256

FROST (ROBERT)

Autograph letter signed (“Robert Frost”), to Jack Haines (“Dear Haines”), written while visiting Edinburgh, describing an encounter with a group of Falkland islanders on the way up (“...I had a lot of things I wanted to pump out of them and I pumped a long time before I satisfied not my curiosity but my hanker to live in out of the way places...”) and his life in Edinburgh (“...I am among professors and school inspectors chiefly. We talk about poetry to a certain extent, but more about the war. Bless that Emden!...”); he also thanks Haines for his kindness (“...We had the loveliest time with you in Gloucester and now I learn that you and your wife have been good to all my family that I didn’t bring away...”) and complains of ill-health (“...Half-heated English houses are the trouble...”); autograph envelope, stamped and postmarked; docketed by Haines in pencil, 2 pages, very minor dust-staining, 8vo, 20 Braid Avenue, Edinburgh, 30 September 1914

£600 - 800

€680 - 910

‘MY HANKER TO LIVE IN OUT OF THE WAY PLACES’ – Frost and his daughter Lesley had been invited to Scotland to be presented as ‘the new American poet’ before the Edinburgh branch of the English Association; his host being his friend and admirer, J.C. Smith, who combined the post of Chief Inspector in Training Teachers in Scotland with a busy career as man of letters (a full account of the visit is given by Frost’s granddaughter, Lesley Lee Francis, in Chapter 5 of *Robert Frost: An Adventure in Poetry, 1900-1918*, 2004). The editors of *Letters* point out that in exclaiming “Bless that Emden!”, Frost is in fact using an American colloquialism to curse, rather than bless, the marauding German cruiser.

257

FROST (ROBERT)

Autograph letter signed (“Robert Frost”), to Jack Haines (“Dear Haines”), explaining that his visit to Scotland was in fact made for his own pleasure (“...I should have accepted your invitation to stay over in Gloucester a train or two if my homecoming had not been rather in a hurry on a summons...”) and that he and family have been suffering from ill-health; he ends by commenting on Wilfrid Gibson’s latest (“...I havent had time to look through them for what I haven’t read in them. You know what I think of Gibson in this phase...”); autograph envelope, stamped and postmarked, 1 page, 8vo, Ryton Dymock, “October 1914” (postmarked Gloucester 14 October)

£600 - 800

€680 - 910

The reappearance of this, the original letter, means that, thanks to the postmark, it can be dated more precisely than in the published *Letters*.

258

FROST (ROBERT)

Typescript signed (“Robert Frost”), of his poem “The Sound of Trees”, comprising 25 lines, beginning: “I wonder about the trees/ Why do we wish to bear/ Forever the noise of these/ More than another noise/ So close to our dwelling place?...”; with two autograph revisions in ink, “need” altered to “wish” in line 2 and [?] “the” altered to “some” in line 20, 1 page, paper watermarked ‘Croxley/Strong’, 4to [December 1914 or earlier]

£800 - 1,200

€910 - 1,400

A FINAL DRAFT OF 'THE SOUND OF TREES'. It was to appear as the last poem in *Mountain Interval*, Frost's third collection published in the United States by Holt on 27 November 1916, with 'The Road Not Taken' placed as first in the volume – both poems set in italic type.

It was first published by Harold Monro of the Poetry Bookshop in the December 1916 issue of *Poetry and Drama*. Frost wrote to Monro that same month: 'I am sending a friend of mine J.W. Haines a Gloucester lawyer to call, I should like to ask you to say a friendly word to him if he turns up at the Shop when you happen to be in. He reads and buys more poetry than anybody in the West Country. He's a good judge of the stuff' (*Letters*, i, p.232). It was first published in America, with 'Birches' and 'The Road Not Taken', in *The Atlantic* in August 1915.

259

FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Haines"), written while preparing for his return to America ("...All is so good of you; but much as we should like to be near you for a few days before we go, we don't see how it is possible... I cant help being glad I decided to use the protection of our flag. I must see you somehow before I go..."); autograph envelope, stamped and postmarked; docketed by Haines in pencil, 1 page, 8vo, Oldfields Ledington, Ledbury, postmarked 2 February 1915 and docketed as received the next day

£600 - 800

€680 - 910

Haines has docketed the letter: "As a matter of fact he came & brought Lesley for a night or two". The editors of the *Letters*, without access to the envelope, misdate the letter to late January.

260

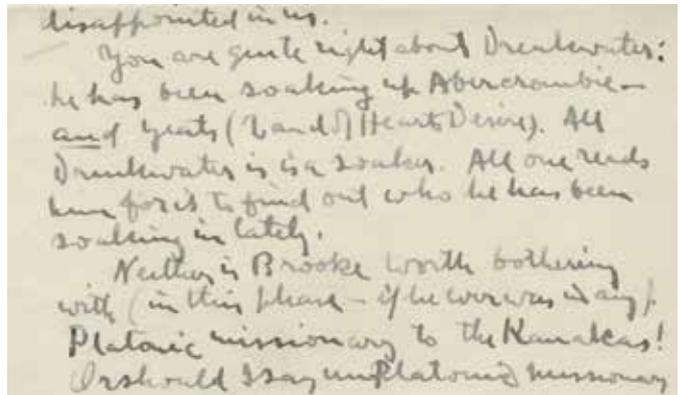
FROST (ROBERT)

Autograph letter signed ("R.F."), to Jack Haines ("Dear Haines"), written while staying with Edward Thomas at Steep and preparing for his imminent return to America ("...I came down to London on business and thought I would run out here to see what Thomas would say to coming down for next week if we could get our boat changed and stay over till Feb 20. All things considered though we doubt if it would be wise to put off the evil day. The Germans have only a little to do with our decision... The only suggestion I now have to offer is that you might find a way to entertain us Thursday night and perhaps Friday. We may think it best to get to Liverpool Friday for fear of missing the boat by delays on the railroad... Thomas is sorry we couldnt have a few days all together: he asks to be remembered..."); autograph envelope, pre-stamped and postmarked; docketed by Haines in pencil, 1 page, 8vo, Steep, Petersfield, docketed as received 10 February 1915 (postmarked Petersfield 8 February)

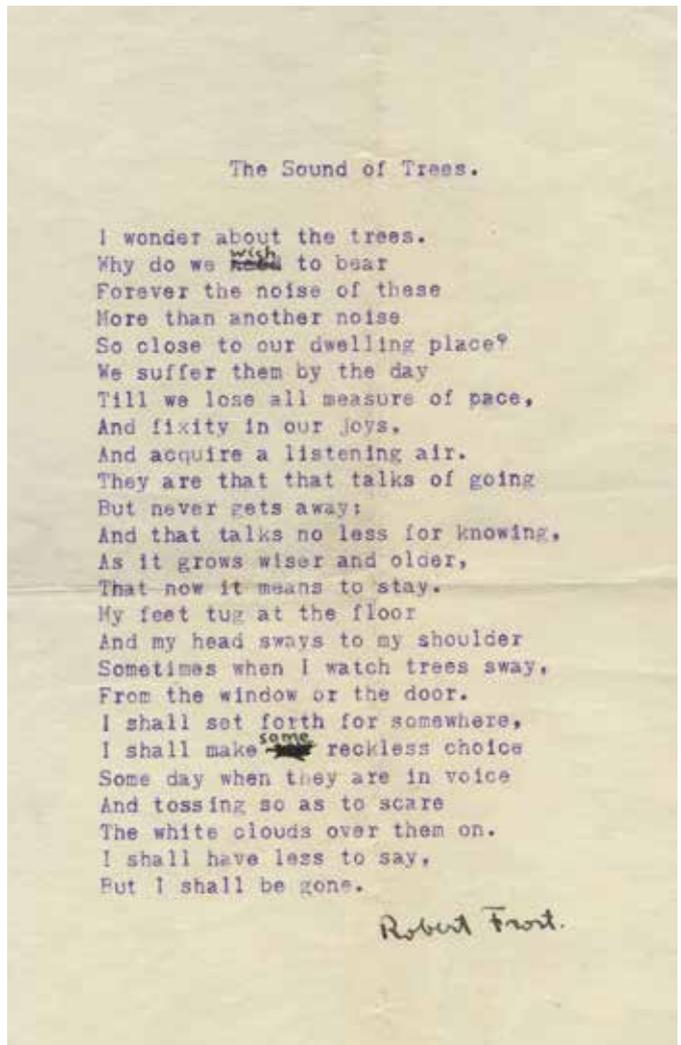
£1,000 - 1,500

€1,100 - 1,700

'THOMAS IS SORRY WE COULDNT HAVE A FEW DAYS ALL TOGETHER' – the Frosts return to America, taking the Thomases' fifteen-year-old son Merfyn with them. At the time of writing this letter, Frost was staying with the Thomas family at Steep. The Frosts, with Merfyn, were to sail from Liverpool on 13 September. Once again, access to the postmark allows precise dating not available to the editors of the *Letters*.



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Littleton, New Hampshire
U.S.A.
R.F.D. No 5
March 14 1915

Dear Haines

At last I am really here at an address that for a few months I can call my own. The first sight of America was bad very bad and disposed me to sing Why did I cross the deep? But I can't sing anything but Blow the Man Down and the Raggle-taggle Gishies and the thing was already done nowhere was the use of singing. I must just make the best of being far from all the literary life I had ever known and in the midst of dirtier little misgoverned towns than I seemed to remember flourished in America. The first thing to do was to make

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FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Haines"), announcing his arrival back again in America and enlarging on his feeling of desolation at leaving behind the literary life of England ("...The first sight of America was bad very bad and disposed me to sing Why did I cross the deep?... I must just make the best of being far from all the literary life I had ever known and in the midst of dirtier little misgoverned towns, than I seemed to remember flourished in America..."), the unexpected fame that greeted him on arrival ("...Two days before I landed a stunning three-column article on my book had appeared in the smartest weekly in New York. So the way was a little prepared for me. Both friends and enemies had been raised up for me. Anyway I was not going to have to be lonesome unless I wanted to be..."), his brief stay in Plymouth with his old teacher friends ("... They have much to forgive in my poetry but they are magnanimous men and I doubt if they will be too hard on me - I mean judge me too hardly...") and his profound relief at being back in New Hampshire once more ("...This is best of all. We look from high up on a mountain out over nothing but mountains. There is no squalor here - nothing but wilderness. We are come home. I slept nearly a whole week day

and night with relief when I knew we were at the end of our travels..."); adding by way of postscript "I hope no torpedo sinks this"; autograph envelope, postmarked (stamp no longer present), 4 pages, 8vo, Littleton, New Hampshire, 14 March 1915

£3,000 - 4,000
£3,400 - 4,600

'THE FIRST SIGHT OF AMERICA WAS BAD VERY BAD... I MUST JUST MAKE THE BEST OF BEING FAR FROM ALL THE LITERARY LIFE I HAD EVER KNOWN' - Robert Frost on his arrival back in America. For reasons that are not readily apparent, no copy of this important letter was sent to the editor of *Selected Letters*, and it has remained unpublished. It provides a finer, more vivid, account of Frost's conflicted emotions on his return home than any of the letters from this time that have made it into print (compare it, for example, with the briefer and far less revealing letter Frost wrote Abercrombie the following day).



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FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Haines"), the second sent since his return to America ("...We are still in a good deal of snow, though the sap has begun climbing trees. Late spring here in the mountains always. You mustnt tell us too much of the coming of spring to England or the contrast will make us unhappy..."), containing an extended passage of vitriol against his fellow poet Wilfrid Gibson ("...But do you not remind me of him unnecessarily. Come to think it all over I cant help looking on him as the worst snob I met in England and I cant help blaming the snob he is for the most unpleasant memory I carried away from England: I mean my humiliating fight with the gamekeeper. Gibson is a coward and a snob not to have saved me from all that, I was tickled to hear on oh, excellent authority that his latest work had decieved [sic] no one here not even the editor of *The Atlantic*... May I ask you, too, not to mention me to him nor to tell him of the least of my successes over here if I have any lest I grow to suspect myself of tiring you with the object of reaching and impressing him. I saw enough of his hypocritical joy over my good reviews last summer..."); telling him that he is receiving notice in America and that his two books [*A Boy's Will* and *North of Boston*], originally published by Nutt in England, are being printed there ("...As nearly as I can make out I am going to be noticed a little by my Americans. I am told that Eliza Wheeler Wilcox spoke with superior contempt of me in New York City the other night. I am told too that casual passengers on the street have been heard to mention my name. But cheer up, all may not be as bad as this sounds. One really good piece of news is that Madame Nutt has lost both books: both have been pirated and will be on the bookstands in an American edition some day this week. The thing was put through in a rush to be beforehand with some one else who was about to pirate them... The pirate, I dont mind saying, is my very dear friend Alfred Harcourt the moving spirit in the firm of Henry Holt & Co..."); after which he turns his attention to the doings of their mutual friend Edward Thomas ("... You and Thomas can put the different things I tell you together and see what you make of them. I've told him some of this. I don't know just how much. Thomas sounds cheerful at this distance. He writes he may be going down to visit you..."); and then discusses news of the war ("...Practically everyone I know wants Germany beaten. But no one is as much against Germany as he is against the war. I believe most of us are such moralists that we are more rejoiced to see beer put down than we would be to see Germany put down. I wonder if you follow the

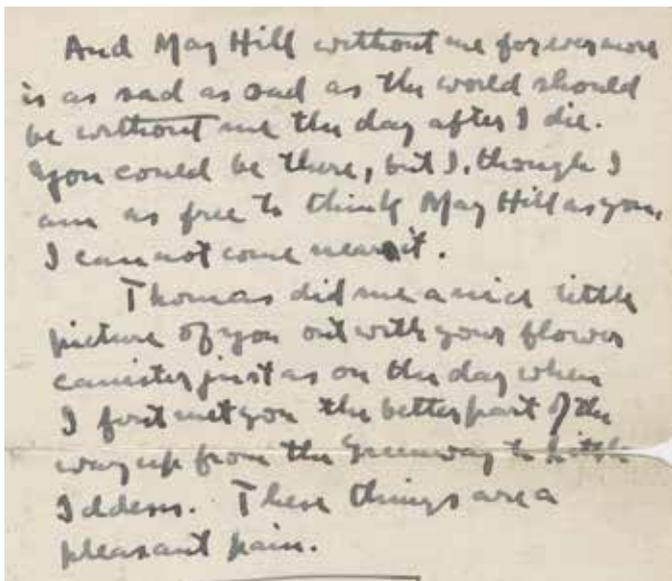
working of our minds..."), ending with the recommendation that Haines gets copies of 'Birches' and 'The Exposed Nest'; autograph envelope, postmarked (stamp no longer present); docketed by Haines in pencil "The Anti W.W. G[ibson] one", 4 pages, 8vo, Littleton, New Hampshire, 2 April 1915

£2,000 - 3,000

£2,300 - 3,400

'I AM GOING TO BE NOTICED A LITTLE BY MY AMERICANS... YOU AND [EDWARD] THOMAS CAN PUT THE DIFFERENT THINGS I TELL YOU TOGETHER' – Robert Frost begins to taste fame in America, looking forward to publication of his first two volumes of poetry there that week, while harking back to his time in England and their mutual friend Edward Thomas. The episode of the gamekeeper, over which he lambasts his fellow Dymock poet Wilfrid Gibson at such length, occurred when he and Thomas were renting a cottage on the Beauchamp estate from their well-connected friend Lascelles Abercrombie, who had permission to roam the woods nearby. While Frost and Thomas were out walking in the woods one day they were confronted by a gamekeeper who threatened them with his shotgun, calling Frost a 'damn cottager'. Frost nearly attacked him, but restrained himself when he saw Thomas backing off. Later they went to the keeper's cottage to have it out with him. Once again, they were threatened with a shotgun and once again Thomas backed off. A complaint was afterwards made to the police that the two had threatened the keeper with bodily harm and Frost was summonsed to appear before the local magistrate. Frost asked Wilfrid Gibson to testify for him, but he refused. However Jack Haines came to the rescue, acting as Frost's solicitor, and the affair blew over. But the incident, and his own uncertain response to it, affected Thomas deeply. 'That's', Frost later claimed, 'why he went to war' (Matthew Hollis, *All Roads Lead to France*, 2011, pp.174-182). Possibly also, something of the sense of trespass in 'Stopping by Woods on a Snowy Evening', a poem Frost sent Haines in 1923, might stem from this incident (see lot 275 below).

The famous poem 'Birches', referred to at the end of the letter, was due out in *The Atlantic* that August.



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FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Haines"), reacting to news of the death of Rupert Brooke ("...I was struck sad for Rupert. But he chose the right way. Your letter telling of his death came right on the heels of another from Smith saying how much the War had done to make him a better poet. The war saved him only to kill him..."); describing his upset at British setbacks at Ypres ("...But we are out of this fight to stay out. The quarrel is not enough ours as we see it. We are not materially touched as you were by the invasion of Belgium. Sentiment is one thing and sentiment mixed with interest is another. No nation ever went to war from sentiment alone. I have said this before... I wonder if your papers made you realize that we are ready to fight over the Lusitania if Germany doesn't come to terms..."); asking him to send over a copy of *A Boy's Will* as the publisher "won't let me have a copy for love or money"; and giving news of negotiations to purchase a farm "in the Amanoosuc valley almost in the shadow of Lafayette" [Franconia]; autograph envelope, postmarked (stamp no longer present); docketed by Haines in pencil, 4 pages, minor dust-staining, 8vo, 15 May 1915

£2,000 - 3,000
€2,300 - 3,400

'I WAS STRUCK SAD FOR RUPERT [BROOKE]... HOW MUCH THE WAR HAD DONE TO MAKE HIM A BETTER POET. THE WAR SAVED HIM ONLY TO KILL HIM' – Robert Frost on the death of Rupert Brooke, on the slaughter of Ypres, the loss of the *Lusitania* and American attitudes towards the Great War. The poem that brought Brooke world-wide fame, 'The Soldier', was first printed by the Dymock poetry magazine: 'while Brooke's famous work 'The Soldier' – first published in *New Numbers* – might not necessarily have been written with Dymock in mind, it is also suited to the place: Dymock was a place of "laughter, learnt of friends; and gentleness,/ In hearts at peace, under an English heaven"' (Guy Cuthbertson, 'Dymock Pets', *ODNB*).

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FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Haines"), written after moving to his new home at Franconia ("...I am writing in pencil because I am off here by the Gale river without a pen and with nothing to dip into but water. The water is good water but I doubt if it is turbid enough to leave the least stain if I wrote with it. It runs clear broad and shallow on cobble stones with a noise more like talking than writing. My inclination is more like talking than than writing. I wish I could make you hear. I am not settled down to write. I thought I would just drop a line to tell you where I am..."); and at the outset telling him to take notice of the name of his farm "because this is where you are coming to live some time when the Germans drive you out of your island if you don't look sharp"; in pencil; autograph envelope, pre-stamped and postmarked; docketed by Haines, 1 page, 8vo, Franconia, New Hampshire, 1 June 1915

£1,000 - 1,500
€1,100 - 1,700

'MY INCLINATION IS MORE LIKE TALKING THAN WRITING. I WISH I COULD MAKE YOU HEAR' – a fine letter which reads almost like the draft of a poem; one written not so much to impart news, but rather as an expression of a moment in time and place.

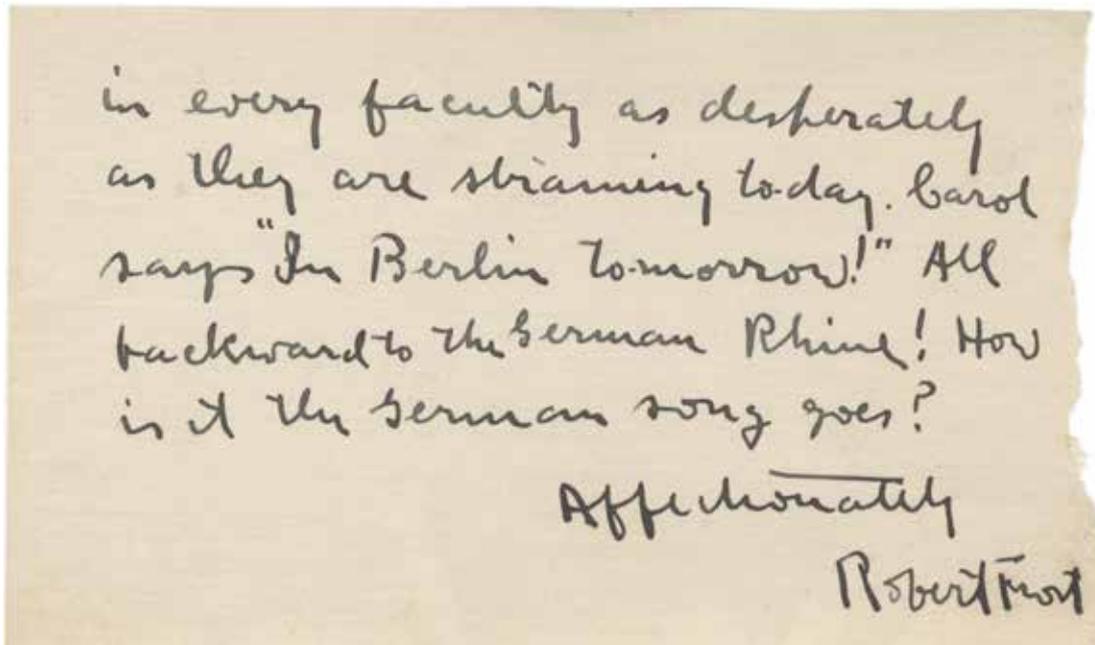
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FROST (ROBERT)

Autograph letter signed ("R F."), to Jack Haines ("Dear Haines"), looking back to the times he spent with Edward Thomas and Haines on May Hill in Gloucestershire ("...There's a heartache that attends remembering hopelessly distant places and it is definite as if it were due to strain put upon actual tentacles by which the heart makes fast to all the places it ever staid over night in. The thought of Gloucester with me not there is a melancholy. That's why it is so natural to write of haunts we aren't haunting. Next thing you know I shall be reversing my machinery and writing of England from America. What would my friends all say to that? Shall I be allowed to write of anything, but New England the rest of my life? And May Hill without me for evermore is as sad as sad as the world should be without me the day after I die. You could be there, but I, though I am as free to think May Hill as you I cannot come near it. Thomas did me a nice little picture of you out with your flower canister just as on the day when I first met you the better part of the way up from the Greenway to Little Iddens. These things are a pleasant pain..."); and devoting much of the rest of the letter to his contemplation of American attitudes towards the war ("...I tell you these things for the fun of it. Be careful to distinguish between what I say as speaking for the country and as speaking for myself. You know the views I hold. I like the Germans, but they must excuse me if I want to see them exterminated..."); autograph envelope, stamped and postmarked, 4 pages, weak at folds and with some dust-staining, envelope split in two, 8vo, Franconia, New Hampshire, 17 July 1915

£2,000 - 3,000
€2,300 - 3,400

'SHALL I BE ALLOWED TO WRITE OF ANYTHING, BUT NEW ENGLAND THE REST OF MY LIFE?' – an extraordinary expression of Robert Frost's heartache for all that he has left behind in England, written after receiving a letter from Edward Thomas describing Haines "just as on the day when I first met you the better part of the way up from the Greenway to Little Iddens". The published text derives from a typescript sent to the editor of *Selected Letters*, two copies of which are present with the original (which has suffered more wear than other letters in the collection and shows signs of have been carried on Haines's person, or at least having been passed around). The typescript reproduces a line that Frost has drawn midway through the letter, which the editors of *Letters* understandably think indicates an omission. But in fact nothing has been left out.



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FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Haines: (I always put the Jack on in my mind, though I have never ventured to say or write it.)"), complaining of the misfortunes that have racked his family ("...It has been a bad bad summer for us as you may have inferred from what I have and haven't written...") but then apologising in turn for making the complaint ("...Don't mind anything I say, will you? There is really a good deal more to be thankful for than in this mood I am willing to admit except to a friend who wont use it against me...") and describing the difficulties he is having with his English publisher, Mrs Nutt ("...Two or three days more and I may be a free man. Then for business. I vow I never intended to write another poem to throw at that woman..."); he then goes on to tell Haines of the extraordinary success that he is enjoying in America ("...I grow famous as fame goes in these parts... The proof of my fame is the latest honour that has come to me from the college I ran away from in 1889: I am to be the Phi Beta Kappa poet at Harvard next June. This is as high as we go officially over here. It means nothing to you. Never mind: I wouldnt have it mean too much. Be still the friend of my obscurity and don't take too much stock in anyone who thinks he sees more in me than you have seen. I am coming back to you some day after I am forgotten over here, and you shall pour me sherry by the open fire in Hucclecote and comfort me for what I have had only to lose..."); ending: "Im talking myself sadder and sadder and it wont do at all in a letter due in England somewhere near Christmas./ With my love to you, all three..."; autograph envelope, postmarked (stamp no longer present), docketed by Haines in pencil as "Doubtful", 4 pages, 8vo, Franconia, New Hampshire, 3 December 1915

£2,000 - 3,000
 £2,300 - 3,400

'BE STILL THE FRIEND OF MY OBSCURITY... I AM COMING BACK TO YOU SOME DAY AFTER I AM FORGOTTEN OVER HERE' – while being fêted in America, Robert Frost looks back to the period in England before he was famous and when he was forming himself as a poet. The text printed in *Letters* contains some minor inaccuracies. The editors print 'honor' in place of Frost's English-spelling of "honour", and instead of their 'I vow I never intended to write another poem tied to that woman', the original should read: "I vow I never intended to write another poem to throw at that woman".

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FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Haines"), written on hearing of the Somme Offensive on the Western Front ("...They are off, and my heart's with them with all the love I bear England for the time I met you or we met you first between the Greenway and Leddington with your canister for tall flowers, for May Hill, for the fern we groped on the little cliff for by the light of a match in your English winter twilight and for the evenings by your books of all the poets (those I can stand and those I cant stand) just you and I and your wife together. Old man, I shouldn't have seen you at all if I wasn't going to see more of you. I shouldn't have seen you at all if I wasn't going to see more of her. You both become an increasing pain as you are. I can't say much of my affection for you because I seem not in a position to do anything to prove it. Probably I am saying more now than the Censor will pass if he opens this. He will say talk is cheap: why dont I come over and fight for England if I love her so? But its not like that. A Censor couldnt be expected to understand. My politics are wholly American. I follow my country in regions where the best of us walk blind. I suppose I care for my country in all the elemental ways in which I care for myself. My love of country is my self-love. My love of England is my love of friends. This may be the higher kind of love, but it is not the kind to make me quite dangerous. Which is the point. But I want you to win – now! – on this drive – come on! – and be done with your troubles, so that you and I can sit down and talk again in peace of mind either here on a White Mountain or there on a Malvern among old fortifications where your race long ago perhaps extended itself in every faculty as desperately as they are straining today..."); autograph envelope, postmarked (stamp no longer present), paper-band stuck at left-hand edge printed 'Opened By Censor 3492'; docketed by Haines in pencil ("v interesting..."), 5 pages, 8vo, Franconia, New Hampshire, 4 July 1916

£2,000 - 3,000
 £2,300 - 3,400

'I FOLLOW MY COUNTRY IN THE REGIONS WHERE THE BEST OF US WALK BLIND... MY LOVE OF COUNTRY IS MY SELF-LOVE. MY LOVE OF ENGLAND IS MY LOVE OF FRIENDS' – Robert Frost bares his soul and meditates on love of friends and love of country and what it is that makes him, above all else, an American. It is lent extra – one might almost say Frostian – irony by the fact that the spirit of optimism under which the letter is written, prompted by the Somme offensive of 1 July 1916, was to prove hideously misplaced.

FROST (ROBERT)

Autograph letter signed ("Robert"), to Jack Haines ("Dear Jack"), the letter written on hearing of the death of Edward Thomas: "I haven't written for a long time because there was nothing to write except that I was sick at heart. There is nothing to write now except that Edward Thomas was killed at Arras on Easter Monday, which is no more than you already knew. But what are we going to do about it? I wish I could see you"; no envelope; docketed by Haines in pencil "Copy sent", 1 page, very slight dust-staining, 8vo, Amherst, Massachusetts, 29 April 1917

£3,000 - 4,000

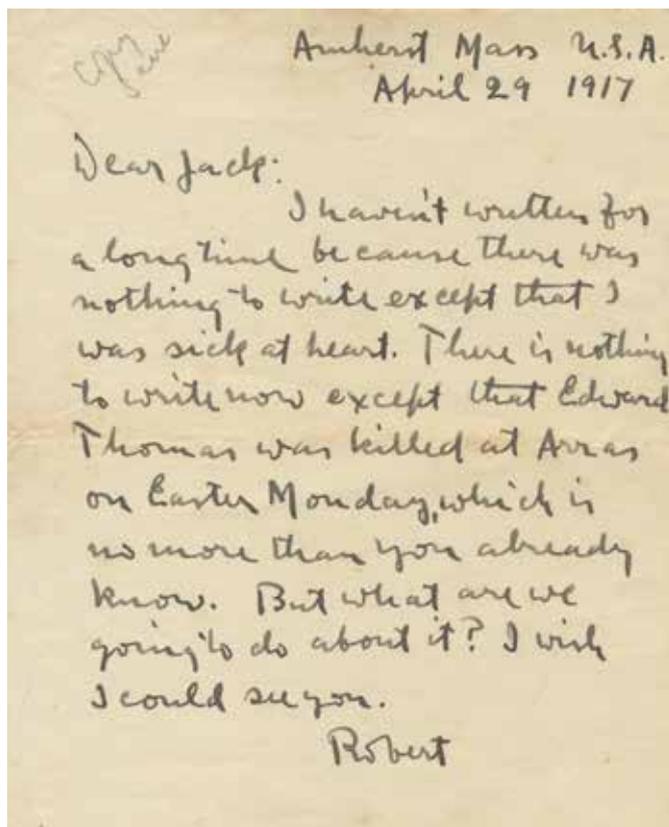
£3,400 - 4,600

'THERE IS NOTHING TO WRITE NOW EXCEPT THAT EDWARD THOMAS WAS KILLED AT ARRAS ON EASTER MONDAY' – the letter sent by Robert Frost to their mutual friend, Jack Haines, on the death of his fellow poet Edward Thomas. The other letter sent that day was to the poet's widow, Helen Thomas. Thomas had been killed on 9 April, on the first day of the Battle of Arras. Frost was famously to describe him as 'the only brother I ever had'.

Haines replied to this letter on 15 May: 'I also am sick at heart. Directly I heard the news I wrote to you at once to Franconia telling you of my last meeting with him a few nights before he sailed to France. I fear you may not have had the letter; let me know. He had largely taken your place with Dollie and me & we had come to base all our arrangements on the thought of his comings and goings' (*Letters*, i, p.551, n.53).

FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("My dear Jack"), an unusually long letter written after an unusually long space of time: explaining that it would be easier for Haines to come to America than it would be for him to uproot his family and pay for them to come to England as, having left Amherst as being "incompatible with poetry", he must now rely upon his pen for a living ("...I'm still only an impecunious poet living from hand to mouth... There seem to be all sorts of things going round in my head that I ought to make some sort of attempt on before the evil days draw nigh and writing, if I write, becomes a patience instead of an impatience...") and gives an extended account of the quarrel he has had with the college authorities ("...My excuse for giving up my buttered bread was that I couldn't stand a minute longer an attitude the college assumed toward life in general that expressed itself during the war in indifference to the war in particular. Detachment was all I heard of in the inner circle. I go in for attachment to everything I brush. I had it lately from the president of the college himself that the idea of the college was freedom for taste and intellect. Freedom from what?... Anyway damn the kind of freedom they seem to mean as nearly as I can understand it. The only freedom I know anything of is achieved by force or favor..."); he then turns to wondering what news there is of Haines himself ("...I'm telling you all this about myself because I don't know very much about you to tell you and most of what I know would be no news to you. You still hunt flowers and ferns as when we lit a match to find the spleenwort on the little cliff at dusk in Ryton. You have gone on with your poetry and have a book ready. Why don't I see some of the poetry? What should you say to exchanging poems with me poem for poem? I must have twenty or so I'm not too much afraid to show. I'll send you a few now... My, but I had rather a thousand times see you once than write a thousand letters to you. I have been a bad bad friend if I am to be judged by my faithfulness as a letter writer. I have written to no one I cared for over there..."), which leads him to fret over their friend Edward Thomas and his widow ("...Mrs Thomas must think awful things of me.

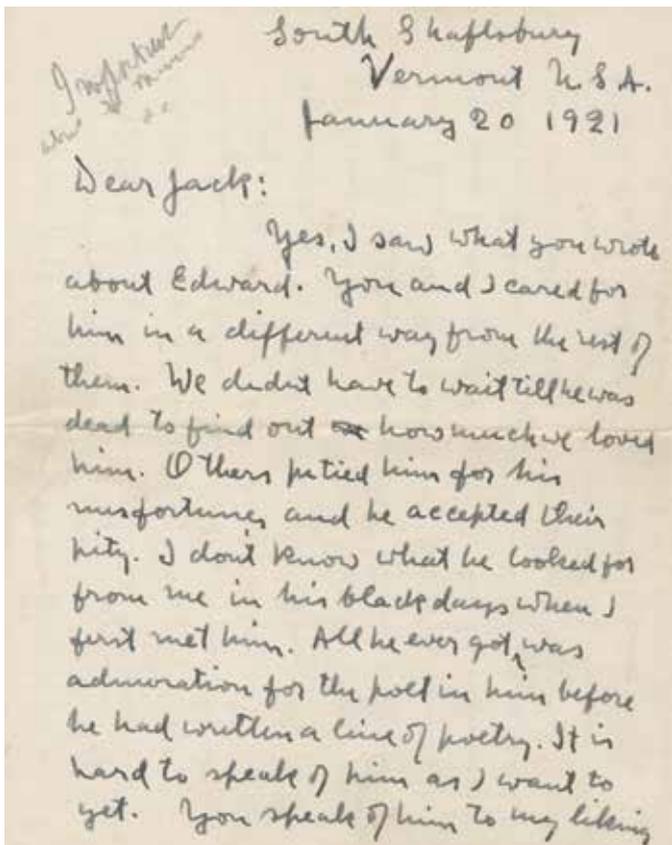


But I have wanted to do something about Edward before I wrote to her. And I have not risen to what I expected of myself. I wanted to have something in the tributary book you speak of... I suppose the trouble has been I have wanted to write too good a poem for Edward. I shall yet write a better one than the one in *The Yale Review*; though I'm glad enough you like that and I hoped you would like it. I wonder if you think Mrs Thomas would care for it. And what of the essay that went with it? Do you approve of it, and would Mrs Thomas? Anyway I have made a beginning of paying the debt I owe and should have more face to appear among you now..."; ending the letter by describing the local botany, in an attempt to lure Haines out to New Hampshire ("...we have fifty orchids that are all our own. Not everybody sees more than three or four of them in a lifetime. You have to keep walking year in and year out to meet them..."); autograph envelope, stamped and postmarked; the letter docketed by Haines with a list of poems sent him by Frost, 10 pages, 8vo, Franconia, New Hampshire, 16 July 1920

£3,000 - 4,000

£3,400 - 4,600

'MRS THOMAS MUST THINK AWFUL THINGS OF ME... THE TROUBLE HAS BEEN I HAVE WANTED TO WRITE TOO GOOD A POEM FOR EDWARD' – Robert Frost on his tribute to Edward Thomas, and on the creative urge: "There seem to be all sorts of things going round in my head that I ought to make some sort of attempt on before the evil days draw nigh and writing, if I write, becomes a patience instead of an impatience". Haines appears not to have made a copy of this long and important letter, which as a consequence has remained unpublished.



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FROST (ROBERT)

Autograph letter signed ("Robert"), to Jack Haines ("My dear Jack"), explaining that he has moved from Franconia ("...Our motives for making the change were not political, however, but agricultural. We ask a better place to farm and especially grow apples. Franconia winter killed apple trees and some years even in July and August frosted gardens. The beautiful White Mountains were too near for warmth..."); noting that the towns and counties thereabouts are named after courtiers of Charles II ("...It looks as if some gunpowder plot had blown them up at a ball and scattered them over our map. I might wish they rang a little more Puritanically to my ear. But as you know I make a point of not being too fastidious about anything but the main issue..."); he then turns to the subject of their friend Edward Thomas and the late war ("...Well, the war is over. I don't know that I have said that to you yet. (We'll neither of us say it to Edward Thomas.) But there are two or three more wars close at hand. There's a good prospect of wars from now on to the end. And the charm of that is that if we are going to have war all the time, it excuses us from thinking and talking of it quite as much as peace all the time excused us from talking about peace..."); he also thanks him for all the kind things he has written about him ("...How could you withhold all these years the encouraging things you had written about me?..."), ending: "To have poems printed in England will be like, a little like, sitting down of an evening with you in Gloucester"; autograph envelope (with return address "From Robert Frost..."), postmarked, signed with return address (stamp no longer present); docketed by Haines in pencil with a note on John Freeman's encounter with Frost, 4 pages, engraved letter-head, 8vo, The Brick House, Arlington, Vermont, 10 October 1920

£1,000 - 1,500
 €1,100 - 1,700

'WELL, THE WAR IS OVER. I DON'T KNOW THAT I HAVE SAID THAT TO YOU YET. (WE'LL NEITHER OF US EVER SAY IT TO EDWARD THOMAS.)' The envelope has been marked by Haines "Copy sent to Thompson". There are one or two errors in the text as published in the *Letters*. For example "Our motives for making the change were not political. We seek a better place to farm" has been misread in three places, as: 'Our notions for making the change were not poetical. We ask a better place to farm'. In another, "I make a point of not being too fastidious about anything but the main issue" comes out as 'I make a point of not being too fastidious and forgetting about the main issue'.

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FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Jack"), talking at length about their friend Edward Thomas ("...Yes, I saw what you wrote about Edward. You and I cared for him in a different way from the rest of them. We didn't have to wait till he was dead to find out how much we loved him. Others pitied him his misfortunes and he accepted their pity. I don't know what he looked for from me in his black days when I first met him. All he ever got was admiration for the hold in him before he had written a line of poetry. It is hard to speak of him as I want to yet. You speak of him to my liking as far as you go, and I'm sure that is far enough for the present. I wonder what De la Mare will say in his preface to his poems. Elinor and I once made it a little uncomfortable for De la Mare because he wouldn't come right out in hearty acknowledgement of what Edward Thomas had done for him... I remember once hazarding the guess that Edward hadn't been proved wrong so very many times in his first judgement of new poets that came up for judgement. Edward and I were pushing our bicycles up a hill side by side. My 'not so very many times' stopped him short to think. He wasn't angry. He was disturbed. What did I know? Did I know of any. He should have said not any. No want of strength or decision there. Two or three times I stopped him short like that with the way I put something. He was great fun. I've often wondered when I begun to disappoint such a critical and fastidious person... I think Edward blamed most my laziness. He would have liked me better if I had walked farther with him. He wanted me to want to walk in Wales. And then I turned out a bad letter writer after I came home. That's the worst. I should have written him twice as many letters as I did write. But so should I have written you twice as many as I have. You have to assume that I think of you a thousand times for every once I write to you..."); he also spins a long anecdote about a practical joke which he and Thomas shared and relates a conversation about him with Lord Dunsany; after discussing publishers (his problems with Mrs Nutt yet again), he tells Haines of a friend who he is sending over ("... will you just ask him down to see you and the Cathedral and perhaps Ryton and a game keeper? You'll like him and there he's from me to you...") and goes on to list some of the poems he has recently had published ("...The poems were Fire and Ice, The Valley's Singing Days, Wild Grapes, The Need of Being Versed in Country Things, Snow Dust, The Outset, The Star in a Stone Boat and Misgiving. I don't know whether you've seen the ones I've underlined. They are among my best. I don't want you to miss them..."), and ends by asking after Haines's son Robin ("...Why doesn't he come over here and be anything he pleases but a President? He can't be that unless he decides to be born in this country..."); autograph envelope (with return address "From Robert Frost..."), postmarked (stamp no longer present); docketed by Haines in pencil as "Important/ about E.T.", 8 pages, some dust-staining, 8vo, South Shaftesbury, Vermont, 20 January 1921

£3,000 - 4,000
 €3,400 - 4,600

'I DON'T KNOW WHAT HE LOOKED FOR FROM ME IN HIS BLACK DAYS WHEN I FIRST MET HIM. ALL HE EVER GOT WAS ADMIRATION FOR THE POET IN HIM BEFORE HE HAD WRITTEN A LINE OF POETRY' – Robert Frost on his friend and fellow poet Edward Thomas. Although a prolific writer in prose, Thomas did not turn to poetry until December 1914: 'Commentators argue over what turned him into a poet: the First World War, the therapy of autobiography, the theory of speech and literature which fired his critique of Walter Pater, his absorption of contemporary poetry, or the influence of the American poet Robert Frost, whom he met in 1913. He made Frost's reputation in Britain, and hence in the United States where Frost was then unrecognized, with a rave review of *North of Boston* (1914). Frost not only suggested that poetry might be latent in *In Pursuit of Spring* (most of Thomas's poems are concentrations of his prose) and confirmed Thomas's intuitions about speech-rhythms, but he also showed in practice how speech could reanimate verse-forms. Thomas's poem "The Sun used to Shine" celebrates a friendship, the aesthetic repercussions of which continue' (Edna Longley, *ODNB*). Thomas's *Collected Poems*, with a preface by Walter de la Mare, was published by Selwyn & Blount in England in 1920 and by Thomas Seltzer in the United States in 1921. The published text of our letter is taken from a typescript in the Gloucester Record Office: Haines has marked the envelope in pencil "Copied 15.2.49".

273

FROST (ROBERT)

Three autograph letters signed ("Robert Frost"), to Jack Haines ("My dear Jack"), largely about his publishing contract with the publishers David Nutt and the firm's proprietor, French-born Mrs Nutt ("...I hate to have to rejoice in anyone's downfall (you know how unvindictive I am) but I must say in the Madams case I'm afraid I don't care where she falls – she may even fall on me – so she doesn't hang over me a moment longer... I gave two books *A Boy's Will* and *North of Boston* and in return got nothing, neither royalty nor accounting. I asked now and then for at least an accounting. French shrugs and Oh poetry, you know, can't be expected to make money! When I said it wasn't royalties I was asking for but merely an accounting, I got the last letter from her I believe I ever had. In it she told me Americans were all dollar chasers...", as well as his publishing with Holt in America and the transfer of his books in England to Heinemann; other subjects touched upon include his public appearances ("...I have been away from home doing funny things to earn my living. I wish you could see me sometime talking on a platform. No I don't either because you would just add so much to the terror I still suffer from after five years of fitful appearance in public..."), and his American publisher Henry MacVeagh of Holt's ("...MacVeagh has become quite personal to me and I should want you two to meet..."); one autograph envelope with return address ("Robert Frost..."), plus one (?unrelated) typed envelope, 13 pages, dockets by Haines in pencil, paper-clip stain, 8vo, South Shaftesbury and Franconia, New Hampshire, 7 and 8 June and 11 September 1921

£2,000 - 3,000

£2,300 - 3,400

'OH POETRY, YOU KNOW, CAN'T BE EXPECTED TO MAKE MONEY!' – Robert Frost's battles with his first, English, publisher who was then in liquidation: in previous transactions Frost and his friend Edward Thomas had relied on Haines for his botanical skills; but in this business Haines was useful to his friend in his capacity as a practising solicitor or attorney. (Incidentally, in addressing his envelopes, Frost always uses the style "J.W. Haines Esq": a courtesy widespread in Britain but applied only to practising lawyers in the United States.)

In the first of these letters, he describes the reading he gave as Phi Beta Kappa Poet at Columbia University on 31 May 1921: "I lost my terror in a cold rage at a lot of people who came in late after I had started reading. But the rage didn't seem to help matters much. Some time I must send you a copy of my eclogue for your private gaiety. It begins/ Tityrus someone's been saying that leisure is bad for poets/ Saying it mind you to possible patrons of poets/ Where it may well do mischief..." (this the editors of the *Letters* have identified as an early version of his poem 'Build Soil').

274

FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Jack"), describing the long walk he has just made over the mountains of Vermont in order to get away from himself ("...you have to remember I never set out to be a man of letters in either sense of the word. I shouldn't object to being a philosopher (peripatetic) or a poet of some kind or a friend in perpetuity. And I'm damned if I don't believe I have some claim to being called all three, especially the first after what I have just done on foot over the mountain trails of Vermont. I came back from Michigan University all puffed out with self-hate that would have curdled the ink in my pen if I had tried to write you at that time. There was nothing for it but to get away from myself. You know what they say there is no such thing as leaving ourselves behind; and they are right if they mean by railroad by automobile by airplane or by horse. But if we will do it on foot at a walk not at a run – at a walk deliberately, not thinking as we go so much as entertaining fancies, it is another matter that few nowadays have heard anything about: the escape from self is complete. It has been so complete in any case that no one would know me who didn't before 1914. I did something like 200 miles most of them painful to the feet but all beautiful to the eye and mind. I wish you had been with me. I wished that many times as I walked..."); he goes to say that they really must meet again soon, whether Haines comes to America or Frost goes to England, and sends him a fern from his farm "called the Walking Fern which I have adapted as my emblem"; in the final paragraph he tells Haines that he is sending money so that Haines can buy the unsold copies of *A Boy's Will* and *North of Boston* from the Nutt's stock; autograph envelope, postmarked (stamp no longer present), 5 pages, annotated in pencil by Haines, 8vo, South Shaftesbury, Vermont, 20 September 1922

£1,000 - 1,500

£1,100 - 1,700

'I NEVER SET OUT TO BE A MAN OF LETTERS... I SHOULDN'T OBJECT TO BEING A PHILOSOPHER (PERIPATETIC) OR A POET OF SOME KIND' – Robert Frost abandons academia to set out on the mountain trails of Vermont, so that he can lose himself.

For a note on Haine's role in purchasing unsold copies of *A Boy's Will* and *North of Boston* from the liquidated stock of Frost's original English publishers, David Nutt & Co, see the following lot.

Stopping by Woods on a Snowy Evening
Whose woods these are I think I know.
His house is in the village though
He will not see me stopping here
To ~~watch~~^{watch} his woods fill up with snow.
~~The~~^{My} little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.
He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.
The woods are lovely dark and deep;
But I have promises to keep
And miles to go before I sleep
And miles to go before I sleep.
R.F.

In our next possibly The Star Splitter.

FROST (ROBERT)

Autograph manuscript signed ("R.F.") of his poem "Stopping by Woods on a Snowy Evening", contained in an autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Jack"), the letter discussing the possibility of Frost's exchanging his post at Ann Arbor with Lascelles Abercrombie ("...My whole duty is to dress for an occasional dinner and for the rest be accessible. The papers have 'featured' it as the 'softest job in the world'...") and telling Haines that he will send a copy of *Mountain Interval* for him to forward to John Freeman; Frost then announces that "I shall be sending you some poetry in MS again before long", adding by way of afterthought "I believe I'll copy a bit here and now" –

Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village though
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely dark and deep;
But I have promises to keep
And miles to go before I sleep
And miles to go before I sleep

succeeded by a final postscript: "In our next possibly The Star Splitter"; autograph envelope, stamped and postmarked, 3 pages, minor dust-staining, envelope slightly dust-stained, 8vo, [South Shaftesbury, Vermont], "Off for Ann Arbor Michigan USA", 28 January 1923

€20,000 - 30,000

€23,000 - 34,000

THE NEWLY DISCOVERED FINAL DRAFT AND EARLIEST KNOWN MANUSCRIPT OF THE COMPLETE VERSION OF 'STOPPING BY WOODS ON A SNOWY EVENING', WIDELY REGARDED AS ROBERT FROST'S GREATEST POEM, and indeed sometimes described as the most famous poem of the twentieth century.

Our manuscript was written on 28 January 1923, and so predates the poem's first publication in *The New Republic* on 7 March that year. For some reason it is not among the letters that Haines copied for Frost's biographer Lawrance Thompson and so has remained unknown and unpublished until now. The only other manuscript of the poem that we have been able to trace that predates publication with any certainty is the very first draft. This is written on a single leaf torn from a notebook and consists of only three stanzas. It is held by the Jones Library, Amherst, Massachusetts, and is reproduced and discussed in *Letters*, ii, pp.330-31, and elsewhere.

The Jones draft opens at what is now the second stanza ("The little horse must think it queer...") and is headed by an abandoned line "The steaming horses think it queer", that suggests a different trajectory to the one taken. At some later point the present first stanza was added. This makes its first known appearance in our manuscript; although no doubt some draft at some time or other once existed ("Whose woods these are I think I know./ His house is in the village though/ He will not see me stopping here/ To watch his woods fill up with snow."). Our manuscript contains two tweaks that bring the poem to its final form;

namely Frost deletes "see" in line 4 and replaces it by "watch", and "My" replaces "The" in the next line (the first printing retains "The", but all subsequent printings follow the text as arrived at in our manuscript, punctuation apart).

The Jones draft is thought to date from mid July 1922, and Frost has left several accounts of how it came to be written: 'I wrote the whole of New Hampshire between ten o'clock one night and ten the next morning and then in a daze topped it off with Stopping by Woods on a Snowy Evening' (*Letters*, p.408). The circumstances that furnish the poem's *mise-en-scène* took place some time before. These Frost described to N. Arthur Bleau who had asked him after a poetry reading at Bowdoin College in 1947 which was his favourite poem: 'At first Frost ignored the question, saying they were all his favorites and ended the session. Then he invited Bleau to the podium and spoke with him privately. "Stopping by Woods" was his favourite poem because it arose from a particularly bleak Christmas and the "darkest evening of the year" just before it. Having no money, Frost loaded the wagon with farm produce and went to town, but he found no buyers and returned empty-handed, without even small gifts for the children. He felt he had failed his family, and rounding a bend in the road, by woods, and quite near his house, the horse, who seemed to understand his mood, and who had already been given the reins, slowed and stopped, letting Frost have a good cry. "I just sat there and bawled like a baby," Bleau reports Frost as having said. In a following note, Frost's daughter, Lesley, confirms the story, saying her father gave her the same explanation... She adds another few words of her father's that she remembers: "A man has as much right as a woman to a good cry now and again. The snow gave me shelter; the horse understood and gave me the time." She even remembers the name of the horse, Eunice" (David Hamilton, 'The Echoes of Frost's Woods', in *Road Not Taken: Rereading Robert Frost*, edited by Earl J. Wilcox and Jonathan N. Barron, 2000, p.127).

This incident, one assumes, occurred during Frost's years of poverty before he sailed for England in 1912, where he found a measure of fame and, if not a fortune, at least a sufficiency. The original three-stanza version of the poem confines itself to this incident. It is a nice coincidence, if nothing more, that the first known manuscript of the poem complete with its first stanza – containing as it does something akin to a hint of trespass – should have been sent to someone who had been privy to the real-life episode in which Frost and his friend Edward Thomas had been threatened by a shot-gun wielding gamekeeper for trespassing in woods on behalf of their absent owner.

Following its *The New Republic* publication, the poem was collected in *New Hampshire* (along with his tribute 'To E.T.'), published on 15 November 1923. Frost is known to have copied out the poem for admirers in later life. One such copy is in the Library of Congress, another at the Beinecke Library; while another was inscribed in a first edition of *New Hampshire*, sold in our New York rooms on 17 October 2006, lot 3320 (\$30,000 hammer). Possibly the poem's most famous admirer was John F. Kennedy, who like the rest of us was haunted by the last four lines and that repetition.

Similarly, all references to the poem in Frost's published correspondence postdate its publication in *The New Republic*. The earliest dates from sometime soon after publication and is to Ridgely Torrence, the magazine's poetry editor, thanking him for the care with which he set out the poem which 'made a lot of people think they liked it' (*Letters*, p.32). Although Frost clearly knew from the outset that it was a good poem, his opinion of it seems to have grown in the months after publication. He writes to a friend on 30 April 1923 'The more I think of it the surer I am of that there poem' (p.335), and in early May that year he makes his well-known pronouncement to Louis Untermeyer that it 'is my best bid for remembrance' (p.339).

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FROST (ROBERT)

Four autograph letters signed ("Robert Frost", "R.F." and "R"), to Jack Haines ("My dear Jack" and "Dear Jack"), largely given over to the business of Maurice Firuski's purchase of the unsold first editions of *A Boy's Will* and *North of Boston*, over which Frost sympathises with Haines over Firuski's uncouth behaviour ("...Apparently he doesn't know how to ask favors. I like his tone no better than you do. Strange that a Yale man and purveyor-in-chief of rare and distinguished books to Harvard shouldnt have acquired better manners... I'm sure he will let us make a few hundred dollars out of the books... Perhaps it would be better, then, for you not to ship the books till I have some definite arrangements about the price Firuski means to pay. It puts an altogether new face on the bargain to find I was so mistaken in the proportion of North of Bostons to Boys Wills... for Heaven's sake don't be too easy with Firuski. You ought to get about a dollar apiece for the books over and above every cost of sheets, binding, packing, express and duty. There are fewer than I thought when I first bargained with Firuski. But the fewer they are the more they ought to be worth apiece as I look at it. Make him give you a dollar. And if he won't, let's hold on to them. There's talk of the girls' opening a book store in Albany N.Y. within a year or so. The books would be a fine nest egg..."); confessing that he is beginning to relent "toward him who shall be nameless for a while longer" [Gibson] on the grounds that "he meant no harm – at least no deadly harm" ("...And what fighters we are over every little advantage. We cannot help ourselves. I'm going to forsake the full stream of the world – when I die..."); and closes the last letter: "its some comfort to know that De la Mare 'covets' Stopping by Woods on a Snow [sic] Evening for his Anthology. It would help my cause perhaps if he took it. Do make him take it"; two autograph envelopes, postmarked (lacking stamps), docketed by Haines, 14 pages, 8vo, Ann Arbor and South Shaftesbury, docketed with receipt date of 12 February 1923 (evidently for two) and postmark despatch dates of 3 March 1923 and 30 April 1923

£2,000 - 3,000

€2,300 - 3,400

'SOME COMFORT TO KNOW THAT DE LA MARE "COVETS" STOPPING BY WOODS ON A SNOW[Y] EVENING' – Robert Frost arranges for the sale of unsold first editions of *A Boy's Will* and *North of Boston*, and urges Haines to persuade Walter De la Mare to accept his poem for an anthology. The anthology in question was the highly-influential *Come Hither* (1923) which does indeed include Frost's 'Stopping by Woods on a Snowy Evening' (De la Mare had been an early admirer of Frost's and been one of the first to give *North of Boston* an enthusiastic review). W.H. Auden was to read the anthology when an undergraduate at Oxford, and Frost became a strong influence on his work; the last line of his 1950 poem 'Their Lonely Betters' echoing the closing stanza of Frost's ('We, too, make noises when we laugh or weep:/ Words are for those with promises to keep'). He also lectured on Frost at Oxford in 1957.

Haines made no copies of these letters, none of which as a consequence has made it into print.

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FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Jack"), enquiring whether he received "the copy of my new book I sent you in December" ("...I think if you did you you would have found something to say about it however embarrassed you may have been by the rather nonsensical prefatory poem in it. At least you would have said you likes the poems in it that you liked before they were in it, I can only conclude that it got lost..."); autograph envelope, stamped and postmarked, 2 pages, envelope dust-stained, 8vo, Amherst, Massachusetts, 18 February 1924

£600 - 800

€680 - 910

'THE POEMS IN IT THAT YOU LIKED BEFORE THEY WERE IN IT' – Frost sends Haines his copy of *New Hampshire* (or rather realises he has failed to do so). The "nonsensical embarrassing prefatory poem" referred to is of course the volume's title poem, which Frost was writing before he broke off to compose 'Stopping by Woods' (and which could hardly be more different).

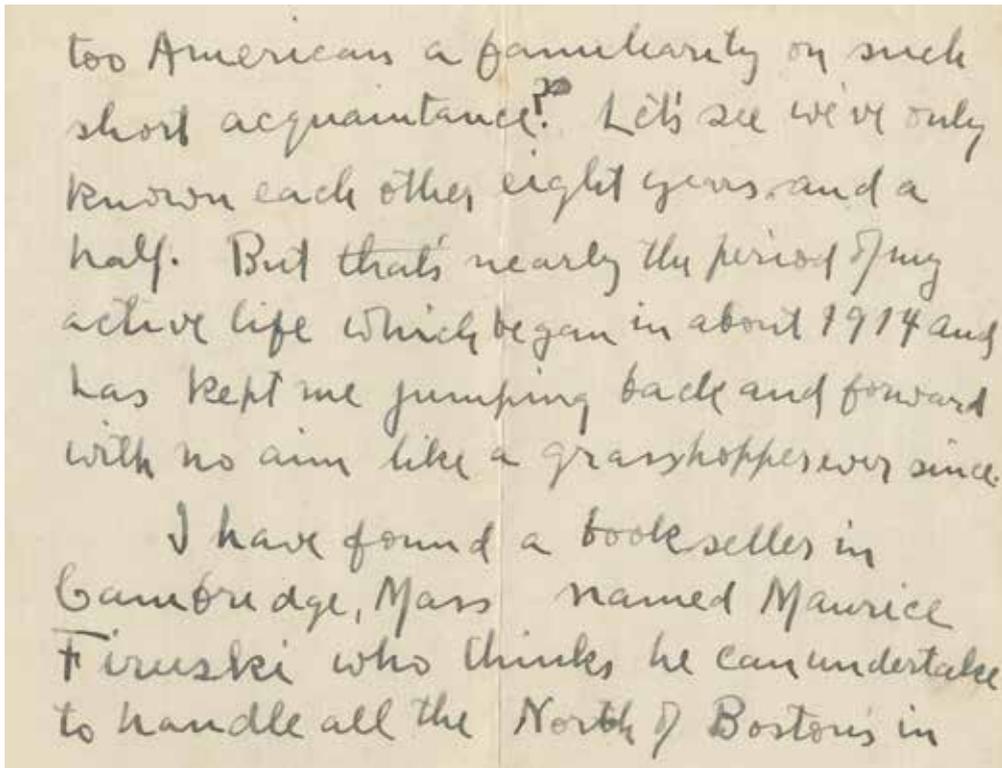
278

FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("My dear Jack"), describing his pleasure at being back at his farm and no longer in academic tenure (...That is home and ever shall be... I seem to be writing quite a trickle for the moment wherever I stay or travel but probably to keep it up I shall have to retire to the mock-hermitage (with four children and a wife) at South Shaftesbury Vermont...) and wishing him a happy Christmas American-style ("...The thing I should like to say to you is Hello, holding you by the right hand and trying to knock your hat off with the other. Would that [be] too American a familiarity on such a short acquaintance? Let's see we've only known each other eight years and a half. But that's nearly the period of my active life which began in about 1914 and has kept me jumping back and forward with no aim like a grasshopper ever since..."); the rest of the letter devoted to his plan that Haines should buy the unsold stock of *A Boy's Will* and *North of Boston* ("...I have found a bookseller in Cambridge, Mass named Maurice Firuski who thinks he can undertake to handle all the North of Bostons in stock over there and all the Boys Wills too. I should think it might be the best way for him to buy them all through you and leave me out of it entirely. If it wouldnt be too much trouble you could see their shipment from England. He would know how to get them through the customs office in America... I'm sure there ought to be some sort of market for all that first edition dump. Anyway Firuski is a good fellow and he is anxious to try to help me..."); autograph envelope, postmarked (stamp no longer present); docketed by Haines in pencil, 5 pages, 8vo, Ann Arbor, Michigan, 14 December 1924

£1,500 - 2,000

€1,700 - 2,300



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'A BOOKSELLER... WHO THINKS HE CAN UNDERTAKE TO HANDLE ALL THE NORTH OF BOSTONS IN STOCK OVER THERE AND ALL THE BOYS WILLS TOO' – Robert Frost resorts to the antiquarian book trade to divest himself of unsold copies of his first two books (“...I'm sure there ought to be some sort of market for all that first edition dump...”).

Following liquidation of his original English publishers, David Nutt & Co, the unsold copies of his first two poetry collections, *A Boy's Will* and *North of Boston* had been assigned to Nutt's chief creditor, rival publishers Simpkin Marshall & Co. The stock comprised 710 unbound sets (out of 1000 printed) of *A Boy's Will*, with fewer copies remaining of *North of Boston*, which had sold better (the records for which do not survive). Simpkin Marshall bound up and sold a limited number of both books, sending Frost a royalty cheque. Haines then intervened, fearing that the remainder might be pulped. He paid for and received from Simpkin Marshall 80 bound copies and 616 sets of sheets for *A Boy's Will* and 80 bound copies and 200 sets of sheets of *North of Boston*. Maurice Firuski of the Dunster House Bookshop in Boston undertook to buy these from Haines, subject to their all being bound. Keeping a few copies for himself, Haines sold him 686 copies of *A Boy's Will* and 259 copies of *North of Boston*. Their bindings varied, which lent them additional appeal to collectors (see Pat Alger's digest, *Letters*, ii, p.272, fn.207).

The editors of the *Letters* also point out that the poet-as-grasshopper image that Frost uses here was to reappear in 'The Figure a Poem Makes' which prefaces his *Collected Poems* of 1939 (*Letters*, ii, p.288, fn.272). There is however one error of transcription that threatens to tip Frost, as gruff woodsman and farmer, into caricature. This reads 'The thing I should like to say to you is Hell, holding you by the right hand and trying to knock your hat off with the other'; whereas in fact what Frost has written is "The thing I should like to say to you is Hello, holding you by the right hand and trying to knock your hat off with the other".

Four typed letters by Haines to Firuski concerning this business, plus retained replies and cheques, were later acquired by Frederick B. Adams, Jr (Sotheby's, London, 6 November 2001, lot 191 £9000 hammer).

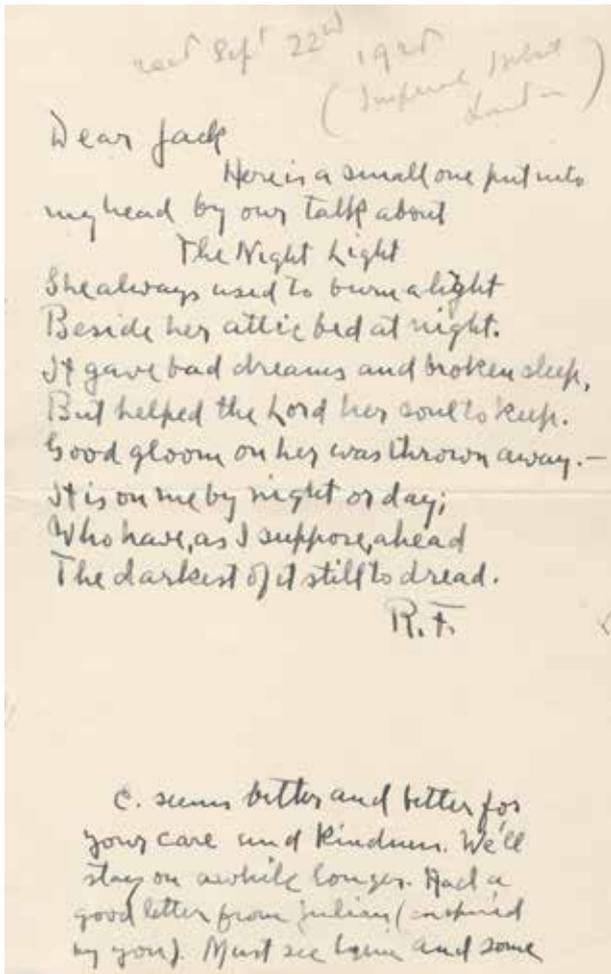
279

FROST (ROBERT)

Autograph letter signed ("Robert Frost"), to Jack Haines ("Dear Jack"), contrasting rural life in Vermont with that he has left behind in Gloucestershire, describing a misadventure involving a skunk, a harrow and his dog ("...Last night I was awakened by the cackling of a hen in a brood coop across the road and rising set out just as I was to see what was molesting her reign. It proved to be a skunk a quiet offensive little varmint of the New World that operates like a chemical fire extinguisher to subdue ardors. I should have had a gun with me, but I hadn't. I hadn't even a pogamogon. All I had was a dog. There was no moon. On my way over I got involved barefooted with a spring-toothed harrow and fell heavily. It should have been a lesson to me but it wasn't: for I got involved with it on my way back...") which leads him to express his urgent desire to come to England once again ("...We would have to take a walk in Leddington and Ryton if I came over. I should probably die of internal weeping. We could call on the ladies, Mrs Badney across from the Gallows who knocked one dark dark night with the news that the Germans had landed in Portsmouth... and Mrs Farmer next to Little Iddens who was a tree-poisoner as I've heard... I can't tell you how homesick I am. For the moment I can't seem to content myself with the characters I am in the way of meeting here..."), and expressing despair at the state of American education ("...A fellow said to me the other day he supposed the trial at Dayton Tennessee would settle it once for all whether we were descended from monkeys or the Virgin Mary..."); and marvelling at his still burgeoning reputation ("...I'm consulted on the way to handle a poem in school so as not to hurt it for the sensitive and natural. You have no idea of the authority I have become..."); autograph envelope, stamp torn away, postmarked; docketed by Haines in pencil, 8 pages, 8vo, South Shaftesbury, Vermont, 21 July 1925

£600 - 800
€680 - 910

'I SHOULD PROBABLY DIE OF INTERNAL WEEPING... I CAN'T TELL YOU HOW HOMESICK I AM' – Robert Frost contrasts the England he knew in company with Edward Thomas and Jack Haines and his present life in rural Vermont.



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FROST (ROBERT)

Autograph manuscript signed ("R.F."), of his poem "The Night Light", contained in an autograph letter signed ("R.") to Jack Haines ("Dear Jack") and headed "Here is a small one put into my head by our talk about/ The Night Light":

She always used to burn a light
 Beside her attic bed at night.
 It gave bad dreams and broken sleep,
 But helped the Lord her soul to keep.
 Good gloom on her was thrown away. —
 It is on me by night or day;
 Who have, as I suppose, ahead
 The darkest of it still to dread.

with a postscript thanking Haines for his care and kindness in looking after Elinor, and going on to reminisce about Edward Thomas's dealings with the Georgian poets ("...I just remembered that Freeman was the only one of this crowd that Edward never wrote me hard things against. Sometime I'll copy you out the funny preachment Bottomley spun E. on the subject of not being prse like his verse. E's comment was 'Nothing here to learn from.' Ellis told E that it was the stuff of poetry but not yet written. So it went. I dont blame them. Only their talk now makes me laugh..."); autograph envelope, stamped and postmarked 21 September 1928; letter docketed by Haines in pencil as from the Imperial Hotel, London, and received on the 22nd, 2 pages, 8vo, [Imperial Hotel, London, 21 September 1928]

£1,000 - 1,500
 €1,100 - 1,700

'THE DARKEST OF IT STILL TO DREAD' – conversation with Jack Haines inspires Frost to write 'The Night Light', as well as to reminisce about their friend Edward Thomas.

This poem was not to be published until the Autumn 1946 edition of the *Yale Review* and collected as the first of 'Five Nocturns' in Frost's eighth poetry collection, *Steeple Bush* the following year: so it is of some note that its composition predates publication by some twenty years. This is not among the letters that Haines copied for Lawrence Thompson, and so remains unpublished.

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FROST (ROBERT)

Four autograph letters signed ("Robert Frost"), to Jack Haines ("Dear Jack"), written during the Frosts' visit to France and England in the summer and autumn of 1928, the first written just before setting off, the second from Paris ("...of course it is to see you more than anything else that I made this desperate journey across the Atlantic in our old age and worn-out condition..."), the others from London ("...We saw Helen Thomas and that ended one passage in our lives. She delivered herself of several choice things. The reason she didn't want Edwards letters published was because he wasn't interesting in his letters. She sometimes rejoiced he wasn't alive to see the state England was in..."); with two autograph letters from London by Robert's wife Elinor to Jack's wife Dollie (18 September and 1 October); Frost's letters with autograph envelopes, stamps (lacking on the first) and postmarks, 14 pages, 8vo, South Shaftesbury, Paris and London, 29 July, 28 August, 11 October and c.2 November 1928

£600 - 800
 €680 - 910

'WE SAW HELEN THOMAS AND THAT ENDED ONE PASSAGE IN OUR LIVES' – Robert Frost returns to old English haunts; the last letter ending: "These closing rites (writes) are mournful. Never mind, we aren't women and children".

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FROST (ROBERT)

Typescripts of five poems sent by Frost to Jack Haines, each subscribed with Frost's typed name and the place, comprising "The Time Table" and "The Rose Family" (in an autograph envelope, stamped and postmarked from South Shaftesbury, 23 December 1926); "The Same Leaves" ["In Hardwood Groves"], "Once by the Pacific", and "Bereft", the last subscribed in Frost's hand "Further confidences" (in an autograph envelope, stamped and postmarked from South Shaftesbury, 30 December 1926), 5 pages, 4to, 23 and 30 December 1930

£600 - 800
 €680 - 910

There are differences, mostly minor, between these and the published versions; see *Letters*, pp.573-4, fn.78 (an earlier letter of 7 December is no longer present).



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FROST (ROBERT)

Group of papers relating to Robert Frost and his friend Jack Haines, including the first press photograph taken of Frost, at High Wycombe in June 1913, mounted as a carte-de-salon and signed on the reverse ("Robert Frost") on the original photographer's card (some fading and damage at centre); an autograph letter signed ("Robert") to Haines (Dear Jack"), written on the back of a parking-ticket and delivered to Haines on 16 July 1949 ("...This is a funny way of resuming letters to you..."); his printed Christmas poem for 1952, with autograph inscription signed ("Robert") to Haines ("Dear Haines: I'm always talking about you instead of writing to you. Its about time I either stopped talking about you or stopped not writing to you. One or the other..."); printed Christmas poems for 1957 and 1961; Frost's copy of the printed *Proposal for a Memorial to Edward Thomas* [1937]; a telegram from Frost, letters by his publisher, the Jones Library and Frost's friend Ray Nash of Dartmouth College, plus other material (small quantity)

£600 - 800
€680 - 910

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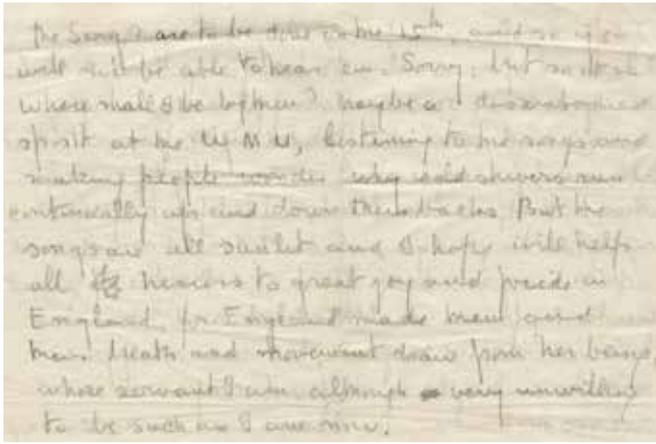
DAVIES (W.H.)

A collection of 25 works, EACH INSCRIBED BY THE AUTHOR TO JACK HAINES, several limited editions, some with additional pencil notes by the recipient, one with typed letter signed by Davies loosely inserted, publisher's bindings, loss to one spine, six in dust-jackets, some rubbing, 8vo and small 4to, [1909-1939]; and 6 others, including 2 books by Brian Waters and Lawrence Hockey about Davies, inscribed by their authors to him (32)

£800 - 1,200
€910 - 1,400

"I first met him [Davies] over the nuts and wine at the dinner-table of our friend John Haines of Gloucester. There could be no more fortunate meeting place..." (Brian Waters, *The Essential W.H. Davies*, 1951). Haines acted as Davies's solicitor, and remained a loyal friend and supporter of the poet for over thirty years. The collection ranges from *Beggars* (1909) to *The Loneliest Mountain* (1939), and two Gregynog Press titles.

In the front of *The Birds of Paradise* (1914) John Haines noted that "Edward Thomas writing to me in November 1914 said that on re-reading this book he liked most, a Great Time, Early Spring (some of), Heaven, The Dumb World (the end of), Rich Days, The Two Spirits".



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HAINES AND W.H. DAVIES

Papers and correspondence of W.H. Davies and Jack Haines, his friend, agent and acting executor, comprising six typed and autograph notes by Davies to Haines, criticising a Yeats broadcast (“...His reference to certain poets was all misleading, and we could not understand the meaning of anything he quoted. What a terrible blow to poetry!...”), grumbling at the Gregnog’s delays, commenting on mutual friends (“...It was a great pleasure to see the Frosts, and they spoke of their visit to you. Here’s the little book I promised to send you – isn’t Nicholson’s illustration gorgeous!...”), etc., 1928-39; signed and revised typescript of his poem “Worms”; his draft will; sundry executorial papers (“...The deceased was a Poet and Author his books being published by Jonathan Cape Limited...”); and a run of contracts, the first on 1 January 1921), dated 1 April 1921 and signed by both Davies and the firm’s founder, Herbert J. Cape, comprising *Forty New Poems*, *The Soul’s Destroyer*, *Song of Life*, *Farewell to Poetry*, *Foliage*, *Nature Poems*, *New Poems*, *Songs of Joy*, and *Autobiography of a Super Tramp*; others with Cape, and signed by Davies, for his *Collected Poems: First Series* (1921); *The Hour of Magic and Other Poems*, illustrated by William Nicholson (1922); *Collected Poems: Second Series* (1923); *Selected Poems* (1923); *True Travellers* (1923); *Secrets* (1924); *Later Days* (1924); *A Pilgrimage in Wales*, Traveller’s Library edition (undated); *Song of Love* (1926); *Dancing Mad* (1927); *A Poet’s Calendar* (1927); *Ambition and Other Poems* (1929); and *Poems 1930-1931* (1932); with a signed contract for *Songs and Lyrics by Living English Poets* (1922), selected and introduced by Davies and published by Harold Monro of the Poetry Bookshop, and one for an *Ariel Poem* with Faber & Gwyer (1926; plus a run of contracts signed by Cape only, for *Recollections, or The Adventures of Johnny Walker -- Tramp* “Tentative title” (1926); *Collected Poems* (1926); *My Birds* (1932); *Love Poems* (1934); *The Poems of W.H. Davies* (1934); and *Poems 1935-1936* (1936)

£600 - 800
£680 - 910

‘THE DECEASED WAS A POET AND AUTHOR’. W.H. Davies had, famously, begun his career as a tramp in North America – as described in his *Autobiography of a Super-Tramp* -- in the course of which losing most of his right leg. He turned poet in 1905 on his return to England, one of his earliest supporters being Haines’s future friend Edward Thomas who, he acknowledged, ‘gave me a fine boom in several influential papers ... and became a practical friend, finding me a small cottage in the Weald of Kent... my rent, coal and light being paid mysteriously by Thomas and his friends’ (quoted ODNB).

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GURNEY (IVOR)

Autograph letter signed (“I.B.G.”) to Jack Haines (“My Dear Skimmer”), written shortly after his arrival on the Western Front (“...You are quite right; it is better to be out here. Life in the Army is a series of disgusts and humiliations for people who want to do anything in particular, as we do. But anyway, the end of the whole dull and abominable business seems to be near its end, and we can return to sanity and common living. No one can tell what it has cost people like us to submit to the Army discipline and lack of common sense...”) and describing how refreshing an experience he has found it (“...I dont think anything will happen to me, but what ever comes will find me ready I hope. And this attitude is much rarer than I thought. We are new to it of course, and it may come only after the suddenness of destruction has made men more fatalistic: but this knowledge of being calm while others are troubled has bucked me up enormously, and given me hope, amounting to practically to certainty that someday I shall manage to tranquilize my spirit, and bend my life unto good ends...”); he then treats Haines to a long description of the almost pastoral scene he finds in the midst of war (“...Up till now the sense of unreality is strong on me. I look out of the window to the firing line 2 miles away or less, over a sunny placid scene of grass and corn still tended by the peasants, and there is only a rifle shot occasionally to mar the illusion that one is in Kent, a flat part of Kent rising to a tiny ridge, which hides so much, and which may soon be the field and theatre of great events. My friends are blotted out, and I can see them no more in the flesh; but men may pass months so they be in different companies and not see one another. The bodies are carried away in the dark. The memory of their personality is still so strong on me, that it is impossible to realise What has happened. How and where. This is the Great War on this part of the line, and Now. But all this stagnation may soon be broken, and Hell open its doors on us. Please God send me a nice Blighty. He owes me something, I feel...”); and imagines himself, should he be killed, as a ghost attending a concert of his own music (“...The Songs are to be done on the 15th, and so you will not be able to hear ‘em. Sorry, but so it is. When shall I be by then? Maybe a disembodied spirit in the W M U listening to the songs, and making people up wonder why cold shivers run continually up and down their backs. But the songs are all sunlit and I hope will help all hearers to great joy and pride in England; for England made them and their breath and movement draw from her being, whose servant I am, although very unwilling to be such as I am now...”); ending: “Well, well, good bye, old man. A letter from you would be welcome enough, whether in this stuffy dugout or the flea-infested barn. Verminous or not verminous I look to you for epistles...” 4 pages, written in pencil on flimsy ruled paper torn from a notepad, one panel comprising some thirty words rubbed but seemingly decipherable, 4to, no place or date [Fauquissart-Laventie Sector, near Armentières, probably 22 June 1916]

£1,000 - 1,500
£1,100 - 1,700

‘MY FRIENDS ARE BLOTTED OUT, AND I CAN SEE THEM NO MORE IN THE FLESH... THIS IS THE GREAT WAR ON THIS PART OF THE LINE’ – Ivor Gurney, newly arrived on the Western Front, writes home to Gloucestershire.

Gurney had enlisted, while still a student at the Royal College of Music, in February 1915 and from late May 1916 served as a private in the 2nd/5th Gloucesters in France. On 15 June the Gloucesters relieved the 2nd/1st Bucks in the Fauquissart-Laventie Sector and for five days had their first independent experience of fighting; this being the “strafe” referred to in Gurney’s letter. He was to suffer a minor bullet wound on Good Friday 1917, and more serious gas injuries that September at Passchendaele, spending the remaining years of the war hospitalised. Although undated, our letter shares several references and points of phrasing with one written to Marion Scott on 22 June 1916 (see *Ivor Gurney: War Letters*, edited by R.K.R. Thornton, 1984).

One written to Herbert Howells the day before also refers to the concert at the Women's Musical Union (while being uncertain as to the date). The Gloucestershire Archives holds thirty-four other letters by Gurney to Haines, only one of which is written from the front (probably in early July 1916, although Thornton dates it to 22 June which suggests that there may have been a mix-up with envelopes, D10500/1/C/2/5).

Haines thought Gurney a genius and described him as 'a remarkable figure, tall, handsome, powerful, crammed with vitality, excessively opinionated and somewhat violent in his critical view'; he was, he thought, 'always a rebel, though a rebel who hates being a rebel and worships the order and discipline he finds so incompatible with his nature' (quoted by Pamela Blevins, *Ivor Gurney and Marion Scott*, 2008, p.86). It was Haines who introduced Gurney to the poetry of his friend Edward Thomas. Another of Haines's friends, Gerald Finzi, persuading Helen Thomas to visit Gurney in hospital, of which she has left a well-known account: 'we were met by a tall gaunt dishevelled man clad in pyjamas and dressing gown, to whom Miss Scott introduced me. He gazed with an intense stare into my face and took me silently by the hand. Then I gave him the flowers which he took with the same deeply moving intensity and silence. He then said, "You are Helen, Edward's wife and Edward is dead." And I said, "Yes, let us talk of him."' (H. Thomas, *Time and Again: Memoirs and Letters*, ed. M. Thomas, 1978, pp. 111-2).

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HAINES (JACK)

Remaining papers of John Wilton (Jack) Haines, comprising autograph and typed letters to him (generally in groups or series) by fellow authors – mostly Dymock poets -- including Lascelles Abercrombie ("... So what we both feared has happened! The loss of Edward Thomas is the worse blow I have suffered since Rupert Brooke went. And yet ever since he went out I have been expecting it, It is horribly shocking... Many thanks for your news of Gurney. It is a shocking thing to think of, a brain like his deranged by this clumsy bloody world's style of settling its affairs..."); W.W. Gibson (about Rupert Brooke, W.H. Davies etc., with a signed revised typescript of his well-known poem 'The Golden Room': "Do you remember that still Summer evening.../ Our neighbours from The Gallows, Catherine/ And Lascelles Abercrombie; Rupert Brooke;/ Eleanor [sic] and Robert Frost, living awhile/ At Little Iddens, who'd brought over with them/ Helen and Edward Thomas?..."); Gordon Bottomley ("...I have also to thank you for your new letter with all its welcome news about Frost, and for the poem which comes so graciously and acceptably to us all because we know how much it would have pleased Edward. I shall put it into the copy of 'North of Boston' which Edward gave me..."); Siegfried Sassoon (defending his description of an aquamarine sunset in *Memoirs of a Fox-Hunting Man*); Eleanor Farjeon ("...I drove to Wiltshire to fetch Helen Thomas back here for a long and most lovely week-end... she was almost more happy and full of life than I've known her since Edward died. I see her too seldom now, but in the lovely magic way of friendship time and age were swept out..."); Andrew Young; Norman Nicholson ("...It was very interesting indeed to hear that you had had such a close contact with Edward Thomas and Robert Frost. I admire them very much, and I think that the tone of Frost's voice has influenced me a good deal in my own poetry..."); Edward Garnett ("...I hadn't heard of the (?) Ivor Gurney music book... About the vol you suggest of Ed Thomas... why don't you set to work yourself & collect it?..."); Constance Garnett (on Edward's death: "such an incredible blow – but for him I am thankful..."); C.M. Doughty ("...I was grieved when I read it reported that your Friend Edward Thomas had fallen among the martyrs of this cruel War, in his young years; an amiable man I have heard. I remember to have had a letter from him & I think an anthology..."); D.G. Hogarth; John Freeman (plus autograph and typescript verse, signed); Martin Armstrong; Robert Eckert ("...Gordon Bottomley... felt that it was absolutely impossible for me to write sympathetically and understandingly about Thomas,

and consequently was unwilling to have me see the letters..."); the bibliographer and editor Gwendoline Murphy ("...Mr. Julian Thomas writes that 'of course Edward often spoke of him.' (=you) I hope to meet him some day'... It was Mr. Roger Ingpen who told me that E.T. 'chose' the poems for his first volume. And Mr. Freeman shewed me the room in which he did so..."); A.J.A. Symons ("...Did you read my Corvo?..."); C. Day Lewis, and others; plus Haines's diary for 1895, a diary of his Lake District rambles undertaken between 1911 and 1920, a catalogue of his books at Hucclecot, and other material (quantity)

£2,000 - 4,000

£2,300 - 4,600

'THE LOSS OF EDWARD THOMAS IS THE WORST BLOW I HAVE HAD SINCE RUPERT BROOKE WENT' – life and death among the Dymock Poets, and their associates. The present collection represents an important addition to the material on Jack Haines held by the Gloucestershire Archives (D10828).

Included in the lot is a series of some twenty autograph and typed letters by Walter de la Mare, 1922-1952 (mostly dating from the '20s), telling Haines that "You come as a boon and a blessing to men, and twenty times o'er, if one lives by the pen" and commenting, inter alia, on his own work, on Edward Thomas ("...There seems to be no question that Robert Frost set Edward's mind in the direction of verse, though not in the direction of poetry – since all E's prose is saturated with it..."), W.H. Davies ("...some of it is uncommonly good W.H.D. & some of it is not. The Rupert Brooke bit is remarkable – why that pungency?..."), Thomas Hardy ("...I am such an idolater of Hardy that even what one may call his 'bad' poems have a curious attraction..."), and the Ranees ("...Please tell Mrs. Brooke how much I envy you. It seems a long time since I saw her. Spartan to the finger tips..."; and the death of their friend Herbert Howell's son Michael in 1935 [the occasion of *Hymnus paradisi*] ("...I have never heard anything so pathetic and so tragic as what you tell me about Herbert Howells. One can only faintly imagine what such grief as that really is. I haven't written to him as words are vain indeed, and can be of so little help...").



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LEWIS (CECIL DAY)

Poems in Wartime, inscribed "J.W. Haines with best wishes from C. Day Lewis, Christmas, 1940", 1940--FROST (ROBERT) The Complete Poem, inscribed "To Jack from Robert with all the old affection, Cheltenham June 6 1957", 1956; Recognition of Robert Frost, edited by Richard Thornton, inscribed "For Robert Haines of Gloucester from his old friend Robert Frost once of not far from Gloucester, Amherst, Mass., November 1937", New York, 1937--GIBSON (WILFRID) Krindelsyke, inscribed "J.W. Haines from Wilfred Gibson, 1922", 1922--ABERCROMBIE (LASCELLES) Phoenix, inscribed "Jack & Dollie Haines from Lascelles Abercrombie", 1923; Principles of English Prosody, inscribed "Jack & Dollie Haines with love L.A., May 1st 1923", 1923--DE LA MARE (WALTER) The Return, inscribed "J.H. Haines with best wishes from W.J. de la Mare, May 1, 1921", 1922; The Fleeting, "To Jack & Dollie with love from J., 1933", 1933; Memory and Other Poems, inscribed "Jack from Jack, April 27, 1938", 1938--ARMSTRONG (MARTIN) Victorian Peep-show, inscribed "Jack & Dolly Haines with love from Martin Armstrong, 1938", loosely inserted typed poem starting "Jack Haines he bought a Girls' School, but he entered just too late... [and ends] And now he's a solicitor with no one to solicit", 1938--GARNETT (EDWARD, editor) Letters from John Galsworthy, inscribed "Feb. 1936. John W. Haines from Edward Garnett", 1934; Friday Nights, inscribed "John Haines from Edward Garnett, Oct. 1917", 1922--FREEMAN (JOHN) Prince Absalom, inscribed "John Haines from John Freeman", 1925--YOUNG (ANDREW) Nicodemus, inscribed "Jack Haines from Andrew Young", 1937; A Prospect of Flower, inscribed "To Jack Haines from Andrew Young", with an ALS taped in, 1945--FREEMAN (GERTRUDE) AND JOHN SQUIRE, editors. John Freeman's Letters, inscribed "To Jack & Dollie [Haines] from Gertrude", pp. 177-248 the letters by Haines, several pencil annotations, 1936, publisher's bindings, some in dust-jackets, 8vo; and 38 others, ALL INSCRIBED BY THE AUTHORS, including works by Walter de la Mare (3), Andrew Young (2), John Galsworthy, Gordon Bottomley, E.H.W. Meyerstein (11, including his first book, many with autograph letters loosely inserted), John Moore, and others (52)

£800 - 1,200

€910 - 1,400

A collection of presentation copies from the authors to Jack Haines, including one from Robert Frost reading "For Robert Haines of Gloucester from his old friend Robert Frost once of not far from Gloucester...".

THOMAS (EDWARD)

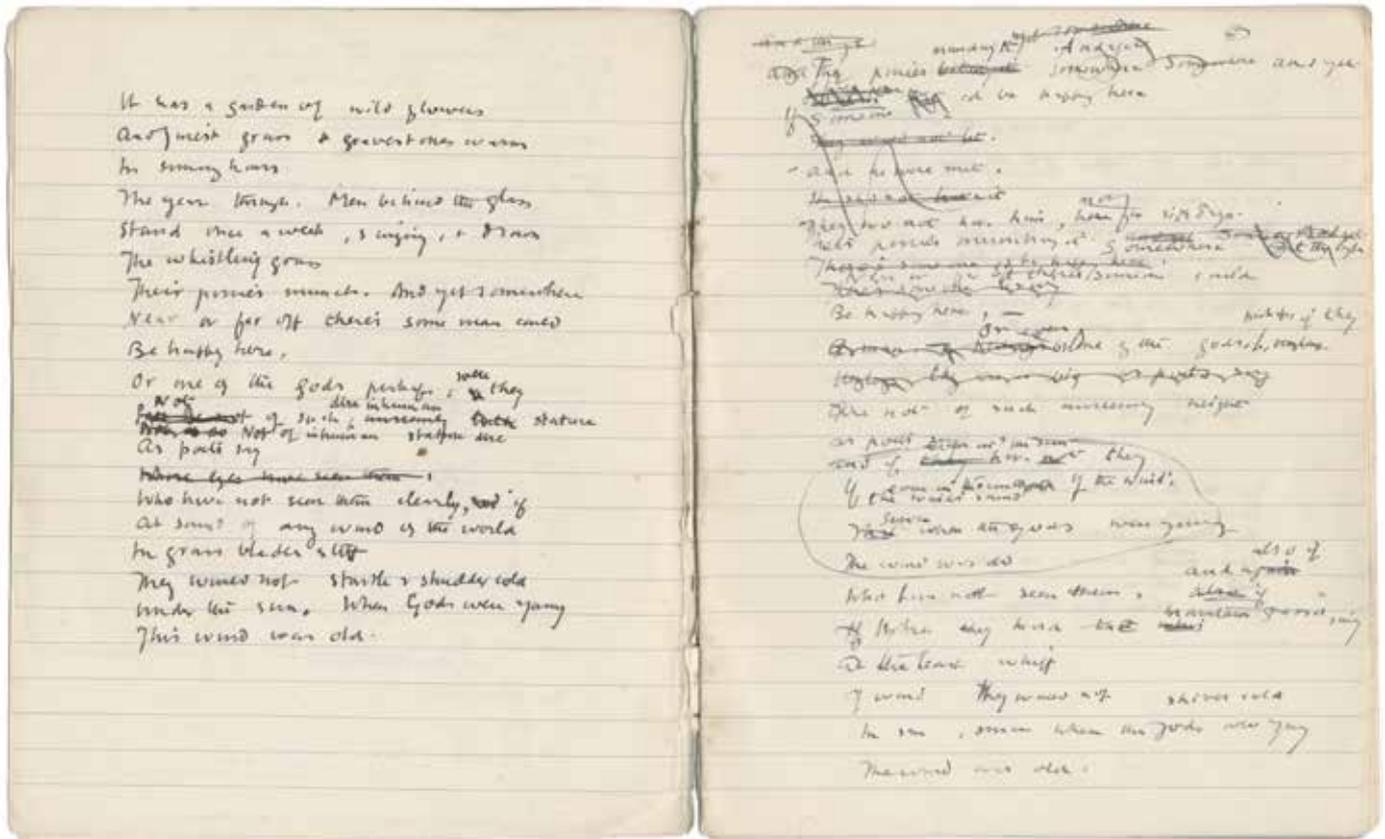
Autograph article headed "Pioneers! O Pioneers!", being his review of *The Lost Art of Reading* by Gerald Stanley Lee, published by G.P. Putnam's Sons, opening: "When a man uses the Washington monument as a pen, & the Atlantic as an ink pot, the result will probably be sublime & certainly obscure. Mr. G.S. Lee having taken these liberties is obscure & sublime. As Clothes are to Sartor Resartus, so to his Volume are Books. We have come upon pages that seemed to make pertinent this comparison. On the other hand, we have come upon pages that left us conscious of nothing but the author's colossal ink pot & pen. We can pretty confidently assert that, among the evils which we have suffered in this book, laughter & indignation are those by which we came nearest to our death. We profess therefore a humble & wondering blindness to half the book. From the other half, we have rescued these fragments – like weird, battered remnants of a splendid legion..."; written in a neat hand, with one or two minor revisions, 4 pages, attached by a paper-fastener at upper left-hand corner, "Edward Thomas, Rose Acre, Bearsted, nr Maidstone", no date [June or July 1903]

£1,000 - 2,000

€1,100 - 2,300

'WHEN A MAN USES THE WASHINGTON MONUMENT AS A PEN & THE ATLANTIC AS AN INK POT' – Edward Thomas on the latest would-be Walt Whitman of American letters. Gerald Stanley Lee was a Congregational minister who wrote at a drift-wood desk while minting the highest of high-flown aspirational aphorisms. The book, which Thomas here reviews under sardonic quotation from Whitman's famous polemic, was published in 1903, receiving a notice in the *New York Times* on 27 June 1903 ('...Mr. Gerald Stanley Lee, whose book on "The Lost Art of Reading" deserves further consideration, is a preacher of the gospel of "fullness and leisure and power of living": of unconsciousness, of "not knowing what time it is." He is an enemy of the modern forms of culture, reading, and especially of "analysis"...').

Edward Thomas lived at Rose Acre, the address given at the head of his article, from October 1901 until July 1903. His review, following on upon its opening salvo, is made up of choice extracts from the book in question, leading off with: "The world... needs a prophet – a man who can gather about him a few brave-hearted, intelligently ignorant men, who shall go about with their beautiful feet on the mountains, telling the good tidings of how many things there are we do not need to know...". He ends by suggesting that the book should come with "a grammar & dictionary of the American tongue" and that "we shall heartily welcome an English translation of 'The Lost Art of Reading'". (His advocacy, a little over a decade later, of Robert Frost shows of course that he was not averse to the real transatlantic article.) This article is not listed by Jeff Cooper, *Edward Thomas: Towards a Complete Checklist of His Published Writings* (2017).



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THOMAS (EDWARD)

Autograph compositional drafts of his poems 'The Mountain Chapel', 'The Birds' Nests', and 'House and Man' (all untitled here), written in a Bedales school exercise-book originally belonging to his daughter Myfanwy, comprising drafts of the first two poems from first thoughts to the final draft, those for 'The Mountain Chapel' dated at the head of the second leaf "17 xii 14" and for 'The Birds' Nests' dated on the seventh leaf "18 xii 14" and eighth "18 xii"; the earliest drafts of 'Mountain Chapel' written on the right-hand pages, with the achieved version facing on the left-hand pages, covering 10 pages in all; those of 'Bird's Nests' covering 3 pages, with the first draft written on the left-hand pages and with later version facing on the right; with a single draft of 'House and Man' written on the verso of the penultimate leaf facing the final version of 'The Birds' Nests'; upper wrapper printed in black 'Beedales School/ Name:.../ Subject:.../ Term:.../ Form:...' (filled-in by her "Myfanwy Thomas"/ Drawing/ Yearly/ IV"), 14 pages in all on ruled paper, green wrappers, partly disbound (no doubt following on from Myfanwy's contributions having been torn out by her father), some very light foxing and browning, although seemingly in sound condition, 4to, [Steeple, Gloucestershire], 17 and 18 December 1914

£30,000 - 40,000
 £34,000 - 46,000

'WHEN GODS WERE YOUNG/ THIS WIND WAS OLD' – A NEWLY DISCOVERED POETRY NOTEBOOK OF EDWARD THOMAS. Although he had long been an accomplished, prolific and well-respected critic and writer of prose, Thomas did not start his career as poet until after the outbreak of the Great War, largely at the prompting of his friend and neighbour Robert Frost. This was only a couple of weeks before he began drafting poems in this exercise book (hereafter referred to as the Haines MS).

On 15 December he wrote to Frost: 'My works come pouring in on you now. Tell me all you dare about them'. In Matthew Hollis's account: 'Less than a fortnight after completing his first poem, Thomas had not only sent his friend a batch of verses in Ryton... Thomas's industry was frantic, even manic: poems and letters about poems and replies to those letters about poems. There was little room for family or for worrying about money: the experience was all consuming. He confessed to Frost of feeling "uncommonly cheerful mostly", pleased with some of the pieces, but something else besides. "I find myself engrossed and conscious of a possible perfection as I never was in prose," he said. "Still, I won't begin thanking you just yet, tho if you like I will put it down now that you are the only begetter right enough" (Now All Roads Lead to France, 2011, p.195).

His entire corpus of mature poetry was compressed into the little over two years between December 1914 and his death on the Western Front in April 1917; nor did he live to see his first volume of poems published, and with it the start of his posthumous reputation: 'Poems by Edward Thomas, was published by Selwyn and Blunt in October 1917... F.R. Leavis wrote in 1932 that it was a body of work of "a very rare order". W.H. Auden and C. Day Lewis said that Thomas was a poet they had "little or no hope of ever equalling". Dylan Thomas believed he had grown to be loved by so very many that we could hardly think of a time when he was not alive: "It is as though we had always known his poems, and were only wanting for him to write them down." In preparing the Oxford Book of Twentieth Century English Verse, Philip Larkin would permit Edward Thomas as many poems as T.S. Eliot. Ted Hughes would put it most clearly of anyone. "He is father of us all." (Hollis, p.338).

His poem 'The Mountain Chapel' is unusual among Thomas's poems for having a Welsh setting. No other manuscript of this, or its principal companion in the Haines MS, 'The Birds' Nests', is known; the only primary source hitherto known for both being the volume of typescript copies prepared by Thomas for the posthumous *Poems* of 1917 (the typescript of 'Mountain Chapel' having one word, and 'Birds' Nests' three words, altered by Thomas in ink). There are in addition a small number of typescripts, including those sent to Robert Frost (for full details, see *The Collected Poems of Edward Thomas*, edited by R. George Thomas, 1978, and *Edward Thomas: The Annotated Collected Poems*, edited by Edna Longley, 2008, and the Cardiff University Archives website).

For the third poem in the Haines MS, 'House and Man', one other manuscript source is known, this being the autograph fair copy of the final version among a volume of twenty-seven poems in the British Library (Add, MS 44990, f.26). There is, however, one anomaly. The BL manuscript is dated 3 and 4 February 1915. Our version, by contrast, is written on the reverse of a sheet dated 18 December 1914 and facing a sheet with the same date. However Edna Longley points to an entry in Thomas's diary that leaves little doubt that an early February date is indeed correct: 'On 1 February Thomas had noted: "magpie in oak tip like weathercock"... The poem ends with the image that ostensibly, and perhaps actually, sparked it off' (p.192). One can only assume, therefore, that Thomas drafted it onto a spare page of the Haines MS a month-and-a-half after the other poems.

The Haines MS shows that gestation of 'Mountain Chapel' was especially difficult. What appears to be the very first draft runs to over eight sometimes closely-written pages. Robert Frost has urged him to write poetry by telling him that it was already latent in his prose, and his very first poem, 'Up in the Wind', finished on 3 December, had evolved out of a prose sketch written the month before (analysed by Hollis, pp.183-9). 'The Mountain Chapel', too, starts off in prose: "Out of sight by the s.d/ The chapel & its few old tombs/ Are hidden among rocks, and cut/ [?] Clean off from..."; above which he has inserted: "The chapel & a few graves/ Chapel & graves, – a few all old,/ Are hidden among rocks, & cut". From this grows the opening of the poem as we know it, written in the final draft on the version of the second leaf: "Chapel & gravestones [few and old *deleted*] old & few/ Are shrouded by a mountain fold/ From sound & view..." (a trope later echoed in his description of how the birds' nest, too, is hidden from view). This final version, in its essentials, corresponds with the established text.

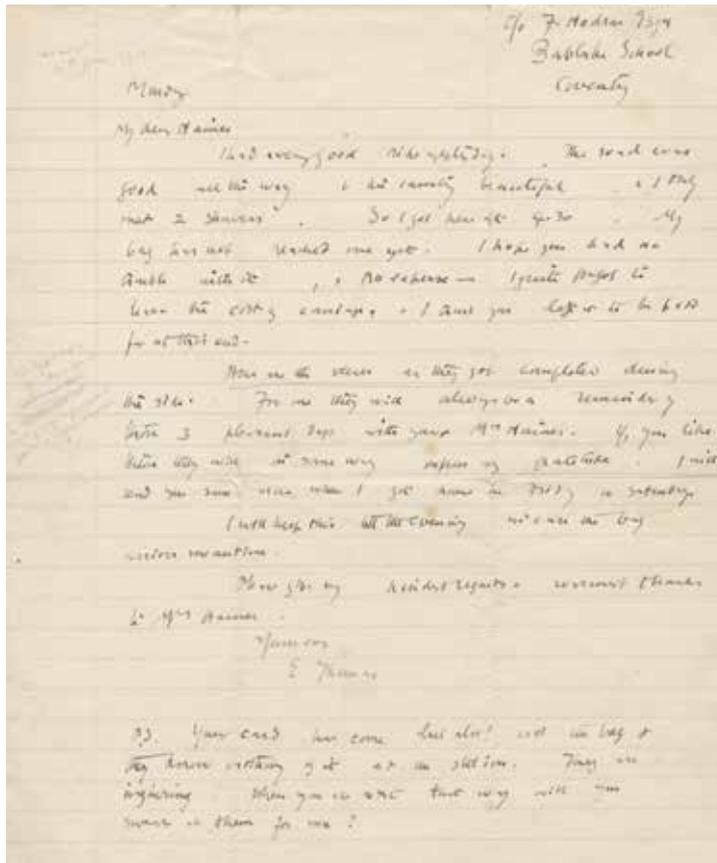
The gestation of 'Birds' Nests' is less tortuous. In the Haines MS we have what appear to be the first draft, second, and final drafts, comprising a single page each. In the first of these, we see Thomas clearly pitching to find his voice, writing first "The summer's nests exposed in winter's hedges", changing this to "The summer nests left bare by winter wind", before settling for "The summer nests uncovered by autumn wind" (this being the final version). (Seen together here in the Haines MS, these two poems form something akin to a pair. For the ruined chapel, the habitation of mankind, time runs in centuries; for the ruined nest, the habitation of birds, it runs over a space of a few seasons; overarching both, one of Edward Thomas's most famous utterances, with which 'The Mountain Chapel' ends – "when gods were young/ This wind was old".)

Gestation of 'House and Man' appears to have been easier still. The Haines MS contains a single draft. This takes up a single page and clearly represents not only his first ideas for the poem but brings us close to the final version. It opens: "One hour: as dim he & his house now look/ As a reflection in a rippling brook" under which he has written and deleted "As imagines in a rippled & running brook". He continues: "While I remember him; but first his house/ Empty it sounded. It was dark with beech tree boughs" this last sentence being then altered to: "Darkened it was by boughs" before arriving at the final reading "It was dark w forest boughs". The most notable difference between Haines draft and final text is at the very end of the poem. The Haines MS breaks off "In the house darkness, – a magpie"; whereas the final version ends: 'In the house darkness, – a magpie veering about,/ A magpie like a weathercock in doubt'. (Judging from the other material in the notebook, there do not appear to be any missing leaves at this point.)

'Birds' Nests' was first published in the *Poems* of 1917; while 'Mountain Chapel' and 'House and Man' were published in its successor, the *Last Poems* of 1918; 'Mountain Chapel' also appeared that same year in the Selwyn & Blount anthology *Twelve Poets: A Miscellany of New Verse*.

Helen Thomas gave this manuscript to Haines sometime in 1922 (see her letter, below, in the present sale), writing: "I remember I was very sorry to say to you that Edward wrote all his poems first of all on odd little bits of paper which often he destroyed when he copied them for me in a book, but I have one or two of these M.S.S. & if you would like it I would send you what I have. I send you now having it quite handy this exercise book... I know you wd like to have it & I wd like to know it is in your care". (Haines had, as we have seen, helped see the *Poems* of 1917 through the press.)

Another, larger, volume of drafts containing 27 poems written between 14 December 1914 and 23 May 1915 is held by the National Library of Wales (MS 2292A). The National Library of Wales also holds a later, similar, volume of drafts, kept between 4 March and 5 July 1916 (MS 22921B). The school exercise book containing Thomas's very first essays in the medium is held by the Lockwood Memorial Library; while the Berg Collection in the New York Public Library holds another Bedales School exercise book, containing drafts of five poems. The Bodleian Library holds a notebook kept between 25 June 1915 and 24 December 1916 with autograph fair copies of 66y poems (MS Don d.28). Only three manuscripts for poems are listed as having been sold at auction by ABPC, 'October' in 1979 and, in 1986, 'The Gallows' and 'Cock Crow'; the latter reappearing in our rooms in the Roy Davids sale (8 May 2015, lot 485, £20,000 including premium).



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THOMAS (EDWARD)

Autograph letter signed ("E Thomas"), to Jack Haines ("My dear Haines"), sending him the verses that he has completed on his bicycle ride home after his visit: "I had a very good ride yesterday. The road was good all the way & the country beautiful, & I only met 2 showers. So I got here at 4.30... Here are the verses as they got completed during the ride. For me they will always be a reminder of those 3 pleasant days with you & Mrs Haines. If you like them they will in some way express my gratitude. I will send you some more when I get home on Friday or Saturday"; the rest of the letter fretting about the delivery of his bag; docketed by Haines in pencil at the head "received 29th June 1915" and in the margin alongside the reference to verses "The typed copy of these were in my wife's possession I have a later version", 1 page, on ruled paper, torn at folds, minor foxing, 4to, "C/o F. Hodson Esq.re/ Bablake School/ Coventry/ Monday", [28 June 1915]

£2,000 - 3,000
 €2,300 - 3,400

'HERE ARE THE VERSES AS THEY GOT COMPLETED DURING THE RIDE' – EDWARD THOMAS SENDS HAINES HIS POEM 'WORDS', which had been begun when staying with him at Hucclecote ("Out of us all/ That make rhymes,/ Will you choose/ Sometimes –/ As the winds use/ A crack in a wall/ Or a drain/ Their joy or their pain/ To whistle through –/ Choose me,/ You English words?...").

The story of how Thomas and his friend walked up May Hill one day in June 1915, and Thomas was inspired to write what is one of his greatest poems, has become well-known. As Haines himself recollected long afterwards: 'A few days before he enlisted we bicycled out to May Hill... and all the way he mused, and I could note him musing as he asked me questions of the scarce flowers by the way, and whilst I botanised on the hill sloped he sat on the hill...

composing the beautiful poem "Words", which he brought down completed for us at breakfast the next morning' (quoted by Linda Hart, *Once They Lived in Gloucestershire: A Dymock Poets Anthology*, 1995, p.99). Thomas then polished the poem on his bike-ride to Coventry that afternoon (see Robert P. Eckert, *Edward Thomas: A Biography and a Bibliography*, 1937, p.161, whose account draws on Haines's reminiscences). He then headed the surviving fair copy of the manuscript with the name of Haines's hamlet: "Hucclecote – on the road from Gloster to Coventry 26-28.vi.15" (Oxford, MS Don d.28, f.84).

The poem finished, Thomas stayed that night with his friend C.F. Hodson, who had been a master at Bedales and was then teaching at Bablake School, Coventry, where Thomas's son Merfyn had been a pupil. Thomas was at this time agonising over his future, one course of action being to take up a teaching post at Hodson's school, another being to emigrate after all and follow Frost to America, a third being to enlist: this was the choice he made a fortnight later, on 14 July: 'Jack Haines got the first letter, written that evening. "I am enlisting. I passed the doctor today and go up on Monday to join the Artists Rifles and get turned (if possible) into an officer"' (Matthew Hollis, *Now All Roads Lead to France*, 2011, p.239).

The copy of the poem originally enclosed in the letter does not appear to have survived; from Haines's docket, this appears to have been a typescript. Thomas also sent a copy that same evening to their earlier companion in walks up May Hill, Robert Frost, who was then back in America. The poem was first published in *Form: A Quarterly of the Arts*, vol.i., no.2 (April 1916), and included in the *Poems of 1917*. Our letter appears to be unrecorded, and is not included in *Edward Thomas: Selected Letters*, edited by R. George Thomas, 1995.

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THOMAS (EDWARD)

Autograph letter signed ("E.T."), to Jack Haines ("My dear Haines"), thanking him for sending news of Lascelles Abercrombie's appreciation ("It was very good news..."); regretting that although they are not yet in camp, there is little chance of his getting down to see him ("...I hope you ill get this kind of weather without the bombs we get with it..."); saying how pleased he is that Haines enjoyed his *Maeterlinck* ("...I wonder it is just?..."); and alluding to their correspondence with Robert Frost ("...Franconia is a sufficient & complete address. I take it it is a small district or parish, & my letters get there. I mentioned to Frost in writing... that Abercrombie's letter had miscarried..."); subscribing the letter "My love to you all three"; on a pre-stamped letter card, with autograph address on verso, 1 page, light dust-staining, 8vo, 13 Rusham Road, Balham SW, 10 September 1915

£800 - 1,200

€910 - 1,400

This appears to be unrecorded, and is not included in *Edward Thomas: Selected Letters*. The news from Abercrombie for which Thomas thanks Haines could well be his promise to include some of Thomas's poems in *An Anthology of New Poetry*. This would come out in March 1917, a month before Thomas's death, and would be the only time he saw a group of his poems in print.

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THOMAS (EDWARD)

Typescripts of three poems sent by Thomas to Jack Haines, comprising (i) "Lights Out" ("I have come to the borders of sleep..."); (ii) 'Out in the dark', here untitled ("Out in the dark over the snow..."), inscribed at the head by Haines in pencil "E.T. wrote this on Xmas eve 1916 & sent it to me typed soon after/ JWH"; (iii) "The West Wind" ("I climbed the down up to a lone pine clump..."); together with (iv) a manuscript in an unidentified hand of his poem beginning "I may come near loving you", subscribed in pencil by Haines "Written by E.T. on his father & mother from original... poem", 4 pages, the first two typescripts on flimsy paper, the third on laid paper, minor wear, foxing, etc., 4to and 8vo, [?April and Christmas Eve 1916]

£600 - 800

€680 - 910

'NEATLY AND TERRIBLY TYPED OUT ON THOSE SLIM SHEETS OF QUITE ORDINARY DULL PAPER' – Edward Thomas settles his affairs before his final departure for France.

The first and second of these typescripts – of two of Thomas's last, and most poignant poems -- are on record as having been sent by Thomas to Haines on Christmas Eve 1916, shortly before his final departure to France: 'In the evening he wrote to Haines, enclosing the prophetic *Lights Out*: "I have come to the borders of sleep/ The unfathomable deep/ Forest where all must lose/ Their way, however straight./ Or winding, soon or late./ They cannot choose –" and the equally prophetic *Out in the Dark*, "neatly and terribly typed out on those slim sheets of quite ordinary dull paper, which seemed to make them more prophetic and more frightening"... In London he visited his mother, and went on to Gloucester to stay with Haines. There he signed the contract for the publication of his poems – which he had already selected and arranged – by his boyhood friend, Roger Ingpen, and which were dedicated to the American poet, Robert Frost. He seemed more cheerful, looking better than in the autumn, and glad to be done with waiting and to be going out. The quiet watcher of the countryside had become a man of action, with fear not of death, but only of fear itself. Like all his friends, Haines felt he was not coming back, and that he knew it.

Yet he was talkative and gay, with little trace of melancholy. In talking of de la Mare, he chose *Keep Innocency* as his favourite poem. When at dinner Haines drank his good fortune, Thomas smiled and asked, "What is good fortune?" (Robert P. Eckert, *Edward Thomas: A Biography and a Bibliography*, 1937, pp.172-4).

The first typescript, "The West Wind", consists of the last ten lines of Thomas's third sonnet 'The Wind's Song' which begins 'Dull-thoughted, walking among the nunneries...'. It was composed on 22-30 April 1916. Textually, abbreviation apart, our typescript conforms to the published version and post-dates the autograph fair copy of the sonnet held by the National Library of Wales (MS 22921B). Ours is clearly therefore an abbreviated version, with which Thomas was experimenting; no other record of which appears to be known.

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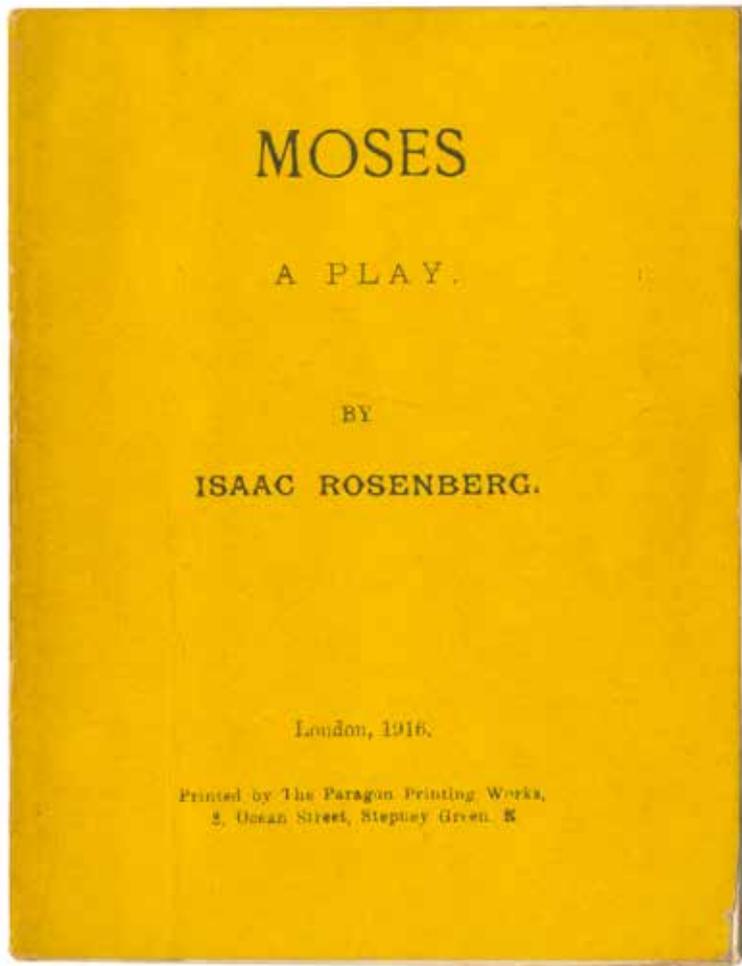
THOMAS (HELEN)

Autograph letter signed ("Helen Thomas"), to Jack Haines ("Dear Mr. Haines"), sending him one of her husband's poetical manuscripts ("...I remember I was very sorry to say to you that Edward wrote all his poems first of all on odd little bits of paper which often he destroyed when he copied them [?] for me in a book, but I have one or two of these M.S.S. & if you would like it I would send you what I have. I send you now having it quite handy this exercise book... I know you wd like to have it & I wd like to know it is in your care...") and describing at length and with great frankness the relations between herself, her husband and Robert Frost ("...I was so interested to hear about Robert Frost & have wished & wished I could hear from him. But because he didn't write I foolishly thought that I had failed somehow & got timid of writing again. I am so glad he is doing well, how nice it would be to see him again but I feel he could not bear to see me & not Edward. For I know & always knew how at least intellectually I was unworthy I was [sic] to be Edward's wife, & always felt that Robert Frost's honouring Edward as he did felt sorry that he had not a fitter mate, it did not spoil my love for Robert at all, because I felt as he felt, only I have since wanted to tell him things which really cannot be told which would perhaps make him understand that Edward leaned on my love & understanding of his subtle nature & that later gave me so much pride as I felt humble in other ways..."), and confessing that she has not kept up with others of the now dispersed Dymock circle ("...I am very shy of meeting people who knew & loved & admired Edward, for they would naturally form in their minds some idea of what his wife would be like. And I am not like it at all... But I read all I can get hold of of modern poetry, but I find it so thin & poor & pretentious after Edward, or else difficult to understand..."), 7 pages, first page browned from off-setting, 8vo, Forge House, Otford, Sevenoaks, [1922]

£600 - 800

€680 - 910

'I KNOW & ALWAYS KNEW HOW AT LEAST INTELLECTUALLY I WAS UNWORTHY... TO BE EDWARD'S WIFE' – Helen Thomas on her marriage to Edward Thomas and his friendship with Robert Frost. The exercise book sent with this letter is included in the present sale (lot 290 above). Her generosity can perhaps be explained not just on account of the friendship Edward and Haines enjoyed, but by the fact that he helped her see Thomas's poems through the press. Although undated, she refers to her son Merfyn as being twenty-two – he was born on 15 January 1900.



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ROSENBERG (ISAAC)

Youth, *publisher's printed wrappers (split at spine, small losses at upper margin of wrappers)*, l. Narodiccky, 1915; Moses. A Play, Paragon Printing Works, 1916--SASSOON (SIEGFRIED) The Old Huntsman and Other Poems, *errata slip pasted in, small loss to head of spine*, [1917]--ACKERLEY (J.R.) The Prisoners of War, 1925, FIRST EDITION--KINGSLEY (CHARLES) The Water-Babies, FIRST EDITION, FIRST ISSUE, *with the suppressed "L'Envoi" leaf, 2 plates by J. Noel Paton, rebaked preserving original spine*, Macmillan, 1863--SYMONDS (JOHN ADDINGTON) A Problem in Modern Ethics, [PIRATED EDITION], NUMBER 89 OF 100 COPIES, 1896--MONRO (HAROLD) Strange Meetings, LIMITED TO 25 COPIES BOUND IN BOARDS, *according to a pencil note by Haines*, Poetry Bookshop, 1917--THOMPSON (FRANCIS) The Mistress of Vision, Ditching, Douglas Pepler, 1918--[BLOXHAM (JOHN FRANCIS)] The Priest and the Acolyte, *Privately Printed for Presentation Only*, [1894]--THOMAS (EDWARD) Chosen Essays, LIMITED TO 350 COPIES, Gregynog Press, 1926; Maurice Maeterlinck, 1911--GUTHRIE (JAMES) To the Memory of Edward Thomas, LIMITED TO 250 COPIES, Pear Trees Press, [1937]--BINYON (LAURENCE) The Sirens: An Ode, LIMITED TO 200 COPIES, Stainton Press, 1924--HOGARTH (D.G.) The Life of Charles M. Doughty, 1928--GIBSON (WILFRED) Kestrel Edge and Other Plays, 1924--HAINES (JOHN) Poems, 1921, *publisher's bindings, unless otherwise stated* FIRST EDITIONS, 8vo and small 4to; and others, mostly poetry, some with pencil annotations by John Haines (c.65)

£1,000 - 2,000

€1,100 - 2,300

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YEATS (W.B.)

The Collected Works in Verse and Prose, 8 vol., *photogravure frontispiece in each volume, titles printed in red and black, quarter vellum gilt, t.e.g.*, 8vo, Shakespeare Head Press, 1908

£600 - 800

€680 - 910

Provenance

John Haines, solicitor and poet. Loosely inserted is an autograph letter to Haines ("Dear Sir", date 13 December, 1911) from Edith Lister, secretary of the Shakespeare Head Press, discussing Yeats' "Collected Works", and noting changes from the "Plays for an Irish Theatre".

END OF SALE

The next sale of Fine Books, Maps, Manuscripts and Historical Photographs will take place at Knightsbridge on 28 November 2018.

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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

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 'SS8' 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 or requested by post from Customer Services Department, 101 New Bond Street, London, W1S 1SR or by email from info@bonhams.com

APPENDIX 1

CONTRACT FOR SALE

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

Under this contract the *Seller's* liability in respect of the quality of the *Lot*, its fitness for any purpose and its conformity with any *Description* is limited. You are strongly advised to examine the *Lot* for yourself and/or obtain an independent examination of it before you buy it.

1 THE CONTRACT

- 1.1 These terms govern the *Contract for Sale* of the *Lot* by the *Seller* to the *Buyer*.
- 1.2 The Definitions and Glossary contained in Appendix 3 in the *Catalogue* are incorporated into this *Contract for Sale* and a separate copy can also be provided by *Bonhams* on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.
- 1.3 The *Seller* sells the *Lot* as the principal to the *Contract for Sale*, such contract being made between the *Seller* and you through *Bonhams* which acts in the sole capacity as the *Seller's* agent and not as an additional principal. However, if the *Catalogue* states that *Bonhams* sells the *Lot* as principal, or such a statement is made by an announcement by the *Auctioneer*, or by a notice at the *Sale*, or an insert in the *Catalogue*, then *Bonhams* is the *Seller* for the purposes of this agreement.

- 1.4 The contract is made on the fall of the *Auctioneer's* hammer in respect of the *Lot* when it is knocked down to you.

2 SELLER'S UNDERTAKINGS

- 2.1 The *Seller* undertakes to you that:
- 2.1.1 the *Seller* is the owner of the *Lot* or is duly authorised to sell the *Lot* by the owner;
- 2.1.2 save as disclosed in the *Entry* for the *Lot* in the *Catalogue*, the *Seller* sells the *Lot* with full title guarantee or, where the *Seller* is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the *Lot*;
- 2.1.3 except where the *Sale* is by an executor, trustee, liquidator, receiver or administrator the *Seller* is both legally entitled to sell the *Lot*, and legally capable of conferring on you quiet possession of the *Lot* and that the *Sale* conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);
- 2.1.4 the *Seller* has complied with all requirements, legal or otherwise, relating to any export or import of the *Lot*, and all duties and taxes in respect of the export or import of the *Lot* have (unless stated to the contrary in the *Catalogue* or announced by the *Auctioneer*) been paid and, so far as the *Seller* is aware, all third parties have complied with such requirements in the past;
- 2.1.5 subject to any alterations expressly identified as such made by announcement or notice at the *Sale* venue or by the *Notice to Bidders* or by an insert in the *Catalogue*, the *Lot* corresponds with the *Contractual Description* of the *Lot*, being that part of the *Entry* about the *Lot* in the *Catalogue* which is in bold letters and (except for colour) with any photograph of the *Lot* in the *Catalogue* and the contents of any *Condition Report* which has been provided to the *Buyer*.

3 DESCRIPTIONS OF THE LOT

- 3.1 Paragraph 2.1.5 sets out what is the *Contractual Description* of the *Lot*. In particular, the *Lot* is not sold as corresponding with that part of the *Entry* in the *Catalogue* which is not printed in bold letters, which merely sets out (on the *Seller's* behalf) *Bonhams'* opinion about the *Lot* and which is not part of the *Contractual Description* upon which the *Lot* is sold. Any statement or representation other than that part of the *Entry* referred to in paragraph 2.1.5 (together with any express alteration to it as referred to in paragraph 2.1.5), including any *Description* or *Estimate*, whether made orally or in writing, including in the *Catalogue* or on *Bonhams' Website*, or by conduct, or otherwise, and whether by or on behalf of the *Seller* or *Bonhams* and whether made prior to or during the *Sale*, is not part of the *Contractual Description* upon which the *Lot* is sold.
- 3.2 Except as provided in paragraph 2.1.5, the *Seller* does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any *Description* of the *Lot* or any *Estimate* in relation to it, nor of the accuracy or completeness of any *Description* or *Estimate* which may have been made by or on behalf of the *Seller* including by *Bonhams*. No such *Description* or *Estimate* is incorporated into this *Contract for Sale*.

4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

- 4.1 The *Seller* does not make and does not agree to make any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact in relation to the satisfactory quality of the *Lot* or its fitness for any purpose.

- 4.2 The *Seller* will not be liable for any breach of any undertaking, whether implied by the Sale of Goods Act 1979 or otherwise, as to the satisfactory quality of the *Lot* or its fitness for any purpose.

5 RISK, PROPERTY AND TITLE

- 5.1 Risk in the *Lot* passes to you when it is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*. The *Seller* will not be responsible thereafter for the *Lot* prior to you collecting it from *Bonhams* or the *Storage Contractor*, with whom you have separate contract(s) as *Buyer*. You will indemnify the *Seller* and keep the *Seller* fully indemnified from and against all claims, proceedings, costs, expenses and losses arising in respect of any injury, loss and damage caused to the *Lot* after the fall of the *Auctioneer's* hammer until you obtain full title to it.
- 5.2 Title to the *Lot* remains in and is retained by the *Seller* until the *Purchase Price* and all other sums payable by you to *Bonhams* in relation to the *Lot* have been paid in full to, and received in cleared funds by, *Bonhams*.

6 PAYMENT

- 6.1 Your obligation to pay the *Purchase Price* arises when the *Lot* is knocked down to you on the fall of the *Auctioneer's* hammer in respect of the *Lot*.
- 6.2 Time will be of the essence in relation to payment of the *Purchase Price* and all other sums payable by you to *Bonhams*. Unless agreed in writing with you by *Bonhams* on the *Seller's* behalf (in which case you must comply with the terms of that agreement), all such sums must be paid to *Bonhams* by you in the currency in which the *Sale* was conducted by not later than 4.30pm on the second working day following the *Sale* and you must ensure that the funds are cleared by the seventh working day after the *Sale*. Payment must be made to *Bonhams* by one of the methods stated in the *Notice to Bidders* unless otherwise agreed with you in writing by *Bonhams*. If you do not pay any sums due in accordance with this paragraph, the *Seller* will have the rights set out in paragraph 8 below.

7 COLLECTION OF THE LOT

- 7.1 Unless otherwise agreed in writing with you by *Bonhams*, the *Lot* will be released to you or to your order only when *Bonhams* has received cleared funds to the amount of the full *Purchase Price* and all other sums owed by you to the *Seller* and to *Bonhams*.
- 7.2 The *Seller* is entitled to withhold possession from you of any other *Lot* he has sold to you at the same or at any other *Sale* and whether currently in *Bonhams'* possession or not until payment in full and in cleared funds of the *Purchase Price* and all other sums due to the *Seller* and/or *Bonhams* in respect of the *Lot*.
- 7.3 You will collect and remove the *Lot* at your own expense from *Bonhams'* custody and/ or control or from the *Storage Contractor's* custody in accordance with *Bonhams'* instructions or requirements.
- 7.4 You will be wholly responsible for packing, handling and transport of the *Lot* on collection and for complying with all import or export regulations in connection with the *Lot*.
- 7.5 You will be wholly responsible for any removal, storage or other charges or *Expenses* incurred by the *Seller* if you do not remove the *Lot* in accordance with this paragraph 7 and will indemnify the *Seller* against all charges, costs, including any legal costs and fees, *Expenses* and losses suffered by the *Seller* by reason of your failure to remove the *Lot* including any charges due under any *Storage Contract*. All such sums due to the *Seller* will be payable on demand.

8	FAILURE TO PAY FOR THE LOT	9	THE SELLER'S LIABILITY		
8.1	If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1	The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's</i> hammer in respect of the <i>Lot</i> .	10.3	If either party to the <i>Contract for Sale</i> is prevented from performing that party's respective obligations under the <i>Contract for Sale</i> by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 6.
8.1.1	to terminate immediately the <i>Contract for Sale</i> of the <i>Lot</i> for your breach of contract;	9.2	Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the <i>Seller</i> will not be liable for any breach of any term that the <i>Lot</i> will correspond with any <i>Description</i> applied to it by or on behalf of the <i>Seller</i> , whether implied by the Sale of Goods Act 1979 or otherwise.	10.4	Any notice or other communication to be given under the <i>Contract for Sale</i> must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission, if to the <i>Seller</i> , addressed c/o <i>Bonhams</i> at its address or fax number in the <i>Catalogue</i> (marked for the attention of the Company Secretary), and if to you to the address or fax number of the <i>Buyer</i> given in the <i>Bidding Form</i> (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
8.1.2	to resell the <i>Lot</i> by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;	9.3	Unless the <i>Seller</i> sells the <i>Lot</i> in the course of a <i>Business</i> and the <i>Buyer</i> buys it as a <i>Consumer</i> ,	10.5	If any term or any part of any term of the <i>Contract for Sale</i> is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
8.1.3	to retain possession of the <i>Lot</i> ;	9.3.1	the <i>Seller</i> will not be liable (whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967, or in any other way) for any lack of conformity with, or inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in relation to the <i>Lot</i> made by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> ;	10.6	References in the <i>Contract for Sale</i> to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.
8.1.4	to remove and store the <i>Lot</i> at your expense;	9.3.2	the <i>Seller</i> will not be liable for any loss of <i>Business</i> , <i>Business</i> profits or revenue or income or for loss of reputation or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer</i> or of the <i>Buyer's</i> management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;	10.7	The headings used in the <i>Contract for Sale</i> are for convenience only and will not affect its interpretation.
8.1.5	to take legal proceedings against you for any sum due under the <i>Contract for Sale</i> and/or damages for breach of contract;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.8	In the <i>Contract for Sale</i> "including" means "including, without limitation".
8.1.6	to be paid interest on any monies due (after as well as before judgement or order) at the annual rate of 5% per annum above the base rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.9	References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
8.1.7	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless the <i>Buyer</i> buys the <i>Lot</i> as a <i>Consumer</i> from the <i>Seller</i> selling in the course of a <i>Business</i>) you hereby grant an irrevocable licence to the <i>Seller</i> by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal <i>Business</i> hours to take possession of the <i>Lot</i> or part thereof;	9.3.3	in any circumstances where the <i>Seller</i> is liable to you in respect of the <i>Lot</i> , or any act, omission, statement, or representation in respect of it, or this agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the <i>Seller's</i> liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the <i>Purchase Price</i> of the <i>Lot</i> irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.	10.10	Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .
8.1.8	to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.11	Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.9	to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i>) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	10.12	Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.
8.1.10	so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.	9.4	Nothing set out in paragraphs 9.1 to 9.3 above will be construed as excluding or restricting (whether directly or indirectly) any person's liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by the <i>Seller's</i> negligence (or any person under the <i>Seller's</i> control or for whom the <i>Seller</i> is legally responsible), or (iii) acts or omissions for which the <i>Seller</i> is liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law.	11	GOVERNING LAW
8.2	You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i>) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	10	MISCELLANEOUS	11	GOVERNING LAW
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> .	11	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
8.3	On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.2	The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .		

APPENDIX 2

BUYER'S AGREEMENT

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

1 THE CONTRACT

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

2 PERFORMANCE OF THE CONTRACT FOR SALE

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

3 PAYMENT

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the Notice to Bidders, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the Notice to Bidders on each lot, and
- 3.1.3 if the Lot is marked [AP], an Additional Premium which is calculated and payable in accordance with the Notice to Bidders together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the Notice to Bidders. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.

4 COLLECTION OF THE LOT

- 4.1 Subject to any power of the Seller or us to refuse to release the Lot to you, once you have paid to us, in cleared funds, everything due to the Seller and to us, we will release the Lot to you or as you may direct us in writing. The Lot will only be released on production of a buyer collection document, obtained from our cashier's office.
- 4.2 You must collect and remove the Lot at your own expense by the date and time specified in the Notice to Bidders, or if no date is specified, by 4.30pm on the seventh day after the Sale.
- 4.3 For the period referred to in paragraph 4.2, the Lot can be collected from the address referred to in the Notice to Bidders for collection on the days and times specified in the Notice to Bidders. Thereafter, the Lot may be removed elsewhere for storage and you must enquire from us as to when and where you can collect it, although this information will usually be set out in the Notice to Bidders.

- 4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.
- 4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.
- 4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.
- 4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.
- 4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

5 STORING THE LOT

We agree to store the Lot until the earlier of your removal of the Lot or until the time and date set out in the Notice to Bidders, on the Sale Information Page or at the back of the catalogue (or if no date is specified, by 4.30pm on the seventh day after the Sale) and, subject to paragraphs 6 and 10, to be responsible as bailee to you for damage to or the loss or destruction of the Lot (notwithstanding that it is not your property before payment of the Purchase Price). If you do not collect the Lot before the time and date set out in the Notice to Bidders (or if no date is specified, by 4.30pm on the seventh day after the Sale) we may remove the Lot to another location, the details of which will usually be set out in the relevant section of the Catalogue. If you have not paid for the Lot in accordance with paragraph 3, and the Lot is moved to any third party's premises, the Lot will be held by such third party strictly to Bonhams' order and we will retain our lien over the Lot until we have been paid in full in accordance with paragraph 3.

6 RESPONSIBILITY FOR THE LOT

- 6.1 Only on the payment of the Purchase Price to us will title in the Lot pass to you. However under the Contract for Sale, the risk in the Lot passed to you when it was knocked down to you.
- 6.2 You are advised to obtain insurance in respect of the Lot as soon as possible after the Sale.

7	FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS	7.3	If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price</i> of the <i>Lot</i> (or where you have purchased more than one <i>Lot</i> pro-rata towards the <i>Purchase Price</i> of each <i>Lot</i>) and secondly to the <i>Buyer's Premium</i> (or where you have purchased more than one <i>Lot</i> pro-rata to the <i>Buyer's Premium</i> on each <i>Lot</i>) and thirdly to any other sums due to us.	9.3	Paragraph 9 will not apply in respect of a <i>Forgery</i> if:
7.1	If all sums payable to us are not so paid in full at the time they are due and/or the <i>Lot</i> is not removed in accordance with this agreement, we will without further notice to you be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the <i>Seller</i>):			9.3.1	the <i>Entry</i> in relation to the <i>Lot</i> contained in the <i>Catalogue</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion or reflected the then current opinion of an expert acknowledged to be a leading expert in the relevant field; or
7.1.1	to terminate this agreement immediately for your breach of contract;	7.4	We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any <i>Sale</i> of the <i>Lot</i> under our rights under this paragraph 7 after the payment of all sums due to us and/or the <i>Seller</i> within 28 days of receipt by us of all such sums paid to us.	9.3.2	it can be established that the <i>Lot</i> is a <i>Forgery</i> only by means of a process not generally accepted for use until after the date on which the <i>Catalogue</i> was published or by means of a process which it was unreasonable in all the circumstances for us to have employed.
7.1.2	to retain possession of the <i>Lot</i> ;				
7.1.3	to remove, and/or store the <i>Lot</i> at your expense;				
7.1.4	to take legal proceedings against you for payment of any sums payable to us by you (including the <i>Purchase Price</i>) and/or damages for breach of contract;	8	CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT	9.4	You authorise us to carry out such processes and tests on the <i>Lot</i> as we in our absolute discretion consider necessary to satisfy ourselves that the <i>Lot</i> is or is not a <i>Forgery</i> .
7.1.5	to be paid interest on any monies due to us (after as well as before judgement or order) at the annual rate of 5% per annum above the base lending rate of National Westminster Bank Plc from time to time to be calculated on a daily basis from the date upon which such monies become payable until the date of actual payment;	8.1	Whenever it becomes apparent to us that the <i>Lot</i> is the subject of a claim by someone other than you and other than the <i>Seller</i> (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the <i>Lot</i> in any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:	9.5	If we are satisfied that a <i>Lot</i> is a <i>Forgery</i> we will (as principal) purchase the <i>Lot</i> from you and you will transfer the title to the <i>Lot</i> in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, in accordance with the provisions of Sections 12(1) and 12(2) of the Sale of Goods Act 1979 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> , <i>Buyer's Premium</i> , <i>VAT</i> and <i>Expenses</i> paid by you in respect of the <i>Lot</i> .
7.1.6	to repossess the <i>Lot</i> (or any part thereof) which has not become your property, and for this purpose (unless you buy the <i>Lot</i> as a <i>Consumer</i>) you hereby grant an irrevocable licence to us, by ourselves, our servants or agents, to enter upon all or any of your premises (with or without vehicles) during normal business hours to take possession of any <i>Lot</i> or part thereof;	8.1.1	retain the <i>Lot</i> to investigate any question raised or reasonably expected by us to be raised in relation to the <i>Lot</i> ; and/or	9.6	The benefit of paragraph 9 is personal to, and incapable of assignment by, you.
7.1.7	to sell the <i>Lot Without Reserve</i> by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;	8.1.2	deliver the <i>Lot</i> to a person other than you; and/or	9.7	If you sell or otherwise dispose of your interest in the <i>Lot</i> , all rights and benefits under this paragraph will cease.
7.1.8	to retain possession of any of your other property in our possession for any purpose (including, without limitation, other goods sold to you or with us for <i>Sale</i>) until all sums due to us have been paid in full;	8.1.3	commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or	9.8	Paragraph 9 does not apply to a <i>Lot</i> made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a <i>Stamp</i> or <i>Stamps</i> or a <i>Book</i> or <i>Books</i> .
7.1.9	to apply any monies received from you for any purpose whether at the time of your default or at any time thereafter in payment or part payment of any sums due to us by you under this agreement;	8.1.4	require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.		
7.1.10	on three months' written notice to sell, <i>Without Reserve</i> , any of your other property in our possession or under our control for any purpose (including other goods sold to you or with us for <i>Sale</i>) and to apply any monies due to you as a result of such <i>Sale</i> in payment or part payment of any amounts owed to us;	8.2	The discretion referred to in paragraph 8.1:	10	OUR LIABILITY
7.1.11	refuse to allow you to register for a future <i>Sale</i> or to reject a bid from you at any future <i>Sale</i> or to require you to pay a deposit before any bid is accepted by us at any future <i>Sale</i> in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the <i>Purchase Price</i> of any <i>Lot</i> of which you are the <i>Buyer</i> .	8.2.1	may be exercised at any time during which we have actual or constructive possession of the <i>Lot</i> , or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and	10.1	We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .
7.2	You agree to indemnify us against all legal and other costs, all losses and all other <i>Expenses</i> (whether or not court proceedings will have been issued) incurred by us as a result of our taking steps under this paragraph 7 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 7.1.5 from the date upon which we become liable to pay the same until payment by you.	8.2.2	will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.	10.2	Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:
		9	FORGERIES	10.2.1	handling the <i>Lot</i> if it was affected at the time of <i>Sale</i> to you by woodworm and any damage is caused as a result of it being affected by woodworm; or
		9.1	We undertake a personal responsibility for any <i>Forgery</i> in accordance with the terms of this paragraph 9.	10.2.2	changes in atmospheric pressure; nor will we be liable for:
		9.2	Paragraph 9 applies only if:	10.2.3	damage to tension stringed musical instruments; or
		9.2.1	your name appears as the named person to whom the original invoice was made out by us in respect of the <i>Lot</i> and that invoice has been paid; and	10.2.4	damage to gilded picture frames, plaster picture frames or picture frame glass; and if the <i>Lot</i> is or becomes dangerous, we may dispose of it without notice to you in advance in any manner we think fit and we will be under no liability to you for doing so.
		9.2.2	you notify us in writing as soon as reasonably practicable after you have become aware that the <i>Lot</i> is or may be a <i>Forgery</i> , and in any event within one year after the <i>Sale</i> , that the <i>Lot</i> is a <i>Forgery</i> ; and		
		9.2.3	within one month after such notification has been given, you return the <i>Lot</i> to us in the same condition as it was at the time of the <i>Sale</i> , accompanied by written evidence that the <i>Lot</i> is a <i>Forgery</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .		

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

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

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

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

11 BOOKS MISSING TEXT OR ILLUSTRATIONS

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

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

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

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

but not if:

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

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

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

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

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

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

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

12 MISCELLANEOUS

12.1 You may not assign either the benefit or burden of this agreement.

12.2 Our failure or delay in enforcing or exercising any power or right under this agreement will not operate or be deemed to operate as a waiver of our rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect our ability subsequently to enforce any right arising under this agreement.

12.3 If either party to this agreement is prevented from performing that party's respective obligations under this agreement by circumstances beyond its reasonable control or if performance of its obligations would by reason of such circumstances give rise to a significantly increased financial cost to it, that party will not, for so long as such circumstances prevail, be required to perform such obligations. This paragraph does not apply to the obligations imposed on you by paragraph 3.

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand or sent by first class post or air mail or fax transmission (if to *Bonhams* marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the *Contract Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.

12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.

12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.

12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.

12.8 In this agreement "including" means "including, without limitation".

12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.

12.10 Reference to a numbered paragraph is to a paragraph of this agreement.

12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.

12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

13 GOVERNING LAW

All transactions to which this agreement applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the *Sale* takes (or is to take) place and we and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that we may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. *Bonhams* has a complaints procedure in place.

DATA PROTECTION – USE OF YOUR INFORMATION

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our *Website* www.bonhams.com or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from info@bonhams.com.

APPENDIX 3

DEFINITIONS AND GLOSSARY

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

LIST OF DEFINITIONS

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

"Description" any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the *Hammer Price*).

"Entry" a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

"Estimate" a statement of our opinion of the range within which the hammer is likely to fall.

"Expenses" charges and *Expenses* paid or payable by *Bonhams* in respect of the *Lot* including legal *Expenses*, banking charges and *Expenses* incurred as a result of an electronic transfer of money, charges and *Expenses* for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus *VAT* if applicable.

"Forgery" an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

"Guarantee" the obligation undertaken personally by *Bonhams* to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

"Hammer Price" the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the *Auctioneer*.

"Loss and Damage Warranty" means the warranty described in paragraph 8.2 of the Conditions of Business.

"Loss and Damage Warranty Fee" means the fee described in paragraph 8.2.3 of the Conditions of Business.

"Lot" any item consigned to *Bonhams* with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

"Motoring Catalogue Fee" a fee payable by the *Seller* to *Bonhams* in consideration of the additional work undertaken by *Bonhams* in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

"New Bond Street" means *Bonhams's* saleroom at 101 New Bond Street, London W1S 1SR.

"Notional Charges" the amount of *Commission* and *VAT* which would have been payable if the *Lot* had been sold at the *Notional Price*.

"Notional Fee" the sum on which the *Consignment Fee* payable to *Bonhams* by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

"Notional Price" the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the *Reserve* applicable to the *Lot*.

"Notice to Bidders" the notice printed at the back or front of our *Catalogues*.

"Purchase Price" the aggregate of the *Hammer Price* and *VAT* on the *Hammer Price* (where applicable), the *Buyer's Premium* and *VAT* on the *Buyer's Premium* and any *Expenses*.

"Reserve" the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

"Sale" the auction *Sale* at which a *Lot* is to be offered for *Sale* by *Bonhams*.

"Sale Proceeds" the net amount due to the *Seller* from the *Sale* of a *Lot*, being the *Hammer Price* less the *Commission*, any *VAT* chargeable thereon, *Expenses* and any other amount due to us in whatever capacity and howsoever arising.

"Seller" the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "*Seller*" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

"Specialist Examination" a visual examination of a *Lot* by a specialist on the *Lot*.

"Stamp" means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

"Standard Examination" a visual examination of a *Lot* by a non-specialist member of *Bonhams's* staff.

"Storage Contract" means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

"Storage Contractor" means the company identified as such in the *Catalogue*.

"Terrorism" means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

"Trust Account" the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to *Bonhams's* normal business bank account.

"VAT" value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

"Website" *Bonhams Website* at www.bonhams.com

"Withdrawal Notice" the *Seller's* written notice to *Bonhams* revoking *Bonhams's* instructions to sell a *Lot*.

"Without Reserve" where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

"artist's resale right": the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

"bailee": a person to whom goods are entrusted.

"indemnity": an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnity" is construed accordingly.

"interpleader proceedings": proceedings in the Courts to determine ownership or rights over a *Lot*.

"knocked down": when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

"lien": a right for the person who has possession of the *Lot* to retain possession of it.

"risk": the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"title": the legal and equitable right to the ownership of a *Lot*.

"tort": a legal wrong done to someone to whom the wrong doer has a duty of care.

SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
 - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
 - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
 - (a) the seller;
 - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
 - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

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Registration and Bidding Form

Bonhams

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

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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: FINE BOOKS, MANUSCRIPTS, ATLASES AND HISTORICAL PHOTOGRAPHS		Sale date: 20 June 2018													
Sale no. 24634		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>General Bid Increments:</p> <table border="0"> <tr> <td>£10 - 200by 10s</td> <td>£10,000 - 20,000by 1,000s</td> </tr> <tr> <td>£200 - 500by 20 / 50 / 80s</td> <td>£20,000 - 50,000by 2,000 / 5,000 / 8,000s</td> </tr> <tr> <td>£500 - 1,000by 50s</td> <td>£50,000 - 100,000by 5,000s</td> </tr> <tr> <td>£1,000 - 2,000by 100s</td> <td>£100,000 - 200,000by 10,000s</td> </tr> <tr> <td>£2,000 - 5,000by 200 / 500 / 800s</td> <td>above £200,000at the auctioneer's discretion</td> </tr> <tr> <td>£5,000 - 10,000by 500s</td> <td></td> </tr> </table> <p>The auctioneer has discretion to split any bid at any time.</p>				£10 - 200by 10s	£10,000 - 20,000by 1,000s	£200 - 500by 20 / 50 / 80s	£20,000 - 50,000by 2,000 / 5,000 / 8,000s	£500 - 1,000by 50s	£50,000 - 100,000by 5,000s	£1,000 - 2,000by 100s	£100,000 - 200,000by 10,000s	£2,000 - 5,000by 200 / 500 / 800s	above £200,000at the auctioneer's discretion	£5,000 - 10,000by 500s	
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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"/>

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