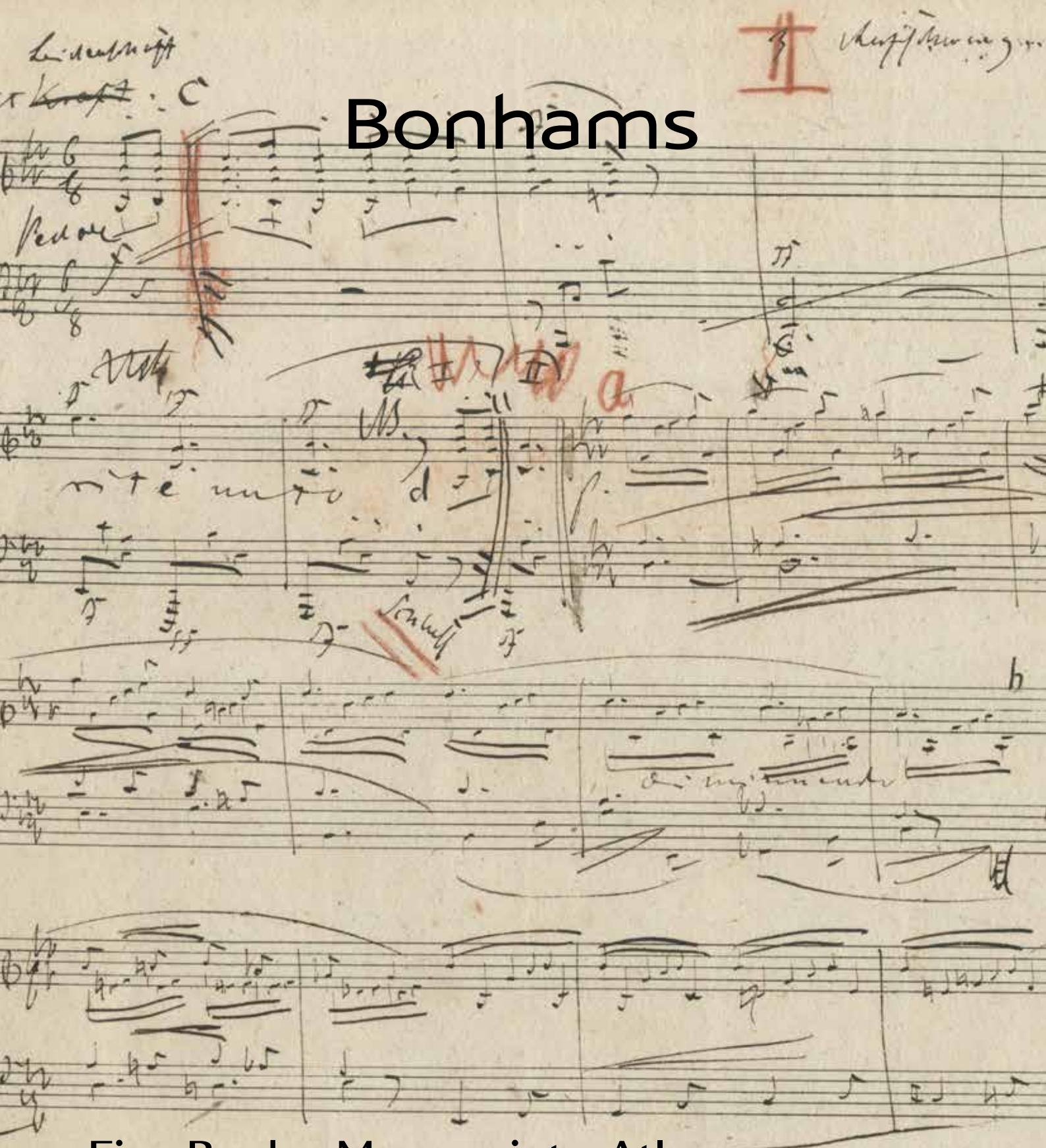


**Bonhams**



**Fine Books, Manuscripts, Atlases  
and Historical Photographs**

Montpelier Street, London | 27 November 2018

# Fine Books, Manuscripts, Atlases and Historical Photographs

Montpelier Street, London | Tuesday 27 November 2018, at 1pm

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£18

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Please see back of catalogue for important notice to bidders

## ILLUSTRATIONS

Front cover: Lot 31  
Back cover: Lot 19  
Contents page: Lot 77

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

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

## **EXPORT LICENCES**

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

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1



3

# Fine Books, Manuscripts, Atlases and Historical Photographs

Tuesday 27 November 2018, at 1pm

1

## ALBUMS

Two good nineteenth century albums, relating to the family and friends of botanist Miles Joseph Berkeley, with botanical, topographical and imaginative views, approximately 80 pages of manuscript verse, 33 watercolours (of which 17 botanical subjects, one signed by Berkeley), 13 ink and wash scenes, and 26 large pencil drawings, several signed by R.H. Essex, others by members of the Munn family, most pasted in, uniform red morocco gilt, t.e.g., 4to (240 x 190mm.), [c.1825-1836, and 1850s]

£700 - 900  
€800 - 1,000

Two albums, compiled by Margaret Campbell, each volume opening with a fine decorative watercolour with her name, one of which depicts a Greek temple by R.H. Hamilton (1802-1855, a regular exhibitor at the Society of Painters in Watercolour). Campbell was evidently close to Miles Joseph Berkeley (1803-1889), so-called "Father of British mycology", who was born in Northamptonshire, and a relation by marriage to the watercolourist Paul Sandby Munn (1773-1845), who has contributed several fine wash drawings. Berkeley provides one good botanical watercolour of a lily (May 1830), and there are two good views of Margate New Church (by R.H. Essex, 1830) where he was appointed curate in 1830, and a view of King's Cliffe in Northampton where he moved afterwards. Other Berkeley family contributions are made by Emeric (a view of tombs in India), and "Miss Berkeley" (an illustrated account of "A domestic scene during the Great Rebellion of cabs"), and botanical studies signed "S.I.B.". Other images include three signed by P.S. Munn (a view of Valle Crucis in North Wales; woodland view; "Goldsmith's Traveller"), views of Catalan Bay in Gibraltar, Steinberg on the Rhine, Fairlop Oak in Essex, Lake Como, Dieppe, Ludlow, "Arab tombs", Marston Court, ?Kent (by R.H. Essex, 1827), and a charming series of portraits of children drawing, one captioned "Paul drawing in a cupboard".

2 •

## AMERICA - WAR OF INDEPENDENCE

DONKIN (MAJOR R.) Military Collections and Remarks, FIRST EDITION, engraved frontispiece, 19-page list of military or naval subscribers, footnote on p.190 excised as usual, some foxing, frontispiece near detached and with damp spots causing loss at edges, clean tear to L1 without loss, contemporary speckled calf, joints split, some loss to spine [Howes D422; Sabin 20598], 8vo, New York, H. Gaine, 1777

£2,000 - 3,000  
€2,300 - 3,400

As with most other surviving copies of this scarce work by a survivor of the Battles of Lexington and Concord, ours has had the controversial footnote on p.190 excised by the printer. In the note Major Donkin foresaw the use of biological warfare, albeit with the intention of causing disarray rather than infection: "Dip arrows in matter of small-pox and twang them at the American rebels in order to inoculate them; this would sooner disband these stubborn, ignorant, enthusiastic savages than any other compulsive measures. Such is their dread and fear of that disorder".

The list of subscribers includes soldiers from the Royal Fencible Americans, the Queen's American Rangers and the Prince of Wales's American Volunteers.

## Provenance

Thomas Hopkins, Newland, Gloucestershire, bookplate. See illustration overleaf.

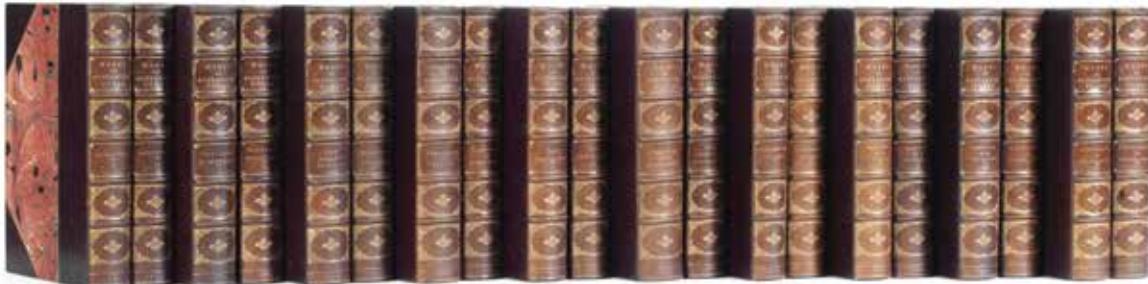
3

## AMERICA

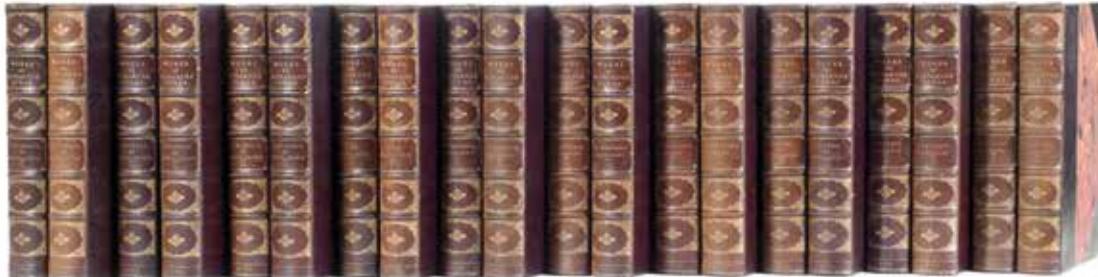
TAYLOR (ZACHARY) Document signed ("Z. Taylor"), counter-signed by Thomas Ewing Sr., Secretary of the Interior, appointing Anthony Walke register of the land office at Chillicothe, Ohio; blind-stamped seal of the Department of the Interior, 1 page, printed with manuscript insertions, Taylor's signature smudged (seemingly by the president himself during signing) but still clear and strong, minor weakness and discoloration at folds, oblong folio (290 x 450mm.), Washington, 8 October 1849

£800 - 1,200  
€910 - 1,400

Documents signed by Taylor, who served as president for only a year and a half, are uncommon. This is among the earliest documents to be issued by the Department of the Interior, which had been established earlier that year, with Taylor's inauguration; Ewing serving as its first secretary. The recipient of this appointment, Anthony Walke, gave his name to the well-known classical revival house of c.1820 that still stands at Chillicothe. The document belongs to his descendants.



6



4

## **AMERICA - ACTS OF CONGRESS**

Acts Passed at the Second Congress of the United States of America, Begun and Held at the City of Philadelphia... On Monday, the Twenty-fourth of October, One Thousand Seven Hundred and Ninety-one, FIRST EDITION, final 2 leaves of index working loose, indecipherable ownership name in red ink on title, later calf retaining original red gilt morocco spine label [ESTC W14416, 7 copies; Evans, 26295], 8vo, Philadelphia, Francis Childs and John Swaine, [1793]

£800 - 1,200  
€910 - 1,400

## Provenance

??"El Chouaille", early ink name beside a couple of underlings to a passage captioned "To settle with Vermont".

5

## **BINDINGS**

Courtiers and Favourites of Royalty, 20 vol., "Astral edition",  
LIMITED TO 50 COPIES, colour frontispieces by F. Milius and  
plates, contemporary brown half morocco gilt, spines with dark blue  
morocco floral onlays and gilt tooling, t.e.g., 8vo, Paris, Société des  
Bibliophiles, [c.1910]

£600 - 800  
€680 - 910

6

## **BINDINGS**

DUMAS (ALEXANDRE) The Works, 40 vol., limited to 1000 sets, twentieth century burgundy half morocco, spines gilt-tooled with lettering and decorations within raised bands, t.e.g., one cover near detached. 8vo, Boston, Estes and Lauriat, 1893.

£1,000 - 1,500  
€1.100 - 1.700

A row of approximately 20 antique books bound in worn, reddish-brown leather. The spines are visible, showing signs of age and wear.

5



2

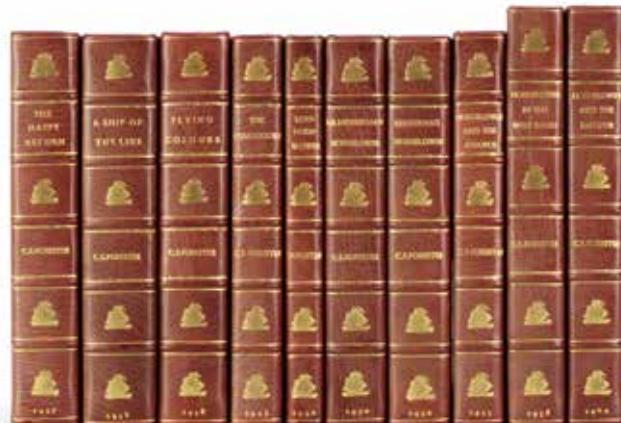
7 •

**BINDINGS**

FORESTER (C.S.) [Hornblower Series], 10. vol., FIRST EDITIONS, uniform maroon crushed morocco gilt, spine in 6 compartments with raised bands, gilt lettering in 2, gilt-blocked ship device, g.e., 8vo, Michael Joseph, 1937-1962

£1,000 - 1,500  
€1,100 - 1,700

SET OF THE FIRST EDITION "HORNBLOWER" NOVELS, published in the author's lifetime. Comprises: *The Happy Return*, 1937; *A Ship of the Line*, 1939; *Flying Colours*, 1938; *The Commodore*, 1945; *Lord Hornblower*, 1946; *Mr Midshipman Hornblower*, 1950; *Lieutenant Hornblower*, 1952; *Hornblower and the Atropos*, 1953; *Hornblower in the West Indies*, 1958; *Hornblower and the Hotspur*, 1962.



7

8 •

**BINDINGS**

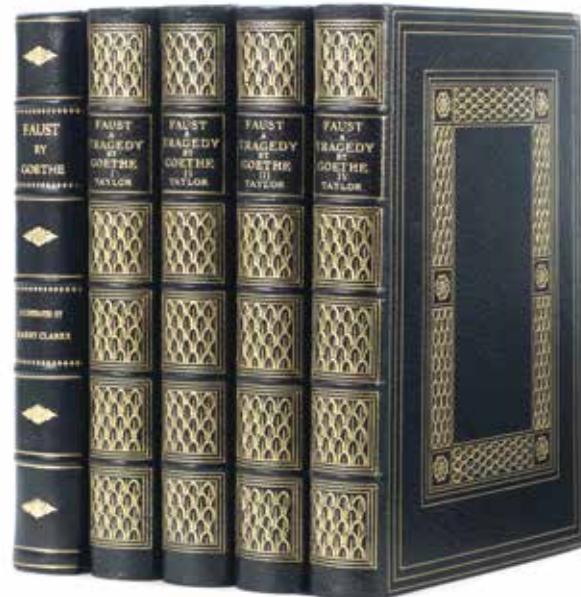
GOETHE (JOHANN WOLFGANG VON) Faust. A Tragedy... Translated by Bayard Taylor, 4 vol., NUMBER 318 OF 650 LARGE PAPER COPIES, frontispieces each in 2 states (coloured and uncoloured aquatint), plates after Alexander Liezen Mayer, finely bound in original dark blue/black crushed morocco at the Riverside Press, covers with multiple gilt rule borders enclosing elaborate central panels, spines tooled to a similar design and raised bands, t.e.g., others uncut, morocco turn-ins, large 8vo, Boston & New York, Houghton Mifflin, 1906; Faust... Translated by John Auster. Illustrated by Harry Clarke, American issue, NUMBER 745 OF 1,000 COPIES SIGNED BY THE ARTIST, 22 plates (8 colour), illustrations, original pictorial front endpapers bound in, modern black morocco gilt, gilt panelled spine, 4to, New York, Dingwall Rock, [1925] (5)

£1,000 - 1,500  
€1,100 - 1,700

9 •

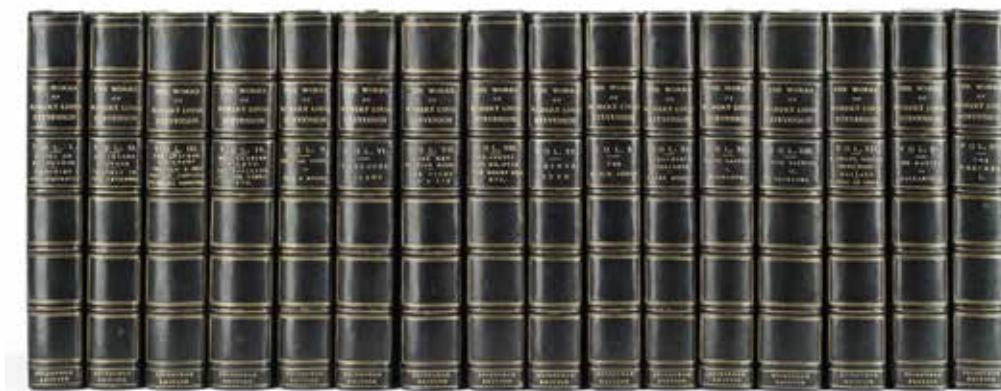
**BINDINGS**

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



8

£2,000 - 3,000  
€2,300 - 3,400



9 (part)

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.



10



13

10 •

#### **BINDINGS**

The International Library of Famous Literature, 20 vol., numerous plates, contemporary red morocco, sides with double gilt rule borders and floral cornerpieces, gilt panelled spines with raised bands and repeated floral tool, inner gilt dentelles, t.e.g., others uncut, large 8vo, New York, Merrill and Baker, 1898

£800 - 1,200

€910 - 1,400

11 •

#### **CHURCHILL, PARNELL AND IRISH INDEPENDENCE**

Autograph album kept by Mary Lizzie Burgess, signed and inscribed to her by Charles Stewart Parnell (20 December 1889) and on the same page in 1891, soon after his death, by his widow Katie O'Shea; later signed in 1960, at Miss Burgess's request, by Winston Churchill (with accompanying correspondence); with further contributions by Lloyd George, Gladstone, Michael Davitt, John Dillon (a letter advising her on how "Women can help the cause of Irish Freedom"), transcript of verses by Fanny Parnell, and others, red morocco, upper cover stamped 'M.L. Burgess/ Norwich', clasp, usual wear, 8vo, 1889-1960

£500 - 600

€570 - 680

12 •

#### **CIVIL WAR - BLOODY GAME AT CARDS**

The Bloody Game at Cards. As it was Played Betwixt the King of Hearts and the rest of his Suite, waterstained, trimmed particularly at fore-edge, and tape repair to final leaf, nineteenth century boards, red morocco gilt-lettered spine label, rubbed [ESTC R3016], small 4to, Shuffled at London, Cut at Westminster, Dealt at Yorke, and Plaid in the open field..., [1643]

£600 - 800

€680 - 910



14

13 •

### **COOKERY AND HOUSEHOLD MANAGEMENT**

Collection of cookery and household recipes, compiled by members of the Landor family of Rugeley, Staffordshire, together with material from the associated Lyttelton family of Studley Castle, Warwickshire, comprising loose recipes and five recipe books (into which many have been copied), largely culinary ("...to make Green sweetmeats of Cucumber Oranges Melons &c Mrs Stanleys way...") but interspersed with medical recipes ("...An infallible Cure for the Bite of a Mad Dog, brought from Tonquin by Sir George Cobb, Baronett [d.1762]...") and general household recipes ("...To Dye Gloves Purple Miss Yarburgh may 59..."), comprising;

- (i) Some 230 loose recipes, approximately 130 of which are culinary, 70 medical and 30 household, many addressed to Miss Landor in the early nineteenth century
- (ii) Early eighteenth century recipe book, upper cover indistinctly inscribed "M[?rs] Elizabeth Norman/ [her] Book of Receipts.../ April... 17[?]3...", the inner cover inscribed "Leonora Lyttelton", kept in several hands; indices, c. 130 pages, *light dust-staining to covers, original white vellum, ties, 4to*
- (iii) Late eighteenth century recipe book, starting with "To Make Sack Mead" and ending with "To Make Cowslip Wine mrs B: way"; index, c. 40 pages, *usual minor staining and browning, paper wrappers (torn), 4to*
- (iv) Early nineteenth century recipe book, with the ownership inscription of "C. Landor"; with separate index, 90 pages, *marbled boards, quarter calf, 4to*
- (v) "A Book of Recipes", c. 60 pages, *wrappers, the upper cover etched with a view of a Drury Lane performance entitled 'The Theatrical Oglers' (the BM example dated c. 1770-90), 4to*
- (vi) Early nineteenth century recipe book, adapted from an account book of 1798-9 incorporating calligraphic arithmetical exercises, c. 40 pages, *quarter calf, marbled boards, rubbed, 4to (6)*

£2,000 - 4,000  
€2,300 - 4,500

'GREEN SWEETMEATS OF CUCUMBER ORANGES MELONS &c'  
– an extensive collection of recipes belonging to the Landor family of Rugeley, Staffordshire. It is unusual in that the original recipes, as exchanged with friends and neighbours, have been preserved, while some, indeed, have also been copied into at least one of the bound recipe books (that bearing the ownership inscription of "C. Landor"). Some of the recipes, such as that for rabies collected by Sir George Cobb (ob.1762), are well-known and to be found in other sources, as is to be expected; but others appear to be specific to the West Midlands locality and to the family connections of the Landors (from whose ranks the poet Walter Savage hailed). The "Leonora Lyttelton", second owner of the second volume listed above, can be identified as Leonora Rutland, who was born 1736 and in 1772 married Robert Lyttelton, the Lyttletons (or Lytteltons) of Studley Castle, Warwickshire, being great friends of the Landors. Confirmation of this is to be found by the addition by her in the volume of a recipe for "Mrs Rutland's pills & Miss Rutland's purging powder" (p.118); while, among the loose recipes, is one signed by "F. Wheler", addressed "To Mrs Rutland in Warwick" and dated 1756, for preparing "Ketchup after the Manner it is made in The East Indies".

14

### **COOKERY**

GOEIMARE (JOOS) Fine large view of the interior of a lavishly stocked kitchen, bustling with activity, a roaring fire, the walls and tables abundant with foodstuffs (meats, fish, vegetables and fruits), plate and utensils, *engraving on 2 sheets (joined) by Stefano Scolari after Joos Goeimare, lettered lower right "Valegio f stefano scolari formis in venecia", wide borders, some loss to lower border, image 450 x 690mm., [Venice, c.1650-1687]*

£2,500 - 3,500  
€2,800 - 4,000

A magnificent kitchen scene, adapted as a purely secular scene from a sixteenth century engraving by Boetius à Bolswert depicting Christ in the house of Martha and Mary, by the seventeenth century Venetian engraver and publisher Stefano Scolari. Christ has been converted into a young man holding a large plate holding a pie embellished with bird's head, whilst the seated Mary now holds a basket of fruit in place of a book.

**COOKERY**

Book of culinary and household recipes kept in several hands, predominantly of the early nineteenth century, most giving the source of the recipe ("Mrs Cross" etc.), headings including subjects such as "To Dress an Old Fowl", "To Roast a Duck with Mushrooms", "To make Omnlet" (...take the yolks of 6 Eggs well beaten a little Parsley & a very small bit of onion chopped fine 2 spoonfuls of cream with little pepper & salt you must let your pan be very hot, shaking it all the while after you have set it on your dish you must pour a very rich brown gravy over it..."), "To make Lobster soup", "To make Mushroom Catchup", "To make Lemon Blanchmonge", "To make Lemon Florandine", "To stew Lampreys", one recipe crossed through with the words "a very bad receipt"; plus sundry household tips ("To clean Mahogany Tables/ receipt given by Mark/ Waiter Hotel Beaumaris"); with loose recipes inserted, printed instructions on weather-forecasting by barometer issued by Joseph Ortelly & Co [i.e. Ortellis of London] pasted to inside cover; indices at end, c.240 pages, *minor dust-staining and usual signs of wear, nevertheless in sound and attractive condition, original vellum boards, 4to, c.1800-1840*

**£600 - 800**  
**€680 - 910**

'A VERY RICH BROWN GRAVY' – this attractive recipe book bears the ownership inscription "Mary Hampton/ Twynning/ Gloucestershire/ 1798"; with, below: "My dear Tom keep this book for the sake of my dear Father & Mother, it was of value to them and in the year I was born 1798/ J Lewis Hampton Lewis 1863".

**COTMAN (JOHN SELL)**

Architectural Antiquities of Norfolk; Specimens of Norman and Gothic Remains in Norfolk; Specimens of Castellated and Ecclesiastical Remains in Norfolk, 3 parts (of 5) in 1 vol., additional etched general title ("Etchings... volume 1"), etched dedication and 160 plates (60, 50 and 50 respectively), slight foxing to last 2 or 3 plates, contemporary green half morocco, spine gilt (lettered "Cotman's Etchings. I"), Henry G. Bohn, 1838; Liber Studiorum; A Series of Sketches and Studies, 48 etched plates including additional title (loose), some foxing, contemporary red half morocco, corners and spine worn, Henry G. Bohn, 1838; Engravings of Sepulchral Brasses in Norfolk and Suffolk... second edition, with additional plates, 2 vol., hand-coloured frontispieces, numerous plates (mostly hand-coloured in yellow, some double-page), contemporary maroon half morocco, Henry G. Bohn, 1839; Architectural Antiquities of Normandy... Historical and Descriptive Notices by Dawson Turner, 2 vol., 96 etched plates (4 double-page, numbered 1-100), occasional foxing, later half vellum, earlier spine labels (one lacking), John and Arthur Arch, and Yarmouth, J.S. Cotman, 1822—[TURNER (DAWSON)] Outlines in Lithography, 'ONE HUNDRED COPIES PRINTED', 51 lithographed plates by Mary and Hannah Dawson, Yarmouth, For Private Circulation, 1840—TURNER (HANNAH SARAH) Sixty Portraits from Drawings on Stone, 'TWENTY COPIES PRINTED AND THE DRAWINGS EFFACED', comprising title, list of plates and 60 lithographed portraits by Hannah Turner after other artists, 'Not published', [c.1845], the last 2 with some foxing and browning, original brown cloth, corners worn, folio (8)

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

**CRICKET**

WISDEN (JOHN) Cricketer's Almanack, a collection of 86 volumes, comprising nos. 32, 38, 40-42, 47-52 and 58-132, the earliest 11 volumes each with photographic plate, other volumes up to 1938 with plate (except volume 59, 1922), volumes 32 and 40 lacking some advertisements, volume 62 lacks title, volumes 50 (1913), 72-74, 84-132 publisher's cloth, volumes 104-111, 113, 116 and 118-132 in dust-jackets, others modern cloth, the original wrappers bound in for all but volumes 32, 38 and 40 (volume 59 lacks upper wrapper), 8vo, [1895-1995]; and 23 others, facsimile editions of volumes 16, 22, 24-27, 29-35, 39, 45-46 and 53, and duplicate copies of volumes 40, 89, 92, 115-117, sold as a periodical not subject to return (109)

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

**Provenance**

Donald (Don) Osmund Oslear, umpire and cricketing authority (3 March 1929 - 10 May 2018).

**EDWARD IV**

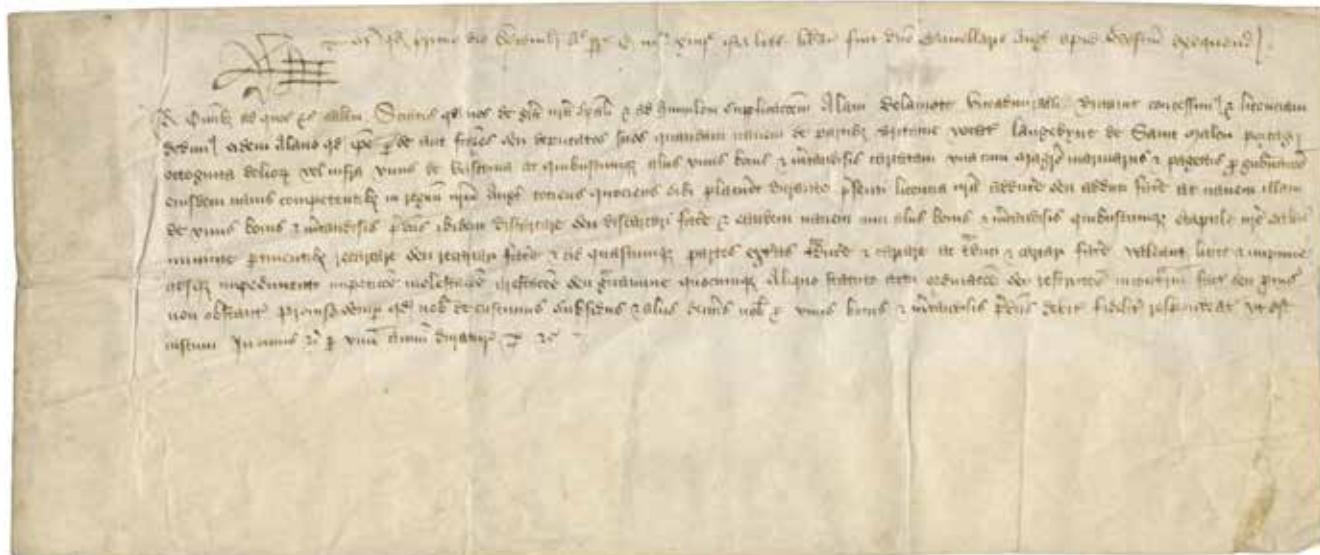
Document signed ("RE" at head), in Latin, licensing Alain de la Motte, Vice Admiral of Brittany ("Alani Delamoe viceadmiralli Britannie"), his factors or deputies to convey for a period of one year on a certain ship called "Langevigne de Saint Malou" from the ports of Brittany eighty barrels or less of Gascon wines, and other wines, goods and merchandises ("octoginta dolio[rum] vel infra vinis de Vasconia ac quibuscumq[ue] aliis vinis bonis & M[er]candisis carcatam"), with a master, mariners and ship's boys ("pagettis") needed for competently sailing the ship to England, as often as he shall please during the term of this licence, with freedom to load and unload at Calais without impediment, attack, molestation, arrest or hurt, provided always that customs and other monies due to the King are paid; dated memorandum at head of document recording that the licence was delivered to the Lord Chancellor to be enacted; with typed transcript and translation, *on vellum, framed, light dust-staining, and traces of mounting on verso, but overall in attractive fresh condition, 335 x 140mm.*, Westminster, 1 December 1474

**£8,000 - 12,000**  
**€9,100 - 14,000**

'EIGHTY BARRELS OF GASCON WINE' – Edward IV licences the import of wine into England. The province of Guienne and Gascony had been in English hands, following the marriage of Henry II and Eleanor of Aquitaine in 1152, for three centuries, up until the fall of Bordeaux and its surrounding lands following the Battle of Castillon, the last of the Hundred Years War, in 1453. Up until then, practically all wine exports of the region had been destined for the English market; but thereafter, while the trade was not actually banned, such were the restrictions placed on English merchants that the wine trade fell increasingly into the hands of Flemish and other exporters (including the Scots); while the English turned their attentions to other wine-producing areas such as Spain and Portugal.

The recipient of this licence, Alain de la Motte, was Seigneur of Fontaines, Lieutenant of Saint-Malo and vice-admiral to the Duke of Brittany. Ten years earlier, following appeals by the exiled Queen Margaret to the Duke of Brittany, he had been placed in command in the fleet that set sail from Saint-Malo to support Lancastrian risings in Wales; although news of the Lancastrian defeats in England led to the expedition's cancellation.

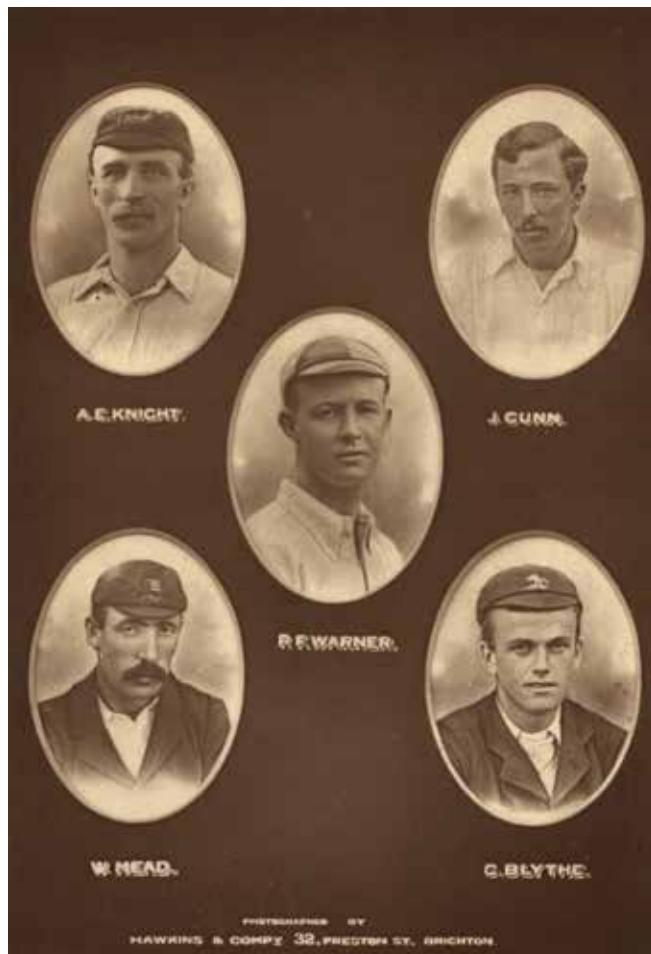
Purchased at Sotheby's, 14 December 1976, lot 63, property of John Carlson Esq (as per saleroom notice), and by descent to the present owners.



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#### **ETHIOPIAN MANUSCRIPT**

Miracles of Mary, and other texts in Ge'ez, DECORATED MANUSCRIPT ON VELLUM, 109 leaves (3 blank), in gatherings mostly of 10 leaves with numerous single inserts, black ink, rubrics and painting descriptions in red, in 2 distinct hands (*Miracles of Mary* in an early Gwēlh hand, in 2 columns of 25 lines; remaining texts (final 7 pages) in a cursive early räqiq hand), original ruling and pricking marks visible, 75 PAINTED ILLUSTRATIONS, all but 5 full-page, a few small areas of flaking but generally very good and bright, blindstamped morocco over wooden boards, rebacked with later leather spine, large 4to (345 x 305mm.), [Ethiopia, 17th century]

£15,000 - 25,000  
€17,000 - 28,000

The Miracles of Mary are “a group of stories about the Virgin that originated in France in the twelfth century and arrived in Ethiopia via Spain, Palestine, and Egypt in the fourteenth century. In the mid-fifteenth century Mary’s significance in Christian Ethiopia intensified, and her worship was integrated into church ritual through daily prayer, feast days, and religious texts. Thereafter, the Miracles of Mary became one of the most popular themes for religious books” (Berzock, *Museum Studies* 29, no. 2 (2003), pp. 12-13; 94).

#### **Date and Provenance**

there is no colophon to provide either a date or local provenance, but the two hands, and style of painting (Early or First Gondarine style), indicate a date of mid-seventeenth century, during the reign of Fasiladás (1632-1667) or Iyasu I (1682-1706). The names of the donors are given in the invocations for blessings throughout the text of the Miracles as Mädhén Mogäsa and her daughter Amlakawit. The other texts contain the name of two other women, Wälättä Rūfa’él and Wälättä Sellasə. The paintings include saints associated with both the north (such as Arägawi of Däbrä Damo), and south of Ethiopia (such as Täklä Haymanot).

#### **Texts**

the principal text is Miracles of the Virgin Mary, comprising thirty-three events. Each miracle described is followed by either one, or two paintings of the story. The remaining texts, which follow a sequence of paintings of saints and scenes from the life of the Virgin Mary, consist of a hymn of praise to the Virgin Mary, the Mäs’ħafä Ser’at, a further miracle of the Virgin Mary, and, in a different hand, a miracle (incomplete) of Jesus Christ.

#### **Illustrations**

the paintings of the Miracles (nos. 1-53) are executed in a fine early, or First Gondarene style, with the subjects set against an uncoloured background. Many are composite scenes, with a short descriptive text. The remaining scenes are probably in a different hand, also in an early Gondarene style but mostly with block-coloured backgrounds.

The subjects of the seventy-five paintings are:

- 3v. Hildefonsus [Däqseyos] presents a copy of the Miracles to the Virgin Mary.
- 5v. The Virgin presenting Hildefonsus [Däqseyos] with a chair and a robe.
- 6r. Composite picture showing Hildefonsus [Däqseyos] sitting reading a copy of the Miracles, and the Archangel Rūfa’él spearing a bishop.
- 7v. The Virgin giving a robe and bread to the poor monk who lies asleep at her feet.
- 8r. The monk standing before the seated Virgin and Child.
- 10r. A worshipper stands in prayer before the seated Virgin and Child.
- 12r. Scenes relating to the Virgin healing the Jew of Akhmir.
- 13v. The scribe Damianus seated with his tools.
- 14r. The Virgin, holding the infant Jesus, standing over the sleeping figure of Damianus.
- 15v. Abbas, bishop of Romä administering the eucharist.
- 16r. Abbas cuts off his hand, and the Virgin Mary restores the hand.
- 18r. The Virgin Mary raises up the monk Isaac who has fallen at her feet.

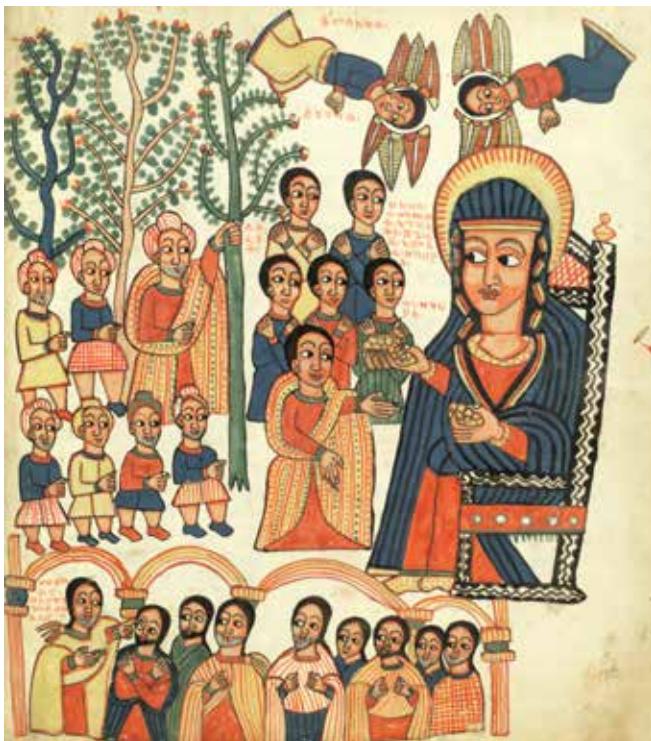
- 20v. The Virgin Mary accompanied by the daughter of the man from Däfra.
- 22v. Scenes from the story of the painter who fell from the scaffolding whilst decorating a church.
- 23v. The Virgin Mary baptizes a sick merchant in the Jordan.
- 24r. Further scenes from the story of the sick merchant.
- 27v. Scenes from the story of Zacharias.
- 28r. Further scenes of the Miracle of Zacharias.
- 30v. Scenes from the Miracle of Juliana and Barbara, including the thieves with broken teeth.
- 32v. Scenes from the the Miracle of the three shipwrecked Arabs, two of whom were saved by the Virgin Mary.
- 33r. The two rescued Arabs present a camel and some wool to the monastery-church of Qälmon.
- 34v. Scenes from the Miracle of the church that was removed to the sea shore.
- 35r. The rescued church is depicted with the astonished and thankful congregation.
- 37r. The blind priest Yohannes Bäkänsi having his eyesight restored by means of milk from the breast of the Virgin Mary.
- 38v. Scenes from the life of the nobleman of Qwälasyes, whilst fighting the Turks.
- 39r. Qwälasyes's eye is healed by the Virgin Mary.
- 42v. Scenes from the story of Elisabeth, daughter of Bedreman, including the restoration of her eyesight.
- 44v. Scenes from the story of the three daughters of the poor widow of Tayda.
- 45v. The two brother scribes writing the Miracles of the Virgin Mary
- 46r. Devils seize the souls of the scribes, while the Virgin Mary rescues one of them by holding his feet.
- 48r. St. George the Young bound in prison, protected by the Virgin Mary in the form of a dove, with image of the saint standing restored to freedom.
- 50v. Scenes from the story of the priest Kät'ir, including his banishment by the head priest, and his restoration by the Virgin Mary.
- 52v. Scenes from the story of Näzib and his false imprisonment for stealing a robe.
- 53r. Näzib pardoned due to the intervention of St. George, depicted on horseback.
- 55v. Scenes from the story of the man with the club foot.
- 56r. The man with club foot shows his foot, now healed by the Virgin Mary, to the archbishop.
- 57v. Scenes from the story of Mercurius, whom the Virgin Mary cured of leprosy.
- 58r. Further scenes of Mercurius, including showing the archbishop that he is healed, and administering the eucharist.
- 59v. Scenes from the story of the lame woman of Hartälom, carried by her relatives to the Virgin Mary.
- 60r. The woman of Hartälom lies before the Virgin Mary, and is blessed by her.
- 63v. Scenes illustrating the story of the Abbess Sophia, including an angel delivering her child of the Abbess Sophia whilst the Virgin Mary looks on.
- 64r. Further scenes of the story of the Abbess Sophia, including her appearance before archbishop Säwiros, the return of her son from Filenkes, and her son's appointment as archbishop.
- 65v. The dissolute Barok of Finqi, a devout worshipper of the Virgin Mary, feasting with his guests.
- 66r. The Virgin Mary presides over a composite scene showing the attempted murder of Barok by his enemies, his burial, his ordination as a monk.
- 67v. Anastasius being blessed in his sickness by the Virgin Mary, and then praying before her.
- 69v. Abba Salusi, a monk from the monastery of Qälmon; being beaten by his fellow monks because he was caught eating during the fast.
- 70r. Three further images of Abba Salusi, including the other monks preventing him from eating, and standing in prayer before the Virgin Mary.



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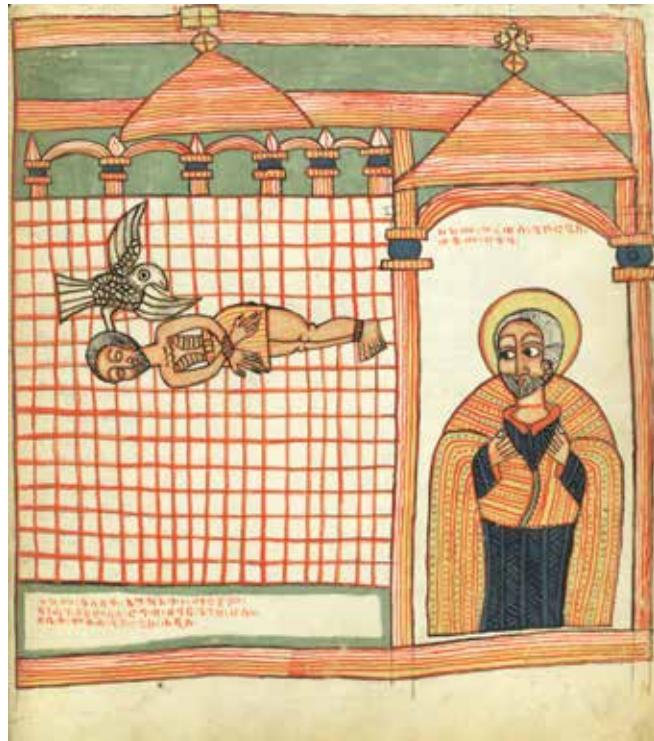


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- 73v. Scenes from the story of the cannibal of Qemer, including being seated before the decapitated bodies of his wife and others whom he has killed; administering water to a beggar; the people of Qemer fleeing; two scenes of the cannibal and the ploughman.
- 74r. Further scenes of the story of the cannibal, including the Lord commanding that his soul be taken down into Hell; a demon carrying his soul away; the Virgin Mary beseeches her Son for mercy, and the cannibal's soul held up by the Virgin accompanied by two angels.
- 75v. Miracle 31, depicting the widow's son stealing a robe from the church.
- 76r. The Virgin Mary pardons the widow's son who lies bound hand and foot before her.
- 78v. Scenes from the story of the pregnant woman saved from a flood.
- 80r. Scenes from the story of the thirsty dog.
- 84v. St. Mercurius [Märqorðwos] striking down Halyanos.
- 85r. St. Theodore [Tāwodros] slaying the people of Qwe.
- 86v. St. Claudius [Gälawdðwos] slaying the Centaur.
- 87r. St. Basiledes [Fasilädäš].
- 88v. Urfas and Säqrat'ees.
- 89r. St. George of Lydda slaying the "dragon-serpent", held by Birutawit.
- 90v. The Annunciation.
- 91r. The Virgin and Child with the archangels Michael and Gabriel.
- 92v. Our Lord makes His covenant with the Virgin Mary, with the three archangels Raphael, Michael, and Gabriel.



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- 93r. The Assumption of the Virgin Mary, surrounded by the nine angels who transported her.
- 94v. The Dormition of the Virgin Mary, surrounded by the twelve apostles.
- 95r. The Flight into Egypt.
- 96v. The Resurrection, with the Lord triumphant in the centre, Adam and Eve clutching the hem of his garment, whilst the Devil and "T'emleyakos the Angel of Gehenna" look on.
- 97r. Two scenes of the Entombment of Our Lord, with Nicodemus and Joseph.
- 98v. The Deposition from the Cross.
- 99r. The Crucifixion.
- 100v. Scenes from the Sufferings of Our Lord.
- 101r. St. Arägawi of Däbrä Damo.
- 102v. SS. Täklä Haymanot and ወዕስት’አትወስ.
- 103r. St. Gäbrä Mänfäs Qeddus and Abunä Samu’äl.
- 104v. Abba Yohannes of Yafat "who fed the birds of heaven with his own flesh".
- 105r. The Flight into Egypt.

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### GEORGE V AND EDWARD VIII

Collection of thirteen royal signed photographs, including a signed cabinet photograph of the future George V ("George") and his elder brother Albert Victor ("Eddy"), dated by George 1897, showing them as cadets on board the training ship HMS *Britannia*; signed cabinet photograph of George ("George") in naval lieutenant's uniform, dated by him 1887; photograph of the future Edward VIII as a baby, signed and dated by him with some amusement in later life ("Edward P! 1916!"); large format photograph of Queen Alexandra with her parents, sister Louise and niece Alexandra, signed and inscribed by her; with others of her and her family, *some dust-staining, especially to the photograph of Edward VIII, and other signs of wear*

£600 - 800  
€680 - 910

21  
No lot

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### HOGARTH (WILLIAM)

The Works... from the Original Plates Restored by James Heath... With the Addition of Many Subjects Not Before Collected, edited by John Nichols, engraved frontispiece portrait, 151 engraved plates on 115 sheets, contemporary red half morocco gilt, g.e., slightly rubbed, folio (635 x 475mm.), Baldwin and Cradock, [c.1835]

£800 - 1,200  
€910 - 1,400

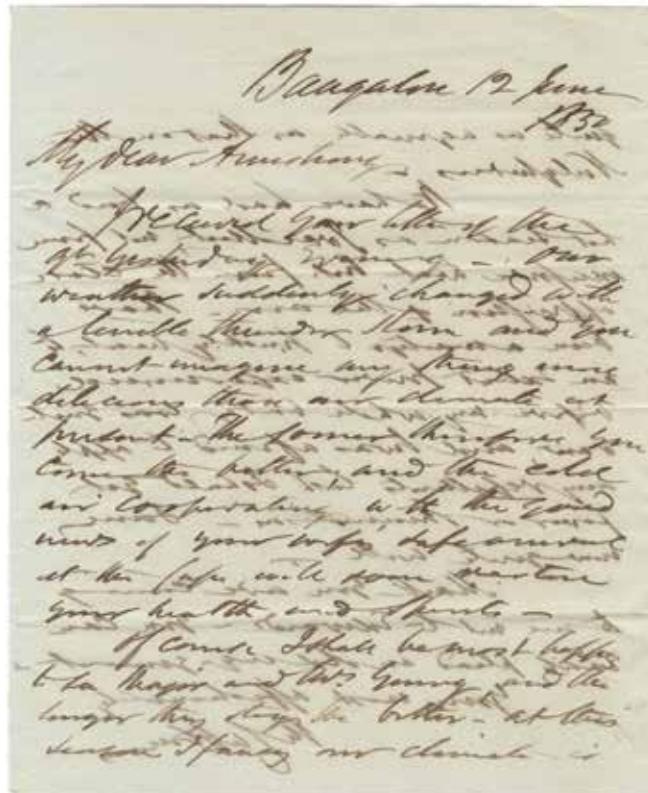
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### INDIA – CUBBON OF BANGALORE

Series of some 220 autograph letters signed by Lieutenant-General Sir Mark Cubbon, written while Sole Commissioner (effectively sole ruler) of the Indian province of Mysore and its newly-established capital, Bangalore, to his friend and colleague Major-General Edward Armstrong, Town Major of Fort St George, Madras (the first British fortress in India); subjects covered including the Indian Mutiny, which he announces in a letter of 19 May 1857 ("...There has been a tremendous Mutiny in the Bengal Army – Delhi, with the Grand Arsenal and Magazine, is in the hands of the Insurgents, and have been murdered – The three Native Regiments stationed there seem by the Telegraph news, to have been joined by five others, and a King has been proclaimed – Europeans are hastening down from the Hill Stations to suppress the rebellion. But are they strong enough to effect this, and will it be safe to bring one part of the Native Army against another? This is a question which time only can answer – The Bengalis have been too fond of pooh poohing every one who even hinted at the possible defection of the Native Army – What will they say now, after the most frightful outbreak that has ever taken place in India..."), adding the following day: "The weather here is quite heavenly – The air so clear as to exhibit distant objects as distinctly as those near at hand; and withal so cool that one may be out all day"; the cholera outbreak of May 1846 ("...the whole Country, is infected with cholera of a most malignant type. Never, at any former time, has this pestilence been so general and so destructive – It literally sweeps off whole Villages, not sparing a soul; and it has frequently happened that an official report of the progress of the disease, begun by one hand, has been finished by another..."); the first Anglo-Sikh War ("...How came the Political Agent to be so ill informed of the intentions of the Sikh Durbar? How came the ultimatum to be pressed upon them, before our Troops were collected, and ready to act? What was to prevent



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the whole Sikh Army from crossing the Sully, destroying the Divisions at Ferozepoor, and then, full of confidence and energy inspired by success, falling upon our Troops in detail, scattered as they appear to have been over 180 miles, from Meerat to the frontier? Why did the Seikhs cross the River, but to attack Ferozepoor, before it could be reinforced? Their Army must have been sadly degenerated since it was inspected by Lord William Bentinck and General Morison, and moreover be very badly commanded, or it would have punished us most severely..."); scholarly work, including Garrett's translation of the Bhagavad Gita ("...The work is causing a great sensation here, among the Natives, and is well worthy of the patronage of Europeans..."); the state of his health ("...I see by the newspapers that I am in 'my usual excellent health' – In other words, I never pass a full moon without fever, and , at this very moment, I am confined to my chair with a racking rheumatic affection..."); his opinion (often shrewd) of their fellow officials and officers ("...I see the blame of our want of preparation, is laid on Major Proudfoot's shoulders – He was a strange, self sufficient, man, brave as a lion, and intelligent in a way, but deficient in penetration and judgment, and naturally prone to differ from the opinions of others from sheer perverseness..."); and Armstrong's own ill-health ("...I could not bring myself to believe that you would return to this country of heat and cholera..."); together with other letters to Armstrong, plus service papers and the like, Cubbon's letters over 500 pages, some address panels, minor wear etc., but in sound condition, 4to, Bangalore, Nundydroog (Nandi Hills), and elsewhere, 1834-1861

£2,000 - 3,000  
€2,300 - 3,400

'THIS COUNTRY OF HEAT AND CHOLERA' – dispatches from the British ruler of Mysore and one of the founding-fathers of the city of Bangalore. Cubbon was appointed sole Commissioner – de facto ruler – of the province of Mysore (present-day Karnataka state) in May 1834 and held the post for twenty-seven years without intermission until his retirement in 1861, during which Mysore grew prosperous: 'Cubbon was a first-rate administrator, and though he ruled despotically with minimal control from the Indian government, no complaint was ever made against him. His system was to rule through Indian agents, and to maintain local institutions, and his belief in the Indian people was apparently repaid by their confidence in him. He simplified the revenue and judicial systems, encouraged the introduction of coffee planting, and maintained the Amrit Mahal at Hunsur, which had been established by Haider Ali to improve the breed of cattle. Cubbon, who never married, was famous for his hospitality at Bangalore, and for his almost paternal kindness to his subordinate officers' (H. M. Stephens, revised by James Lunt, *ODNB*). A statue of him stands outside the city's famous massive pink-colonnaded court house, and the great park there bears his name.

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#### INFANT'S CABINET OF FLOWERS

The Infant's Cabinet of Flowers, 28 hand-coloured engraved botanical plates, each on stiff card (childish pencil annotations on verso of several), loose as issued in original box, the hand-coloured engraved pictorial title label laid on sliding lid (darkened, slightly scuffed), 12mo (75 x 48mm.), J. Marshall, 21 April, 1801

£1,000 - 2,000  
€1,100 - 2,300

SCARCE COMPLETE SET OF THE "FLOWER CARDS" to J. Marshall's *Infant Cabinet*, without the rarely found descriptive text volume. See illustration at p.18.

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#### JENKINS (JOHN)

The Martial Achievements of Great Britain and her Allies; from 1799 to 1815, engraved title with hand-coloured vignette, hand-coloured dedication to the Duke of Wellington, 52 hand-coloured aquatint plates, ink ownership name (1908) on blank verso of frontispiece, modern blue half morocco gilt, t.e.g., publisher's printed label ("Martial Achievements. Coloured Plates, Thirteen Guineas") inside upper cover [Abbey Life 365; Tooley 281], 4to (350 x 280mm.), J. Jenkins, [1815, text watermarked 1815, plates watermarked 1834]

£800 - 1,200  
€910 - 1,400

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#### JENKINS (JOHN)

The Naval Achievements of Great Britain, from the Year 1793 to 1817, engraved title with hand-coloured vignette, 55 hand-coloured aquatint plates by T. Sutherland, J. Jeakes and Bailey after T. Whitcombe, one uncoloured plate, without the 2 portraits ("complete without them", Tooley) and list of subscribers, contemporary red half morocco, publisher's printed yellow label 'Naval Achievements. Coloured plates, Thirteen Guineas' inside upper cover [Abbey Life 337; Tooley 282], 4to (348 x 280mm.), J. Jenkins, by L. Harrison, [1816-17, plates watermarked 1831]

£2,000 - 3,000  
€2,300 - 3,400

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#### JONES (OWEN)

The Grammar of Ornament, FIRST EDITION, additional chromolithographed title and 92 (of 100) chromolithographed plates, tears repaired to plate 59, several margins strengthened, half morocco, rebacked retaining original decorative spine and gilt-blocked panel on upper cover, folio (560 x 365mm.), Day, 1856--ALBUM OF FERNS, 75 leaves of original fern samples mounted (between one and 5 per page, recto only), all identified in ink with Latin names, a few with locations (Killarney, Matlock, Keswick, Skiddaw, North Wales, Salzburg), 2 with small losses but generally fine and well-presented, faded inscription "Collection of ferns [?collected] at the Grange, North End Road [Fulham, London], 1808", contemporary green half morocco over patterned boards, matching slipcase lettered "Ferns" in gilt on spine, folio (470 x 285mm.), early nineteenth century (2)

£800 - 1,200  
€910 - 1,400

See illustration at p.18.



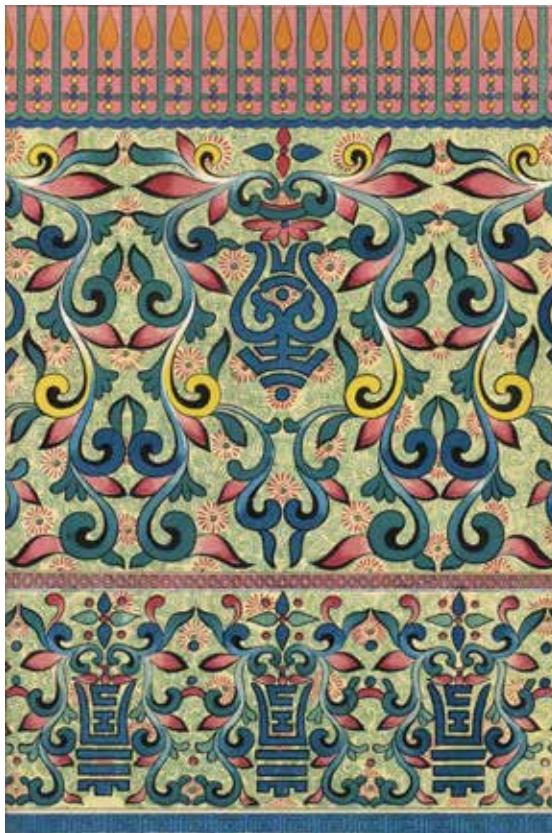
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**JONES (OWEN)**

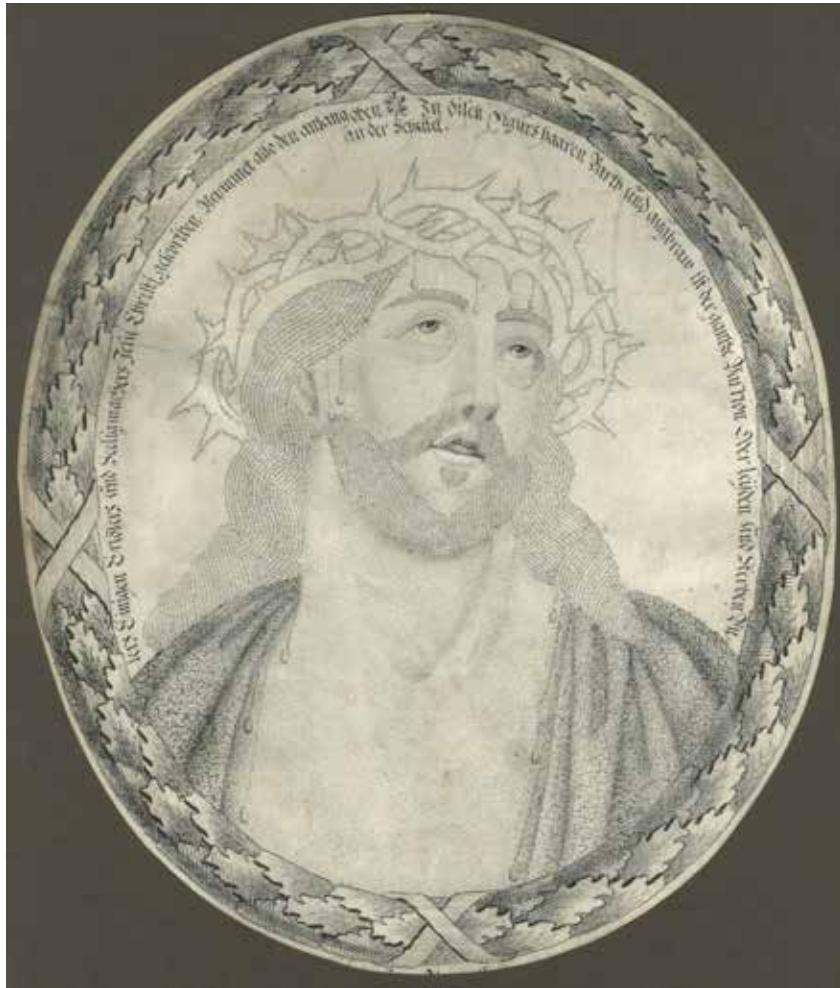
Examples of Chinese Ornament Selected from Objects in the South Kensington Museum and Other Collections, FIRST EDITION, title printed in red and black, 100 chromolithographed plates (including pictorial frontispiece), tissue guards, short tear repaired to margin of frontispiece, light dampstain in upper fore-corner of most plates, later cloth, small folio (325 x 215mm.), S. and T. Gilbert, 1867

£800 - 1,200  
€910 - 1,400

"The late wars in China, and the Ti-ping rebellion, by the destruction and sacking of many public buildings, [which] has caused the introduction to Europe of a great number of truly magnificent works of Ornamental Art" (Preface), allowing Jones to present this series of 100 chromolithographed examples of Chinese design, the author noting that "the scheme of colouring of the Chinese is peculiarly their own".

**Provenance**

"W. Moore, Portsmouth, Ohio", stamp in blank upper margin of title. Presumably William Moore (1815-1902), grandfather of the poet Marianne Moore; Free Public Library, Ohio, small blindstamp on title.



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#### METAL WORK - PATTERN BOOKS

Designs for Gates. Ornamental Iron Work, or Designs in the Present Time for Fan-lights, Stair-case-railing... Palisades, & Gates, 21 engraved plates (*including pictorial title*), some spotting, dampstain to plate 11, old ink name in blank area of title, ink stamp on blank verso of each plate, modern wrappers, preserved in purpose-made calf-backed solander box, [Berlin Cat. 1325], small 4to, Printed for J. & J. Taylor, at the Architectural Library, [c.1793]--MIDDLETON (CHARLES) Designs for Gates and Rails Suitable to Parks, Pleasure Grounds, Balconys... Also Some Trellis Work, 27 engraved plates (*including pictorial title*), 16-page publisher's catalogue at end, later half calf, gilt morocco spine label, 8vo, J. Taylor, at the Architectural Library, [c.1802]--SHAW (HENRY) Examples of Ornamental Metal Work, 50 engraved plates (*including decorative title, 2 hand-coloured*), some quite heavy foxing, contemporary boards, rebacked, 4to, William Pickering, 1836 (3)

£600 - 800  
€680 - 910

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

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#### PÜCHLER (JOHANN MICHAEL)

Ecce Homo; Virgin Mary, A PAIR OF PEN AND INK MICROGRAPHIC, ON VELLUM, each cut to an oval shape, the head and shoulder subject within a border/frame of trompe l'oeil stylised leaves, a caption in German arching inside the frame, tipped onto modern card mounts, Christ 302 x 252mm. Mary 280 x 240mm., [c.1700] (2)

£1,000 - 2,000  
€1,100 - 2,300

A pair of finely executed ink micrographic drawings, "portraits" depicting Christ and the Virgin, attributable to the German artist and engraver Johann Michael Püchler (active c.1680-1702). The hair and eyebrows (and the crown of thorns in the 'Ecce Homo') are formed by the building up of swirling ribbons of minuscule religious texts; the caption around the perimeter translates as "In this figure's hair, beard and eyebrows is written the whole Passion, or suffering and death, of our one and only Redeemer and Saviour Jesus Christ. Start at the top of the parting."

Püchler was a major influence upon, and perhaps the teacher of, the more celebrated micrographic artist (and magician) Matthias Buchinger. There is a very similar pen and ink drawing of 'Ecce Homo' by Püchler held by the Albert Ludwigs University, Switzerland, and an engraved version of the subject held at the Art Institute of Chicago.



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### SCHUMANN (ROBERT)

Autograph draft of the *Fantasiestücke* (*Fantasy Pieces*) for piano, op. 12, comprising 'Aufschwung' ('Soaring') in F minor, 'Warum?' ('Why?') in D flat major, 'Grillen' ('Whims') in D flat major, 'In der Nacht' ('In the Night') in F minor, 'Traumes Wirren' ('Dream's Confusions') in F major and 'Ende vom Lied' ('End of the Song') in F major; plus the untitled piece ('XXX') in F minor, often referred to as the Appendix, which was dropped from the collection at proof stage; together with title-page and dedication ("Phantasiestücke/ Phantastische Geschichten [deleted]/ für Pianoforte/ Miss Rovena [sic] Anna Laidlav [sic]/ zugeeignet/ von/ Robert Schumann// Op. 15 [deleted] 12"), with a draft list of contents in two books underneath; plus Schumann's list of possible opus-numbers for this and other works (in the left-hand margin); his presentation inscription to Mendelssohn's Leipzig pupil Gustav Schmidt ("Herrn Gustav Schmidt/ zum Andenken von/ Robert Schumann/ Lpz, an/ 7 August 37") added below; further drafts for the putative sequence of the pieces, as well as notes of publication costings, contained within the manuscript, and marked up throughout with autograph instructions of memoranda regarding repeats, some at a higher octave, inserts (indicated by Schumann with a sequence of letters from "A" to "F", and "a" to "f"), tempo indications and suchlike; many pages additionally marked-up by Schumann in his characteristic red crayon; unbound in late nineteenth or early twentieth-century cloth-backed portfolio, 14 pages in all on 7 leaves, comprising one bifolium (making up the upper and lower wrappers) and five loose leaves, each page ruled with ten staves (in five systems), on thick absorbent laid paper, dust-staining and light spotting to outer pages with some wear where folded (A recto and G verso), title-page creased at right-hand side (A recto), inner pages (A verso to G recto) with some minor browning at edges but overall in attractive and fresh condition, oblong folio (each leaf c.290 x 340mm.), Leipzig, completed 8 July and presented on 7 August 1837

£200,000 - 300,000  
€230,000 - 340,000

'MISS ROVENA ANNA LAIDLAV/ ZUGEEIGNET VON ROBERT SCHUMANN' – THE PRINCIPAL COMPOSING MANUSCRIPT OF THE *FANTASIESTÜCKE* OPUS 12, HITHERTO UNKNOWN AND IN SCHUMANN'S HAND THROUGHOUT.

This famous cycle of piano pieces occupies 'a pivotal position in Schumann's output' and inaugurated 'the masterful series of poetic cycles that would occupy him until the end of the decade' (Daverio, *Grove and Schumann*, p.156). During his enforced separation from Clara Wieck in the summer of 1837, Schumann had taken up with the young British pianist Robena Ann Laidlaw, then staying at Leipzig. It was thanks to her that he turned again to composition after several months of inactivity: 'The first of his cycles to draw on the world of E.T.A. Hoffmann (the title comes from the poet's *Fantasiestücke in Callots Manier*), it inauguates a shift in emphasis from larger to smaller forms. At the same time, the work differs in important respects from Schumann's earlier cycles of poetic miniatures, given the tendency of its individual pieces towards greater breadth and structural self-sufficiency, and their regular alternation between Eusebian introspection and Florestanian impulsiveness' (Daverio, *Grove*).

**The *Fantasiestücke* op.12**

In sending Louis Spohr the newly-published *Fantasiestücke*, and *Davidsbündlertänze*, Schumann told his fellow composer: "I may well have written more difficult and extensive works, but nothing... that would so easily flow from my heart as these little pieces. This is why I am presenting them to you. Perhaps you could tell me whether these pieces might find the way to other peoples' hearts, the path that they so longingly seek, and whether I might have any prospects of accomplishing something that, without my blushing too much, could be presented before expert eyes such as yours, an ambition that I so fervently pursue as I learn and live in the arts"; causing Spohr to write in turn to Schumann's friend Henriette Voigt: "We, too, are looking forward to meeting Herr Schumann; we are very fond of some of his compositions, particularly the *Phantasiestücke*" (letters of 9 February 1838 and 22 April 1838, quoted by Draheim). That May, Liszt told Schumann: 'The *Carnaval* and *Fantasy* Pieces have captured my interest in an extraordinary way. I play them truly with delight, and Lord knows there are not many things of which I can say the same' (Herttrich, p.vi).

The *Fantasiestücke* retains its influence among composers to this day, as, to take a specific example, with György Kurtág's *Hommage à R. Sch.* (Hikel, p.258). Indeed, the shortest piece in the cycle, 'Warum?' (in our manuscript originally titled "Frage") has been singled out as having particular resonance for our times: 'poetry exists in a perpetual "state of becoming": it is work in progress. The implication is not that Schumann's "fragmentary" piano pieces should be thought incomplete: a piece such as "Warum?" from the *Fantasiestücke* remains, in Vladimir Jankélévitch's words, "eternally suspended... forever interrogative", never expecting a musical answer. The fragment's challenge is one of interpretation; listeners are left to make their own connections and conclusions about meaning' (Tunbridge, p.94). (In one of the several draft listings in our manuscript, 'Warum?' stands as the penultimate piece.)

**Extant Manuscripts**

Three other substantive manuscript sources for the work are known. Two are autographs of the first piece in the collection, 'Des Abends', one of the two pieces absent from our manuscript (although both are included in the several drafts of contents contained in our manuscript). Both of these scores of 'Des Abends' are largely identical to that of the final version (Herttrich, p.42). The first was sold at Sotheby's, London, 10 June 2009, lot 109. It is similar in layout to our manuscript (as for example in Schumann's use of red crayon for numbering the title in Roman numerals) and is dated 4 July, four days before ours was signed off. It was presented by Schumann to Ernst Sperling, a composer of lieder, on 29 July; whereas ours was presented to Gustav Schmidt on 7 August. On the reverse is a piece identified in the Sotheby's catalogue as 'Lied ohne Ende' [i.e. 'Leid ohne Ende'], which seems to have been originally intended for inclusion in the *Fantasiestücke*, although it was not published until 1853 (Grove and Herttrich, p.vi). The second autograph of 'Des Abends' is in the Pierpont Morgan Library, New York; and was inscribed by both Clara Wieck and Schumann to their friend Ernst Adolph Bekker on 18 August 1837.

The third substantive source, and the only one that overlaps with ours, is the scribal and partly autograph engraver's copy, or *Stichvorlage*, held in a private collection, Basel (MacAuslan, p.122, fn.53, and Herttrich, p.42). It was sent to the publishers Breitkopf & Härtel on 7 August; the selfsame day that Schumann gave our manuscript to Schmidt. It has three pieces in Schumann's hand, 'In der Nacht', 'Fabel' and the rejected Appendix 'XXX'; plus supplementary pages added to 'Aufschwung'. In compiling our manuscript, Schumann clearly also had publication in mind and may indeed at one point have intended it to be used as engraver's copy: on the second page of the second draft on 'In der Nacht', he gives the instruction that a passage should be repeated in the engraving. There is, in addition, a scribal fair copy of the *Stichvorlage*, prepared by the publishers, in the Heinrich Heine Institute, Düsseldorf (Herttrich, p.42). (McCorkle also lists a sketch for the incipit of 'Traumes Wirren' in Schumann's *Studienbuch II* held by the Universitätsbibliothek, Bonn; for further details of which see below.)



### Contents of the Schmidt Manuscript

Our manuscript contains six of the eight published pieces, plus the piece (Appendix 'XXX') that was dropped at proof stage. No less than four pages are devoted to the fifth piece, 'In der Nacht', including what appear to be some of his first thoughts for the work (see description below). This was to become both the longest of the pieces, and Schumann's favourite; and is generally regarded as lying at the heart of the cycle. It is the subject of a famous letter Schumann wrote Clara the following year: 'After I had finished it I found, to my delight, that it contained the story of Hero and Leander... how Leander swam every night through the sea to his love, who awaited him at the beacon with a torch to light the way. When I am playing In der Nacht I cannot get the idea out of my head. First he throws himself into the sea; she calls him, he replies; he fights his way through the waves, reaching land safely. Then the cantilena, when they are clasped in each other's embrace, until they must part again. He cannot tear himself away, then night envelops everything in darkness again' (letter 21 April 1838).

Our first draft sets down what must have been some of Schumann's earliest ideas for the piece; while the second draft repeats and clarifies the first; with further material added at proof stage. In McCauslan's analysis: 'as [Schumann] prepared the *Fantasiestücke* for publication, he apparently lengthened and complicated several of its pieces. The earlier versions convey more simply the image or idea suggested in each title, while in the final version each piece is more expansive (generally three or four times longer than most of *Carnaval*'s pieces), does more to develop an image or idea in its own way, and has a more complex form: a listener can 'spread

out comfortably' in a steadier musical flow. Again, while in the final version most pieces are self-contained, it seems that in earlier versions most of the first six pieces would have flowed into one another in continuing sequence rather than being detachable units, and only the last two pieces had contrastingly assertive conclusions. The earlier version, then, would have been almost as fleeting, centrifugal and bewildering as *Carnaval*' (pp.127-8); 'The original "Aufschwung", it appears, was only about 47 bars long; to "In der Nacht", Schumann added bars 45-67 and 108-121, and perhaps 93-107, 122-137 and 144-60; to "Traumes wirren" perhaps 135-42; and to "Ende vom Lied" a new coda at 85-117. Or so Boetticher, *Robert Schumanns Klavierwerke*, 1984, 207-11, seems to imply' (p.127, fn.14); 'In earlier versions, the endings of "Aufschwung" and "In der Nacht" were less conclusive (a descending bass, rit and dim, under a sustained chord in the treble in the former; pp in the latter)' (p.127, fn.16).

It seems that, uniquely, the penultimate piece, 'Traumes Wirren', had been composed some years before. McCorkle notes the appearance of its incipit in Schumann's *Studienbuch II*, marked 'quasi Notturno' and which she dates 2/3/36. The worklist in Grove states that it was composed 'not later than 1832'. Our manuscript of 'Traumes' certainly has – compared to other pieces, especially 'In der Nacht' – the appearance of a fair copy, albeit one to which Schumann has made certain adjustments while writing it out. It seems pretty clear from its later heading in red crayon, "Alternativ", he was thinking of it in terms of an alternative to the piece that was to be dropped at proof stage, the one marked in our manuscript "XXX".

## **Makeup of the Schmidt Manuscript**

Having despatched the *Stichvorlage* on 7 August, Schumann had hoped that the engraver would have publication ready for the end of September. But such was the complexity of this manuscript, with its revisions, transpositions, cross-references etc., that the publishers were forced to have a fair-copy made, and the work did not appear until the first days of February.

Although we have not had opportunity to examine the *Stichvorlage*, it seems unlikely to be any more complicated than our manuscript. Ours comprises fourteen pages written on either side of seven sheets of music paper, each ruled with five pairs of staves. The first and last leaves are conjoint, and folded into a bifolium. The remaining leaves have been separated into individual sheets which are loose and unbound; and appear to have been used by Schumann in this form. From the deckling of each individual sheet, it is possible to determine recto from verso; and on one sheet where this is less clear, Schumann has helpfully made a note to the pianist (or possibly in this instance engraver): "Wende um!" – 'turn over'.

It is not easy to determine how, exactly, Schumann originally ordered this manuscript; if, that is, he did order it, rather than leaving it in a state of flux that allowed him to shuffle sheets around as he experimented with the sequence of the pieces. The only fixed point is represented by the bifolium, the two sheets that have not been separated. But while this starts with the title-page (so far plain sailing), the reverse of the same leaf bears piece number four ('Grillen'). Similarly, the lower sheet shows no consistency. The last page is occupied by what was to become the penultimate piece, 'Traumes Wirren', which is then continued on two of the loose inner pages. The last piece of all (and surely, if the title is anything to go by, always intended for this position), 'Ende vom Lied', occupies the penultimate page; and in adding the coda Schumann is forced to use the only blank space available to him, which is on the title-page. Equally confusing is his progress with the most heavily-worked piece in the collection, 'In der Nacht'. The first draft is written on the rectos of two separate sheets; while the second, which is clearly developed from the first, occupies the recto and verso of a single sheet.

In an attempt to wrestle some order out of chaos, we have assigned to each sheet a letter, running from A to G for the seven sheets. We have assigned the first letter, A, to the upper leaf of the bifolium and the last, G, to the lower one. In describing the manuscript, we use the following sequence: A recto (title and coda of 'Ende vom Lied'); A verso ('Grillen'); B recto ('Aufschwung'); B verso ('Warum?'); C recto ('In der Nacht', first draft, beginning); C verso (Appendix 'XXX'); D recto ('In der Nacht', first draft, continuation); D verso ('Grillen', supplementary passage); E recto ('In der Nacht', second draft, beginning); E verso ('In der Nacht', second draft, continuation); F recto ('Traumes Wirren', second sheet); F verso ('Traumes Wirren', conclusion); G recto ('Ende vom Lied'); G verso ('Traumes Wirren', beginning).

The headings of many pieces were originally numbered with Arab numerals, with their Roman equivalent added in red crayon (of which we make note only when an alteration has been effected). In referring to the printed score and to bar numbers, we use the Urtext edition as published by G. Henle Verlag and edited by Ernst Herttrich (2004).

### (i) Title-page

On A recto: Title-page ("Phantasiestücke/ Phantastische Geschichten [deleted] für Pianoforte/ Miss Rovena [sic] Anna Laidlav [sic] zugeeignet/ von/ Robert Schumann// Op. 15 [deleted] 12"), with a draft list of contents in two books underneath, with indications of key and mood. At the foot of the page is his presentation to Schmidt ("Herrn Gustav Schmidt/ zum Andenken von/ Robert Schumann/ Lpz, an/ 7 August 37"). In the left-hand margin, Schumann has drawn up a list of seventeen opus-numbers (discussed below). In the lower two pairs of staves, he has written the final seventeen bars of the Coda to 'Ende vom Lied', with the note above, underlined in red, that this has been carried over from the end of the last piece ("Schluss des letzten Stücke"), and dating it at the end, Leipzig, 8 July 1837

### (ii) 'Aufschwung'

On B recto: Headed "II Aufschwung" (originally numbered "3"), comprising drafts corresponding (albeit with many variants and subsequent revisions) to bars, or parts of bars, 1-39 (latterly with only the bass-line written out); with notes by Schumann to himself (or copyist) concerning parts to be inserted (indicated "a-b" and "c-d") and, the need to write the base out without ties, etc

### (iii) 'Warum?'

On B verso: Headed "III Warum?" (altered from "Frage"), complete, with deletions and revisions, and two bars (27-28) inserted as an afterthought

### (iv) 'Grillen'

On A verso: Headed "IV Grille" [singular], the upper two pairs of staves marked as insert "A" and ending "B", of which the fourth bar onwards corresponds to bars 47-60 (repeated as bars 143-156 at the end of the piece); the next two staves headed "a" and comprising after a false start bars 37-43, followed by section "b" (one bar) and section "c" corresponding to bars 24-36, concluding with Schumann's note as to how these sections should be written out ("Dann von Amfang aus zu schreiben dann Beilage X") [see D verso]

On D verso: Headed "Beilage zu Num. 4" comprising bars 61-97, with revisions; plus instructions at the end as to repeats and transpositions



(v) 'In der Nacht'

On C recto: Headed "In der Nacht" (in ink only, without the usual red-crayon numeration); comprising an early – possibly the first – draft corresponding to bars 1-27 (followed by sketches for 28-30), with extensive revisions and deletions (including five bars)

On D recto: Comprising further sketches for 'In der Nacht', seemingly following on from the first draft at C recto, with the first bar of a false start on the first stave-pairing, the next two pairings with a further twelve bars of sketches, marked below "Aufgang" (i.e. beginning); a further two bars notated on the lowest pairing; together with jottings of pieces with their opus numbers, from no.1 to 16 (post op.12 numbers varying from title-page list), marked off in red crayon; as well as financial calculations evidently relating to costings of publication

On E recto: Headed "IV In der Nacht", comprising drafts corresponding to bars 1-34, with a false start heavily deleted with cross-hatching, another passage rewritten over scraping-out, elsewhere with revision and deletions; the first two sections marked "A" and "B"

On E verso: Without heading, comprising bars 35-44 followed by instructions that section A-B from the previous page [C recto] should be repeated in the engraving, three bars following on from 44 subsequently deleted in red crayon, taking us to bar 62; this repeat followed by drafts for twenty-one further bars (two deleted) corresponding where identified to bars 63-64 and 191-192, the final section of five bars marked for insertion in place of a deleted bar in the staves above; the final two bars on the penultimate pair of staves (prior to insert addition being added below) with scraping-out and rewriting and corresponding to bar 68, which marks the conclusion of the first, *Mit Leidenschaft*, section; with a reworked list of the order and contents of the two books written in ink below, plus a subsequent draft written in red crayon alongside

(vi) 'Traumes Wirren'

On G verso: Headed "VII 'Traumes Wirren'" (over deleted word), corresponding to bars 1-62, marked at the end in red crayon as coming from the "Alternativ" in D major, marked "Sehr lebhaft und zart"

On F recto: Headed in red crayon "Alternativ", with a note alongside that it goes with the piece in F major, corresponding approximately to bars 63-122

On F verso: corresponding to the final section from bar 123

(vii) 'Ende vom Lied'

On G recto: Headed "VIII Ende vom Lied", comprising bars 1-94 plus others; marked as continuing on title (see following)

On A recto (title-page): In the lower two pairs of staves, he has written the final seventeen bars of the Coda to 'Ende vom Lied', with the note above, underlined in red, that this has been carried over from the end of the last piece ("Schluss des letzten Stücke"), and dating it at the end, Leipzig, 8 July 1837. This version of the Coda is markedly different from that finally published



(viii) Appendix 'XXX'

On C verso: Headed (in red crayon) "V. XXX"; comprising the omitted piece, corresponding to the complete bars 1-49, with revisions, with a section marked off (a-b) for repeat an octave lower apart from the final bar

(ix) Order of Pieces within the Cycle

At various points within the manuscript Schumann has made notes of the order in which the nine pieces (including the Appendix 'XXX') should be placed in the two books making up the *Fantasiestücke*:

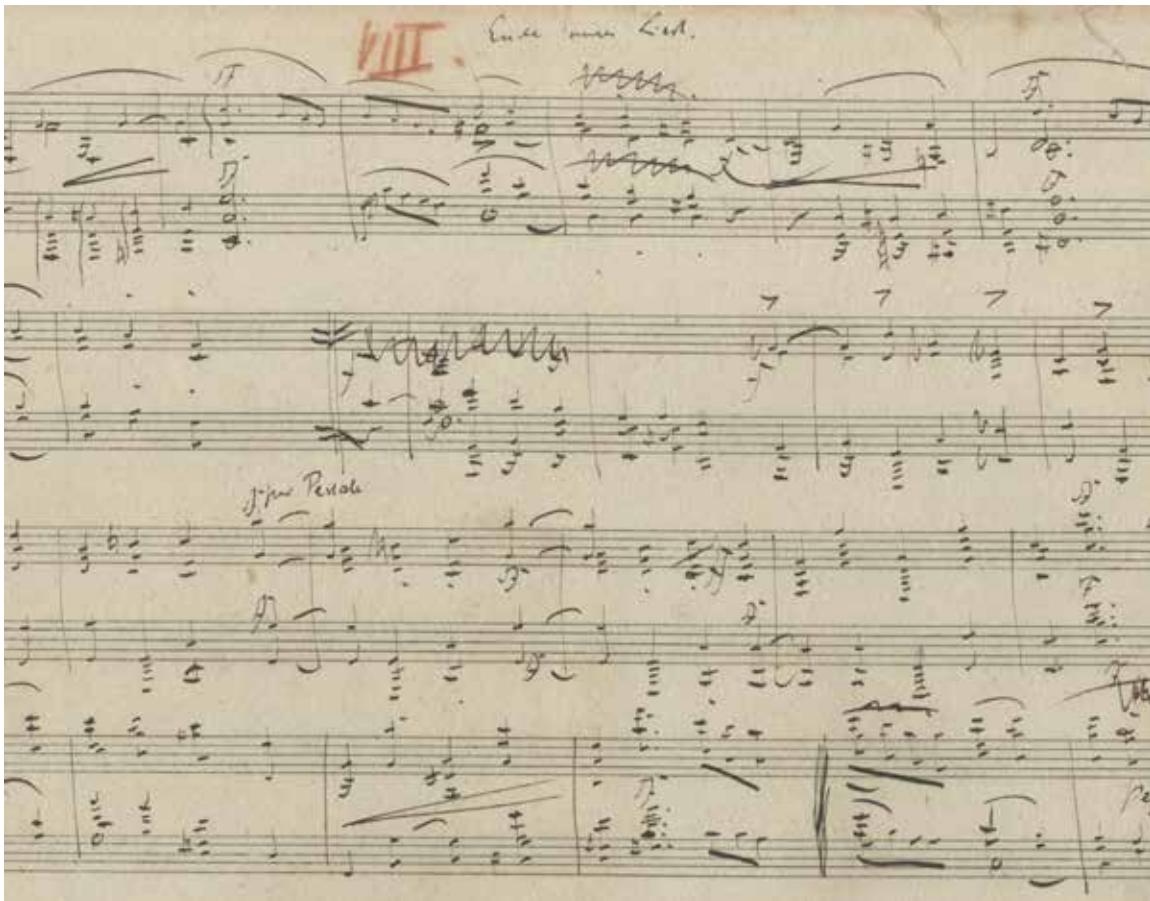
On A recto (title-page): revised draft of the contents of the two books, intended to be printed beneath the dedication, beginning with "Die Abende" [original title of 'Des Abends'], marked with key signatures and mood indications (such as "Schwere" against "Frage" [later 'Warum?'], the piece itself headed "Langsam und recht zart" in our MS, and "Mit gutem Humor" against the last, as in our MS and the first edition)

On E verso: Two lists placing the pieces in order in their two books, the first (written in ink at the lower right-hand side) beginning with 'Des Abends' followed by 'Fabel'; the second, added later alongside, in red crayon, also different from the published order ('Warum', for example, placed as the penultimate piece)

(x) Opus Numbers and Publication

On A recto (title-page): List in the left-hand margin (having on the title substituted "Op.12." for "Op.15.") of opus numbers against abbreviated titles, running from 1 to 17, beginning "1. A" (for Opus 1 *Abegg Variations*); in which Opus 12 is designated as "Ph." (i.e. the *Fantasiestücke*) with twin marker lines drawn under Opus 14; the works thereafter not corresponding to the opus numbers that were eventually assigned to them

On D recto: List of works and their numbers, from Opus 7 to 16, some ticked off in red crayon (and again, the later numbers, differing from those eventually assigned); also notes of costings in thalers, etc



#### Robena Ann Laidlaw and Clara Wieck

Composition of the *Phantasiestücke* Op.12 marks a turning point in Schumann's emotional as well as musical life. It was dedicated to, and to a degree inspired by, the pianist Robena Ann Laidlaw. As Draheim observes, 'Schumann picked his dedicatees carefully: the personality of the dedicatee, particularly if a musician, often gives interesting insight into the character of the work and the manner in which the composer intended it to be played'. In the dedication Schumann renders her name as 'Miss Anna Robena Laidlav'. (The phonetic spelling of her surname is followed in our manuscript as well as the first edition and, for good measure, several notices of her in his periodical *Die Neue Zeitschrift für Musik*.) He reversed her two first names on the grounds that this rendered them more poetic, and this is how she is usually now referred to (including in the *Oxford Dictionary of National Biography*). In our manuscript, however, the original order of her name is given (unlike in the *Stichvorlage* that followed immediately after). Indeed, had Schumann – or someone – not tampered with her second name, Ann (taken from her mother), no reordering for the sake of scansion might have been deemed necessary.

It is often stated that Schumann first encountered her when she gave a recital at the Gewandhaus on 2 July 1837, which he reviewed on the 11th, declaring that 'This artiste, in whose culture are united English solidity and natural amiability, will remain a treasured memory to all who have made her closer acquaintance' (*Neue Zeitschrift für Musik*, 11 July 1837). But in fact they had already met before the concert, as is evidenced by the visitors book at the Schloss Lützschen, Leipzig, in which she has signed herself 'Robena Ann Laidlaw'; her signature being accompanied by those of her mother and Schumann himself, who has dated the entry 28 June (Cockman, p.16). As Daverio observes, 'While we cannot be certain that Schumann and the "good Laidlaw" had an affair (his diary speaks of a "rapid agreement" and "parting with sadness"), one fact is certain: like several young women before her... she inspired Schumann to compose. After four months of little or no compositional activity, he drafted the "blissful" *Phantasiestücke* in July' (Schumann, p.156). On 19 August, after she had left Leipzig, he wrote: 'I will forever have very fond memories of your stay here; the message I am now writing is expressed more clearly in eight fantasy pieces for pianoforte that will soon be published and have your name on the frontispiece. Although I have not specially requested permission to dedicate the work, the pieces are yours – the whole of the Rosenthal Woods, with their romantic associations, is present in the music' (Draheim).

More significant still was a recital that Clara gave at the Gewandhaus on 13 August, to which, through a friend, she invited Schumann, from whom on her father's orders she had been long separated: 'At about the time he finished the *Phantasiestücke*, Schumann noticed a striking alteration in his psychological makeup: "From here on," he wrote in his diary, "a change in my essential nature and genuine desire for a wife" (Daverio, *Schumann* p.137). After the concert he sent a letter of proposal which she accepted the following day, 14 August; a day which both of them celebrated thereafter as marking their engagement. This is only a week after he presented our manuscript to Gustav Schmidt. Even though, as his letters and the retained dedication show, Schumann held Robena Laidlaw in fond memory, the *Fantasiestücke*, even if retrospectively, came to belong to Clara, as his linking of the story of Hero and Leander to 'In der Nacht' shows. Speaking of the last piece, 'Ende vom Lied', he wrote to her on 13 March 1838: 'I thought that, now I had reached the end everything would resolve itself in a merry wedding. But as I thought of you, sorrow came over me, and the result was a chime of wedding bells mingled with a death knell'; as Hinson observes: 'Like its joyous march that suddenly melts into a pianissimo coda, 'Ende vom Lied' could be an image of Schumann's whole life' (p.4).

#### Provenance

The recipient of our manuscript, Gustav Schmidt (1816-1882), was six years younger than Schumann. He was at around this time studying in Leipzig as a pupil of Schumann's friend Mendelssohn, and was to go on to enjoy a successful career as a conductor, championing among others the works of Wagner and Berlioz. He also composed several operas, one of which, *Die Weiber von Weinsberg*, was conducted by Liszt at Weimar, as well as a number of popular songs (see John Warrack's entry in *Grove*).

The manuscript was acquired by the Jewish jurist Dr Moritz Sprinz (1885-1974) prior to his last-minute flight from Nazi Germany in February 1939. He was married to Dr Caroline (Carrie) Elisabeth Amalie Maude Plaut (1892-1972), who came from a distinguished Leipzig medical family and was herself a physician; her father being the bacteriologist Hugo Carl Plaut (1858-1928), discoverer of the Plaut-Vincent angina and pioneer in the field of vaccination; her grandfather being the banker and railway promoter, Gustav Plaut (1824-1908). Carrie's sister, Dr Rahel Plaut (1894-1993), was a leading physiologist and was the first woman to be appointed to a senior post at the Hamburg University School of Medicine. Rahel had her teaching license revoked in 1933 when Jews were purged from the civil services, and in December 1938 fled to Hull, where her brother Theo was already living. There she was joined by her sister Carrie and Moritz (with our manuscript) in February 1939; Rahel's husband, the mediaeval historian Hans Liebeschuetz, joining them after his release from Sachsenhausen Concentration Camp in March.

Moritz Sprinz is among those listed in the plaque erected at the Berlin headquarters of the Deutscher Richterbund (German Judicial Association) to commemorate the Jewish judges and prosecutors removed from office by the Nazis. The manuscript then passed to his younger son Rudolph Sprinz FDS (1923-2016). Rudolph served in the Royal Army Dental Corps (gazetted lieutenant 17 February 1947) and was elected Fellow of the Royal College of Surgeons, Edinburgh (without examination) in 1968. Both Moritz and Rudolph are listed as donors to the 'Thank-You Britain' Fund set up after the War (*AJR* newsletter for the Association of Jewish Refugees in Great Britain, xx, no.3, March 1965). The present owner was given the manuscript in 1992.

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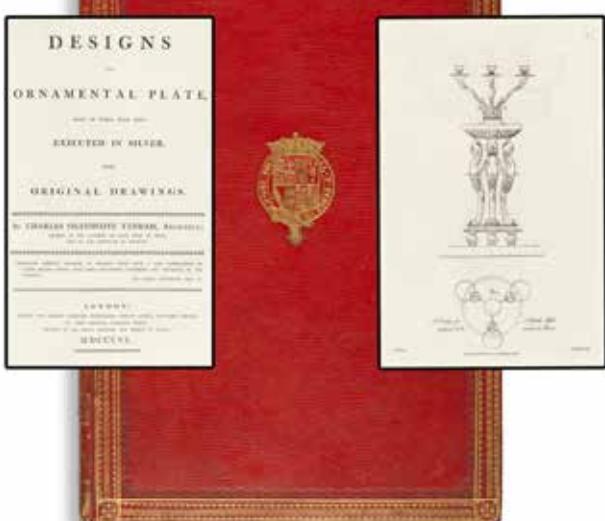
32



33



36



34



35

### **SHOE AND JEWELLERY DESIGNS**

Album containing approximately 165 designs for ladies' court shoes and high heels with myriad varying decorations, *pencil and coloured pencil on translucent paper, boards, 8vo--Album containing 90 designs for rings, pencil and watercolour on cards, all depicted actual size, inserted at corners into album leaves, contemporary patterned boards, oblong 8vo, [probably Germany, 1950s]* (2)

£800 - 1,200  
€910 - 1,400

### **STUCK (FRANZ)**

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

£1,000 - 1,500  
€1,100 - 1,700

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

### **TATHAM (CHARLES HEATHCOTE)**

Designs for Ornamental Plate, Many of Which Have Been Executed in Silver from Original Drawings, FIRST EDITION, *41 etched plates of silverware designs by George Cooper after Tatham, advertisement leaf at end, contemporary red straight-grain morocco gilt, covers with roll tooled border of Greek key pattern, the upper panel enclosing central gilt-blocked arms of the Duke of Sutherland, spine elaborately tooled in 8 compartments within raised bands, g.e., slight rubbing but generally fresh, folio (465 x 280mm.)*, Thomas Gardiner, 1806

£800 - 1,200  
€910 - 1,400

FINELY BOUND COPY, FROM THE COLLECTION OF THE DEDICATEE, ELIZABETH, MARCHIONESS OF STAFFORD, COUNTESS OF SUTHERLAND. Charles Tatham, a proponent of neo-classical silver, presented designs produced for aristocratic clients such as the Lords Spencer and Spencer and Earl Camden in *Designs for Ornamental Plate*, "remembered particularly now for Tatham's trenchant condemnation of the lightweight Adam-style silver as against 'Roman Massiveness... to the utter exclusion of all good ornament'" (Philippa Glanville, *Silver in England*, 1987).

#### **Provenance**

Elizabeth, Marchioness of Stafford, monogram bookplate; George Granville Leveson-Gower, 1st Duke of Sutherland (1758-1833), armorial stamp on upper cover; "Bought at the sale of the Stafford House Library for £1-2-6. 31 October 1913", pencil note on front free endpaper. For the Sutherland family Tatham completed architectural commissions at Trentham Park and Cleveland House in London, and when towards the end of his life he fell on hard times the Duchess of Sutherland obtained for him the place of Master of Holy Trinity, Greenwich.

### **THOMAS (WILLIAM)**

Original Designs in Architecture, FIRST EDITION, *27 engraved plates, contemporary half calf over marbled boards, red gilt morocco spine label [Millard British, 84; Harris 878, "a handsome folio"], folio (532 x 365mm.)*, for the Author 1783

£1,000 - 2,000  
€1,100 - 2,300

First edition of a work in which the architect William Thomas (died 1800) "advertised his competence... [with] exemplary neo-classical designs for houses, interior features, and garden buildings" (ODNB). 176 subscribers include the architects Robert Adam, William Chambers, George Dance, S.P. Cockerell, Henry Holland, and James Stuart.

#### **Provenance**

Gladstone family, with Fasque bookplate.

### **VICTORIA, RUSSIA AND THE ROYAL FAMILY**

Album of decorative Christmas and New Year cards kept by Miss M. Hope Robson, governess to the children of Louise Margaret Duchess of Connaught (in India) and Princess Victoria of Battenberg, comprising signed and inscribed cards by Queen Victoria (two, signed "VR!"), Princess Alix of Hesse (for 1892/3, when princess, and 1895/5, when Tsarina, both inscribed and signed "Alix"), Princess Alice of Battenberg (four), her sister Elisabeth of Hesse, Grand Duchess Elizabeth Feodorovna (martyr and Russian Orthodox saint), and others, including Miss Robson's employers, *contemporary green half calf, spine initialled 'M.H.P.', oblong folio, mostly 1890s*

£800 - 1,200  
€910 - 1,400

'TO DEAR MISS ROBSON... FROM ALIX' – the last Empress of Russia, Queen Victoria, and others to a royal governess. Miss Robson had originally been employed in India by the Duchess of Connaught before returning home to look after the children of Louis and Victoria Battenberg, her most challenging charge being their seven-year-old daughter Alice, who was profoundly deaf. One of her cards, written shortly before her twelfth birthday, wishes Miss Robson a happy Christmas "from your (rude) Alice"; another, written at new year in 1899, is subscribed "from her now affectionate and repentant pupil Alice Battenberg". (Miss Robson's repentant pupil later became mother of the present Duke of Edinburgh, a Russian Orthodox nun and to be posthumously honoured as 'Righteous Among the Nations' for harbouring a Jewish family in occupied Athens.)

## VICTORIA'S PHOTOGRAPH COLLECTION

Collection of portrait photographs, evidently assembled and arranged by the Queen herself, with captions written on mounts, cut and pasted below (as usual in albums of the period), the majority in the Queen's hand, also in many instances signed by the subjects, these including Victoria Duchess of Kent (the Queen's mother), the Queen, Prince Albert and their children, Victoria, Princess Royal and Empress Frederick, Albert Edward (Edward VII), Alice, Alfred, Helena, Louise, Arthur, Leopold, and Beatrice, plus their spouses and children, and royal servants including John Brown (as listed below); plus a group of loose photographs, many annotated or dated on the reverse by the Queen, the collection contained in its original book-style box bearing the Queen's cypher ('VR' crowned), the spine stamped 'Photographs', red morocco box case, gilt, brass clasps, minor dust-staining etc., folio (c.400 x 310mm.), comprising (in approximately chronological order):

- (i) Sheet of five photographs showing the Queen alone (one), the Queen with Albert (two) and Albert alone (two), the top three signed and inscribed on pasted slips: "Victoria R Osborne July 1859"; "Albert & Victoria R 1859"; "Victoria R & Albert. 1860" (dates in the Queen's hand)
- (ii) Sheet of five photographs of the Queen's children, with signed and dated slips below each (the date in some cases in the Queen's hand), showing "Arthur and Leopold/ 1859"; "Alfred & Beatrice/ Osborne July. 1859."; "Alice/ Osborne July 1859"; "Alfred/ August 1859"; "Helena and Louise/ 1859"
- (iii) Sheet of five photographs of the Queen's mother and children, signed on slips below by the sitters (excepting the infant Beatrice), showing "Victoria R & Beatrice 1860"; "Victoria [Duchess of Kent]/ Alfred & Alice/ 1860"; "Victoria R & Beatrice/ July 1859"; "Victoria [Duchess of Kent]/ Osborne July 1859"; "Leopold" [King of the Belgians, widower of Princess Charlotte]
- (iv) Sheet of five photographs of the Queen's children, all but one with signed slips, showing "Alfred/ April 1860"; "Helena/ 1860"; "Albert Edward"; "Louise/ 1860"; Leopold and Arthur [by Mayall, 1861]
- (v) Sheet of eight photographs, all but the bottom three with signed slips, showing "Louis [of Hesse]/ Osborne May 1861"; "Louis & Alice/ Dec: 1860"; "Alice/ 1861"; "Ludwig" [i.e. Louis of Hesse]; "Alice 1860"; Alice alone; Alice with Louis; Albert Edward and Alice [May 1860]
- (vi) Sheet of eight photographs of the Queen's eldest daughter Victoria, Princess Royal, and family, including her eldest son William (future Kaiser Wilhelm II), five with slips signed and inscribed (two by the Queen, three by the Princess Royal), showing "Victoria Pcess of Prussia Pss Royal/ Windsor Castle. March. 1862"; "Victoria Crown Princess of Prussia/ Princess Royal"; the infant William with his mother [?]; "The Pcess Royal and/ the infant Pce William/ March 1859" (in the Queen's hand); Charlotte, Henry and William (the baby Henry between his siblings); Victoria and Crown Princess Frederick [on their honeymoon at Windsor Castle, 28 January 1858]; "Victoria C. Pss of Prussia Pss Royal/ Windsor Castle March 15 – 1862"; William when a boy in sailors costume [1861] inscribed by the Queen "William Prince of Prussia"
- (vii) Sheet of five photographs, the central one inscribed by the Queen "Pcess Louis of Hesse/ on her father's Poney [sic]/ 1863", with black attendant [taken at Balmoral]; with four others
- (viii) Sheet of eight photographs of the Queen, the upper central photograph [by George Washington Wilson] showing the Queen on

her pony Fyvie, the reins held by her Ghillie and personal attendant John Brown, with the head forester John Grant standing to the right [usually cropped in the carte-de-visite versions of this well-known photograph], slip inscribed by the Queen "Victoria R/ Balmoral 1863"; the lower captioned by her "Victoria R & her/ granddaughter Victoria/ Balmoral 1863"; the other six photographs showing her in heavy mourning, one with her collie, Sharp [taken in 1867]

(ix) Group of twenty loose photographs, all seemingly annotated or dated on the reverse by the Queen, including photographs of the "Statue of Prince Consort at Salford – Scul. Noble/ The highest Learning is to be wise/ and the greatest Wisdom to be good"; "Prince Consort/ 1853"; stag trophy "Shot by Pr. Consort/ 1858"; "Prince of Wales/ 1858" (large format 220 x 170mm.); "Royal Family/ Osborne/ 1856"; "Prince & Princess Leineng [i.e. Leiningen, son of the Queen's half-brother]/ Osborne/ July 1859"; "Princess Alice/ 1857"; "Princess Beatrice/ 1858"; the Queen, her aunt Cambridge and two eldest children [after the daguerreotype by Claudet]; "Press Beatrice/ Pr. Arthur/ Pr. Leopold/ 1858"; a nurse and baby "1857" [Princess Beatrice with ? Mrs Thurston]. etc.; "Princess Louise 1864" (underneath a photograph of Graefle's painting), some minor dust-staining etc., on card

(x) Group of sixteen loose photographs, subjects including the Queen laying a memorial oak to Prince Albert in Windsor Great Park, 1862, and the terrace at Osborne; six being published views by Jabez Hughes of Osborne and the Albert memorial at Ryde

**£4,000 - 6,000**  
**€4,500 - 6,800**

'THE PRINCESS ROYAL & THE INFANT PRINCE WILLIAM' – QUEEN VICTORIA'S FAMILY PHOTOGRAPHS, evidently assembled by her and bearing her annotations, as well as those of her children appearing in the photographs.

Queen Victoria, who was not yet twenty when the invention of photography was announced successively by Daguerre and Fox Talbot in January 1835, was one of the most prominent collectors of the new medium, a passion shared with her husband Albert. She was indeed one of the earliest – and arguably most prominent – adapters of the medium; projecting, via the dissemination and mass-circulation of commercial-produced cartes-de-visite photographs, the image of the happy middle-class respectable family (see Anne M. Lyden, *A Royal Passion: Queen Victoria and Photography*, 2014).

It is recorded that at their first meeting as prospective bride-and-groom, the Queen brought up the subject of Daguerre's new invention to allay her nervousness in talking to her German cousin (whom she had met but once before, when much younger). And when their union was formed, they spent much time together assembling photograph albums; a hobby she turned to again in her widowhood to help allay her loneliness. The present collection is especially valuable in that it bridges the period between 1859 – when Albert was still alive – and her widowhood in the 1860s. Indeed, so potent were photographs to her as memorials of lost happiness, that several are known to have been buried with her; including one of her beloved John Brown – who also features in the present assemblage – which was placed, just before the sealing of the coffin, in her left hand.

The present collection was clearly once in the royal collection; some dispersals from which were made in the early-to-mid 1970s, anonymously, at Sotheby's. The typescript list prepared by the eminent autograph dealer Winifred A. Myers, which accompanies the lot, dates from about this period. It was acquired from her by the present owner's family.



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### **WOBURN ABBEY MARBLES**

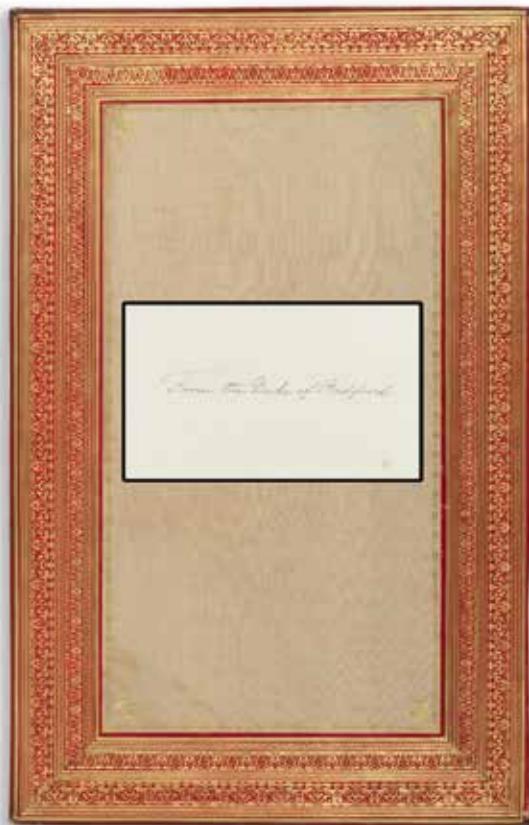
[CORBOULD (HENRY) AND JOHN RUSSELL, *Sixth Duke of Bedford*] *Outline Engravings and Descriptions of the Woburn Abbey Marbles*, FIRST EDITION, PRESENTATION COPY, inscribed "From the Duke of Bedford" on the front free endpaper, engraved vignette on the title, 46 engraved outline plates by Henry Moses and others after Henry Corbould, all on India proof paper, some spotting (mostly marginal), contemporary red straight-grained morocco gilt by Charles Murton (with binder's label), covers with wide gilt borders and corner-pieces, spine gilt in compartments, wide dentelles enclosing panel of watered silk, g.e., some rubbing and old scuffmarks [Blackmer 404; Lowndes I, 145], folio (530 x 352mm.), [London, Printed by William Nicol], 1822

£1,000 - 1,500  
€1,100 - 1,700

"FIRST AND ONLY EDITION, PRIVATELY PRINTED IN A LIMITED EDITION OF 180 COPIES" (Blackmer), produced to be given away as presents by the Duke of Bedford. The work is devoted to the magnificent collection of antique and modern sculptures assembled by the Duke (who provided the text), at Woburn Abbey. Modern works by Chantrey, Westmacott, Thorvaldsen and Canova (the celebrated "Three Graces now jointly owned by the Victoria and Albert Museum and the National Gallery of Scotland), were displayed alongside antiquities from Pompeii and Hadrian's Villa.

#### **Provenance**

Christ's Hospital, late nineteenth century bookplate.



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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.

## **WORLD WAR I - RUHLEBEN PRISON CAMP**

A good collection of 76 postcards (75 real photographs, one original watercolour of a building facade), all depicting Ruhleben camp buildings, inmates, theatrical groups, and life, formed by prisoner of war camp inmate George Muffin, *most captioned in the negative, the majority with neat ink note on verso of Muffin's name and address ("Tea House, Ruhleben, Germany") and that of family/friends at 3 or 4 London addresses, a few stamped "Freigegeben. Ruhleben" in red ink, approximately 95 x 140mm., [c.1914-1918]* (collection)

£600 - 800

€680 - 910

A large collection of photographic postcards depicting life at the British prisoner of war camp Ruhleben, near Berlin. Views of buildings and daily activities include "Marble Arch", "Bond Street", interior of a barber shop, "Line-up at Cook-House" and "... at Hot Water House", panoramic views of the camp under snow, "Roll Call", "Parcels from Home", the Great Handicrafts Exhibition of 1918 (3 interior views, 3 showing samples of exhibited items, 2 marked in ink with an "X", presumably made by Muffin), groups of men (by a vine, holding banjos) and football teams (2, including "Tea House XI"). Approximately 35 postcards relate to camp theatricals, approximately 25 depicting men in female roles, or as the "Ruhleben Follies" (4), some as "Indian squaws" or blacked-up for Cowboy performances (6). Performances identified are Shakespeare's "Merry Wives of Windsor" and Sheridan's "School for Scandal", one image depicting the outside of the theatre with a banner announcing all the productions, including works by Oscar Wilde, Ibsen and George Bernard Shaw.

### **Provenance**

"George Muffin, Tea House [Barracks], Ruhleben, Germany". Muffin (depicted in a couple of images) was an inmate at the camp for the entire duration of the war.

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## **WORLD WAR II - HESS IN RENFREWSHIRE**

Fire Record Book of the Firemaster at No 1 Darnley Station, Renfrew, kept by James Whitelaw, Watchroom Attendant, on behalf of Firemaster Charles Angus, beginning on 10 January 1939 and running until 9 November 1948, the entries for opening 68 recording cases for 7 to 14 May 1941, namely on 7 May the deployment of a motor pump to extinguish fire on grassland at the Castlemilk Estate caused by "Children playing with fire"; on 9 May another deployed to extinguish a fire caused by "Spark from open joint in vent"; 10 May "Motor Pump AFS. Unite No 4" deployed to extinguish fire caused by crash landing "...Firemen with 1st Aid Reel from Dennis Pump, and Soda/ Acid Extinguisher..."), returning at 0106 hours on 11/5/41, with a fuller account of the incident entered under the column headed 'Description of Building and Damage': "Messerschmidt [sic] 110. Twin Engine Monoplane Fighter. Aircraft partly destroyed by fire, and effect of crash landing. The Pilot Deputy Fuerhrer [sic] Rudolph [sic] Hess, who was the sole occupant of the machine, baled out just before the aircraft crashed. He was taken to Floors farm House suffering from a broken ankle, and was detained pending the arrival of a detachment of the Home Guard, when he was removed to Maryhill Military Barracks..."); and 14 May when a "Common Chimney fire" at 13 Florence Drive, Giffnock, was extinguished by a fireman deploying a stirrup hand pump; the volume also covering the air-raids on Renfrew and Barrhead on 13-14 March 1941 (see note below), most other entries of a more domestic nature ("...Electric cooker setting alight to cooking fat/ Spark from passing Locomotive/ Children playing with matches..."); kept in a single hand throughout, with index (later entries of which in a different hand), stationer's ticket of Alexander Gardner Ltd., Paisley, dated 10/1/[19]40, some 200 numbered openings (c.400 pages), light dust-staining, and thumbing to Hess entry, half-calf, folio, No 1 Darnley Station, Renfrew, 10 January 1940 to 9 November 1948

£800 - 1,200

€910 - 1,400

'MESSERSCHMIDT 110, TWIN ENGINE MONOPLANE FIGHTER, AIRCRAFT PARTLY DESTROYED BY FIRE... THE PILOT DEPUTY FUERHRER, RUDOLPH HESS, WHO WAS THE SOLE OCCUPANT OF THE MACHINE... DETAINED PENDING THE ARRIVAL OF A DETACHMENT OF THE HOME GUARD' – Rudolf Hess crash-lands in Scotland, twelve miles from Dungavel House, where he hoped to broker peace with the Duke of Hamilton.

The Duke was a renowned aviator and sportsman, who before inheriting the title had served as MP for East Renfrewshire. In this capacity he had been part of a parliamentary delegation attending the Berlin Olympics, where he had met Hess's personal advisor, Professor Albrecht Haushofer. On the outbreak of war, he became a full-time officer in the RAF, being promoted group captain in 1941. Notwithstanding which: 'Unbeknown to the new duke, in the autumn of 1940 Haushofer had told Hess that Hamilton "had access, at all times, to all important persons in London, even to Churchill and the King". Hess, who had conceived of the idea of negotiating a peace settlement between Britain and Germany, asked Haushofer to write to Hamilton, a letter which received no reply. On 10 May 1941, the same evening that the House of Commons was bombed, Hess parachuted into Scotland, gave a false name, and asked to see the duke of Hamilton, whom he had never met before. On 11 May Hess admitted to Hamilton that he was on a "personal unauthorised mission", but claimed that he knew what Hitler's peace terms would be. Hamilton at once flew south to report to the prime minister, who was then at Ditchley Park. Churchill found Hamilton's report hard to believe, saying, "Well, Hess or no Hess, I am going to see the Marx Brothers". However, later that night he had a long interview with Hamilton, and Hess was identified and treated as a prisoner of war (Selkirk of Douglas, ODNB). Tried at Nuremberg, Hess was to spend the rest of his life in Spandau Prison.

The present volume was rescued from destruction by the owner's father, while serving as a fireman at Darnley Station in 1963. Old logbooks were being burned to clear space and, noticing that it covered the war years, he was granted permission by the station commander to keep it; only noticing afterwards that it covered the Hess flight. It is discussed in an article printed in *Strathclyde Fireman*, No.4 January 1979, p.4 (see the graemekirkwood.co.uk website); where it is stated that 'Both Mr Taylor and another ex-Darnley fireman, Mr George Buchanan of Barrhead, said that the Fire Record Book was filled in by the station's watchroom attendant, Mr James Whitelaw, who died about five years ago'; and that 'It seems unlikely that the book was actually written up at the time the appliance returned to the station, because it was the Firemaster's personal chronological record of the incidents the Darnley firemen attended' (the Firemaster in question being Charles Angus). Although written up by the watchroom attendant, it clearly represents Firemaster Charles Angus's own record, as the following passage demonstrates: "From experience I have had from Thursday night's 'Blitz' tenement roofs especially valley gutters are very liable to be hit by incendiary bombs without being noticed until they have done their job. Tackling an incendiary bomb with a stirrup pump on the sloping roofs of large and lofty tenements is a job for a trained fireman"; the entry concluding: "I have to record my very sincere thanks to the Officers and Men of the Auxiliary Fire Brigade for the splendid effort and indefatigable service rendered, in coping with the various outbreaks of fires in the Burgh of Renfrew & Eastern Area" (pp.61-61).

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May 10 1917. Scampton Farm, Ensign Aircraft  
Eaglethorpe Rd. Rudolf Hess.

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## WORLD WAR II - HOLOCAUST

The German Extermination Camps of Auschwitz and Birkenau.  
Two Eye-witness Accounts, maps and diagrams of the camps,  
publisher's stapled printed wrappers, printed "Reprinted in Eire by  
the Office of War Information of the United States of America at 15  
Merrion Square, Dublin" on lower cover, old fold creases, small 4to,  
Washington D.C., War Refugee Board, November, 1944

£600 - 800  
€680 - 910

"The first report is based upon the experiences of two young Slovakian Jews who escaped in April, 1944, after spending two years in the Nazi concentration camps at Auschwitz and Birkenau in southwestern Poland", including descriptions of the gas chambers. The second report, entitled "Transport (the Polish Major's Report)" was written by an escapee from Auschwitz. Published by the War Refugee Board, which "is engaged in a desperate effort to save as many as possible of Hitler's intended victims... [and] is making the reports public in the firm conviction that they should be read and understood by all Americans" (Preface).

## HISTORICAL PHOTOGRAPHS

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BRISTOL

Pair of albums "Presented to the Rev. Robert Vaughan Pryce... by his father George Pryce, F.S.A. on his Birthday, December 15, 1866", containing 4 salt prints from calotype negatives possibly by Calvert Jones, approximately 40 albumen prints, approximately 60 watercolour sketches by George Pryce, and numerous engraved prints and maps, mostly captioned in ink with page references, various sizes, gilt-lettered morocco presentation label on pastedown, contemporary morocco, spine gilt lettered 'History of Bristol / Pryce / Illustrations', rubbed, large 4to (390 x 330mm.), 1832-1865 (2)

£1,500 - 2,500  
€1,700 - 2,800

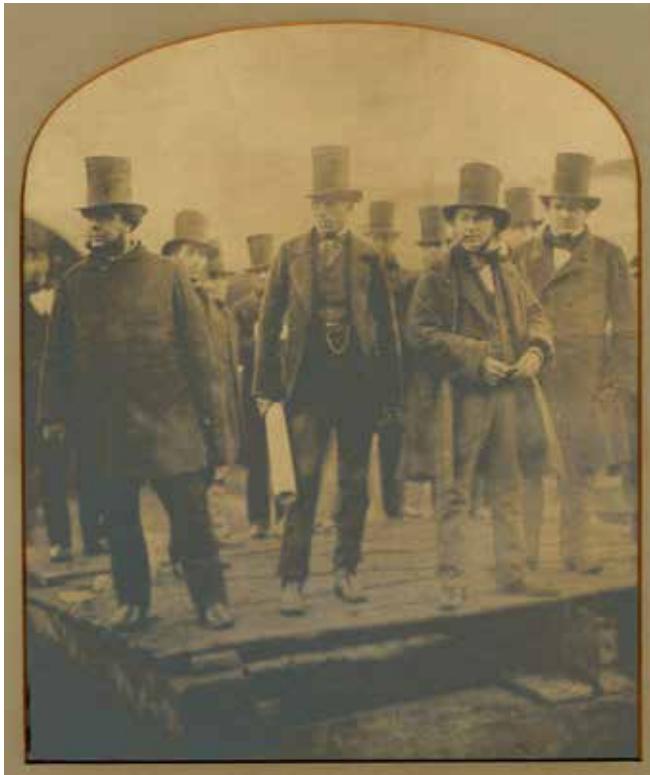
WITH FOUR SALT PRINT VIEWS, POSSIBLY BY CALVERT JONES.  
George Pryce (1799–1868) was city librarian in Bristol, and the present albums contain the original artworks for his *Popular History of Bristol* which was published in 1861. The images are mainly architectural, both detailed and general views. The salt prints are not credited, but the Reverend Calvert Richard Jones is known to have photographed several of the same subjects from different perspectives. The four images comprise: gateway to St. Augustin's Abbey, College Square (cf. V&A PH.49-1983, PH.37-1983; cf. Schaaf no. 4086); Tower of St. Stephen's & the Drawbridge (cf. V&A PH.44-1983; cf. Schaaf no. 4505); Tower of St. Stephen's from St. Augustines; Bristol General Hospital. Pryce's unpublished works relating to Bristol history are in the city's Central Library.



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**BRUNEL (ISAMBARD KINGDOM)**

HOWLETT (ROBERT) Isambard Kingdom Brunel at the Launching of the Great Eastern, *albumen print, oxidation*, 255 x 200mm., framed, 1857

£1,500 - 2,500  
€1,700 - 2,800

Brunel is flanked by his assistants Nicolas Tredwell and William Jacomb (often incorrectly identified in reproductions of this photograph). The figure on the left is thought to be that of William Harrison, SS *Great Eastern*'s unlucky first captain. Howlett scholar Rose Tearby has called this "an 1857 example of photojournalism.... [Howlett's] brief was the ship but he saw the real story was the worried faces watching" (tweet, 19 June 2017).

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**DANCE**

Album of 66 albumen prints of ballet dancers, by "La Photographie Nouvelle, (Procédé H. Maret)", mounted (recto only) 2 per page, images 190 x 235mm., *contemporary half morocco, worn, folio*, [c.1890]

£400 - 600  
€460 - 680

The images are of female ballet dancers (a few single, but mostly in combinations of 3 or 4 figures) in varying poses and costumes, against various backgrounds. Includes "at the bar" (10 with a male music or dance teacher), in repose, dressing, in front of a mirror, drinking and eating, playing games at a table, with a man in "Tyrolean" dress, etc.



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**LONDON - GREENWICH**

View of Greenwich, looking north from the park above the Queen's House and the Old Royal Naval College, across the Thames to the Isle of Dogs and docks, *albumen print from wet collodion glass negative*, 360 x 495mm., [1860s]

£600 - 800  
€680 - 910

Striking large "bird's-eye" view, by an unidentified nineteenth century photographer, looking northwards from an elevated position in Greenwich Park, Inigo Jones' Queen's House in the mid-ground, with tall ships on the Thames, and the Isle of Dogs, and what is now the skyscrapers of Canary Wharf beyond.

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**LONDON - KENSINGTON**

Album containing 87 photographs, some of Kensington taken by Dr. Arthur Roberts of Kensington, *albumen prints, mounted, various sizes, mostly captioned below in ink, contemporary half morocco, rubbed, small folio* (365 x 260mm.), [1860s-70s]

£600 - 800  
€680 - 910

A series of early photographs of Kensington, along with various British and Continental topographical views. Images include: Earl's Court Farm in the winter of 1873-4; the Old St Mary Abbots Church 1862; series of 5 images of the same during demolition "by me A. Roberts"; High Street Kensington 1868; Kensington Palace 1870; Old Public House in King Street 1869; Kensington Square "photographed by me A. Roberts 1872"; rooftop view of King Street 1867; Little Holland House 1874 (2).

**Provenance**

Arthur and Fanny Roberts, bookplate dated 1874.



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#### **MARZONI (ERMETE)**

Collection of approximately 100 photographs mostly by Marzoni but a few by Guglielmo Coluzzi and other Italian photographers, *gelatin silver prints, some copy prints, mostly with photographers' inkstamp on verso and some annotated on verso, various sizes, 1950s-70s*

£800 - 1,200  
€910 - 1,400

Images include: film stars, Bergman and Rossellini, Clark Gable, Errol Flynn, Anita Ekberg, Gregory Peck, Sophie Loren (13), Ava Gardner (9); John Le Carré; Queen Elizabeth II; fashion (7), including Avedon working with a model; Fellini in Naples (illustrated); Kennedy family (5); Giorgio de Chirico (15, mostly copy prints).

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#### **MOON PHOTOGRAPHY**

RUTHERFURD (LEWIS MORRIS) Three views of the Moon, *albumen prints, mounted on card, blindstamped "Photo by L.M. Rutherford. Enlarged by A. Brothers"*, images 345 x 270mm., [c.1870]--ELLERY (ROBERT L.W.) The Moon, "from a photograph taken with the great Melbourne Reflector", *albumen print, mounted on card, printed label on verso, image 278 x 218mm., [1873, printed later], all with some toning (4)*

£800 - 1,200  
€910 - 1,400

Rutherford (1816-1892), "the greatest lunar photographer of the age" (Proctor), took this celebrated series of images of the moon (full on, and lit from right and left) in his garden observatory before 1870. The image by Ellery, director of the Melbourne Observatory, was taken using the "Great Melbourne Telescope" on September 1, 1873.



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#### **SALT PRINTS, DAGUERREOTYPES, CARTE-DE-VISITES - COLLECTION**

A large collection of nineteenth century photographs, comprising approximately 25 daguerreotypes (18 cased, most single figures, one a couple with baby, a couple tinted), upwards of 290 carte-de-visites or cabinet cards by numerous mostly British photographers, *most loose or loosely inserted in 3 albums*; approximately 70 other images, including 5 salt prints (*faded*), [1840s/50s], albumen print views (International Exhibition interior, Southwold, etc.), portrait groups (cricket teams, school and universities, military, clubs), nudes (5, including female by J. Mandel of Paris, 2 contact sheets showing 32 classical poses by a male model), general scenes, *some mounted on card, various sizes, mostly nineteenth century (quantity)*

**£800 - 1,200  
€910 - 1,400**

Carte-de-visite subjects include: Captain Speedy (guardian to prince Alamayu of Ethiopia) by H. Feilerg of Penang inscribed on verso "with Basha Felika's compliments 8.7.72", Dr. Frank Buckland with fish, Chinese Cook by Ye-Chung of Shanghai, championship swimmers with cups (2), a chef sharpening knives, Jem Smith the boxer, 3 soldiers (one of whom sits on a child's rocking chair), "Hassan" by P. Sebah, "The oldest man in Scotland, residing at Manse Road, Dunoon", elegant woman with shire horse, circus tent group with harp, a bottle-nosed dolphin on display, girl on roller skates by J.B. Newman of Calcutta, man on a penny farthing, a fireman, 3 working men from Faversham, a workshop interior, black couple captioned on verso "interpreter & wife" by William Rowe of Leicester, Curley Crow Medicine (General Custer's Scout, 1876), two white men dressed as Zulu warriors, two New Caledonian warriors, Naser al-din shah (2), Lucia Zarate the Mexican midget.

Salt Prints include: Two French (three gentleman posed beneath a vine clad window, later pencil inscription "Count Lasca, & his sons"; town square with covered circular market place, identified below in pencil "à Hyères"). Four English (church and farm buildings with woodpile in foreground; seated man with pipe in ?farmyard; side door of a church; two elderly women outdoors, *all somewhat faded*).



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## **CONTINENTAL BOOKS AND MANUSCRIPTS**

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#### **CAMPANUS (JOHANNES ANTONIUS)**

Opera, FIRST EDITION, edited by Michele Ferno, 304 leaves, 56 lines plus headline, roman letter, large woodcut of a bell with inscriptions on title-page, large woodcut device within border on F4 verso, illuminated initial and three-quarter illuminated border on a2 recto consisting of a red and blue bar with floral extensions, a coat-of-arms surmounted by a bishop's mitre inside a wreath in the lower margin, occasional light spotting, 3 leaves misbound, fore-edge of title-page repaired, tears in title-page and 3 other leaves partly repaired without loss, unobtrusive worm holes at gutter of final few leaves, nineteenth-century calf, rebacked preserving original spine, rubbed, gilt monogram on upper cover [ISTC ic00073000; BMC IV, p.117; GW 5939; Goff C73; HC 4286 = HC(Add) 4287], folio (301 x 200mm.), Rome, Eucharius Silber for Michele Ferno, 31 October 1495

**£5,000 - 7,000  
€5,700 - 8,000**

THE SPENCER COPY, described by Dibdin as "one of the most provokingly capricious volumes, in respect to signatures, ever opened. A sound copy: in elegant calf binding" (Aedes Althorpianae II, p.99).

#### **Provenance**

Mancini family, arms in border of a2; George John, Earl Spencer (1758-1834), later morocco booklabel; purchased *en bloc* by Mrs Rylands in 1892; John Rylands University of Manchester Library, monogram on upper cover and withdrawn label; Sotheby's, 14 April 1988, lot 18 (£8,250, to Stratton).



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### CAVALIERI (BONAVENTURA)

Trigonometria plana, et sphaerica, linearis, & logarithmica, FIRST EDITION, additional engraved title, folding engraved plate attached to final leaf (paper flaw reaching into image), light waterstain at beginning and end, H4-I2 of tables holed with loss of a few characters, a handful of wormholes near end, later vellum-backed decorated boards [Riccardi I 328], 8vo, Bologna, heirs of Benacci, 1643

£500 - 700  
€570 - 800

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### ECKHEL (JOSEPH HILARIUS VON)

Choix des pierres gravées du Cabinet impérial des antiquités, PRESENTATION COPY FROM JOSEPH II, HOLY ROMAN EMPEROR, 40 engraved plates, contemporary red morocco, covers with wide wave-like gilt borders, inner gilt dentelles and light blue gilt pastedowns, spine gilt with lyre devices, extremities rubbed [Blackmer 529; Cohen-de Ricci 343], folio (370 x 250mm.), Vienna, Joseph Noble de Kurzbek, 1788

£600 - 800  
€680 - 910

"SENT ME BY THE EMPEROUR IN RETURN FOR MY BOOK OF PIERRES": a reciprocal gift, following the Duke of Marlborough's presentation to Emperor Joseph II of his *Gemmarum antiquarum delectus... Choix de pierres antiques*, privately printed in 1780. The text of the present work includes a reference to "le recueil des pierres gravées du Duc de Marlborough" (p.44); the imperial cameos themselves remain on display in the Kunsthistorisches Museum, Vienna.

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.

### Provenance

Sent to George Spencer, 4th Duke of Marlborough, by Joseph II in 1788, inscribed on title by Marlborough "This Book was sent me by the Emperour in return for my Book of Pierres, M." and with his ownership inscription dated 1788. Loosely-inserted transcript of a letter from Robert Murray Keith (1730-1795), British Envoy to Austria, sending on the volume at the request of the Emperor; the Estate of the late Victor, 3rd Viscount Churchill (1934-2017).

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### ILLUMINATED MANUSCRIPT

Manuscript choirbook, on vellum, 106 leaves (2 unnumbered, 8-14, 16-72, 76-82, 85-120), black and red ink with 6 staves of 5 lines per page, with musical notations and text, numerous large red initials, a few leaves with old stitched repairs, 3 with some loss, early calf over wooden bounds, decorative metal cornerpieces (one missing), metal ornament in centre of lower cover (missing on upper), folio (530 X 354mm.), [?Spain, ?seventeenth century]

£1,000 - 1,500  
€1,100 - 1,700

See illustration overleaf.



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#### ILLUMINATED MANUSCRIPT

Manuscript Antiphonal ("Antiphonaru[m] monastici De Sanctis Pauli V. auctoritate recogniti. Sacrarum Monialium Sanctae Patriiae Neap"), manuscript on vellum, 125 leaves (4 unnumbered, including title within 3-side floral border; numbered leaves 105-117, 119, 121-139, 141-166, 168-169, 180-188, 190-199, 201-216, 218-242), black and red ink with 6 staves of 4 lines per page, with musical notations and text, FULL-PAGE ILLUMINATED ALLEGORY OF THE STIGMATA OF ST. FRANCIS, 15 LARGE HISTORIATED OR DECORATIVE INITIALS (165 x 170mm., including St. Francis with 2 angels, Saint Paul's conversion on the way to Damascus) of which 2 pasted-in, one smaller hand-coloured initial, numerous large red initials, title leaf loose, contemporary calf over wooden board, metal corner-pieces and studs, very worn, folio (585 x 435mm.), [Italy, ?seventeenth century]

£2,500 - 3,500

€2,800 - 4,000

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#### PANOFKA (THÉODORE)

Antiques du cabinet du comte de Pouldalès-Gorgier, FIRST AND ONLY EDITION, half-title, engraved vignette on title, 41 lithographed or engraved plates (29 hand-coloured), tissue guards, modern quarter blue morocco, gilt lettered on spine [Blackmer 1242], folio (435 x 288mm.), Paris, Firmin Didot, 1834

£1,500 - 2,500

€1,700 - 2,800

The only edition of a scarce attractively illustrated volume devoted to the Pouldalès-Gorgier collection, founded over a thirty year period, of important Greek vases, and several busts and bas-reliefs. The text consists of essays on the objects, including one by Ennio Visconti. We have traced only 2 other copies offered at auction in the past fifty years.

#### Provenance

Richard Hugh Sennett, bookplate.

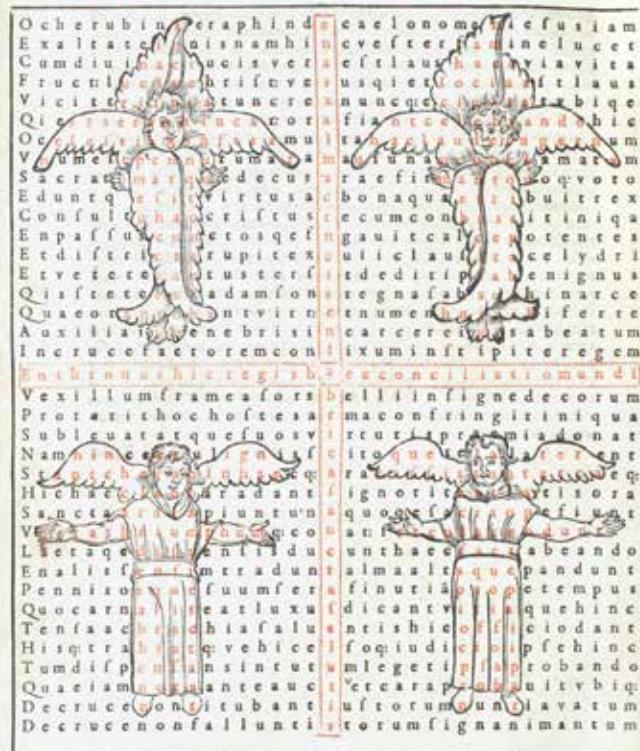
56 •

#### RABANUS MAURUS

De laudibus sanctae crucis opus, eruditione versu prosa que mirificum... Quo figuris sive imaginibus XXVIII. multa fidei christiana mysteria, multi mystici numeri: angelorum, virtutum... in formam crucis redacta... 2 parts in 1 vol., second edition, printed in red and black, title-page with woodcut printer's device, 2 woodcut illustrations in the text and 30 elaborate diagrams printed in red and black (some incorporating woodcut figures), occasional soiling and foxing, title browned, rust hole in f6 (affecting a couple of letters) and in blank margin of c3 in second part, modern calf preserving original lower cover, stamped with gilt arms of Calude-Enoch Virey (worn), [cf. Adams R-3; Brunet IV, 1035, 'Edition remarquable a cause de la singuliere disposition typographie d'une partie du texte'; Davies, Fairfax Murray German, 350, all recording only the first edition], folio (286 x 190mm.), Augsburg, Praetorius, 1605; bound with a 16-page manuscript copy of a text by Benedictus Chelidonius, 'Passio Domini nostri Jesu. Ex Hieronymo Paduano, Dominico Mancino, Sedulio & Baptista Mantuano', written in brown ink, 16 pages, [eighteenth century]

£1,000 - 1,500

€1,100 - 1,700



56

Extremely rare second edition of the first printed book with figurative verse, only one incomplete copy of which is recorded in auction records (lacking the second explanatory part). First published two years earlier in Pforzheim, it reproduces a manuscript of the *De laudibus sanctae crucis* (the Oration of the Saint Cross) by the ninth-century German theologian Rabanus Maurus.

In addition to two large woodcuts which depict the author presenting his book to Pope Gregory IV, the work contains 30 full-page figurative verses, representing Emperor Louis I, Christ, cherubs, crosses, symbols of the Evangelists, animals from the Apocalypse, cabalistic signs and geometrical figures. These are formed in a pattern of letters printed in red and black placed without separation between the words and which reproduce the poem printed on the facing page. The red letters, sometimes underlined, form a design included in the woodcut. The more complicated images are entirely xylographic, while others are a combination of woodcuts and letters set in type; the simplest ones are purely typographic. The second part of the work explains each figure.

The sixteen-page manuscript bound in at the end, written in an attractive later hand, comprises a poem in the form of a dialogue on the passion of Christ, by Benedict Chelidonius (or Caledonius, c.1460-1521), abbot of the Scottish Monastery at Vienna. The text was published in 1511 with woodcuts by Albrecht Dürer.

#### Provenance

Claude Enoch Virey, *conseiller secrétaire* to Louis XIII and bibliophile, gilt arms on lower cover; his son, Jean Christophe Virey, *secrétaire* to Louis XIII and bibliophile, inscription in memory of his wife ("Bonne Galoys. Ne Morte ne Tempo. 1644") at foot of title-page, and his signature ("Joann. Christ. Virey") above (Virey inherited (and added to) a collection of 4,000 volumes from his father, but following the death of Galoys, he took orders and often inscribed books or had them bound in her memory); Geo. Brown, later signature at head of title.

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.

*Missa si de calbe, in nube nasci claret.  
Eur sonc deum valide, virgo non generaret.  
Wocht von oben flabel regen, in eyne lichtene  
wolchen bratt. Et ochte dan marien geben, got  
heildeert mit sner nacht.*



57

57 •

#### [RETZA (FRANCISCUS DE)]

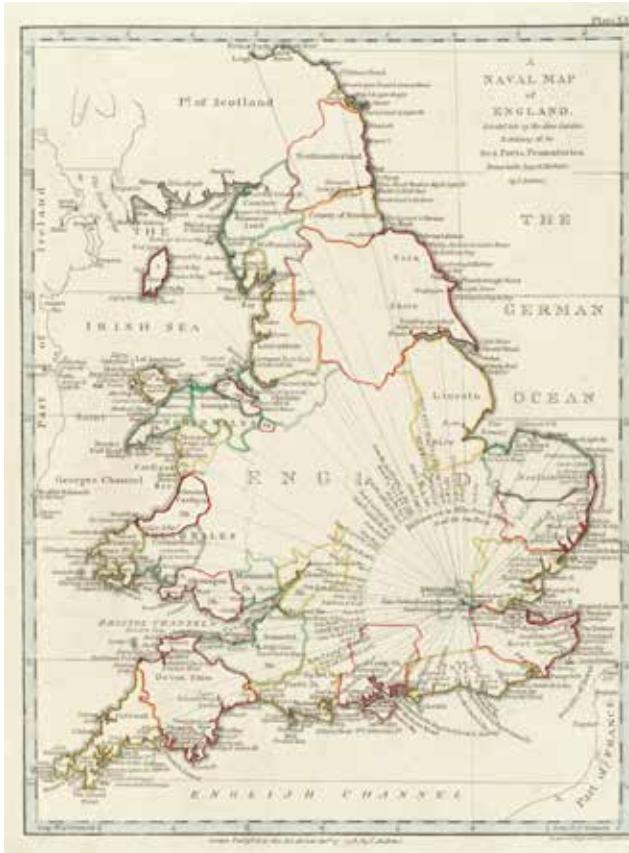
De generatione Christi, sive Defensorium inviolatae castitatis B.V.M.], 28 leaves (of 30, lacking title and final leaf with woodcut of the Virgin), 30-32 lines, gothic type, in Latin and German, 51 woodcut illustrations (mostly 80 x 65mm.) in the text, one full-page woodcut of the Virgin (of 2), leaves misbound, washed, 3 leaves with blank section of margin replaced, modern vellum [STC ir00153000; BMC III, 780; Fairfax Murray (German) 360; Goff, R153' GW 10275; HC 6086 \*], small 4to (197 x 138mm.), [Basel, Lienhart Ysenhut, c.1487-88]

£2,000 - 3,000  
€2,300 - 3,400

The third edition of this richly illustrated and curious work by Franciscus de Retza (c.1343-1427), in which natural phenomena and mythical stories are compared to the Immaculate Conception. The woodcuts, copied from the first Strassburg edition (c.1479-1482), depict the extraordinary scenes described in the text. Fairfax Murray notes that the first leaf of this book was blank when first issued, and it was only after some copies were distributed that the printer thought it necessary to add a title-page.

#### Provenance

Ducs d'Arenberg, Brussels and Nordkirchen, their "Ch. Protector Meus" small oval stamp (Lugt 567) on endpaper; probably included in their sale, Christie's, 14 July 1902.



58

## ATLASES AND MAPS

58 •

### ANDREWS (JOHN)

A Geographical Atlas of England, Divided According to its Natural, Political, Civil, Ecclesiastical, Ancient and Modern Divisions, to which is added a Political Chart of Europe, 19 engraved maps hand-coloured in outline (5 folding), half calf, gilt-lettered "Geographical Atlas of England" on upper cover, folio (453 x 315mm.), John Stockdale, 1809

£600 - 800

€680 - 910

Includes several unusual maps of England, including ones citing "Horses Courses", "Maritime Counties", "Forests", "Astronomical and Trigono-graphical" information "from the Meridian & Parallel of St. Paul's, London", and "Judges Circuits, Sheriffalties and Assyse Towns".

59 •

### ASIA

ORTELIUS (ABRAHAM) Asiae nova descriptio, double-page hand-coloured engraved map, Latin text on verso, 375 x 490mm., [Antwerp, 1575, or later]

£600 - 800

€680 - 910

60 •

### CHINA

SPEED (JOHN) The Kingdome of China, hand-coloured double-page engraved map, 8 costumed figures in side borders, 4 scenes (including views of Macao and Quinay) in upper margin, overall toning, 510 x 395mm., G. Humble, 1626

£800 - 1,200

€910 - 1,400

61 •

### DUNN (SAMUEL)

A New Atlas of the Mundane System, or, of Geography and Cosmography... third edition, with additions, corrections and very great improvements, 8 double-page engraved celestial charts, 42 double-page engraved maps hand-coloured in outline (some dated 1789), additional manuscript index page, and ink numerals to upper right corner throughout, publisher's details on printed label pasted onto title-page, later half morocco, upper board and preliminaries detached, worn, folio (466 x 312mm.), Laurie and Whittle, [c.1790]

£800 - 1,200

€910 - 1,400

62 •

### EAST INDIES

HONDIUS (JODOCUS) Insulae Indiae Orientalis Praecipuae In quibus Moluccae celeberrimae sunt, double-page hand-coloured engraved map, 2 large decorative cartouches, ship battle in sea area, French text on verso, toned, 345 x 480mm., [Amsterdam, c.1619]

£800 - 1,200

€910 - 1,400

63 •

### PACIFIC OCEAN

ORTELIUS (ABRAHAM) Maris Pacifici (quod vulgo Mar del Zur) cum regionibus circumiacentibus, insusisque in eodem passim sparsis, novissima descriptio, double-page hand-coloured engraved map, 2 galleons in the sea area, 2 cartouches (one with the date of 1589), French text on verso, 345 x 500mm., [Antwerp], 1589 [but 1590, or later]

£2,000 - 3,000

€2,300 - 3,400

"One of the most important maps that appeared in the Ortelius atlas, this was the first printed map to be devoted to the Pacific ocean, the discovery of which is remembered by the depiction, with legend, of Ferdinand Magellan's ship the Victoria ... one of Ortelius' most desirable maps" (Burden, *Mapping of America*, 74).

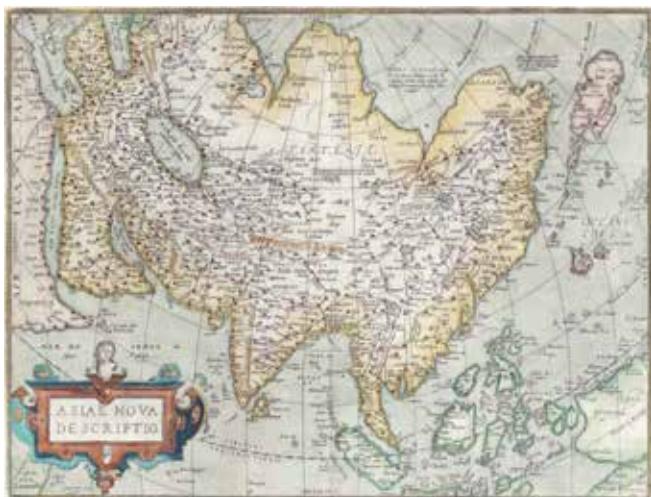
64

### RUSSIA

[ORTELIUS (ABRAHAM)] Russiae, Moscoviae et Tartariae descriptio... edita Londini Anno 1562, 365 x 445mm., [c.1575, or later]--SPEED (JOHN) A Map of Russia, inset plan of Moscow, and five vignette views, decorative cartouche, 400 x 505mm., Thomas Bassett and Richard Chiswell, [1676 or later], hand-coloured double-page engraved maps, mounted, framed and glazed (2)

£1,000 - 1,500

€1,100 - 1,700



59



60



61



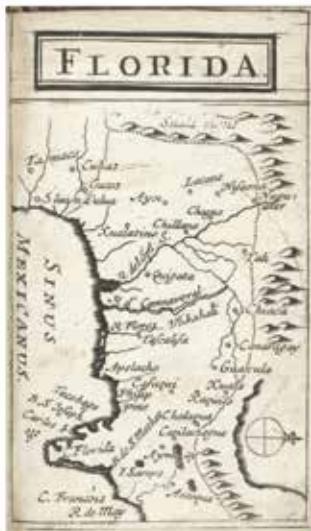
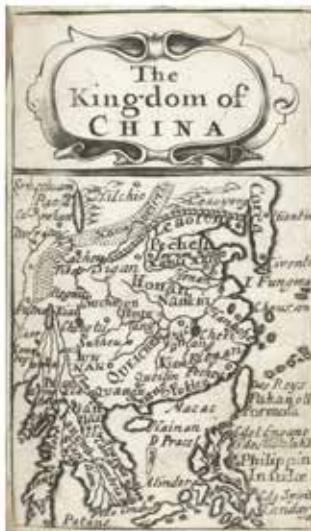
62



63



64



65

65 •

#### **SELLER (JOHN)**

Atlas Minimus or a Book of Geography, engraved frontispiece licence leaf showing a globe surrounded by putti and a crown, engraved decorative title-page by James Clark, 52 engraved maps (of 53, lacking World), each with accompanying engraved leaf of geographical tables, most with decorative or historiated cartouche at head, small rust spot on opening 4 leaves, and fore-margin of 4 (resulting in small loss just touching image of "The Artick Pole"), early reverse calf, metal clasp and catch [Phillips, Atlases 490; cf. ESTC 006078821; Shirley, British Library T.SELL-5a, both different imprint address], small 8vo (104 x 65mm.), John Seller... Sold at his House at the Hermitage in Wapping, [c.1677]

£4,000 - 6,000

€4,500 - 6,800

Rare edition of Seller's miniature atlas, no copies of this imprint — before the addition of "and in Pope's head Alley in Cornhill Lon.", Seller's address between August 1678 and May 1681 — traced on Rare Book Hub, nor in ESTC.

Includes 12 maps relating to the Americas, including "America", "South America", "Florida", "The English empire in America", "Mexico or New Spain" (showing Florida and Virginia), "New Mexico" (showing California as an island), and "Mexico or New Spain".

66

#### **SPAIN AND THE MEDITERRANEAN**

SPEED (JOHN) Spaine, double-page hand-coloured engraved map, 9 vignette city views in upper margin, 10 costume vignettes in vertical margins, small repairs at fold, 420 x 540mm., Thomas Bassett and Richard Chiswell, 1626 [but 1676 or later]--FADEN (WILLIAM) A Map of the Mediterranean Sea with the Adjacent Regions and Sea in Europe, Asia and Africa, very large engraved map on 2 double-page sheets, hand-coloured in outline, historiated cartouche, each sheet 615 x 860mm., W.Faden, 1785--JAILLOT (ALEXIS-HUBERT) AND GUILLAUME SANSON. L'Europe divisée suivant l'estendue de ses principaux estats, large engraved map on 2 sheets joined, hand-coloured in outline, decorative cartouche, 585 x 885mm., Amsterdam, Pierre Mortier, 1696, framed and glazed (4)

£700 - 900

€800 - 1,000

65



66



67

67 •

### SPEED (JOHN)

The Theatre of the Empire of Great-Britain, Presenting an Exact Geography of the Kingdom of England, Scotland, Ireland and the Isles Adjoynining..., 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 Sovereigne King Charles The Ild" 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

£20,000 - 30,000  
€23,000 - 34,000

"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 456-457).

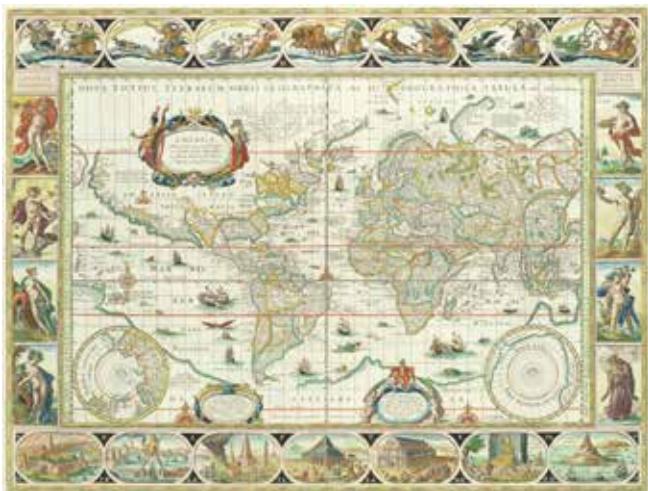
### Provenance

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



67

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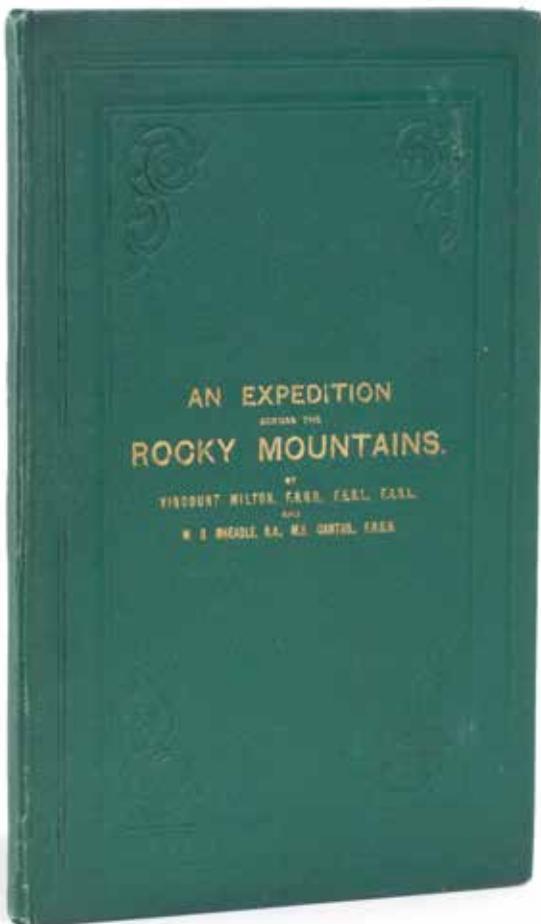
68 •

## WORLD MAP

[Blaeu (Willam)] Nova totius terrarum orbis geographica ac hydrographica tabula, fourth state, double-page hand-coloured map engraved by van den Ende, bordered by 22 vignettes (4 Elements; 4 Seasons; 7 planets; 7 "Wonders of the World"), 2 inset views of the world from the Polar regions, 3 decorative cartouches (one representing North America), compass roses, several ships and sea-monsters, Latin text on verso [Shirley 255], 410 x 545mm., [Amsterdam, 1630, or later]

£3,000 - 5,000  
€3,400 - 5,700

Blaeu's World map is "celebrated as one of the supreme examples of the map maker's art... the most striking characteristics of Blaeu's map are the superb border decorations" (Shirley).



69

## GENERAL TRAVEL

69 •

### CANADA

MILTON (WILLIAM WENTWORTH FITZWILLIAM) AND WALTER BUTLER CHEADLE. An Expedition Across the Rocky Mountains into British Columbia, by the Yellow Head or Leather Pass... Read before the British Association at Bath..., and Before the Royal Geographical Society of London, Dec. 28, 1864, FIRST EDITION, "PRINTED FOR PRIVATE CIRCULATION", publisher's green blindstamped cloth, gilt lettering on upper cover [Wagner-Camp 420 (note); Lande S1530; Peel/Inglis 445; Streeter VI 3734], 8vo, Petter and Galpin, Belle Sauvage Works, [1865]

£1,500 - 2,000  
€1,700 - 2,300

EXCEPTIONALLY FINE COPY OF THE VERY RARE PRELIMINARY REPORT BY MILTON AND CHEADLE ON THEIR EXPEDITION ACROSS THE ROCKY MOUNTAINS. The authors had led an expedition from Edmonton, using the Fraser and Thompson Rivers to Fort Kamloops in the summer of 1863.

70 •

### [CROUCH (NATHANIEL)]

The English Acquisitions in Guinea and East-India. Containing, First, the Several Forts and Castles of the Royal African Company..., [and] Forts and Factories of the Honourable East-India Company in Persia, India, Sumatra, China... by Robert Burton, half-title (with a woodcut illustration on verso), 4 full-page woodcut illustrations, 8pp. of advertisements at end, frontispiece working loose, a few small marginal tears, contemporary calf, rubbed with some loss to extremities of spine, 8vo, A. Bettesworth, and J. Batley, 1728

£600 - 800  
€680 - 910

Scarce edition of a "travel" book to Africa and India, illustrated with 5 full-page woodcuts, of which 2 depict "serpents, monsters and other strange creatures", and one a flying machine powered by geese, to accompany the chapter, "An Account of the Admirable Voyage of Domingo Gonsales, the Little Spaniard, to the World in the Moone".

71

**GREECE - PHOTOGRAPHY**

HENDERSON (WILLIAM) Album containing 88 photographs, *gelatin silver prints on thick paper, all mounted on stubs, crushed red morocco by Bayntun Riviere, gilt lettered on spine 'Photographs of Greece: 1939'*, binding sunned, large 4to (370 x 300mm.), 1939

£600 - 800  
€680 - 910

William Henderson (1903-1993) had a privileged upbringing, before studying at the Westminster School of Art under Mark Gertler and Eliot Hodgkin. After a stint as ADC to Linlithgow and to Wavell during the war, he held two major exhibitions at the Redfern Gallery. Images range from ancient ruins to modern locations including Mykonos.



71

72 \*

**ITALY - VENICE**

ONGANIA (FERDINANDO) Streets and Canals in Venice [Calli e canali in Venezia], *text in English, printed in red and black, additional pictorial title in Italian, 100 photogravure plates, occasional light spotting and a few small marginal dampstains, blank corner of one leaf torn away, publisher's morocco-backed decorative cloth gilt, rubbed, folio (542 x 350mm.)*, Venice, Ongania, 1893

£700 - 900  
€800 - 1,000

73 \*

**ITALY - VENICE**

ONGANIA (FERDINANDO) Calli e canali in Venezia [Streets and Canals of Venice], *pictorial title, 90 photogravure plates (of 100, lacking nos. 31-40, and most of text), loose in portfolio box, folio (images 542 x 363mm.)*, Venice, 1890-1891

£600 - 800  
€680 - 910

74 \*

**ITALY**

LAURO (GIACOMO) Antiquae urbis splendor, 168 engraved plates (numbered 1-167 including parts titles, views, maps; and unnumbered portrait of Pope Urban VIII), without the letterpress "to the reader" leaf, some light dampstaining, contemporary calf, covers with single gilt rule border enclosing gilt arabesque, red morocco spine label, rubbed, oblong folio (215 x 300mm.), Rome, 1612-1628 [but 1637]

£600 - 800  
€680 - 910

75 \*

**[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

£800 - 1,200  
€910 - 1,400



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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.



76

76 •

**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

£2,000 - 3,000  
€2,300 - 3,400

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.



77

77 •

**ROBERTS (DAVID)**

The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia From Drawings Made on the Spot by David Roberts, With Historical Descriptions by the Revd George Croly, 6 vol. bound in 4, FIRST EDITION, 6 lithographed pictorial titles, 121 tinted lithographed plates, 120 half-page tinted lithographs by Louis Haghe after Roberts, lithographed portrait of the author by C. Baugniet on India paper, 2 engraved maps, occasional spotting, publisher's dark purple half morocco, gilt-blocked arms of Jerusalem on upper covers, gilt panelled spines, g.e., worn at extremities [Abbey Travel 385 and 272; Blackmer 1432; Tooley 401-402], large folio (613 x 430mm.), F.G. Moon, 1842-1849

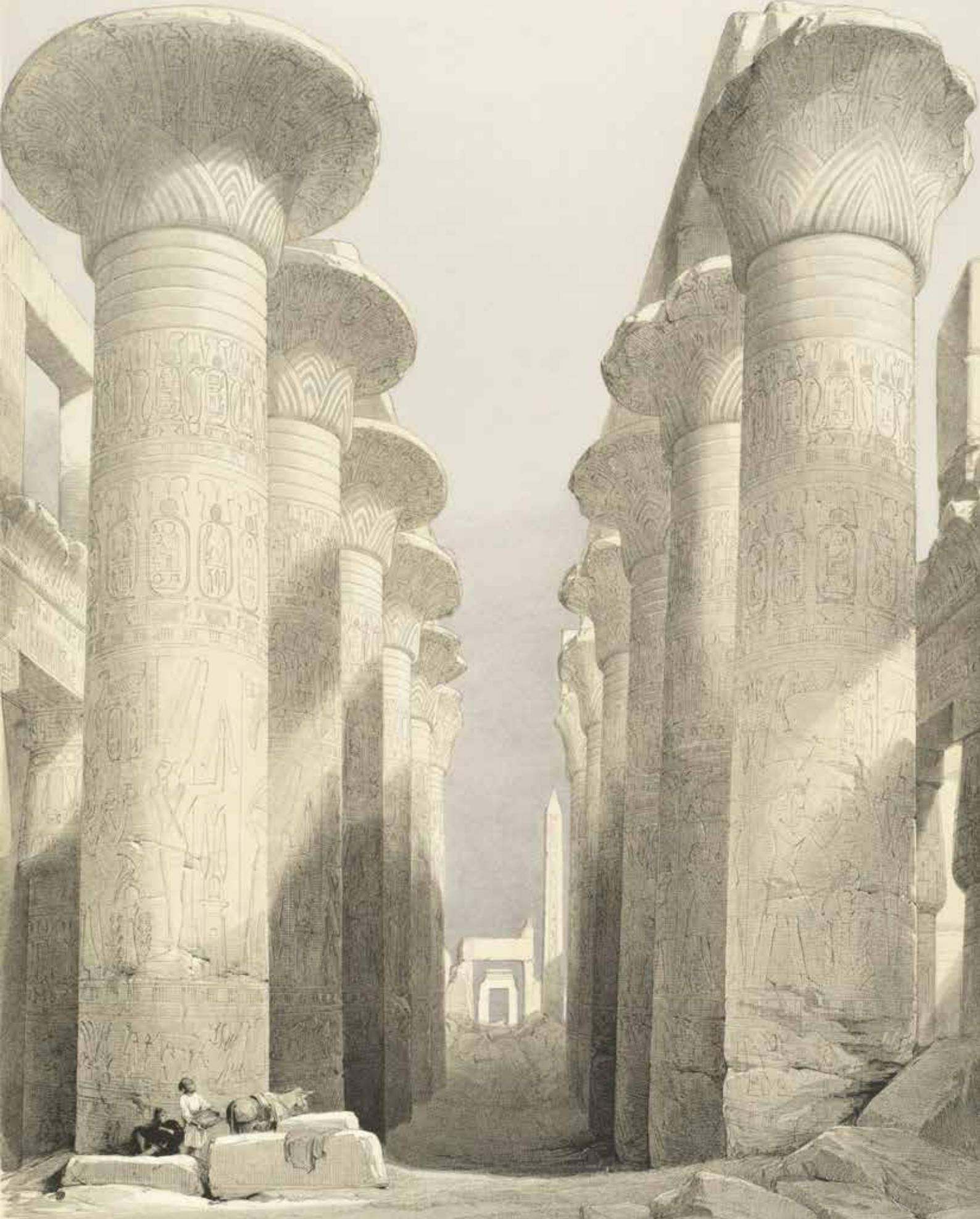
£30,000 - 40,000  
€34,000 - 45,000

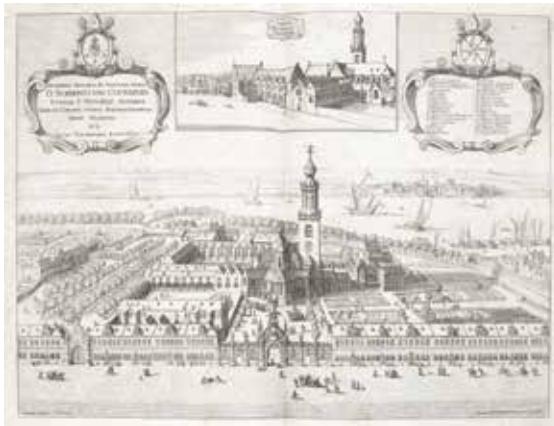
First edition of "one of the most important and elaborate ventures of nineteenth-century publishing, and the apotheosis of the tinted lithograph ... there is pleasure to be had from many of the individual plates, where Haghe's skillful and delicate lithography, and his faithful interpretation of Robert's draughtsmanship and dramatic sense, combine in what are undoubtedly remarkable examples of tinted lithographic work" (Abbey). Roberts had toured Egypt, Alexandria, Jerusalem, Palestine, Lebanon, and Baalbec during 1838 to 1839 making detailed drawings of the most significant sites, from which he worked up the final pictures for his master work.

**Provenance**

Peter Carthew (1808-1870, of 15A Kensington Palace Gardens), bookplate; Alice Grace Elizabeth Carthew (1868-1940), notes in pencil initialed "A.C.". She was a noted collector of William Blake prints and antiquities, subsequently donating her abundant collections to institutions including the British Museum, The Hunterian, The Victoria & Albert Museum, and the Tate Collection.

Alice Carthew's pencil annotations (dated 1914 and 1926) relate to the topographical accuracy of Roberts' views, presumably after visits she had made to the actual locations. For example next to "The Ravine" she notes 'steps not steep enough', and beside "Petra Looking South" "good picture... far too much water", both in volume 2.





78



79

78 •

**SANDERUS (ANTONIUS)**

*Chorographia sacra Brabantiae sive celebrium aliquot in ea provincia ecclesiarum et coenobiorum descriptio*, 23 parts in 1 vol., FIRST EDITION, general title printed in red and black and 23 part titles, all with engraved vignette or device, 23 double-page engraved plates (some with text on verso), 1 double-page map, 6 plates (with views of 12 castles), engraved portrait in part 21 and 12 engravings in the text, some browning (mostly to text, a few plates very slightly affected), lower outer corner of title repaired, publisher's Dutch vellum gilt, covers paneled in gilt with central arabesque and armillary sphere, small floral cornerpieces, spine gilt in eight compartments, g.e., wanting ties [Brunet V 122; Bibliotheca Belgica V 49], folio (448 x 280mm.), Brussels, Philip Vleugelaert, 1659-1660, sold not subject to return owing to uncertainty of collation

£1,000 - 1,500  
€1,100 - 1,700

Rare first edition of Sanderus' chief work in the original vellum binding. This first volume was issued in parts by different printers at different times, and as a result no two copies are alike: "on ne rencontre pas deux exemplaires pareils sous le rapport des pieces qu'ils contiennent et de l'ordre suivi pour la reliure" (*Bibliotheca Belgica*, V, 49). A second volume was published in 1663 but hardly any copies survived the bombardment of Brussels in 1695. The present copy appears to have had a double-page engraving in Part 3 cancelled (H1 on different paper, H2 not present but catchwords correct).

**Provenance**

Bibliotheca B.M. de Ignacio (Jules-Jean-Baptiste-François Chardebeuf, comte de Pradel), small ink stamp on title.

79 •

**TAVERNIER (JEAN BAPTISTE)**

*Les Six Voyages... en Turquie, en Perse, et aux Indes*, 2 vol.; Suite des voyages... ou Nouveau Recueil de plusieurs relations et traitez singuliers et curieux, FIRST EDITIONS, engraved frontispiece portrait and 39 engraved plates (of 44?), some folding, 2 plates repaired with some losses, a few other small repairs, occasional light dampstaining and spotting, later sheep, 2 joints weakened, rubbed with a few small areas of worming to covers [Brunet V, 681 (note); Cordier Japonica 393], 4to (248 x 175mm.), Paris, Gervais Clouzier, 1776-[1779] (3)

£1,500 - 2,000  
€1,700 - 2,300

**Provenance**

Carmelite Convent, Riom, early inscription on title-pages.

**SCIENCE AND NATURAL HISTORY**

80 •

**ALDROVANDI (ULISSE)**

*De piscibus libri V et de cetis lib. Unus*, engraved title with allegorical border, woodcut head- and tail-pieces and initials, woodcut illustrations throughout (c. 142 full-page), woodcut printer's device on final leaf, occasional spotting and a few small dampstains at edges, small repair to title (a few letters filled in), untrimmed in old vellum, a few narrow worm-trails to upper cover [; Nissen ZBI 70; Westwood & Satchell, p.3], folio (380 x 260mm.), Bologna, Nicolò Teballdini, 1638 [colophon: M.A. Bernia, 1661]

£1,000 - 1,500  
€1,100 - 1,700

A tall, untrimmed copy of the last edition of Aldrovandi's monograph on fish and cetaceans, with numerous fine woodcuts. The origin of the work dates back to the 1540s, when Aldrovandi went to Rome to counter a charge of heresy. There he met Guillaume Rondelet and accompanied the French physician to the fish markets, an experience which prompted him to study Paolo Giovio's treatise on the subject.

**Provenance**

Giorgio Tabarroni (1921-2001, history of science scholar and philatelist), bookplate.

**CHARLETON (WALTER)**

*Exercitationes de differentiis & nominibus animalium. Quibus accedunt mantissa anatomica, et quaedam de variis fossilium generibus, deque differentiis, second edition, title with engraved vignette of Sheldonian Theatre, 2 engraved plates, engraved illustrations (some full-page), some light browning, later vellum, spine with earlier morocco label, and hole at foot [ESTC R11615; Nissen ZBI 872], folio, Oxford, 1677*

£400 - 600  
€460 - 680

**Provenance**

Boston Society of Natural History, Benjamin D. Greene bequest label dated 1863 on front paste-down.

**COMMELIN (JAN AND CASPAR)**

*Horti Medici Amstelodamensis rariorum tam orientalis, quam Occidentalis Indiae, aliarumque peregrinarum plantarum magno studio [-Beschryvinge en curieuse Afbeeldingen van rare vreemde Oos- West-Indische en andere gewassen], 2 vol., FIRST EDITION, half-titles, 2 additional engraved titles, Latin title-pages printed in red and black followed by Dutch title-pages printed in black only, all with printer's device, 5 engraved plates of arms, 224 engraved plates on 222 leaves (plates 42-44 in volume 1 on one leaf, plate 4 in volume 2 printed recto and verso), Latin and Dutch text printed in two columns, woodcut tail-pieces, some plates with the odd small spot or rust mark, volume 1 later mottled calf (sides panelled in gilt with ornate centre- and cornerpieces, slightly taller), volume 2 contemporary calf, near matching gilt panelled spines (volume 2 restored) [Dunthorne 81; Great Flower Books, p.54: Hunt 399; Mendelssohn I, p.375; Nissen BBI 389; Stafleu & Cowan TL2 1187], folio (408 x 258mm. and 394 x 255mm.), Amsterdam, P. & J. Blaeu, 1697-1701*

£8,000 - 12,000  
€9,100 - 14,000

"A MAGNIFICENT MONUMENT TO THE AMSTERDAM PHYSIC GARDEN": AN ATTRACTIVE COPY OF THE FIRST AND BEST EDITION. Jan Commelin was director of the garden at a period when it was undergoing substantial enlargement, primarily as a result of plants being introduced from the Dutch East Indies and South Africa. "The first volume, on the plants of the East and West Indies, was [his] most important contribution to botanical knowledge; it was brought out posthumously by his nephew Caspar. The second volume was by Caspar Commelin and contained an enlargement on some of the notes in Jan's book, with further notes on African plants. The original paintings... were mainly the work of Johan and Maria Moninck and may be seen in the Library of the Hortus Botanicus in Amsterdam" (Hunt). "These fine volumes delineate the collection of plants then existing in the Botanical Gardens of Amsterdam. The South African specimens are particularly interesting... and in some respects the work may be considered as the first contribution to the bibliography of Cape flora" (Mendelssohn).

**Provenance**

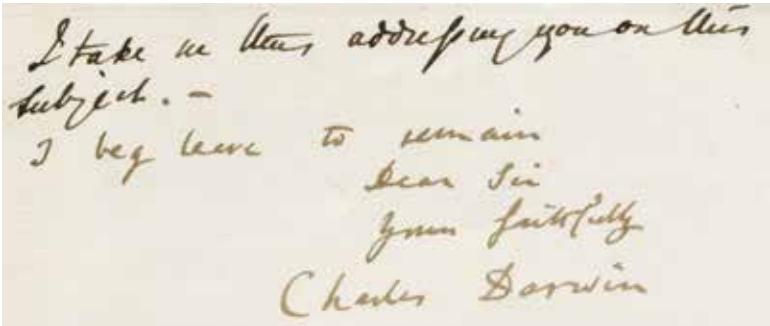
Henry ?Hide, book label on both front paste-downs; Docteur François Moutier (1881-1961, physician, leading gastroenterologist and poet), bookplates.



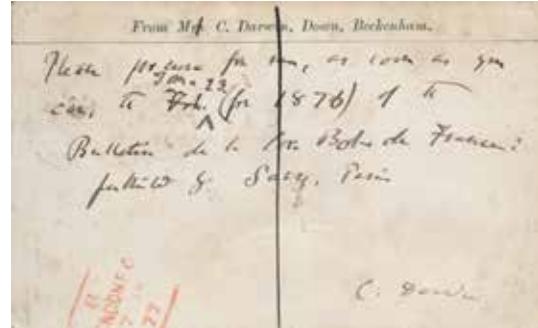
80



82



84



85

83 •

**CURTIS (WILLIAM)**

The Botanical Magazine; or Flower-Garden Displayed, vol. 1-9 bound in 5, 321 hand-coloured engraved plates (of 324, numbered 1-321, some spotting and off-setting), without title to volume 5, contemporary reverse calf, worn, some covers detached [Nissen BBI 2350], 8vo, W. Curtis, 1790[-1795], sold not subject to return

£600 - 800

€680 - 910

84

**DARWIN (CHARLES)**

Letter signed and subscribed ("I beg leave to remain Dear Sir yours faithfully Charles Darwin"), the text in the hand of his son George, to "Dear Sir" [Dr Henry Rayner, Medical Superintendent of the Hanwell Asylum], asking him to provide statistical information on those patients under his care who are offspring of marriages between first cousins, for a paper being prepared by his son George ("...He now wishes to utilize his results by the discovery of the proportion of the offspring of 1st cousin marriages amongst the insane, idiotic, deaf & dumb &c. I have for 30 years considered an answer to this inquiry of great importance. We have here I think, the rare case of an inquiry, the answer to wh. will be of value whatever it may be; for we shall either find that such marriages are injurious, or that we may persevere in them with impunity..."); together with an autograph letter signed by George ("G H Darwin"), to the same, thanking him for his help ("...& in these thanks my father desires me to join his name..."), and discussing further returns from Wakefield and Whitstable ("...I should expect among the lower classes that there wd be a considerable number of persons ignorant of their parentage..."), each letter 3 pages, engraved heading, guards, minor dust or thumb-staining on blank versos, 8vo, Down, 20 and 28 January 1874

£2,500 - 3,500

€2,800 - 4,000

'THE PROPORTION OF THE OFF-SPRING OF 1ST COUSIN MARRIAGES AMONGST THE INSANE, IDIOTIC, DEAF & DUMB &c' – Darwin ponders the potential injurious effects of marriage between first cousins and (by unstated implication) the risks posed by his own marriage to his first cousin, Emma Wedgwood; the question being the subject of his son George's paper 'Marriages between First Cousins in England and their Effects', *Journal of the Statistical Society*, June 1875, 38:2, pp.165-9 (in which reference is made to the information supplied by Rayner).

A further statistical analysis, with reference to George's paper, has recently been undertaken by Tim M. Berra, Gonzalo Alvarez and Francisco C. Ceballos, in 'Was the Darwin/Wedgwood Dynasty

Adversely Affected by Consanguinity?', *BioScience*, Volume 60, Issue 5, 1 May 2010, pp.376-383 (<https://doi.org/10.1525/bio.2010.60.5.7>), in which not just Darwin's marriage but the inter-marriage prevailing within his family is assessed: 'Charles Darwin, who was married to his first cousin, Emma Wedgwood, was one of the first experimentalists to demonstrate the adverse effects of inbreeding and to question the consequences of consanguineous mating. He documented the phenomenon of inbreeding depression for numerous plant species, and this caused him to worry about the health of his own children, who were often ill... Our answer to the question posed by the title of this article is yes. Charles Darwin's fears of consanguinity appear to have been justified given the context of the Darwin/Wedgwood marriages'. (They also point out, however, that three of Darwin's sons were knighted, and that the Darwins have been fellows of the Royal Society in father-to-son sequence longer than any other family, from Erasmus Darwin, elected 1761, to Sir Charles Dalton Darwin, elected 1922; a span of 201 years over five generations and seven fellows.) The first of our letters is recorded by the *Darwin Correspondence Project*.

85 •

**DARWIN (CHARLES)**

Autograph postcard signed ("C. Darwin"), to an unnamed recipient (evidently a bookseller), asking him to procure as soon as possible the *Bulletin de la Société botanique de France*, number 23 (for 1876); the card struck through (no doubt denoting despatch of the order); printed heading 'From Mrs [altered to Mr] C. Darwin, Down. Beckenham'; part of delivery postmark ('[L]ondon E.C.... 77'), 1 page, slight dust-staining, laid down, 8vo, Down, 1877, tipped into a late nineteenth century morocco album

£1,500 - 2,000

€1,700 - 2,300

The card has been pasted into an album; when (and if) it is lifted, the name of the recipient will no doubt be revealed. The 1876 number of the journal in question contained at least three articles that may have been of interest to Darwin, namely Alphonse de Candolle, 'Sur la désignation de la direction des spires dans les plantes'; Émile Mer, 'Des effets de l'immersion sur les feuilles aériennes'; and Jacques Nicholas Ernst Germain de Saint-Pierre, 'L'évolution de l'espèce végétale'.

The album also includes (on the same page as the Darwin) an autograph signed envelope by Dickens to the Rev James White of Bonechurch, Isle of Wight, postmarked 6 February 1858 (originally enclosing a letter of 5 February, see the Pilgrim Edition); with a fragment by Christina Rossetti and other material.



86

86 •

**DONOVAN (EDWARD)**

The Natural History of British Insects... the Whole Illustrated by Coloured Figures, 16 vol. bound in 8, 576 engraved plates (all but 6 hand-coloured), some spotting and offsetting (mostly to text), contemporary black morocco gilt (last 3 volumes not quite uniform, loss of one spine label), g.e. [Nissen ZBI 1142; Lisney 353], 8vo, F.C. and J. Rivington, for the Author, 1802-[1797]-1813

£1,500 - 2,000  
€1,700 - 2,300



87

87 •

**ELLIS (JEAN)**

Essai sur l'histoire naturelle des corallines, et d'autres productions marines du même genre, qu'on trouve communément sur les côtes de la Grande-Bretagne et d'Irlande, first French edition, hand-coloured engraved frontispiece and 39 hand-coloured plates (4 folding, mostly captioned in black ink in lower margin), some browning to text and occasional dampstains chiefly in margins of plates, contemporary mottled calf, spine and corners restored [Nissen BBI 590], 4to, The Hague, Pierre De Hondt, 1756

£2,000 - 3,000  
€2,300 - 3,400

One of a few copies with original hand colouring. This French edition of one of the earliest and best works on coral contains a letter explaining plate 38, which is not present in the English edition.



88

88 •

#### **GALILEI (GALILEO)**

Opere, vol. 1 only (of 2), FIRST EDITION, half-title, engraved frontispiece, engraved portrait, one folding plate, woodcut illustrations, some gatherings browned, occasional spotting, a few short tears, first gathering working loose, contemporary vellum, spine mostly torn away, worn [Riccardi I 518], 4to, Bologna, heirs of Dozza, 1656

£1,000 - 2,000  
€1,100 - 2,300

89 •

#### **GALILEI (GALILEO)**

Systema cosmicum... in quo quatuor dialogis, de duobus maximis mundi systematibus, Ptolemaico & Copernicano, first edition printed in England, additional engraved title, A1 (blank except signature), woodcut illustrations, light browning, occasional rust-holes, burn hole in S6 with loss of a few letters, library stamp partially removed from verso of titles, contemporary calf, upper cover detached, loss to head of spine [ESTC R14895; Riccardi I 513.10], 8vo, Thomas Dicas for D. Pauli, 1663

£1,000 - 1,500  
€1,100 - 1,700

The third Latin edition of the *Dialogo*, translated by Matthias Bernegger. Extremely rare at auction: we can trace only one other complete copy appearing in the last twenty years.



89

90 •

#### **GOULD (JOHN)**

A Monograph of the Trochilidae, or Family of Humming-Birds, 5 vol., FIRST EDITION, 360 hand-coloured lithographed plates by and after Gould, H.C. Richter, and W. Hart, some heightened in gum arabic, light pencil numeral in upper margin of each, small ink spots in margins of plate 48, a few single spots in approximately 5 others, list of subscribers, contemporary green half morocco gilt, g.e., scuffmarks, 2 upper covers bubbled [Anker 177; Fine Bird Books, p.78; Nissen IVB 830; Wood, p.365; Zimmer, p.258], folio (545 x 370mm.), by the Author, [1849]-1861

£30,000 - 50,000  
€34,000 - 57,000

"The Trochilidae of Gould is his masterpiece, and must ever remain a feast of beauty and a source of wonder... an incomparable catalogue and compendium of beauties" (Fine Bird Books).

To reproduce the iridescent colours of the humming birds' feathers, Gould used pure gold leaf over-painted with transparent oil colours and varnish. The birds are often shown in flight, darting or hovering among flowers, in order to bring out every aspect of their plumage.

Gould's own remarkable collection of 1500 mounted humming birds was exhibited in the Zoological Gardens, Regent's Park, during the Great Exhibition of 1851. It attracted 75,000 visitors, including Queen Victoria, who recorded in her diary: "It is impossible to imagine anything so lovely as these little Humming Birds, their variety, and the extraordinary brilliance of their colours". A supplement, issued by Henry Sotheran, was published in 1887.

#### **Provenance**

Avicultural Society T.H. Newman Bequest 1944, bookplate; acquired from De Goederen, Amsterdam, 4 January 1954; the library of Wassenaar Zoo.





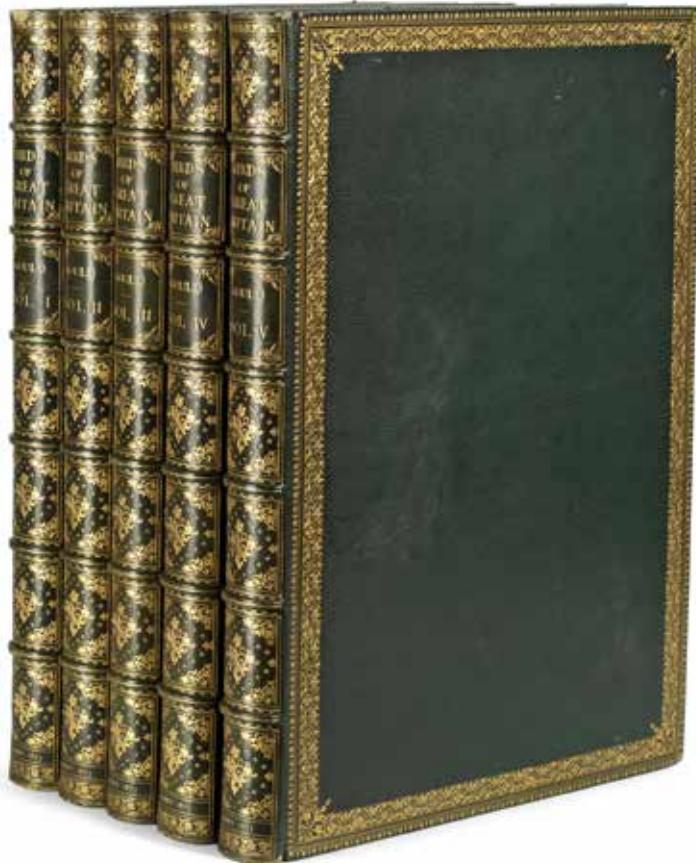
91

91 •

**GOULD (JOHN)**

The Birds of Great Britain, 5 vol., FIRST EDITION, 367 hand-coloured lithographed plates after Gould, Joseph Wolf, H.C. Richter and W. Hart, mostly by Richter and Hart, some heightened with gum arabic, list of subscribers, green morocco gilt by Riviere, spines elaborately tooled within raised bands, t.e.g., single scratch on one cover but generally fresh [Fine Bird Books, p.78; Nissen IVB 372; Sauer 23; Wood, p.365; Zimmer, p.261], folio (558 x 378mm.), Taylor and Francis [for] the Author, [1862]-1873

£30,000 - 40,000  
€34,000 - 45,000



91

FINE COPY OF "THE MOST SUMPTUOUS AND COSTLY OF BRITISH BIRD BOOKS" (Mullens and Swann).

Richard Bowdler Sharpe stated that such beautiful ornithological illustrations had "scarcely existed before and are not likely to be surpassed". The majority were drawn by Joseph Wolf, who accompanied Gould on expeditions to find the birds depicted in their natural habitats, and was praised by the author in the preface as an artist "justly celebrated, and who thoroughly understands his subject".





92



93



94

92 •

**GOULD (JOHN)**

Asiatic Birds: Fifty-Four Specimens Selected from 'The Birds of Asia', 54 hand-coloured lithographed plates by J. Gould and W. Hart, heightened with gum arabic, title and endpapers lightly foxed, green half morocco by Sotheran, spine and upper cover gilt lettered, g.e., extremities rubbed, folio (550 x 355mm.), Henry Sotheran, 1890

£4,000 - 6,000  
€4,500 - 6,800

"This work, of which only a limited edition has been printed, is... published as an example both of the ornithology of the Asiatic Continent, and of Mr Gould's inimitable contributions to the illustration of Natural History" (Preface).

**Provenance**

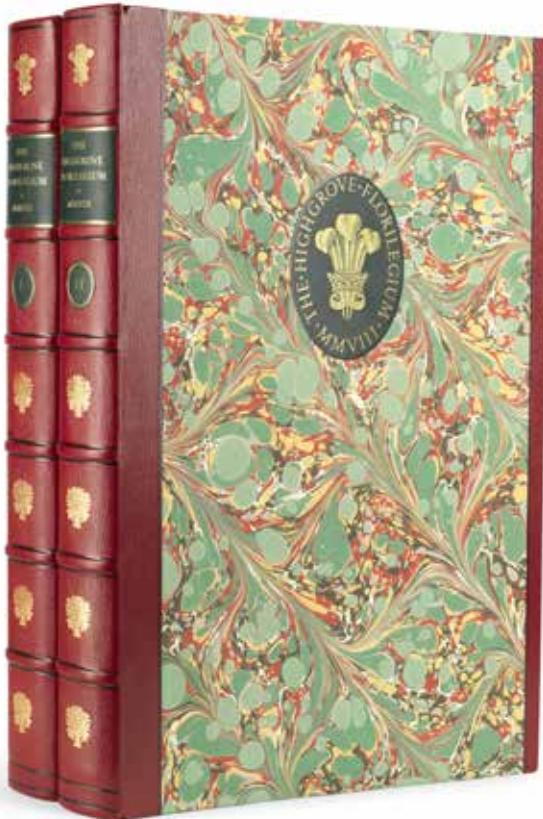
Acquired from H. Katz, August 1953; the library of Wassenaar Zoo.

93

**GOULD (JOHN)**

A collection of 105 lithographeed plates, from various of Gould's ornithological folios (including Australia, Asia, and Great Britain), all hand-coloured, a few heightened in gum arabic, loose in later portfolio, approximately 558 x 375mm., [c.1850-1870], sold as a collection of plates

£1,500 - 2,000  
€1,700 - 2,300



95

94

**HERBARIUM - ITALIAN**

A seventeenth century Italian Hortus Siccus, compiled by Giovanni Macchion at Padua, captioned "Joannes Machionus Patavinus/Giardinarius Horti Artenoveri/Psentem librum fecit, anno Do:ni 1688", 182 sheets (numbered 1-177 in ink, endpapers unnumbered), opening leaf with a 5-line recipe for mounting samples, second leaf with "title", 140 with mounted plant specimens (mostly between 5 and 10 per page, recto only, a very few missing), all neatly captioned in a contemporary hand, 4-page manuscript index (letters A-C only, never completed) at end, a 30-page manuscript index ("Index Alphabeticatus Plantarum 100020") listing the 902 specimens (in Latin, with several common names in English) loosely inserted, contemporary blindstamped calf over paste-boards, worn with loss to extremities of spine, folio (453 x 300mm.), [Padua, 1688]

£1,500 - 2,000  
€1,700 - 2,300

A well presented seventeenth century Italian Herbarium, with upwards of 900 mounted specimens, compiled by Giovanni Macchion (died 1694), head gardener at the botanical gardens in Padua. Another example of a collection of dried plants compiled by Macchion was purchased by Hans Sloane when in the city, and is now housed in The Sloane Herbarium (H.S.29), Natural History Museum, London.

**Provenance**

"Diana Daly, Dunsandle 1947. From Burley-on-the-Hill, believed to have belonged to Sir John Finch (1626-1682)", inscription on front free endpaper; by descent to present owner.



95

95 •

**HIGHGROVE FLORILEGIUM**

The Highgrove Florilegium, Watercolours Depicting Plants Grown in the Garden at Highgrove, 2 vol., NUMBER 155 OF 175 SETS, SIGNED BY PRINCE CHARLES on the preface leaf, 124 colour lithographed botanical plates by 72 artists, each with limitation number in pencil, text decorations and endpaper designs by Richard Shirley Smith, publisher's dark red half goatskin gilt by Stephen Conway, after a design by James Brockman, the sides marbled with large green morocco oval onlay, gilt-lettered around the Prince's emblem, spine with gilt floral device and morocco lettering labels in 7 compartments, original hand-made felt covers, large folio (650 x 465mm.), The Prince's Charities Foundation/Addison, 2008-2009

£5,000 - 7,000  
€5,700 - 8,000

96 •

**JARDINE (WILLIAM) AND JOHN PRIDEAUX SELBY**

Illustrations of Ornithology, 4 vol., engraved titles, 197 hand-coloured plates (of a possible 207), modern blue half morocco [Anker 222; Nissen IVB 472; Zimmer, p.322-323], 4to (308 x 215mm.), Edinburgh, Daniel [-W.H.] Lizars, [1826-1843]

£800 - 1,200  
€910 - 1,400

The work was originally 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. This set does not include the duplicate suite of uncoloured plates. See illustration overleaf.



96



97

97 •

**LEWIN (WILLIAM)**

The Birds of Great Britain, Systematically Arranged, Accurately Engraved, and Painted from Nature, With Descriptions, Including the Natural History of Each Bird, 8 vol. in 4, second edition, titles and text in English and French, hand-coloured engraved frontispiece in volume 1, 335 hand-coloured plates (277 of birds, 58 of eggs), occasional single spot, contemporary calf gilt, rebacked in early calf gilt with morocco lettering labels (3 chipped) [Anker 306; Nissen IVB 562; Woods, p.435; Zimmer, p.395], 4to (285 x 230mm.), J. Johnson, 1795-1801

£1,500 - 2,500  
€1,700 - 2,800

**Provenance**

Mark Milbank, nineteenth century bookplate.

98 •

**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

£500 - 700  
€570 - 800

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.

99 •

**MARTYN (THOMAS)**

The English Entomologist, Exhibiting All the Coleopterous Insects Found In England, FIRST EDITION, engraved title, 2 engraved plates of coins, 42 finely hand-coloured engraved plates of beetles, a few small wormholes in blank lower corners, contemporary tree calf gilt "bound by L. Stagemeier and Welcher, London" (ticket on front free endpaper), covers with 3-line fillet border and roll-tool inner border, rebacked preserving the original flat spine with beetle device in compartments and green morocco lettering label, g.e., some abrasions [Nissen ZBI 2725], large 4to (344 x 265mm.), [no publisher], 1792

£1,000 - 1,500  
€1,100 - 1,700



98



99

100 •

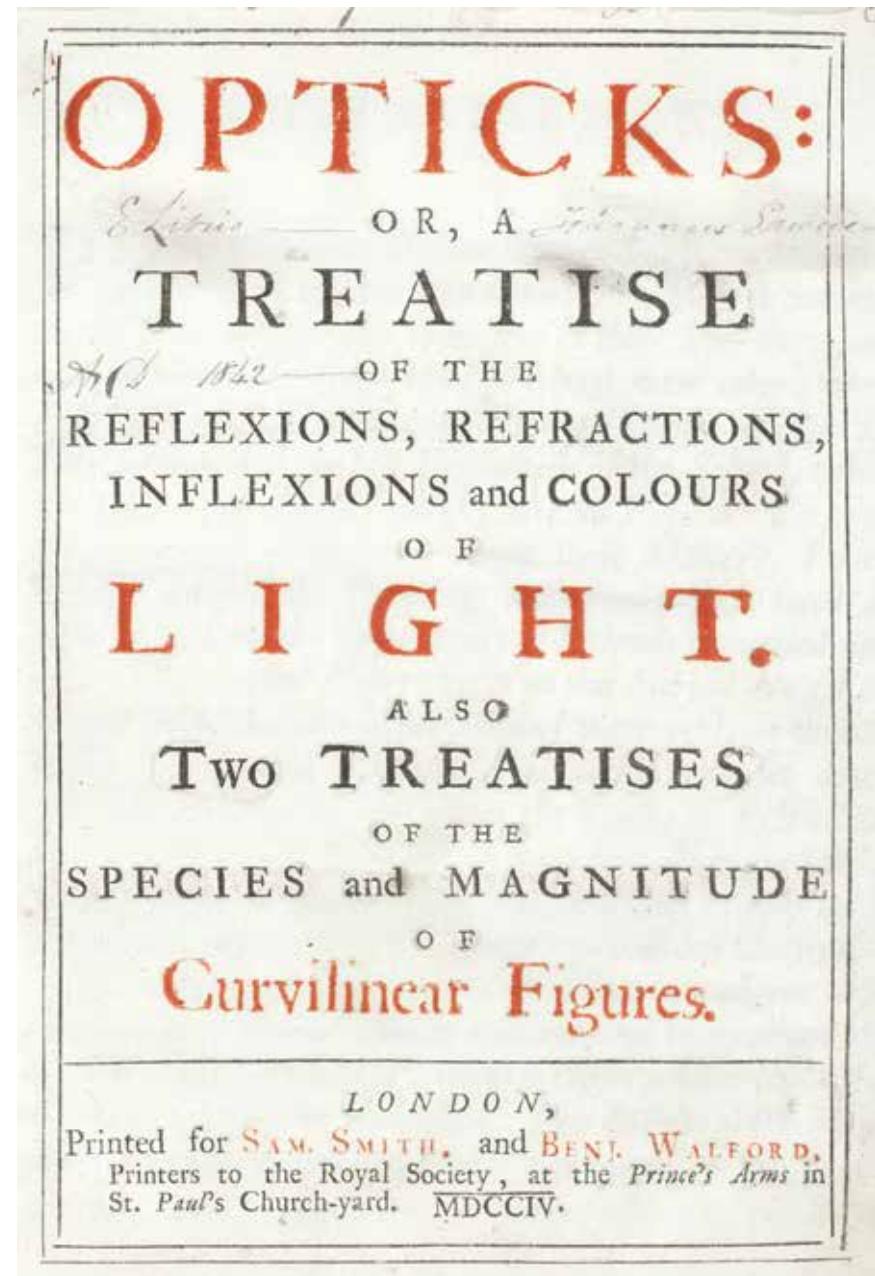
**MEDICINE**

Professional medical recipe book, covering subjects such as "The Valerian Mixture" ("...The Valerian Root is warm and aromatic, and of great efficacy in all Nervous and Hysteric Complaints: Consequently 'tis no wonder it is such a favourite of the present practice..."), "Nervous Colic" ("...For this prescription we are obliged to the famous Dr Bate Physician to K. Charles the Second. The composition perhaps has not its equal in the whole extent of Medicine for procuring Ease in the most excruciating pains; which it not only relieves by its opiate powers, but by its alternating qualities promotes at the same time the Discharge of the humours..."), "Dropsy" ("...Gambage acts most powerfully on the humours..."), etc., etc.; with, in another 18th century hand, some political ruminations on the state of Ireland on the verso of leaf 161, c.250 leaves written on one side only, spine broken into two sections but otherwise internally sound, original half calf, marble-paper covered boards, detached, 4to, [late eighteenth century]

£600 - 800  
€680 - 910

RECIPE BOOK BELONGING TO A PROMINENT BATH PHYSICIAN, bearing the bookplate of Randle Wilbraham Falconer (1816-1881), twice Mayor of Bath, Physician to the Institute for Idiot Children, Bath, and to the Bath General or Mineral Water Hospital. He was author of *The Baths and Mineral Waters of Bath*, 1857, in which he argued that although drinking from the springs could have unpleasant side effects, they could "accelerate the pulse, increase temperature of the body, and excite the secretions" – frequently more rapidly and permanently "than might at first be anticipated" (Anne Borsay, ODNB).

Judging from its clean condition, it seems likely that Falconer acquired the volume out of antiquarian interest, or possibly inherited it from his father Thomas Falconer, who studied medicine but never practised, or from his grandfather William Falconer (1744-1824), who also practised in Bath, 'counting among his patients the duke of Portland, Lord Chancellor Thurlow, William Pitt, and Horatio Nelson' (Borsay). To judge from the handwriting, the volume appears to date from the late eighteenth century. It is of particular interest in that it demonstrates that the theory of humours persisted well into the nineteenth century, as well as in its citation of authorities that might by then have been thought distinctly old fashioned, such as George Bate, physician to both Oliver Cromwell and Charles II.



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101 \*

**[NEWTON (ISAAC)]**

Opticks: or, a Treatise of the Reflexions, Refractions, Inflexions and Colours of Light, FIRST EDITION, FIRST ISSUE, with page 120 misnumbered 112 in second book, title printed in red and black, 19 folding engraved plates, blank upper margin of title torn away, some dampstaining after p. 162 (heavier towards end and on final plate), annotation in an early hand on p. 10 (the words "Dura Mater" struck through, with "Tunica selerotica & not yr. Dura Mater" added in the margin), contemporary panelled calf, worn, joints shaken [Babson 132; PMM 164], 4to (245 x 190mm.), Samuel Smith and Benjamin Walford, Printers to the Royal Society, 1704

£8,000 - 10,000  
€9,100 - 11,000

"Newton's Optics did for light what his *Principia* had done for gravitation, namely, placed it on a scientific basis" (Babson, quoting Prof. E.W. Brown of Yale University). Although Newton began writing the work in the 1670s, he delayed publishing it until after Hooke's death, to avoid repeating previous controversies he had faced. In addition to expounding Newton's theory of the colours of light, the work was also notable for containing the author's first mathematical papers in print, and for giving the first full explanation of the rainbow.

**Provenance**

"J[ohn] Gawne. Newton's Opticks. Augst. 1842", calligraphic inscription on the front free endpaper, with name and date repeated in several margins.



102

102 •

**NOZEMAN (CORNELIUS)**

Nederlandsche Vogelen, 5 vol., FIRST EDITION, 5 hand-coloured additional engraved titles, 250 hand-coloured engraved plates (2 double-page), volume 1 with dampstaining to opening 7 plates and text (additional title, title and dedication leaf laid down), volume 5 with small stain in lower gutter of opening leaves (touching image on additional title, and just inside platemark of 2 plates), plate 232 with blank fore-edge torn away, plate 248 slightly creased, near contemporary half calf over marbled boards, spines repaired with replacement gilt morocco labels on volumes 2 and 3, rubbed [Anker 369; Fine Bird Books, p.98; Nissen IVB 684; Wood, p.496; Zimmer, p.469], folio (546 x 382mm.), Amsterdam, Jan Christiaan Sepp, 1770-1829

£10,000 - 20,000  
€11,000 - 23,000

"The first comprehensive account of the avifauna of Holland... [in the plates] the birds are shown in their natural surroundings and as far as possible in their natural attitudes" (Anker).

**Provenance**

Acquired from Vloemans, The Hague, 10 December 1951; the library of Wassenaar Zoo.



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



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103 •

#### PAXTON (JOSEPH) AND JOHN LINDLEY

Paxton's Flower Garden, 3 vol., FIRST EDITION, 108 hand-coloured lithographed botanical plates, numerous wood-engraved illustrations in the text, publisher's green pictorial cloth gilt, t.e.g., spines faded with some rubbing at extremities [Nissen BBI 1499], 4to (265 x 200mm.), Bradbury and Evans, 1851-1853

£800 - 1,200  
€910 - 1,400

#### Provenance

W.H.B. Fletcher, nineteenth century bookplate.

104 •

#### POMET (PIERRE)

Histoire générale des drogues, 3 parts in 1 vol., FIRST EDITION, half-title, title printed in red and black, engraved portrait, over 400 engravings in the text of plants, animals, fish, minerals and genre scenes, with one engraved plate and 16-page supplement, some foxing and browning, a few repairs in margins (one on X1 just shaving text), contemporary calf, recornered and rebacked preserving most of original backstrip and spine label [Caillet 8811; Garrison-Morton 1827.1; Hunt 391; Nissen ZBI 3218], folio, Paris, Jean-Baptiste Loyson, Augustin Pillon and Estienne Ducastin, 1694

£700 - 900  
€800 - 1,000

"Ouvrage curieux, qui était le guide et le manuel des Herboristes et Apothicaires du XVIIe siècle" (Caillet). Pierre Pomet, apothecary and botanist, compiled this extensive *materia medica* from specimens brought back from France's trading partners all over the world. This copy has the rare additional engraved plate and 16-page supplement recorded in the Hunt copy.

105 •

#### 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, rebacked 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], Brescia, Bartolomeo Fontana, 1621; Delle caccie libri quattro aggiuntovi in questa nuova impressione altre Caccie che sperse 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], [Venice, 1630], 8vo (2)

£800 - 1,200  
€910 - 1,400

"The first edition of one of the most noted Italian books on hunting... the seven curious full-page woodcuts are a pleasing feature of this treatise" (Schwerdt, referring to the first work).

#### Provenance

First work, Sir William Stirling-Maxwell, 9th Baronet, of Pollok (1818-1878), blindstamped arms on covers and bookplate. Both works, Count Umberto Caproni di Taliedo, bookplates.



105



106

106 •

#### **SALVIN (FRANCIS HENRY) AND WILLIAM BRODRICK**

Falconry in the British Isles... Second Edition, Revised and Enlarged, half-title, 28 hand-coloured lithographed plates, polished tree calf gilt by Zaehdorf, the sides gilt-panelled with decorative cornerpieces, spine in 6 compartments within raised bands, gilt-stamped with falconry devices in 4, morocco lettering labels in 2 [Harting 67; Schwerdt II, p. 145], small 4to, John Van Voorst, 1873

£1,000 - 1,500  
€1,100 - 1,700

A FINE COPY OF "THE BEST MODERN BOOK IN ENGLISH ON THE ART AND PRACTICE OF FALCONRY" (Harting). The authors note in the preface that since the time of the first edition "three species of Falcons, then scarcely known to, or recognized by, British ornithologists, viz. the Saker, Lanner, and Barbary Falcons, have been well represented in England both by living and Preserved specimens...", and as a result this edition has an additional four plates, and is recommended by Harting "for the emendations and additions to the text".

#### **Provenance**

J.B. Baillie, inscription on front free endpaper.



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#### **SAVI (GAETANO)**

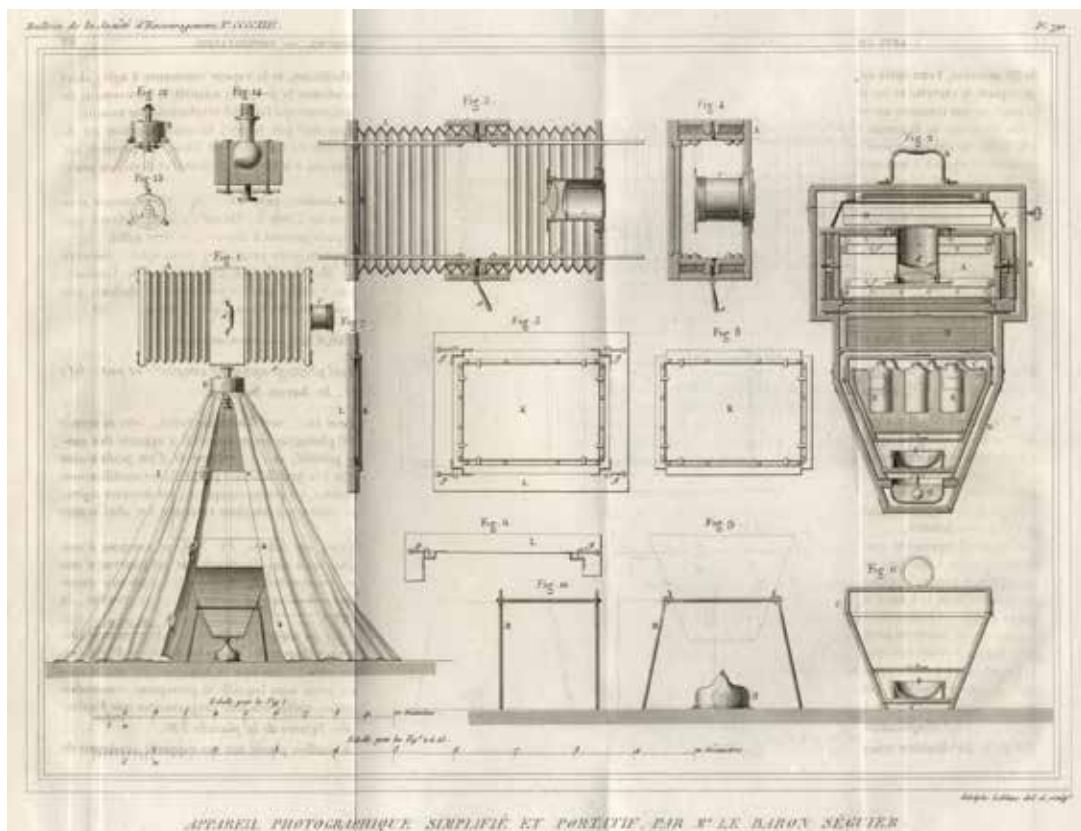
Flora italiana. Ossia raccolta delle piante più belle che si coltivano nei giardini d'Italia, 3 vol., 120 stipple-engraved plates by Antonio Serantoni, printed in colours and finished by hand, tissue guards, some foxing (mainly on tissue guards but slightly affecting plates), slight oxidation in the 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

£8,000 - 12,000  
€9,100 - 14,000

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.

#### **Provenance**

Jean-Louis Burckhardt (descendant of Johann Ludwig Burckhardt, who discovered Petra, and Jacob Burckhardt, author of *Rinascimento in Italia*); and thence by descent to his granddaughter.



108



109

108 •

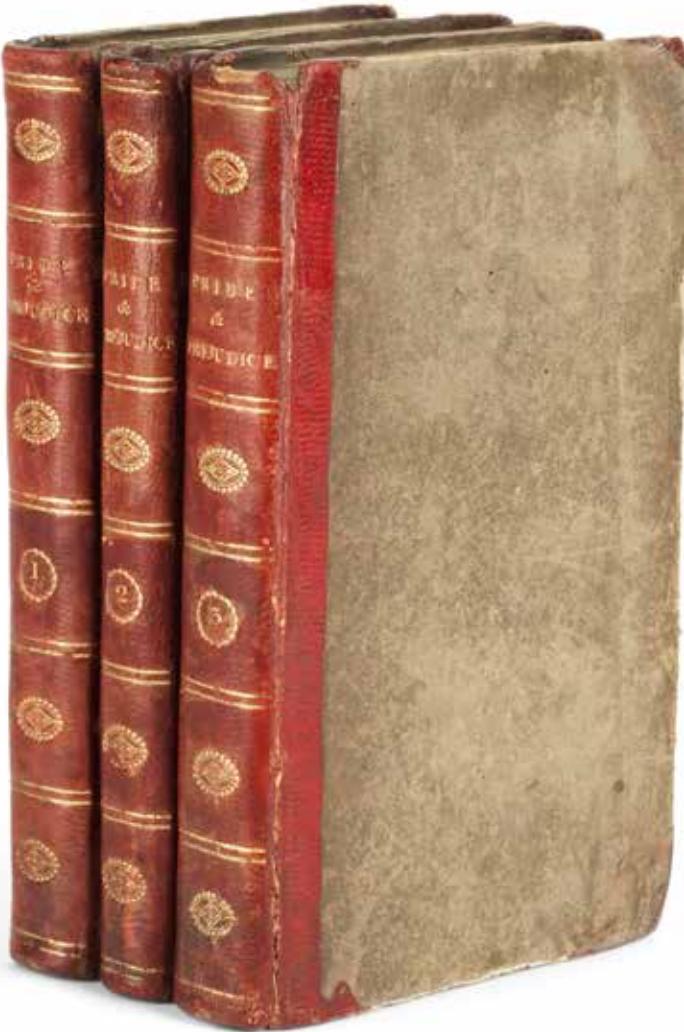
### SOCIÉTÉ D'ENCOURAGEMENT POUR L'INDUSTRIE NATIONALE

Bulletin de la Société d'encouragement pour l'industrie nationale. [First Series] Première [-quarante-deuxième] année, vol. 1-42 bound in 27 vol., numerous engraved plates throughout (mostly folding), occasional foxing and browning, some plates with oxidisation, uniformly bound in contemporary half calf, gilt panelled spines with brown morocco labels, 4 or 5 volumes slightly damaged with loss to foot of spine or covers, 4to, Paris, Mme. Huzard [-Mme. veuve Bouchard-Huzard], 1803-1845, sold as a periodical

£10,000 - 15,000  
€11,000 - 17,000

Rare complete run of the first 43 volumes of the Bulletin of the Société d'encouragement pour l'industrie nationale, covering the years 1802-1843. Taking its inspiration from Royal Society of Arts in England, the Society was established in 1801 with the aim of encouraging and improving French industry. Within a few weeks of its opening meeting, some 900 subscribers were signed up, including Napoleon who paid for 100 of the subscriptions.

The bulletins contain reports and illustrations covering all aspects of science, manufacturing, the arts and industry by the principal French inventors and innovators of the period, including the likes of Daguerre, Niépce, Robert-Houdin, Jacquard and Appert. The reports include Baron P. A. Séguier's 'Description d'un appareil photographique simplifié et portatif', with a folding diagram of the world's first bellows camera (Year 39, no. 429), and an account of Thomas de Colmar's Arithmometer, the first mass produced calculator, which was used in government, banks and insurance worldwide (Year 21, no. 212).



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**WILLUGHBY (FRANCIS) AND JOHN RAY**

Ornithologiae libri tres: in quibus aves omnes hactenus cognitae in methodum naturis suis convenienter redactae accurate describuntur, FIRST EDITION, variant with reset title-page, 77 engraved plates, 2 folding letterpress tables (one with very small rust hole), occasional browning to text, lacking initial imprimatur leaf, later mottled calf, gilt panelled spine with raised bands, morocco spine label, head of spine slightly chipped [ESTC R471002; Anker 532 (variant); Nissen IVB 991; Zimmer, p.676], folio (360 x 230mm.), John Martyn, 1676

£2,000 - 3,000  
€2,300 - 3,400

An attractive copy of Willughby and Ray's "cornerstone of modern systematic ornithology, being the first book on the classification of birds without respect to geographical boundaries" (Zimmer). The present copy is the somewhat rarer variant of the first edition, only two copies of which are listed on ESTC (in the Royal Library and The Folger). Willughby died from pleurisy during the preparation of the work, but Ray saw it through publication in 1676, with an English edition two years later.

**ENGLISH LITERATURE AND HISTORY**

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**AUSTEN (JANE)**

Pride and Prejudice: A Novel... By the Author of "Sense and Sensibility", FIRST EDITION, 3 vol., half-titles in volumes 1 and 2 only, foxing and staining, first part of volume 1 with some tears in gutter and stitching slightly loose, volume 2 with old water splash to pp.88-89, contemporary red half roan, spines gilt in compartments (volume 3 slightly chipped at head) [Gilson A3], 12mo, Printed for T. Egerton, 1813

£15,000 - 20,000  
€17,000 - 23,000



112

## NORTHANGER ABBEY: AND PERSUASION.

BY THE AUTHOR OF "PRIDE AND PREJUDICE,"  
"MANSFIELD-PARK," &c.

WITH A BIOGRAPHICAL NOTICE OF THE  
AUTHOR.

IN FOUR VOLUMES.

VOL. I.

LONDON:

JOHN MURRAY, ALBEMARLE-STREET.

1818.

111 •

### 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 volumes 1 and 2 only, occasional spotting, contemporary half calf, rebacked preserving original gilt-lettered spines, preserved in a morocco-edged slipcase [Gilson A9], 12mo, John Murray, 1818

£2,000 - 4,000  
€2,300 - 4,500

### Provenance

"Mrs Mercer, 1823", ownership inscription on front free endpaper of volumes 1, 3 and 4, and on half-title of volume 2.

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### BIBLE, IN ENGLISH, AUTHORISED VERSION

[The Holy Bible, Conteyning the Old Testament, and the New], KING JAMES' GREAT "SHE" BIBLE, black letter, double column, calendar printed in red and black, with Speed's Genealogies bound before the Old Testament, lacks 8 leaves (general title, 5 preliminary leaves, NT title and final leaf), lower fore-corner of preliminary leaves frayed (with loss of text to 4), tear to 2 leaves, light stains to approximately 15 leaves but generally text body crisp with good margins, contemporary blind-stamped calf over wooden boards, rebacked in calf (tears to spine, patch of loss to both covers, upper hinge weakened) [ESTC S123049; Herbert 319; cf. PMM 114], folio (420 x 280mm.), [Robert Barker, 1613[-1611]

£2,000 - 4,000  
€2,300 - 4,500

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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.

THE "GREAT SHE BIBLE" OR SECOND FOLIO EDITION OF KING JAMES' BIBLE, described by Fry as the "first edition, second issue, without reprints" of the Authorised version, printed to reconcile the versions of the Bible used by the Clergy on one hand, and the laity on the other. The translators, who numbered about fifty, were divided into committees based at Oxford, Cambridge, and London. They were instructed to take the Bishops' Bible as their basis, and consult Tyndale's, Coverdale's, Matthew's, Whitchurch's and the Geneva version. This edition includes the remarkable error in Matthew XXVI, 36 where "Judas" appears for "Jesus". In this copy a pasted-on slip corrects the mistake.

#### Provenance

Bartlett family, nineteenth century family register of births and deaths, mostly from Somerset, Devon and Dorset. Also includes printed ticket "Bartlett, Bookseller & Binder, Blandford" inside upper cover; by descent to present owner.

113 \*

#### BISHOPS' BOOK - HENRY VIII

The Institution of a Christen Man, Conteyning the Exposyon or Interpretation of the Commune Crede, of the Seven Sacramentes, of the .X. Commandementes, [4], 97 leaves, *textura* type, title within wide woodcut border, lacks one leaf (supplied in eighteenth century manuscript facsimile), loss to blank margin of final leaf, numerous marginal glosses (and note on colophon) in a sixteenth century hand, late eighteenth century boards, loss to spine [ESTC S107820], 4to (232 x 172mm.), colophon: In aedibus Thomae Bertheleti regii impressoris, 1537

£800 - 1,200  
€910 - 1,400

*The Institution of the Christian Man*, commonly called "The Bishop's Book", was produced by a committee of forty-six divines and bishops headed by Thomas Cranmer, in support of the King Henry's reforms.

#### Provenance

Unidentified sixteenth century owner, with numerous marginal glosses, and on the colophon comments on the learned contributors to the volume; "R. Peers 1s.", ink name inside lower cover; "H. Peers" and "W. Pearce 1793" in upper margin of title-page. William Pearce (1744-1820) was Dean of Ely from 1797 until his death. A loosely inserted note ("... this book came to me at my father's death in 1904") by Pearce's great-grandson is loosely inserted.

114 \*

#### 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, plates and approximately 6 text leaves loose, 2 plates with short marginal tear, tear to p.49, some spotting, half red morocco over marbled boards, gilt morocco lettering label, spine worn with some losses [Smith I.13; Eckel, pp.86-90], 8vo, Chapman and Hall, 1859

£600 - 800  
€680 - 910

#### Provenance

Edward Browne, Rosleague, Galway, early ownership inscription on front free endpaper.

36 C\* Then commeth Jesus with them vnto a place called Gethsemene, and saith vnto the disciples, Sit yee here, while I goe and pray yonder.

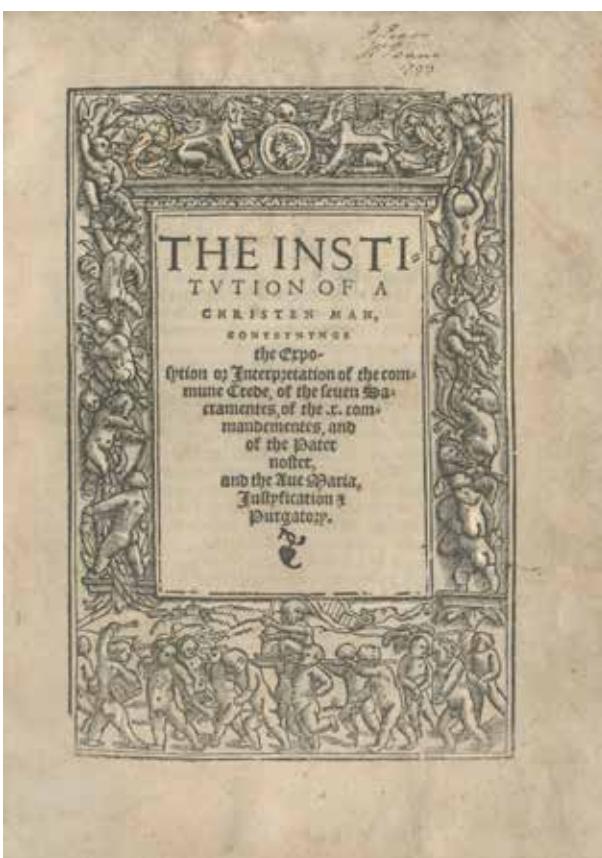
37 And hee tooke with him Peter, and the two sonnes of Zebedee, and began to be sorrowfull, and very heauie.

38 Then saith hee vnto them, My soule is exceeding sorrowfull, enen vnto death: tary ye here, & watch with me.

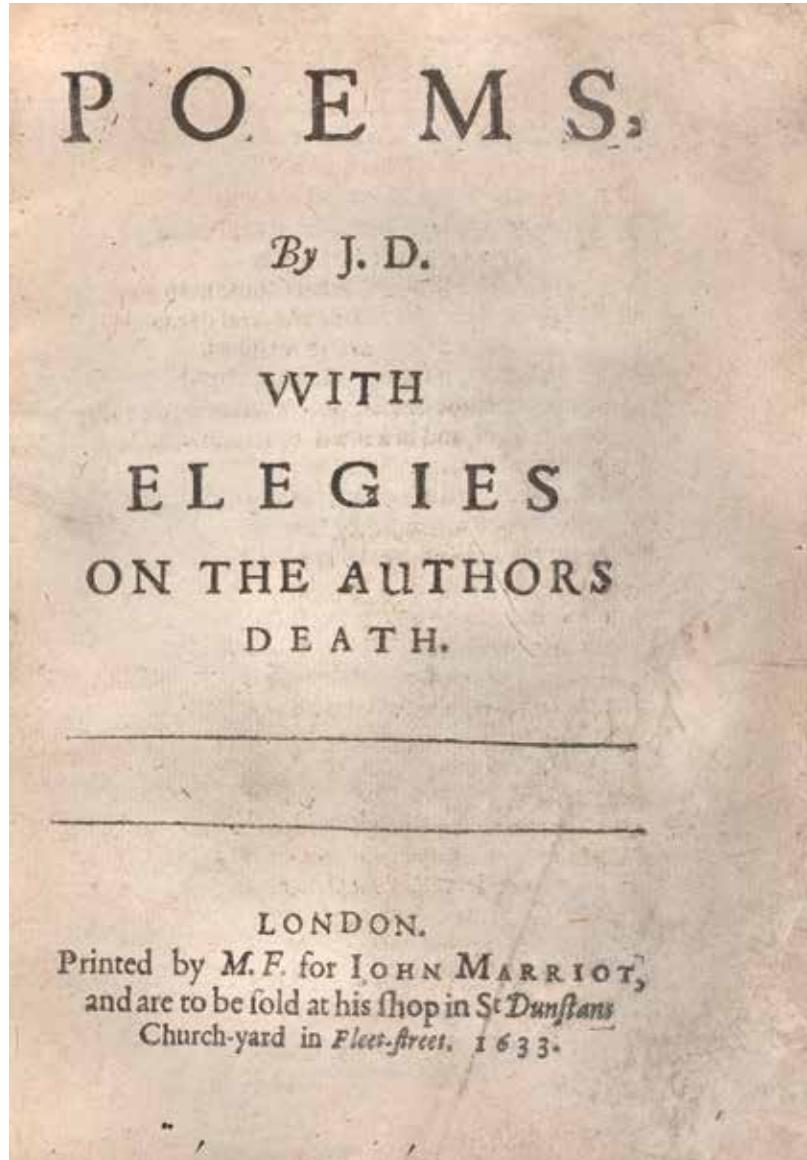
39 And he went a little further, and fell on his face, and prayed, saying, O my Father, if it be possible, let this cup passe from me: neuerthelesse, not as I will, but as thou wilst.

40 And he commeth vnto the disciples, and findeth them asleepe, and saith vnto Peter, What could yee not watch with me one houre?

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113



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115 •

**DODGSON (CHARLES LUTWIDGE) "LEWIS CARROLL"**

Alice's Adventures in Wonderland, FIRST PUBLISHED (SECOND ENGLISH) EDITION, with inverted "S" in the last line of contents page, p.30 misnumbered p.3, half-title, 42 illustrations by John Tenniel, dark olive green endpapers, small old paper tab repair to margin of 5 leaves, crease to 2 corners, publisher's red pictorial cloth gilt, g.e., rebacked preserving original spine, corners rubbed, cup stain on upper cover [Williams, Madan and Green 46], 8vo, Macmillan and Co., 1866

£1,500 - 2,500  
€1,700 - 2,800

**Provenance**

Lady Fowler, Inverbroom House, Garve, Ross-shire, bookplate; letter signed "Peggy", presenting this copy, tipped onto blank verso of frontispiece.

116 •

**DONNE (JOHN)**

Poems, By J.D. With Elegies on the Authors Death, FIRST EDITION, without initial and final blanks but with the 2 leaves of "The Printer to the Understanders" and "Hexastichon Bibliopolae", neat repairs to title and about 15 further leaves, blank corner of 3A3 replaced, panelled calf antique by W. Pratt, rebacked preserving spine [ESTC S121864; Grolier/English 25; Hayward 54; Keynes, Donne 78; Pforzheimer 296], small 4to (183 x 130mm.), M[iles] F[lesher], for John Marriot, 1633

£8,000 - 12,000  
€9,100 - 14,000

**Provenance**

Cornelius Paine (1809-1890), ownership inscription and bookplate; probably his sale, Sotheby's London, 16-23 February 1891; Charles B. Foote, bookplate; his sale, Bangs, 20 February 1895, lot 46b; Hoar, bookplate.



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### **DRAYTON (MICHAEL)**

[Poly-Olbion] A Chorographicall Description of All the Tracts, Rivers, Mountains, Forests, and Other Parts of this Renowned Isle of Great Britain, 2 parts in one vol., FIRST EDITION, *first part third issue, second part issue with author's name on title, engraved allegorical title by William Hole, with facing letterpress text, engraved portrait of Prince Henry, 30 double-page engraved maps (2 with small loss of image, several cut close but not touching text), additional portrait of the author by Hole pasted onto blank verso of first title, additional portrait of the Prince of Wales pasted on blank verso of second title, frontispiece and description leaf laid down, variable dampstaining to lower margin, early inked inscription "Michael Drayton" on verso of Henry engraving, eighteenth century calf, rebacked [ESTC S121639, S121634; Pforzheimer 308, 309 (issue without author's name on title)], folio (282 x 185mm.), John Marriott, John Grismand, and Thomas Dewe, 1622*

£3,000 - 5,000  
€3,400 - 5,700

#### **Provenance**

Porkington (Brogynton) Library, bookcase label, above pencil note "This sold at the Roxburgh Sale for £5.5. not illustrated. H.O[ormsby].G[ore]."

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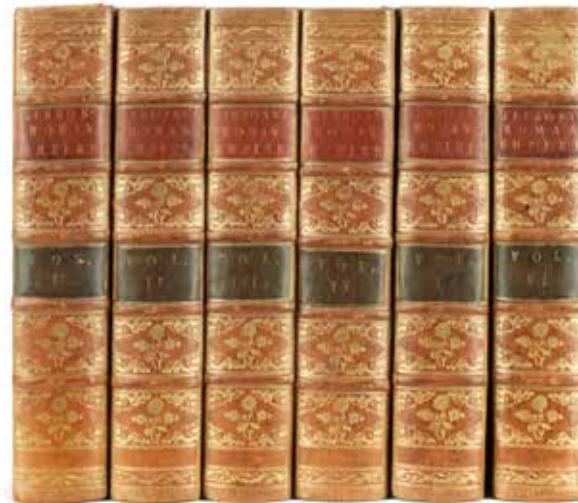
### **GAY (JOHN)**

Fables, 2 vol., FIRST EDITION, *titles with engraved vignettes, volume 1 with 51 engraved illustrations after Wootton and Kent, volume 2 with 17 engraved plates by Scotin after Gravelot, uniform green crushed morocco by Riviere, spines gilt in compartments with drama devices, g.e. [Rothschild 925], 4to, J. Tonson and others, 1727-1738*

£600 - 800  
€680 - 910

#### **Provenance**

Frank Brewer Bernis (1861–1935), bookplates.



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### **GIBBON (EDWARD)**

The History of the Decline and Fall of the Roman Empire, 6 vol., *second edition of volumes 1-3, others first edition, engraved portrait, 3 folding engraved maps, some spotting, early tree calf, spines gilt-tooled with red and green lettering labels within raised bands, slightly rubbed, 4to, W. Strahan, and T. Cadell, 1776-1788*

£1,000 - 1,500  
€1,100 - 1,700

#### **Provenance**

E. Rolfe, Heacham, Norfolk, nineteenth century bookplate; William Malin Roscoe, bookplate.

120 •

### **HERODOTUS**

The History of Herodotus. Translated from the Greek. By Isaac Littlebury, 2 vol., *first edition of Littlebury's translation, woodcut ornament on titles, and printer's device on final leaf of volume 2, free endpapers loose in volume 1, contemporary calf, spines gilt within raised bands, red morocco spine labels (lacking from volume 2), rubbed, 8vo, Edward Castle, and Sam. Buckley, 1709*

£1,000 - 1,500  
€1,100 - 1,700

THE FIRST COMPLETE EDITION IN ENGLISH OF HERODOTUS, and the first appearance in English since 1584, when Thomas Marshe had published only the first two books.

#### **Provenance**

George Paterson, of Castle Huntly, armorial bookplates. Paterson (1734-1813), whose portrait by Henry Raeburn is now in Dundee Art Gallery, amassed his fortune in the East India Company. See illustration overleaf.

THE  
HISTORY  
OF  
HERODOTUS.

Translated from the *Greek*.

By ISAAC LITTLEBURY.

Vol. I.



L O N D O N

Printed for EDWARD CASTLE near *Whitbells*,  
and SAM. BUCKLEY in *Little-Britain*,  
M. DCC. IX.

120



121

A  
S Y S T E M  
O F  
M O R A L  
P H I L O S O P H Y.  
I N T H R E E B O O K S;

WRITTEN BY THE LATE  
FRANCIS HUTCHESON, L. L. D.  
PROFESSOR OF PHILOSOPHY  
IN THE UNIVERSITY OF GLASGOW.  
PUBLISHED FROM THE ORIGINAL MANUSCRIPT,  
BY HIS SON FRANCIS HUTCHESON, M. D.

To which is prefixed  
SOME ACCOUNT OF THE LIFE, WITINGS, AND CHARACTER OF THE AUTHOR,  
BY THE REVEREND WILLIAM LEECHMAN, D. D.  
PROFESSOR OF DIVINITY IN THE SAME UNIVERSITY.

VOLUME L

PRINTED AND SOLD BY J. AND R. DODS PRINTERS TO THE UNIVERSITY,  
L O N D O N,  
SOLO BY J. MILLAR OVER-STAIRS IN FAULKNER-STREET IN THE STRAND,  
AND BY V. LONGMAN IN PATERNOSTER-ROW.  
M.DOC.LV.

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**HOBbes (THOMAS)**

The Moral and Political Works... to Which is Prefixed, the Author's Life, FIRST COLLECTED EDITION, additional engraved title ('Leviathan', dated 1651), engraved portrait of the author, contemporary calf, spine gilt tooled in compartments with morocco lettering label, refurbished at joints, loss to lower spine [MacDonald & Hargreaves 107], folio (368 x 230mm.), London, [no publisher], 1750

£800 - 1,200  
€910 - 1,400

**Provenance**

"Henry Ricketts, Brislington", ownership inscription. Ricketts (1783-1859) was a partner in Bristol's Phoenix glasshouse from 1802 until its closure in 1851; John W.N. Watkins (1924-1999), ownership inscription dated March 1955. Watkins was Professor of Philosophy at the London School of Economics from 1966 to 1989, and author of *Hobbes's System of Ideas: A Study in the Political Significance of Philosophical Theories* (1965).

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**HUTCHESON (FRANCIS)**

A System of Moral Philosophy, in Three Books, 2 vol., FIRST EDITION, list of subscribers, contemporary calf gilt, spines tooled within raised bands with gilt morocco lettering label and vellum numbering label, one headband chipped [Gaskell 297; Goldsmith 8995; Kress 5445], 4to, Glasgow, R. and A. Foulis, 1755

£800 - 1,200  
€910 - 1,400

*A System of Moral Philosophy*, published posthumously, was "the most luminous of Hutcheson's writings... it is also the most ambitious in scope. It contains his most comprehensive account of human nature, the supreme good and greatest happiness, divine providence, natural rights, and civil government" (ODNB).

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**LOVE IN A FURY**

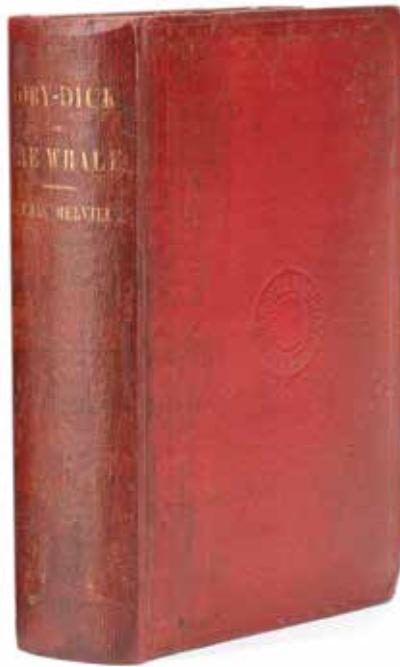
Love in a Fury: or, Jealousy Expos'd. A Novel, publisher's advertisement leaf [NOT IN ESTC], W. Davis, 1705; [LE NOBLE (EUSTACHE)] The Cabinet Open'd: or, the Secret History of the Amours of Madame De Maintenon, second edition, one corner torn away with a few words lost, fore-edge of title chipped [cf. ESTC R216402], J. Roberts, 1719; [WARING (ROBERT)] Effigies Amoris in English, second edition, lacks A9 [ESTC N1243], J. Good, 1701, a few short edge tears; and a later work, defective, together 4 works in one vol., early nineteenth century red morocco gilt, spine gilt lettered with titles, g.e., lightly rubbed, 12mo

£3,000 - 4,000  
€3,400 - 4,500

NO OTHER COPY TRACED of this early novel. *Love in a Fury* is an English translation, almost certainly the first, of a work originally published anonymously in Cologne in 1684 as *L'Amour en fureur*. The jealous Fabritius forces his innocent wife Virginia to wear a chastity belt; ultimately his jealousy is his undoing, and the virtuous Virginia is liberated.

**Provenance**

Charles Stanhope, 4th Earl of Harrington (1780-1851), gilt arms on covers. His stamp is also found on a copy of *Conjugal Lewdness* (BL C.69.c.3), and *Woman: a Poem* (National Art Library CLE HH20).



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**MELVILLE (HERMANN)**

Moby-Dick; or, The Whale, FIRST AMERICAN EDITION, some foxing throughout, one or two very short tears at edges, 6 pp. advertisements at end, BAL first binding of publisher's red "A" (morocco-grain) cloth, covers stamped in blind with a heavy rule frame and Harper's circular device in centre, neatly rebacked preserving most of gilt lettered backstrip (loss to three or four letters), original brown-orange coated endpapers, double fly-leaves at front and rear, preserved in red cloth solander box, black leather spine label lettered in gilt [BAL 13664; Grolier, 100 American, 60; Sadleir, *Excursions in Victorian Bibliography*, p. 339], 8vo (191 x 118mm.), New York, Harper & Brothers, 1851

£3,000 - 5,000  
€3,400 - 5,700

'A BOOK THAT HAS NO EQUAL IN AMERICAN LITERATURE': the first American edition of *Moby-Dick* in the rarer red cloth binding, albeit restored. This edition followed the original English edition (*The Whale*, in three volumes) by a month, and contained thirty-five passages and the "Epilogue" previously omitted. "[Melville's] great book, *Moby Dick*, was a complete practical failure, misunderstood by the critics and ignored by the public; and in 1853 the Harpers' fire destroyed the plates of all of his books and most of the copies remaining in stock [only about sixty copies survived]... Melville's permanent fame must always rest on the great prose epic of *Moby Dick*, a book that has no equal in American literature for variety and splendor of style and for depth of feeling" (DAB). "Within its pages can be found the sound and scents, the very flavor, of the maritime life of our whaling ancestors" (Grolier, 100 American).

**Provenance**

"Screvon M. Kinne" [?], faint pencil inscription dated "Decr 2nd 51" at the head of the fly-title.

## NELSON (HORATIO)

Autograph transcript (unsigned), headed "Extract from the Ad[miral]ty Orders to Earl St Vincent dated May 2nd 1798", regarding the squadron of twelve ships being sent into the Mediterranean under independent command: "Your Lordship is to direct the Commanding Officer of the abovementioned Squadron (of 12 Sail of the Line) to Remain upon this Service so long as the provisions of the said Squadron will last, or as long as he can [deleted] may be able to procure supplies from any ports in the Mediterranean and when from want of provisions or any other circumstance he shall be no longer able to remain in the Strait, to lose no time in rejoicing You – if from any favorable change of affairs, the Squadron should be joined by any Ships of War belonging to any foreign power in Amity with this Country, to direct, in either of these cases, such of his Ships to rejoin You, as may not absolutely be required to insure his Superiority, the moment he shall find himself in a Situation so to do"; contemporary docket on verso of conjoint blank ("Order from/ Government/ to Ld St Vincent/ May 2d 1798"), 1 page, on the first leaf of a bifolium, crowned shield watermark, incorporating a fleur-de-lys, with the initials [?] 'CW' below, glue-stain at left-hand edge where extracted from later binding, 4to, [Mediterranean, transcribed by Nelson at some time between 7 June and 1 August 1798]

£2,000 - 3,000  
€2,300 - 3,400

THE FATE OF EUROPE IN THE BALANCE – NELSON'S COPY OF THE ORDER THAT SENT HIM IN PURSUIT OF NAPOLEON AND RESULTED IN THE BATTLE OF THE NILE. The original of this Admiralty Order to Nelson's commanding officer, Earl St Vincent, came with an accompanying letter by the First Lord of the Admiralty, Earl Spencer, telling St Vincent that 'the appearance of a British squadron in the Mediterranean is a condition on which the fate of Europe may at this moment be stated to depend' (Nicholas Harris Nicolas, *The Dispatches and Letters of Lord Nelson*, iii, p.24); the Order itself, from which Nelson has made our copy, is in the Nelson Papers (BL Add. MS.34933).

Rumours had been afoot since the spring that Napoleon (as he was to become) was preparing a fleet and invasion force for some unknown purpose at Toulon. The British Cabinet decided therefore to send a squadron into the Mediterranean, from which the British had withdrawn two years earlier. The matter was deemed so urgent that ships had to be transferred from home waters, even at the risk of leaving no margin of error whatsoever in case of invasion.

The opening of the Admiralty Order (which Nelson has not transcribed) states that political affairs had rendered it absolutely necessary that the fleet and armament fitting at Toulon should be prevented from accomplishing its object, and that the Admiralty was therefore reinforcing St Vincent's fleet with eight ships-of-the-line. Having been joined by these ships, St Vincent is instructed 'to lose no time in detaching from your Fleet a squadron consisting of twelve sail of the line and a competent number of frigates under the command of a discreet Flag Officer, into the Mediterranean, with instructions for him to proceed in quest of the said armament, and on falling in with it, or any other force belonging to the enemy, to take or destroy it' (Nicolas, iii, p.24).

The rest of the Order is transcribed by Nelson in the present document; an analysis of which is given by John Sugden: 'Venturing into an area where there were no British bases, [the squadron] would be empowered to seize what supplies it needed from any port that refused provisions and water... But at this stage the service was not regarded as permanent. There was no commitment to an indefinite British return to the Mediterranean. The squadron would simply complete its duties and return' (*Nelson: The Sword of Albion*, 2012,

p.51). Added to the Order, were a set of Additional Instruction by St Vincent, which further expand on the passage transcribed here: 'From the tenor of the instructions from the Lords Commissioners of the Admiralty which you will receive with this, it appears that their Lordships expect favorable neutrality from Tuscany and the Two Sicilies. In any event, you are to exact supplies of whatever you may be in want of from the territories of the Grand Duke of Tuscany, the King of the Two Sicilies, the Ottoman Territory, Malta, and ci-devant Venetian Dominions now belonging to the Emperor of Germany', and listing other countries that might be relied upon for supplying his squadron (Nicolas, iii, p.26).

(In this context, it is perhaps worth noting that Nelson was later to claim, in the famous codicil to his will, that Emma Hamilton had used her influence with the Queen of Naples to secure such supplies at Syracuse, without which he would have had to abandon his pursuit of Napoleon, and the Battle of the Nile would never have been fought.)

Nelson, the hero of the Battle of Cape St Vincent, had been chosen to lead the squadron by both Earl St Vincent and Earl Spencer over the heads of two senior rear-admirals, one of whom was so angry that he challenged St Vincent to a duel. Nelson was then recuperating from the loss of his right arm eight months earlier. As soon as he recovered, he was sent by Spencer to join St Vincent's fleet, then blockading Cadiz. St Vincent in his turn allowed him only a couple of days respite before despatching him with a small force consisting of three ships of the line and four frigates to gather intelligence on French activity in the Mediterranean.

The Admiralty Order reached St Vincent on the 19 May. On the 21st he forwarded it to Nelson, accompanied by his 'Additional Instructions'. The eight ships promised St Vincent by the Admiralty arrived on 24 May. That same day he detached ten ships from his fleet to join Nelson, which arrived on 7 June, under the command of Captain Troubridge of the *Culloden*; Troubridge carrying with him the Admiralty Order (providing a *terminus post quem* for our transcript). The famous 'Band of Brothers' was now assembled and ahead lay several months of searching for the French and, after near-misses and much frustration, the annihilation of Napoleon's fleet at Aboukir Bay on 1 August 1798.

Nelson's handwriting in this document is careful, without the fluency – swagger almost – that was to characterise his writing when thoroughly used to his left hand. Not surprisingly, it contains several trivial slips in transcription (such as "procure" rather than "obtain" supplies); and he has interpolated in brackets the number of ships intended for the squadron. The phrasing of the filing-docket ("Order from/ Government/ to Ld St Vincent/ May 2d 1798") suggests that it might well have been processed by a civilian, possibly one of the agents responsible for supplying the squadron while hunting for Napoleon's fleet.

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## ORME (EDWARD)

Historic, Military, and Naval Anecdotes, of Personal Valour, Bravery, and Particular Incidents Which Occurred to the Armies of Great Britain and her Allies, in the Long-contested War, Terminating in the Battle of Waterloo, 40 hand-coloured aquatint plates, publisher's printed label ("Naval Achievements. Coloured Plates, Thirteen Guineas") inside upper cover [Abbey Life 376; Tooley 353], 4to (360 x 280mm.), Edward Orme, [1819, but watermarked "J. Whatman, 1835"]

£800 - 1,200  
€910 - 1,400

Extract from the Adm Orders to Paul St Vincent  
dated May 2<sup>nd</sup> 1798

Your Lordship is to direct the Commanding Officer of the abovementioned Squadron (of 12 sail of the Line) to remain upon this Service so long as the provisions of the said Squadron will last, or as long as he ~~can~~ may be able to procure supplies from any port in the Mediterranean and when from want of provisions or other circumstances he shall <sup>be</sup> no longer able to remain within the Straits, to lose no time in rejoining you - if from any favorable change of affairs, the Squadron should be joined by any ships of war belonging to any foreign power in amity with His Country, to direct, in either of these cases, such of his ships to rejoin you, as may not absolutely be required to insure his superiority, the moment he shall find himself in a situation so to do.

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## RAPIN DE THOYRAS (PAUL)

The History of England... Translated into English by John Kelly of the Inner Temple, 3 vol., first folio edition, title-pages in red and black, 3 folding engraved maps, 54 engraved plates, 2 folding tables, without list of subscribers in volume 3, occasional browning [ESTC T137515], James Mechell, 1732-1737--RYMER (THOMAS) Acta regia; Being the Account which Mr. Rapin de Thoyras Published of the History of England, reissue with undated title-page in red and black [ESTC T110722], James, John and Paul Knapton; D. Midwinter; A. Betteworth et al, [?1734], near uniform modern half calf, gilt lettered blind-tooled spines, folio (4)

£600 - 800  
€680 - 910

The somewhat rare first folio edition, as published in 3 volumes (the second translated by Joseph Morgan, the third containing the continuation by Thomas Lediard), together with Thomas Rymer's *Acta regia*.

## Provenance

James Orchard Halliwell, inscription dated 24 December 1840 and  
lengthy note at foot of title-page to *Acta regia*.

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WORDSWORTH AND SOUTHEY

Lady's album, compiled mostly in the 1820s and 30s, containing autograph entries on the same page signed by Wordsworth ("Wm Wordsworth") and Southey ("Robert Southey"), dated at Harrogate on 10 June 1827; accompanying entries largely by, as Southey was to put it (see note below), 'all the most noted Calvinist preachers and missionaries', plus T.B. Macaulay, *some leaves loose, contemporary straight-grained morocco gilt, gilt clasp, 4to*, 1820's and 1830's

£1,000 - 1,500  
€1,100 - 1,700

THE ORIGINAL OF THE ALBUM 'FULL OF PIOUS EFFUSIONS', MOCKED BY WORDSWORTH AND SOUTHEY, which features in a letter sent by Southey from Harrogate that same day to his friend Grosvenor Bedford: 'A lady here, whom we never saw, nor ever before heard of, sent her album for Wordsworth and myself to write in... When the book came, it proved to be full of pious effusions from all the most noted Calvinist preachers and missionaries. As some of these worthies had written in it texts in Hebrew, Chinese, and Arabic, I wrote in Greek, 'If we say that we have no sin,' &c., and I did not write in it these lines, which the tempting occasion suggested: - "What? will-we, nill-we, are we thrust/ Among the Calvinistics -- / The covenanted sons of schism,/ Rebellion's pugilistics./ Needs most we then ourselves array/ Against these state tormentors:/ Hurrah for Church and King, we say,/ And down with the dissenters", adding 'Think how it would have astonished the fair owner to have opened her album, and found these verses in it, signed by R. S. and W. W.' (C.C. Southey, *Life and Correspondence of Robert Southey*, 1849-50, v, p.302). Southey's entry is indeed, as he relates, in Greek and quotes 1 John i 8, 9. Wordsworth's is equally pointed and taken from Cowper's Task: "Knowledge is proud that She has learn'd so much, / Wisdom is humble that She know no more".

The entry immediately preceding the above makes Southey's point. It takes the form of a meditation signed by the well-known Congregational minister William Jay, ending: "There the foot no thorn 'ere pierces [sic]/ There the heart ne'er heaves a sigh;/ There in white, we walk with Jesus,/ with our lov'd connexions by:/ and to reach it,/ Tis a PRIVELEDGE to die" (verses which the author was to include in his *Morning Exercises in the Closet* of 1829, a work so popular that it ran through ten editions). The presumptuous lady possessed of the album appears to have been Julia, wife of the well-known Congregational hymnist George Rawson.

# **PSYCHOANALYSIS, PHILOSOPHY AND ABSURDIST LITERATURE**

*The Property of an Oxford Academic*

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**CAMUS (AI BFRT)**

**CAMUS (ALBERT)**  
The Stranger, first American edition, AUTHOR'S PRESENTATION COPY, inscribed on the half-title "A Vincent Sheean pour le remercier de savoir si bien parler de Stendhal/ Sympathiquement/ Albert Camus", dust-jacket (spine and corners chipped), preserved in blue morocco-backed solander box, spine gilt, New York, Alfred A. Knopf, 1946; The Outsider [sic], first English edition, dark green morocco gilt by the Chelsea Bindery, inner gilt dentelles, Hamish Hamilton, 1946; idem, another edition, modern black morocco, Everyman's Library, 1998; L'Exil et le royaume, FIRST EDITION, one of 950 copies, Gallimard, 1947; Caligula and Cross Purpose, New Directions, 1947; The Fall, Knopf, 1957; Exile and the Kingdom, Knopf, 1958, first American editions in dust-jackets (the second with label on rear cover), publisher's cloth unless otherwise stated. 8vo (7)

£1,000 - 2,000  
€1 100 - 2 300



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**EMERSON (RALPH WALDO)**

The Complete Works, 'Autograph Centenary Edition', 12 vol., number 549 of 600 copies, signed on behalf of the publishers, with a 2 page window-mounted autograph manuscript bound in, photogravure plates, contemporary red half morocco, gilt panelled spines, t.e.g., without the supplementary 10 volumes of Journals later issued, 8vo, Cambridge, Riverside Press, 1903

£1,000 - 1,500

€1,100 - 1,700

Fine set of Emerson's *Complete Works*, including some of his famous essays published here for the first time. The leaf of manuscript is from one of Emerson's notebooks, the recto reading "Bagatelle. In England they spend for comfort - in France for pleasure. The lighter minded English go to France or establish a little France in England. The soberer French, the Huguenot down to this day, if one is left, makes a little England around him in France".

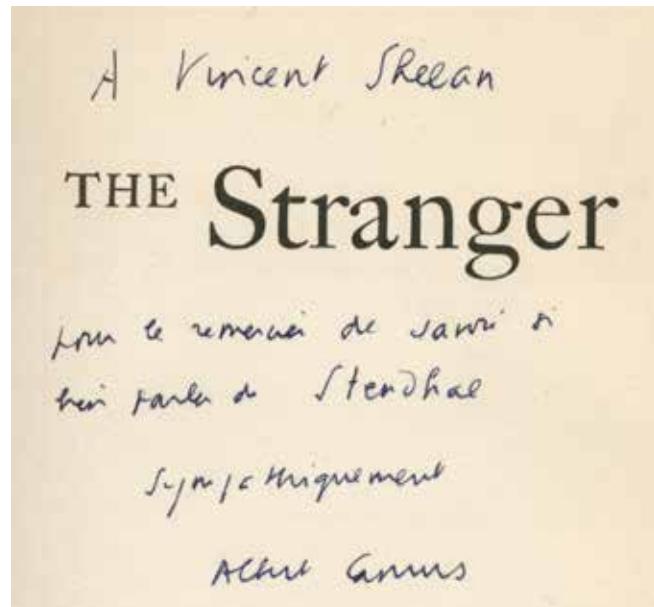
131 •

**FOUCAULT (MICHEL)**

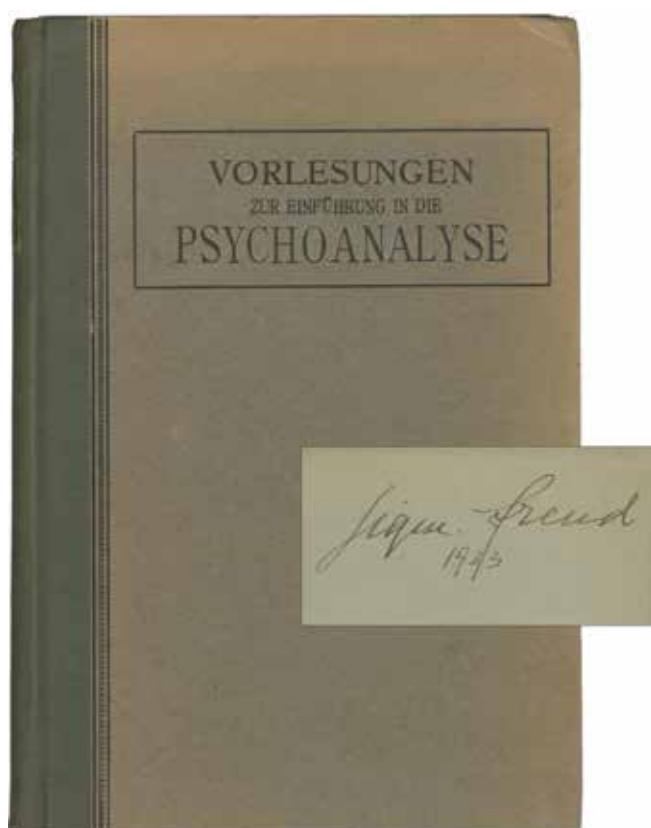
Les mots et les choses, FIRST EDITION, INSCRIBED BY THE AUTHOR TO YVON BELAVAL on front free endpaper ("A M. Yvon Belaval en hommage et sympathie"), 'service de presse' copy with small perforated stamp on lower cover, some underlining and annotations in text, publisher's wrappers, Paris, Gallimard, 1966--WITTGENSTEIN (LUDWIG) Philosophische Untersuchungen/Philosophical Investigations... Translated by E.M. Anscombe, FIRST EDITION, parallel text in German and English, errata slip, dust-jacket, Oxford, Basil Blackwell, 1953--MANN (THOMAS) Goethe und Tolstoi, inscribed "To Frank from Erich 4/18/35" and with bookplate of Frank & Dorothy Weiler, Berlin, S. Fischer, 1932; The Transposed Heads. A Legend of India, first American edition, SIGNED BY THE AUTHOR, New York, Knopf, 1941; Joseph and His Brethren: I. The Tales of Jacob, first English edition, Martin Secker, 1934--MENINGER (KARL) A Psychiatrist's World, first trade edition, INSCRIBED BY THE AUTHOR "For my friend and colleague Clifford Keene M.D. Karl Meninger, Topeka 1960", New York, Viking Press, 1959, publisher's cloth, the last three with dust-jackets, 8vo (6)

£600 - 800

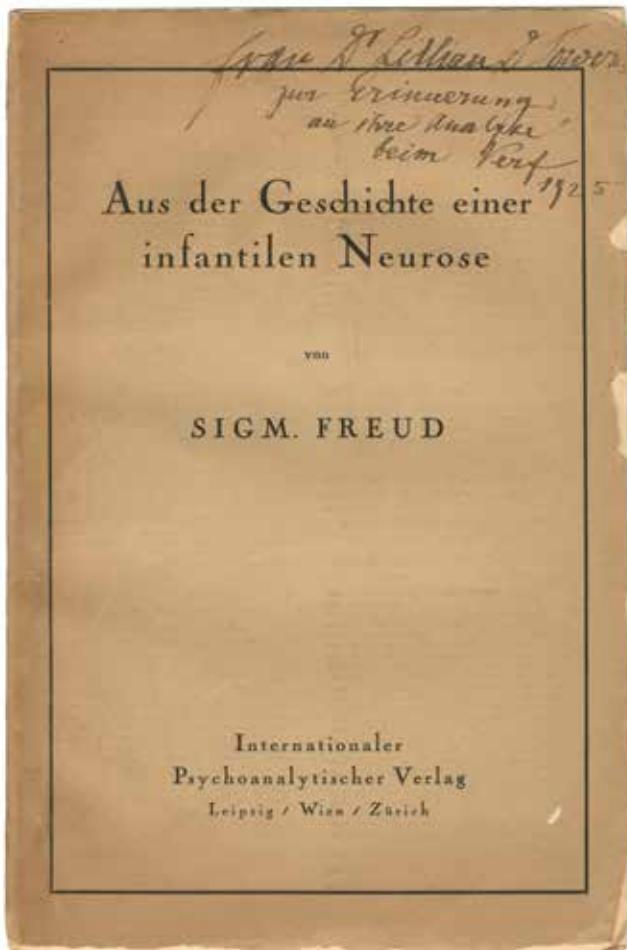
€680 - 910



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### FREUD (SIGMUND)

The Interpretation of Dreams... Authorised Translation of Third Edition with Introduction by A.A. Brill, *first edition in English, first state with integral title-page, errata slip opposite page 1, publisher's light blue cloth lettered in gilt, rubbed at edges, spine slightly faded and frayed* [Grinstein 227; Norman F33; PMM 389, original edition], 8vo, New York, Macmillan, 1913

£800 - 1,200  
€910 - 1,400

FIRST EDITION IN ENGLISH OF FREUD'S MASTERPIECE, 'Die Traumdeutung', which was first published in 1899. "Unquestionably Freud's greatest single work. It contains all the basic components of psychoanalytic theory and practice: the erotic nature of dreams, the 'Oedipus complex', the libido, and the rest" (PMM). The book was to have a huge impact on twentieth century thought, elevating Freud to the ranks of Darwin and Marx.

The present copy is the first state of the American issue, the very first edition of the work in English, preceding the London issue. The integral title-page (and rare errata slip) indicate its priority over the second state, which has a cancel title and used unbound sheets from the London issue.

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### FREUD (SIGMUND)

Vorlesungen zur Einführung in die Psychoanalyse... Drei Teile: Fehlleistungen. Traum. Allgemeine Neurosenlehre, 3 parts in 1 vol. *first edition in book form, SIGNED BY THE AUTHOR ("Sigm. Freud/1933) on front free endpaper, half-title, frontispiece, publisher's green cloth-backed boards (later variant), upper cover with title stamped in black, green morocco spine label lettered in gilt, covers faded at edges* [Grinstein 244; Jones II, pp. 245-252; Norman F92], Leipzig & Vienna, Hugo Heller & Cie., 1917-1916-1917

£1,000 - 1,500  
€1,100 - 1,700

Signed first edition of one of Freud's best-known works, the influential *Introductory Lectures on Psycho-Analysis*. Based on a series of two-hour lectures on the fundamental principles of psychoanalysis which Freud delivered at the University of Vienna between 1915 and 1917, the book was divided into three parts, on parapraxes ("Freudian slips"), dreams and neuroses respectively. See illustration on preceding page.

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### FREUD (SIGMUND)

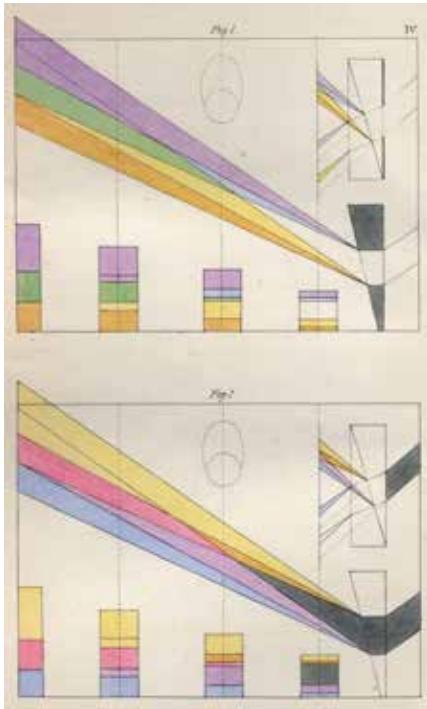
Aus der Geschichter einer infantilen Neurose, FIRST SEPARATE EDITION, AUTHOR'S PRESENTATION COPY, *inscribed on front cover "Frau Dr Lillian D. Power /zur Erinnerung / an ihre Analyse / beim Verf / 1925"*, uncut and unopened in publishers' printed tan wrappers, slight chipping to fore-edges, spine ends chipped and neatly restored, preserved in solander box [Grinstein 113; Jones II, pp. 306-312; Norman F107 (this copy)], 8vo, Leipzig, Internationaler Psychoanalytischer Verlag, 1924

£2,000 - 3,000  
€2,300 - 3,400

THE NORMAN COPY OF FREUD'S CLASSIC "WOLF MAN" CASE STUDY, INSCRIBED TO A FELLOW PSYCHOANALYST. The case was "the most elaborate and important of his case histories, [and] provided conclusive evidence of the existence of infantile sexuality by illustrating the uncovering of infantile neuroses through analysis of later adult ones... Freud used this case as support for his criticisms of Jung and Adler" (Norman F95). The patient was a young Russian aristocrat who had suffered severe neurosis since a bout of gonorrhea at the age of seventeen. Freud discovered that he had developed a fear of wolves at the age of four, after suffering various sexual episodes, followed by a some years of religious-related neurosis. The case history was first published in the fourth of his series of collected papers on the subject, *Sammlung kleiner Schriften zur Neurosenlehre*, 1918.

### Provenance

Dr. Lillian Delgar Powers (Vice-President of the American Psychoanalytic Association, member of the New York Psychoanalytic Society, author and authority on red squirrels), presentation inscription from the author; Haskell F. Norman, bookplate; his sale, Christie's, 29 October 1998, lot 1369.



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**GOETHE (JOHANN WOLFGANG VON)**

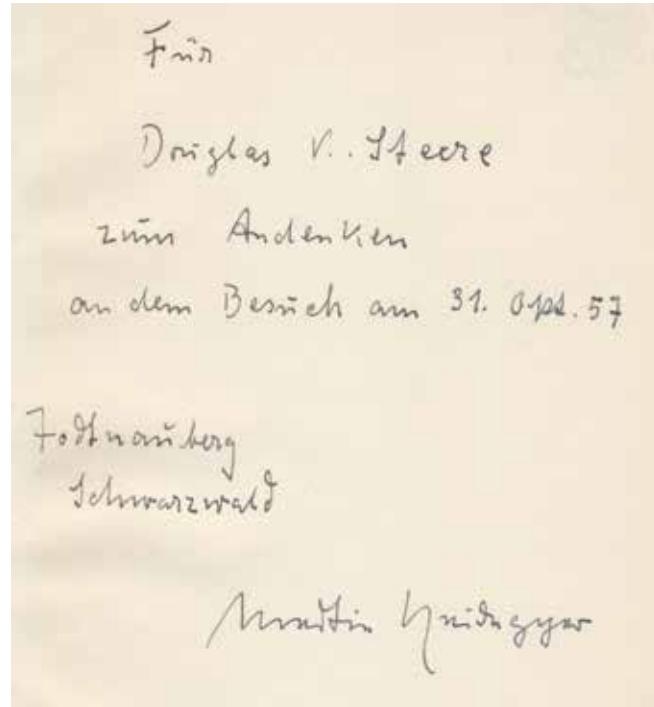
Goethe's Theory of Colours; Translated from the German: With Notes by Charles Lock Eastlake, *first English edition*, 4 hand-coloured plates, publisher's cloth, John Murray, 1840--SPRAT (THOMAS) The History of the Royal Society, *third edition*, 2 folding engraved plates, title in red and black, imprimatur leaf with engraved arms on verso, contemporary calf, spine worn, 4to, S. Chapman, 1722--FONTENELLE (BERNARD LE BOVIER DE) The Lives of the French, Italian and German Philosophers, *title in red and black*, later calf, spine gilt, W. Innys, 1717--SCHILLER (FREDERICK) The Robbers: A Tragedy, engraved frontispiece, contemporary half calf, vellum corners, H. D. Symonds, 1799--SCHLEGEL (AUGUSTUS WILLIAM) A Course of lectures on Dramatic Art and Literature... Translated.. by John Black, 2 vol., *first English edition*, untrimmed in publisher's drab boards, neatly rebacked, Baldwin, Cradock and Joy, 1815--LEWES (GEORGE HENRY) The Life and Works of Goethe, 2 vol., *FIRST EDITION*, 2 engraved portraits, later half morocco, gilt panelled spines, David Nutt, 1855--VOLTAIRE (FRANÇOIS MARIE AROUET) La Philosophie de l'Histoire. Par feu l'Abbe Bazin, pirated edition, ?acking "2 (dedication?), small brown stain to fore-edges, Amsterdam, Changuion, 1765--KANT (IMMANUEL) The Metaphysic of Ethics... Translated... by J.W. Semple, *first English edition*, contemporary half calf, extremities worn, Thomas Clark, 1836, 8vo (10)

£1,000 - 1,500  
€1,100 - 1,700

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**HEIDEGGER (MARTIN)**

Der Feldweg, LIMITED TO 400 COPIES, INSCRIBED BY THE AUTHOR on front free endpaper, 1951, publisher's wrappers, Frankfurt, Otto Lembeck for V. Klostermann, 1949; Hebel - Der Hausfreund, AUTHOR'S PRESENTATION COPY to Douglas V. Steere (American Quaker ecumenist and philosopher), inscribed "Für Douglas V. Steere zum Andenken an dem Besuch am 31 apr. 57/ Todtnauberg Schwarzwald/ Martin Heidegger", publisher's



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boards, Pfullingen, G. Neske, [1957]; Gespräch mit Hebel beim "Schatzkästlein" zum Hebeltag 1956, INSCRIBED BY THE AUTHOR, publisher's wrappers, Lörrach, Aus der Schriftenreihe des Hebelbundes, Nr. 4, [1956]; Die Selbstbehauptung der deutschen Universität, publisher's wrappers, Breslau, Korn, [1933], FIRST EDITIONS; Über den Humanismus, *first, separate edition*, publisher's wrappers, Frankfurt, V. Klostermann, 1949; Existence and Being, Vision Press, 1949; Being and Time, SCM Press, 1962, 2 copies, *first English editions*, publisher's cloth, dust-jackets, 8vo (8)

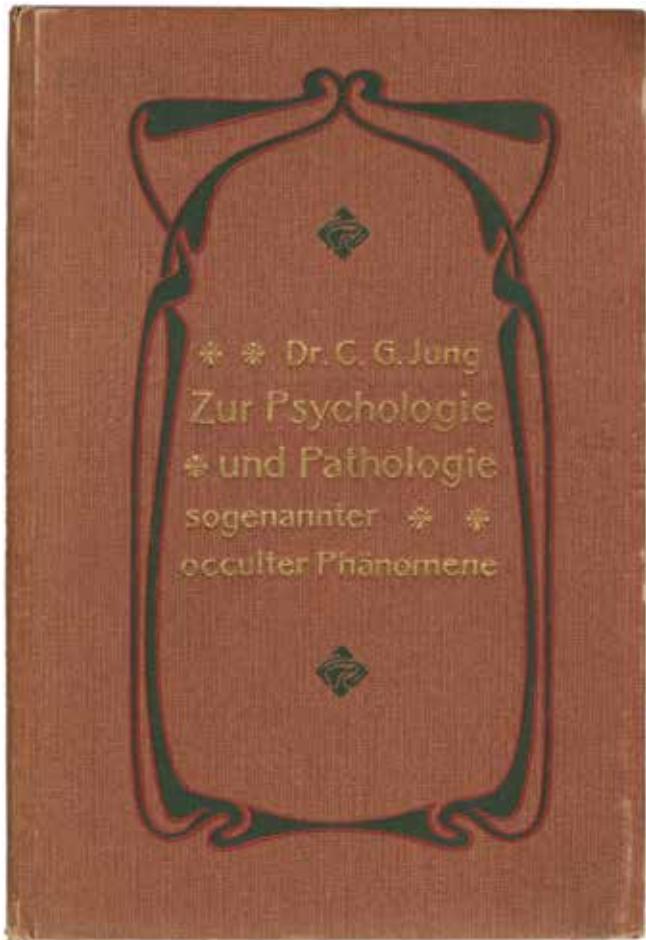
£1,000 - 1,500  
€1,100 - 1,700

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**JONES (ERNEST)**

Papers on Psycho-Analysis, *second revised edition*, AUTHOR'S PRESENTATION COPY TO OTTO RANK, *inscribed on front free endpaper* "Dr. Otto Rank. from E.J.", Bailliere, Tindall & Cox, 1918--RANK (OTTO) Der Künstler. Ansätze zu einer Sexual-Psychologie, contemporary half cloth, publisher's front wrapper laid down on upper cover, Vienna & Leipzig, Hugo Heller, 1907; Der Mythos von der Geburt des Helden, rebacked in linen, Leipzig & Vienna, F. Deuticke, 1909--ADLER (ALFRED) Über den Nervösen Charakter, extensive underlining and some pencil marginalia, Wiesbaden, J.F. Bergmann, 1912--FREUD (SIGMUND) Drei Abhandlungen zur Sexualtheorie, *second edition*, [Norman F56], Leipzig & Vienna, F. Deuticke, 1910; Das Ich und das Es, later boards with original covers and spine laid down [Norman F105], 1923; Die Zukunft einer Illusion, 1927; Das Unbehagen in der Kultur, [Norman F133], 1930, the last 3 Leipzig or Vienna, Internationaler Psychoanalytischer Verlag; Moses and Monotheism, *first American edition*, New York, Knopf, 1939; Inhibitions, Symptoms and Anxiety... translation by Alix Strachey, *second impression*, dust-jacket, Hogarth Press, 1948, unless otherwise stated FIRST EDITIONS in publisher's wrappers or cloth, 8vo (10)

£700 - 900  
€800 - 1,000



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**JUNG (CARL GUSTAV)**

Collection of seven first editions and one presentation copy, comprising: Zur Psychologie und Pathologie sogenannter occulter Phänomene. Eine psychiatrische Studie, FIRST EDITION OF THE AUTHOR'S FIRST PUBLICATION, advertisement leaf at end, free endpapers with old ink stamp of the Hebrew University of Jerusalem Sigmund Freud Center, publisher's cloth, upper cover titled in gilt within stamped art nouveau style border, gilt lettered spine, preserved in red morocco-backed solander box [cf. Norman 1184, issue in wrappers], Leipzig, Oswald Mutze, 1902; Über die Psychologie der Dementia praecox, publisher's wrappers [Norman 1187], Halle, Carl Marhold, 1907; Die Beziehungen zwischen dem Ich und dem Unbewussten, publisher's cloth gilt, Darmstadt, Otto Reichl, 1928; Wirklichkeit der Seele. Anwendungen und Fortschritte der Neueren Psychologie, 1934; Paracelsica. Zwei Vorlesungen über den Arzt und Philosophen Theophrastus, 1952; Psychologie und Alchemie, bookplate of noted scholar Erich von Kahler, 1944; idem, second revised edition, AUTHOR'S PRESENTATION COPY, inscribed on front free endpaper by the recipient ("Herr Dr. Gerhart Krüsi/Dankbar überreicht vom Verfasser. Juni 1954"), 1952, the last 4 publisher's cloth with dust-jackets; Antwort auf Hiob, publisher's printed wrappers (upper cover chipped at foot with loss of last 3 letters of "Zürich"), 1952, Zurich, Rascher, unless otherwise stated FIRST EDITIONS (8)

£800 - 1,200  
€910 - 1,400

A fine group of Jung first editions, including the rare publisher's cloth issue of his first book (his doctoral thesis, based on observations during séances held by relatives), the first psychosomatic theory of schizophrenia (*Über die Psychologie der Dementia praecox*), and *Antwort auf Hiob* ('The Book of Job'), thought by some to be his most important work. The only second edition present is a presentation copy from Jung to his neighbour and friend, Dr. Gerhart Krüsi (see also the following two lots).

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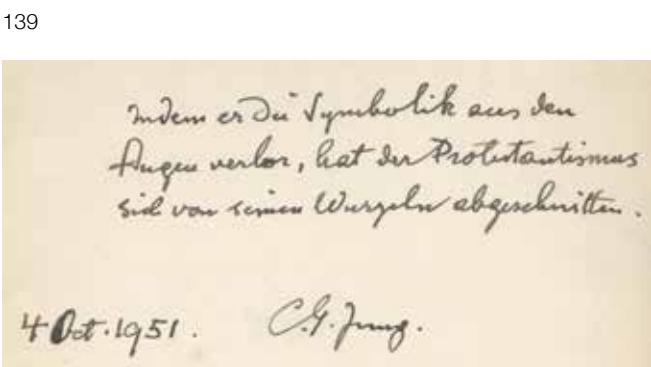
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**JUNG (CARL GUSTAV)**

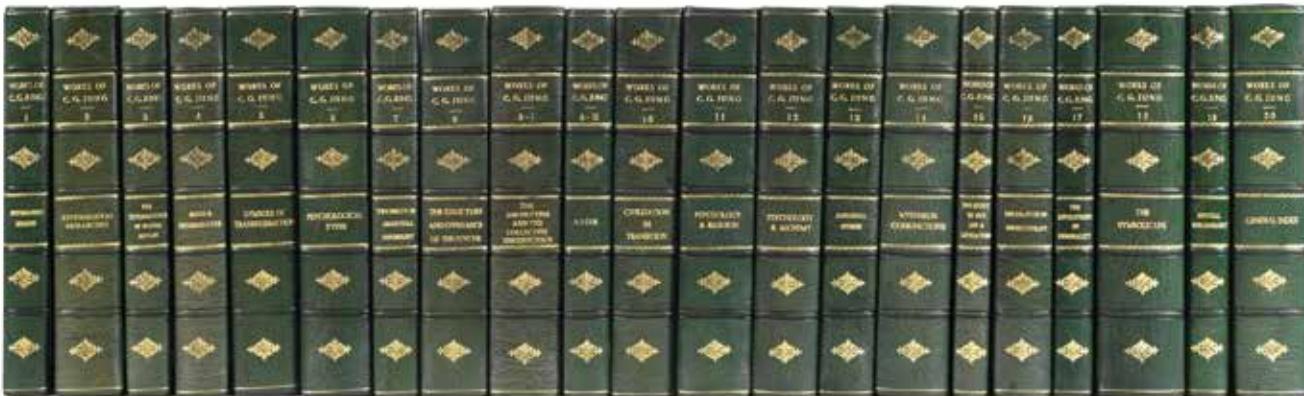
Typed letter signed ("C.G. Jung") to Dr. Gerhart Krüsi, thanking the professor for his kind letter (carbon copy included) and saying that he is happy to give him permission to attach his practice sign board to the corner of Jung's garden wall, one page, punch holes, oblong 8vo Küsnacht-Zurich, Seestrasse 224, 10 April 1951

£600 - 800  
€680 - 910

Jung gives permission to his new neighbour in Zurich to attach his doctor's practice signboard to the outside of their adjoining garden wall. Doctor Krüsi had written to Jung two days earlier, introducing himself, apologising in advance for any noise or inconvenience the practice might cause, asking for advice on garden design, requesting permission to erect the sign, and hoping that they might soon meet in person. A carbon copy of Krüsi's letter is included in the lot.



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### JUNG (CARL GUSTAV)

*Aion. Untersuchungen zur Symbolgeschichte mit einem Beitrag von Dr. phil. Marie-Louise von Franz, FIRST EDITION, INSCRIBED BY THE AUTHOR on front free endpaper ("Indem er du Symbolik aus den Augen verlor, hat der Protestantismus sich von seinen Wurzeln abgeschnitten/ 4 Oct. 1951"), plates, some pencil markings, withdrawn library stamp on reverse of title, publisher's orange cloth, lettered in gilt, vestiges of library label on spine, 8vo, Zürich, Rascher, 1951*

£1,000 - 1,500  
€1,100 - 1,700

"By losing sight of symbolism, Protestantism has broken away from its roots": the first edition of *Aion: Researches into the Phenomenology of the Self*, so inscribed by Jung in German in the year of publication. *Aion* was of the major works of his later years, and contains a discussion of the concept of symbolism and the Self, with particular reference to the figure of Christ and the forces of good and evil. The book was published as volume 8 of Jung's Collected Works.

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### JUNG (CARL GUSTAV)

Gegenwart und Zukunft. Sonderabdruck aus "Schweizer Monatshefte", 36. Jahr, Heft 12, FIRST EDITION, AUTHOR'S PRESENTATION COPY, inscribed on the upper cover "Herr G[erhart] Krüsi als Ausdruck meiner Dankbarkeit der Verfasser", publisher's printed yellow wrappers, 8vo, [Zurich], March 1957

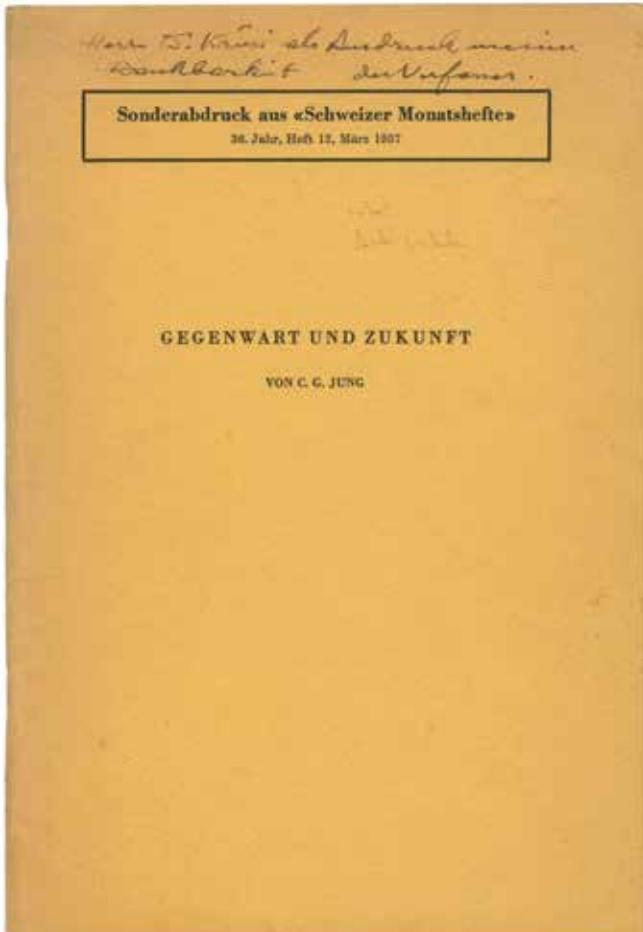
£800 - 1,200  
€910 - 1,400

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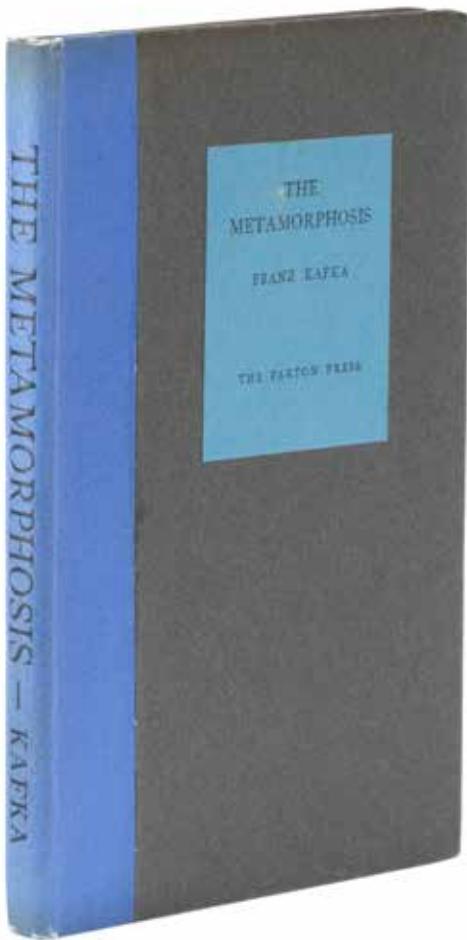
### JUNG (CARL)

The Collected Works, 21 vol. (including General Index), edited by Herbert Read and others, mixed edition (volumes 2-4, 6, 10, 13 and 15 first editions, reminder second editions), dark green crushed half morocco, gilt panelled spines, t.e.g., 8vo, Routledge & Kegan Paul, 1970-1960-1994

£1,000 - 1,500  
€1,100 - 1,700



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**KAFKA (FRANZ)**

In der Strafkolonie, FIRST EDITION, LIMITED TO 1000 COPIES, printed in black and occasional blue, occasional light foxing, publisher's black half calf over marbled boards, spine lettered in gilt, joints a little rubbed, 8vo, Leipzig, K. Wolff, 1919

£600 - 800

€680 - 910

First edition of Kafka's dark short story, *In the Penal Colony*, limited to 1,000 copies and one of only five works published in his lifetime.

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**KAFKA (FRANZ)**

The Castle, first English edition, dust-jacket (some internal repairs, spine with loss mainly at foot), Martin Secker, 1930; The Trial, first English edition, ownership inscription on front free endpaper of Ivor Batchelor (Edinburgh, 1937), some spotting to fore-edges, otherwise fine, Victor Gollanz, 1937; idem, another copy; The Diaries of Franz Kafka, 1910-1923 [1914-1923], 2 vol., translated by Joseph Kresh, dust-jackets, Secker & Warburg, 1948; The Penal Colony and Other Short Stories, first American edition, dust-jacket (chipped with loss to title on spine), New York, Schoken Books, 1948 (6)

£700 - 900

€800 - 1,000

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**KAFKA (FRANZ)**

The Metamorphosis... Translated by A.L. Lloyd, first English edition, fine in publisher's blue cloth-backed grey boards, blue title label on upper cover, original glassine wrapper preserved (in sections, with some loss), housed in blue morocco-backed solander box, gilt lettered spine, 8vo, Parton Press, 1937

£800 - 1,200

€910 - 1,400

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**KIERKEGAARD (SØREN AABY)**

Af en endnu Levendes Papirer, udgivet mod hans Villie, FIRST EDITION, early twentieth century pigskin by Jakob Baden, covers stamped with geometric design and small centrepiece, inner gilt dentelles, original front wrapper bound in, preserved in clear wrapper and cloth, slipcase, Copenhagen, C.A. Reitzel, 1838; Om Begrebet Ironi med stadigt Hensyn til Socrates, FIRST EDITION, with final blank and advertisement leaf, some light foxing and marginal dampstaining, ownership signature of Harald Jensen (founder editor of the newspaper Kristelig Dagblad), contemporary half calf, rather worn, hinges strengthened, Copenhagen, P.G. Philipsen, 1841; Indovelse i Christendom. Af Anti-Climacus. Nr. I.II.III., FIRST EDITION, foxing, publisher's blue boards, extremities worn, Copenhagen, C.A. Reitzel, 1850, 8vo (3)

£700 - 900

€800 - 1,000

First editions of Kierkegaard's first two books, along with the last one published in his lifetime. His first book, 'From the Papers of a Person Still Alive', is an extended review of Hans Christian Andersen's novel 'Only a Fiddler' (*Kun en Spillemand*, 1837) and an attack on Andersen's philosophy of life. The second, 'On the Concept of Irony with Continual Reference to Socrates', is Kierkegaard's 1841 doctoral thesis, the culmination of three years of extensive study on Socrates, as seen from the view point of Xenophon, Aristophanes and Plato.

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**NIETZSCHE (FRIEDRICH)**

Die Geburt der Tragödie aus dem Geiste der Musik, FIRST EDITION, title-page vignette, some mainly light foxing to first and last few leaves, brown half morocco preserving original marbled boards and most of spine, 8vo, Leipzig, E.W. Fritsch, 1872

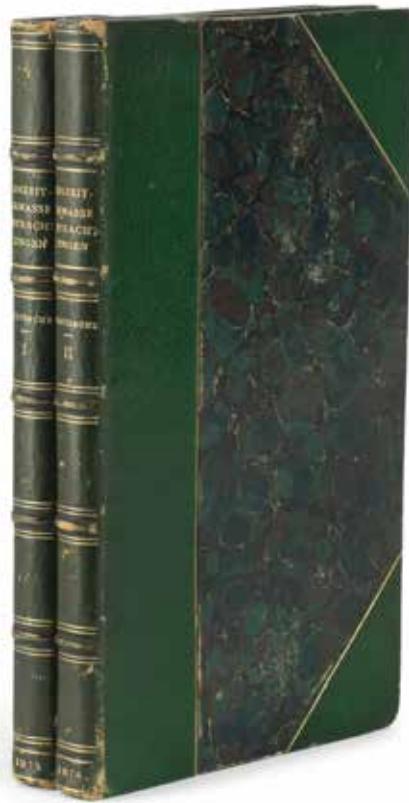
£600 - 800

€680 - 910

Nietzsche's first major work, *The Birth of Tragedy from the Spirit of Music* was to become a classic in the study of aesthetics, with its emphasis on the darker side of classical Greek tragedy and praise for the work of Richard Wagner, who supplied the foreword.



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#### **NIETZSCHE (FRIEDRICH)**

Unzeitgemäße Betrachtungen. Erstes Stück: David Strauss, der Bekenner und der Schriftsteller; Zweites Stück: Vom Nutzen und Nachtheil der Historie für das Leben Stück, together 2 vol., FIRST EDITIONS, errata leaf at end of first work, some light foxing, uniformly bound in late nineteenth century green half morocco gilt by Roger de Coverly, t.e.g., edges rubbed, 8vo, Leipzig, E. W. Fritsch, 1873 and 1874

£800 - 1,200  
€910 - 1,400

First editions of the first two of Nietzsche's separately published 'Untimely Meditations'. The first is an attack on David Strauss, the second a criticism of the use and teaching of history.

#### **Provenance**

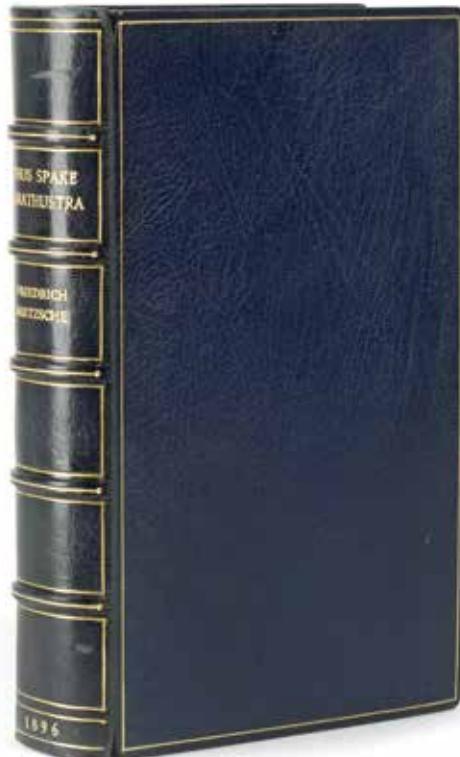
Cambridge, 1941, ownership inscription.

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#### **NIETZSCHE (FRIEDRICH)**

Thus Spake Zarathustra. A Book for All and None... Translated by Alexander Tille, first English edition, short tear at foot of half-title, last leaf browned on verso, full dark blue morocco by the Chelsea Bindery (signed on turn-ins), sides with gilt rule borders, gilt panelled spine with raised bands, t.e.g., 8vo, H. Henry & Co., 1896

£600 - 800  
€680 - 910



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#### **NIETZSCHE (FRIEDRICH)**

Also Sprach Zarathustra: Ein Buch für Alle und Keinen, NUMBER 385 OF 430 COPIES, from an overall edition of 530 copies, printed in dark red, gold and black in a type designed by Georges Lemmen and cast under the supervision of Harry Kessler, double-page ornamental title, printed title with vignette, and 4 ornamental part titles, head- and tail-pieces, all printed in dark red and gold after designs by Henry van der Velde, some light offsetting and spotting to first few leaves, publisher's vellum with yapp fore-edges, gilt geometric design on upper cover and title on spine within ornamental frame designed by van de Velde, t.e.g., others uncut, original board slipcase (a little rubbed and soiled), folio, Leipzig, W. Drugulin for Insel-Verlag, 1908

£1,000 - 1,500  
€1,100 - 1,700

A classic work of Art Nouveau book design, the result of a fine collaboration between the Belgian designer and architect Henry van de Velde and the Anglo-German patron of modern art Harry Graf Kessler.

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#### **NIETZSCHE AND WAGNER**

NIETZSCHE (FRIEDRICH) Menschliches, Allzumenschliches. Ein Buch für freie Geister, FIRST EDITION, FIRST ISSUE, with half-title, correction slip to page 290 ("Weere") and advertisement leaf at end, title-page with small stamp of Verlag C.G. Naumann, Leipzig (who acquired unsold copies of the book), contemporary roan-backed marbled boards, spine gilt (rubbed), 8vo, Chemnitz, Ernst Schmeidtzner, 1878; Hymns an das Leben: für gemischten Chor und Orchester [printed score], FIRST EDITION, 11 pages, integral title wrapper and last leaf reinforced at joint, some soiling, 4to, Leipzig, E.W. Fritzsch, 1887; Der Fall Wagner. Ein Musikanten-Problem, FIRST EDITION, [one of 500 copies], publisher's printed wrappers (spine repaired and stained), preserved in cloth solander box with gilt lettered spine label, 8vo, Leipzig, C.G. Naumann, 1888; Götzen-Dämmerung oder wie man mit dem Hammer philosophirt, second edition, publisher's printed wrappers, frayed at edges, hinges splitting and reinforced, Leipzig, C.G. Naumann, [1893]; The Twilight of the Idols, second English edition, limited to 1,500 copies, publisher's cloth, 8vo, Edinburgh & London, T.N. Foulis, 1915 (4)

£800 - 1,200  
€910 - 1,400

Includes first editions of *Human, All Too Human*, the revolutionary work written in praise of Voltaire which marked the beginning of Nietzsche's rift with Richard Wagner, *The Case of Wagner*, the criticism which cemented the break, and the rare printed score of Nietzsche's own composition, *The Hymn of Life*, the text being a poem by Lou Salomé.

## MODERN LITERATURE, CHILDREN'S AND ILLUSTRATED

152 •

### ASHENDENE PRESS

A Book of Songs and Poems from the Old Testament and the Apocrypha, ONE OF 150 COPIES on paper, from an overall edition of 175, printed in red and black, initials supplied in blue by Graily Hewitt, blue crushed morocco gilt blue morocco gilt signed "W.H.S." [i.e. by Douglas Cockerel for W.H. Smith] on lower dentelle, covers with 2-line border with floral decorations in corners and sides, lettered in gilt within raised bands on spine, g.e. [Hornby XVIII], 8vo, Ashendene Press, 1904

£1,000 - 1,500  
€1,100 - 1,700

### Provenance

"To Freddie from Victor, July 1919", inscription on front free endpaper.

153 •

### BAKST (LEON)

LEVINSON (ANDRÉ) Leon Bakst: The Story of His Life, NUMBER 242 OF 250 COPIES, 68 mounted plates (some colour, printed tissue guards), illustrations in the text, some spotting, publisher's vellum, soiled, folio, New York, Brentano's, 1922

£700 - 900  
€800 - 1,000

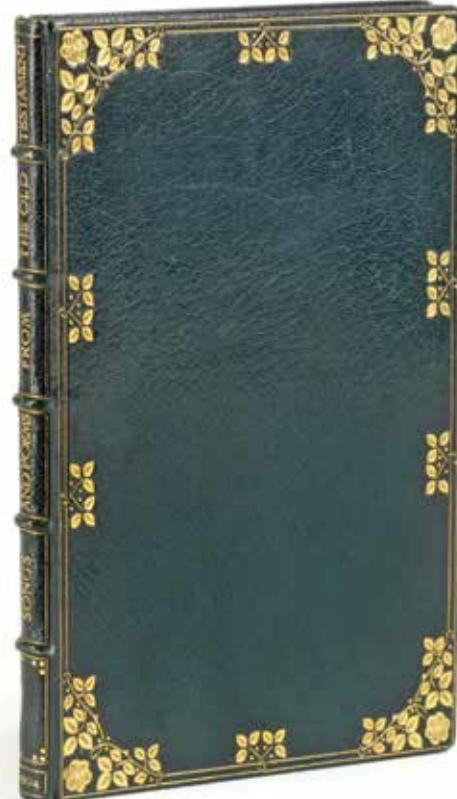
154 •

### BECKETT (SAMUEL)

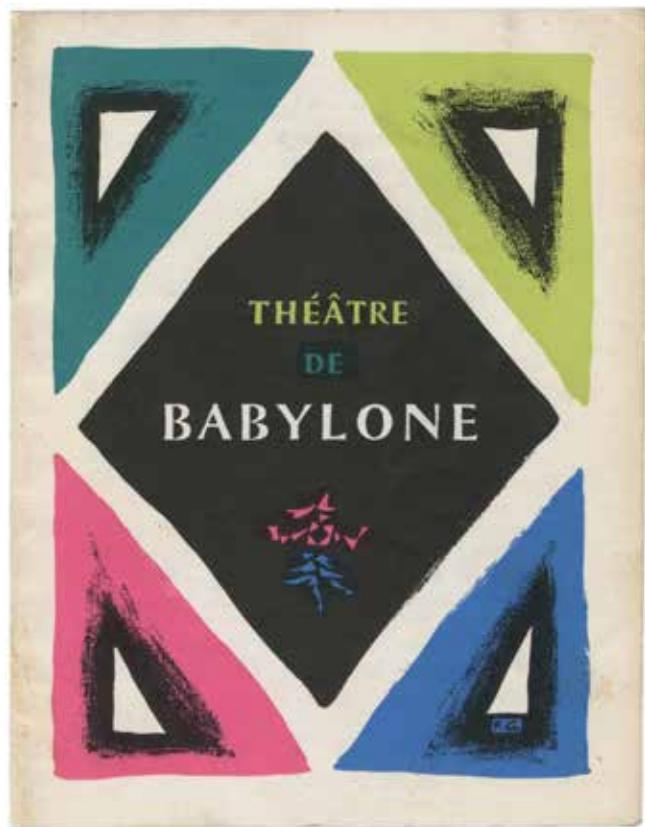
En attendant Godot ninth edition, MARKED-UP COPY INCORPORATING ALTERATIONS AND EXCISES AGREED BY BECKETT during rehearsals for the first performance, original wrappers, 8vo, Editions de Minuit, 1953; together with the programme for an early performance at the Théâtre de Babylone, SIGNED BY BECKETT ("Sam") below his photograph and inscribed to his close friend Con [Leventhal], Paris, "Sylvester" [31 December] 1953, also signed by Blin (director), Martin (Lucky), and Latour (Estragon), decorated wrappers, 16mo, Paris, 1953 (2)

£600 - 800  
€680 - 910

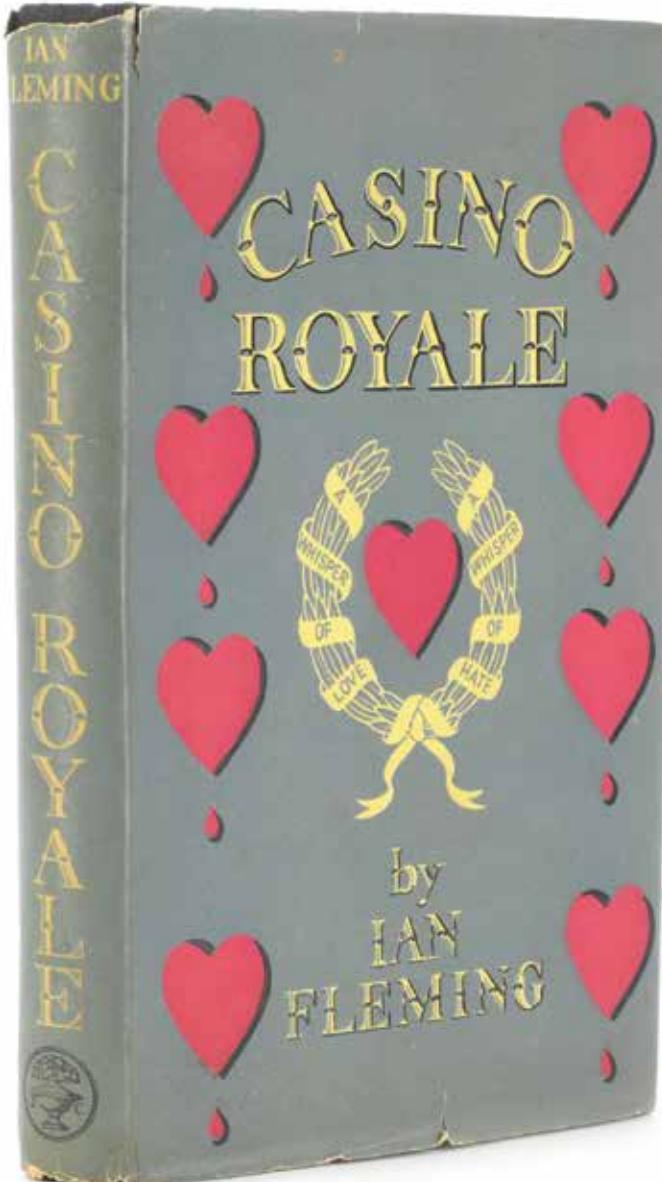
'ORDURE! ARCHITECTE!' -- The annotations in this copy of *En attendant Godot*, made in a neat, seemingly female French, hand, correspond (in one instance at least, to the famous exchange of insults culminating in 'Architecte!') to those in Beckett's own marked-up rehearsal copy, now held among his papers at Trinity College, Dublin (TCD MS 10495). Both book and programme belong to the family of Marion Leigh, partner of Beckett's close friend A.J. 'Con' Leventhal (see further of his papers, sold in these rooms, lot 205, 20 June 2018).



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**DOYLE (ARTHUR CONAN)**

The Hound of the Baskervilles. Another Adventure of Sherlock Holmes, FIRST EDITION, FIRST ISSUE, with 'you' for 'your' on page 13, line 3, 16 plates by Sidney Paget, publisher's red pictorial cloth gilt, refurbished at extremities of spine, preserved in cloth solander box with gilt morocco lettering label on spine [De Waal 87], 8vo, George Newnes, 1902

£600 - 800  
€680 - 910

156 •

**FLEMING (IAN)**

Casino Royale, FIRST EDITION, FIRST IMPRESSION, light spotting to endpapers and edges, early ownership inscription on front free endpaper, publisher's black cloth with red heart on upper cover and red lettering on spine, first issue dust-jacket (without Sunday Times review on the inner front flap), some spotting and a few small grease marks on lower cover, extremities of spine and corners slightly frayed [Gilbert A1a(1.1.)], 8vo, Jonathan Cape, [1953]

£7,000 - 9,000  
€8,000 - 10,000

157 •

### FLEMING (IAN)

Dr. No, 1958; Thunderball, *dust-jacket with ink ownership name and 2 short tears at head of upper cover*, 1961; The Spy Who Loved Me, 1962; idem, another copy, *short tears at head of spine on dust-jacket*, 1962; On Her Majesty's Secret Service, 1963; You Only Live Twice, 1964, FIRST EDITIONS, publisher's cloth, *dust-jackets (all unclipped)*, 8vo, Jonathan Cape (6)

£800 - 1,200

€910 - 1,400

158 •

### FLEMING (IAN)

Goldfinger, *some light stains to jacket*, 1959; For Your Eyes Only, 1960; Thunderball, *short tear at upper hinge of dust-jacket*, 1961; The Spy Who Loved Me, 1962; On Her Majesty's Secret Service, *ownership inscription on front free endpaper*, 1963; The Man With the Golden Gun, *short tears at corners of spine of dust-jacket*, 1965, FIRST EDITIONS, publisher's cloth, *dust-jackets (unclipped)*, 8vo, Jonathan Cape (6)

£800 - 1,200

€910 - 1,400

159

### FORSYTH (FREDERICK)

Authorial print-out of *The Dogs of War*, cover sheet inscribed in pencil "The Dogs of War/ Original typescript (bin)" and by the author on the title-page "Congratulations – a U.S. University offered \$5000 for it!! Freddie Forsyth 6/12/87", comprising what appear to be largely renoe'd sheets, with typescript insertions and authorial and/or editorial annotations in pencil and ballpoint pen; with the famous dedication; with a covering invoice from The Stars Organisation for Spastics "To: Original Manuscript of 'The Dogs of War' by Frederick Forsyth, bought at auction at the S.O.S. Ball on 6th December 1987 £1,000.00". c.425 pages, *unbound, foolscap*, [published 1974]

£600 - 800

€680 - 910

'AT LEAST WE TRIED' -- *The Dogs of War* enjoys an unusual, and controversial, status. It has been claimed that it describes a coup planned by its author, albeit one that was never put into action, that it is 'not so much fiction as fiction as "faction"; indeed almost certainly the thinly disguised account of a mercenary coup planned and financed by Forsyth himself' (Anthony Mockler, 'Equatorial Guinea: The Forsyth Saga', in *Hired Guns and Coups D'Etat*, 2006, p.267). As has often been pointed out, something of the sort is implied by the book's dedication: "For Giorgio, and Christian and Schlee/ And Big Marc and Black Johnny,/ And the others in the unmarked graves./ At least we tried".

The book then went on to provide a blueprint for several coups that actually were staged; in Forsyth's own words: 'After publication French mercenary Bob Denard did a replica attack on the Comoros Islands, arriving by sea, storming the capital and installing the pro-French puppet by sun-up. South African mercenary Mike Hoare tried another replica attack on the Seychelles' main island of Mahe. That was two years after the Frenchman. Both teams kept referring to their copies of *The Dogs Of War*. But Hoare arrived with his mini-army by chartered airliner, was caught at the airport and the entire escapade was a fiasco. Simon Mann, as we know, never even took off. So to any reader with a hankering for blood and thunder on the Dark Continent I would say: forget it. Things were different back then and the Boy's Own Paper days are gone' ('Africa is No Place for Dogs of War', *Daily Express*, 11 July 2008).

160

### GERSHWIN (GEORGE)

Autograph musical quotation, signed and inscribed "With Best wishes/ from your Composer/ George Gershwin", of two bars in E flat Major [the opening of 'Isn't It Wonderful', the chorus concluding the first act of his musical *Primrose*], *on card, very light browning but overall in good and attractive condition, 60 x 92mm.*, [Winter Garden Theatre, Drury Lane, London, Autumn 1924]; together with a newspaper clipping and two postcards (small collection)

£600 - 800

€680 - 910

'BEST WISHES FROM YOUR COMPOSER' – the young George Gershwin doffs his cap to one of his leading ladies, quoting his song 'Isn't It Wonderful', dating from the same year as *Rhapsody in Blue* and *Lady, Be Good*.

With this card is a newspaper cutting, datable to 1929, reporting the secret romance and wedding of 'West End leading lady' Margery Hicklin to Leon Heron, artist son of an Australian financier (two of whose postcards are also included). In 1924 Miss Hicklin had starred as Joan in Gershwin's musical *Primrose*, opening at the Winter Garden Theatre, Drury Lane, on 11 September 1924 and running for 255 performances. Our card must date before the end of the year, prior to Gershwin's return to America for the Broadway premiere of *Lady, Be Good* on 1 December 1924. (Recordings of several numbers sung by Miss Hicklin as Joan are extant.) The card remains in possession of the family.

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### 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) Peronnek 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)

£400 - 600

€460 - 680

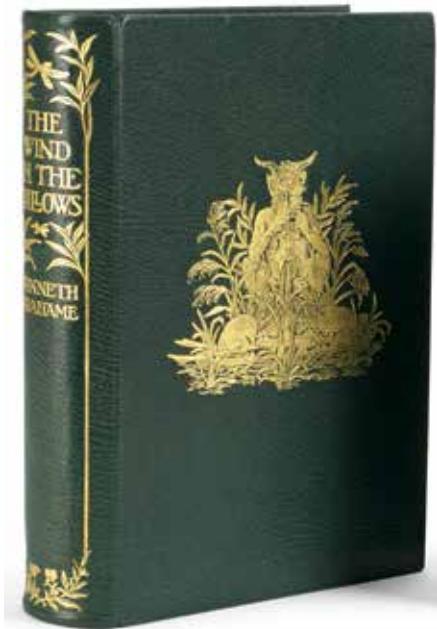
162 •

### GRAHAME (KENNETH)

The Wind in the Willows, NUMBER 418 OF 500 COPIES printed on handmade paper, introduction by A.A. Milne, 12 tipped-in colour plates by Rackham, neat ink ownership name on front free endpaper, publisher's cream full calf, gilt lettered on spine, t.e.g., slightly rubbed at extremities, publisher's slipcase with printed label on upper cover (a few small stains), 4to, Methuen, [1951]

£600 - 800

€680 - 910



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#### **GRAHAME (KENNETH)**

The Wind in the Willows, FIRST EDITION, half-title, frontispiece by Graham Robertson, publisher's pictorial cloth gilt, t.e.g., others untrimmed, rubbed, some abrasion to upper margin of upper cover, preserved in suede-lined morocco solander box by Bayntun-Riviere, gilt-blocked on upper cover with the pictorial design as used on the binding, and with lettering and decoration on spine, 8vo, Methuen, [1908]

£600 - 800  
€680 - 910

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#### **GRAVES (ROBERT)**

Collection formed by John ('Mish') Linnell, an Oxford friend of Robert Graves, comprising Graves's autograph manuscript, signed ("Robert Graves") of his poem 'A Reversal', in two eight-line stanzas beginning "The old man in his fast car/ Leaves Achilles lagging...", 1 page, 4to; an autograph letter signed ("Robert Graves") to "Dear Mish", addressed from "Barset Asylum/ Hammersmith/ W6" [i.e. 35A St Peter's Square], explaining that "I am not here really", that his wife Nancy is in a cottage in Cumberland, and the children on a barge on the Thames and "I am very well thank you"; adding that he recently had a letter from Buckingham Palace "& that's all the news" and in a postscript that "I am supposed to have delusions about my friends", 1 page, folio, Hammersmith [1927], tipped into a first edition of Poems (1924-26), Heinemann, 1927; together with copies of *The Feather Bed* (Hogarth Press, 1923, number 47 of 250 signed copies) and *Mockbeggar Hall* (Hogarth Press, 1924, spine torn), both with cover designs by William Nicholson (4)

£600 - 800  
€680 - 910

'I AM NOT HERE REALLY... I AM SUPPOSED TO HAVE DELUSIONS' – Robert Graves in the period while still suffering from his experiences of the trenches, and falling under the sway of Laura Riding. In May 1927, the 'Trinity' of Robert Graves, his wife Nancy, and Laura Riding, moved to 35A St Peter's Square, Hammersmith, soon after taking a houseboat on the Thames for Nancy and the children; with Nancy increasingly spending her time in Cumberland. (A 1926 edition of Trollope's *Last Chronicle of Barset* can be found in Graves's working library, now at St John's, Oxford.) The reference to receiving a letter from Buckingham Palace would appear to date the letter to later in the summer of 1927, when Graves spent twelve frantic weeks writing his biography *Lawrence and the Arabs*. During his research for the book, Graves 'even wrote to Buckingham Palace "get the truth of the famous interview with George V" and was delighted when the reply from the king actually "improved on the story T.E." had told him, about refusing the medals offered' (Jean Moorcroft Wilson, *Robert Graves: From Great War Poet to Good-bye to All That*, 2018, p.338). The poem 'A Reversal' was first collected in Graves's *Whipperginnery* (1923). We understand from the late Hugh Linnell's son that Graves and his father had been at Oxford together after the Great War and remained friends thereafter.

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#### **GREENAWAY (KATE)**

Almanack for 1883-[1895] and 1897, together 14 vol., FIRST EDITIONS, colour illustrations by Kate Greenaway, the occasional light spotting, 1889 upper hinge weak, various pictorial bindings, most t.e.g. or g.e., 1891 with dust-jacket (slightly chipped, inner flap mounted onto upper paste-down), 1897 a few abrasions, overall good copies, preserved together in a purpose-made morocco box, gilt lettered "Kate Greenaway Almanacks 1883-1897" on front [Schuster & Engen 3-16], 12mo & oblong 12mo, [1883-1897]

£1,000 - 1,500  
€1,100 - 1,700

A complete set of Kate Greenway's Almanacks.



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**HOUDINI (HARRY)**

Portrait photograph signed ("To/ my friend/ Tod Anderson/ good/ luck/ Houdini/ June/ 1/ 1920"), showing Houdini in profile, head-and-shoulders, wearing a collared shirt and tie with a dark jacket, 250 x 205mm., mounted, together with some 76 photographs (mostly press images of golfers, social and theatrical events), captions in ink, in an album red cloth, worn, 4to, [c.1920-1933]

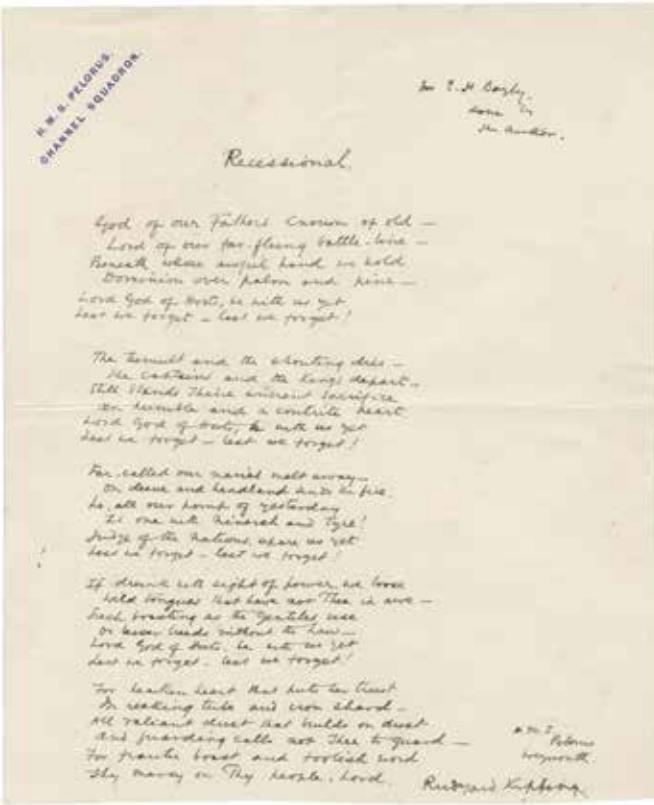
£800 - 1,200  
€910 - 1,400

Fine portrait photograph, inscribed by Houdini in June 1920, at which time he was in the UK during what was to be his final UK tour.

The album was compiled by Tod Anderson, the great grandfather of the present owner, who appears in many of the other images. He was a managing director of Amalgamated Press, publishers of popular magazines devoted to film stars and celebrities. One of these, *Kinema Comic*, launched a serial entitled *The Amazing Exploits of Houdini, Master of Mystery* on 24 April 1920, and it seems probable that it was through this connection the two men met.

Anderson was a regular at the Walton Heath golf club, popular with celebrities and politicians (including Balfour, Lloyd George and Winston Churchill, all of whom were members), and many of the images illustrate golfing groups, in one of which is Harry Lauder (loosely inserted in the album is one of his autograph self-caricatures, dated 1924).

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



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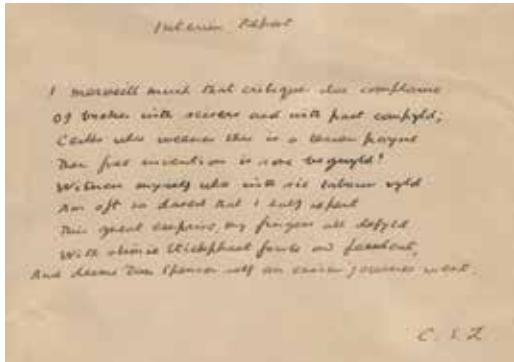
**KIPLING (RUDYARD)**

Autograph manuscript of his poem 'Recessional', signed ("Rudyard Kipling"), comprising thirty lines in five stanzas of six lines each, opening "God of our Fathers known of old --/ Lord of our far-flung battle-line...", inscribed by Kipling "For E.H. Bayly, done by the Author" and "H.M.S. Pelorus Weymouth", on writing-paper with the engraved heading 'H.M.S. Pelorus./ Channel Squadron.'; plus related material (see note below), 1 page, on laid paper watermarked 'Clearbrook Fine', some very light spotting but nevertheless in good and attractive condition, 4to, HMS Pelorus, [Berehaven, 3 September 1898]

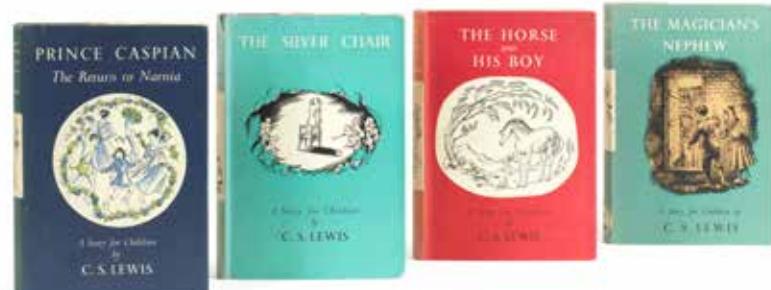
£4,000 - 6,000  
€4,500 - 6,800

'ALL OUR POMP OF YESTERDAY/ IS ONE WITH NINEVEH AND TYRE!/ JUDGE OF THE NATIONS, SPARE US YET/ LEST WE FORGET – LEST WE FORGET!' – the poem that marks the climax of the British Empire, and its imminent decline.

Queen Victoria's Diamond Jubilee, marking the sixtieth anniversary of her reign, took place on 22 June 1897. Her Empire was at that time the largest the world had ever seen and comprised nearly a quarter of the land mass of the earth and a quarter of its population. The celebrations were unprecedented, and Rudyard Kipling, then at the height of his fame, was expected to contribute. Nearly a month went by with nothing being heard from him, and then, in Jan Morris's words, 'Like a slap in the face from an old roistering companion,



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Henry V turned princely, one morning that festive summer Kipling's poem "Recessional" appeared in *The Times*. It sounded a sombre, almost a frightened note, a warning against overconfidence, "frantic boast and foolish word". Its sacramental solemnity jarred, and seemed to imply that the Jubilee's celebrations were all tinsel and conceit... Almost nobody else in the kingdom could have expressed such views at such a moment, and commanded such respectful attention: and though the hysteria of the New Imperialism shrilled on its way unabashed, still the publication of "Recessional" was a watershed in the imperial progress – the moment when the true laureate of Empire saw, apparently for the first time, something ugly beneath the canopy... To the end of his life he thought "Recessional" the best poem he ever wrote' (*Pax Britannica: The Climax of Empire*, 1992 ed., pp.253 & 256). Not the least of the poem's legacies is the use of the phrase 'Lest we forget', taken from *Deuteronomy*, on war memorials, graves and epitaphs, and at Remembrance Day commemorations.

Two early versions of the poem, and four later fair copies, are recorded by Barbara Rosenbaum, *Index of English Literary Manuscripts*, iv, pt.2, 1990 (where our manuscript is not recorded); an additional fair copy, dated Christmas 1898, is recorded on the raabcollection website). Kipling and his father watched the great naval review at Spithead on 24 June 1897, and four days later joined his friend Captain Bayly on the *Pelorus*. He paid another visit the following year, writing both up in *A Fleet in Being: Notes of Two Trips with the Channel Squadron* (and drawing on his experiences for his Pyecroft stories). Sold with the manuscript is part of a letter by Bayly, sending "a copy of Kipling's poem for last years Jubilee, 'Recessional', which he wrote out for me at Berehaven", and advising them to "put it with other of your carefully stowed away Curios!" The *Pelorus* is recorded at Berehaven, near the entrance to Bantry Bay, on 3 September (see the Kipling Society's online Carrington Extracts).

Also included in the lot is a sketch by Kipling parodying naval punctiliousness; an autograph letter by Kipling to Bayly, inviting him to stay and praising his "splendid history of adventure"; a large cabinet photograph of Bayly in uniform; and a typed letter signed by Kipling to Major Turner of 10 March 1919, stating that there "were few men I loved better or admired more than the Bayly of the *Pelorus*". This manuscript was acquired at the sale of the Roy Davids Collection, Part III, 10 April 2013, lot 250, where it is stated as having belonged to a descendent of Bayly's.

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### LEWIS (C.S.)

Autograph verses signed ("C.S.L."), headed "Interim Report", comprising a Spenserian stanza of nine lines opening: "I merveill much such critiques doe complainse/ Of bookees with scisers and with past compyld" in which he wonders why books put together by this method should be deemed easier work than those of "free invention"; citing as example himself, with "fingers all defyled/ With slimie Stickphast fowle and feculent" to such a degree that he deems "Don Spenser self an easier journei went", 1 page, time-stained, folded at centre and edges, minor wear at edges, mounted in frame with photographic portrait, oblong 8vo, [June 1952]

£1,000 - 1,500  
€1,100 - 1,700

'BOOKES WITH SCISERS AND WITH PAST COMPYLD' – C.S. Lewis complains of the hack-author's life. This Spenserian squib dates from the period when Lewis had transferred from Oxford to Cambridge, occasioning his essay 'Interim Report' in which the two universities are compared (published in *The Cambridge Review*, Vol. LXXVI, 21 April 1956, pp.468-71; and reprinted posthumously in *Present Concerns*). The poem is included in *The Collected Poems of C. S. Lewis*, edited by Don King, 2015.

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### LEWIS (C.S.)

Prince Caspian. The Return to Narnia, colour frontispiece, [1951]; The Silver Chair, [1953]; The Horse and His Boy, [1954]; The Magician's Nephew, 1955, FIRST EDITIONS, illustrations by Pauline Baynes, publisher's cloth, pictorial dust-jackets (unclipped, "Prince Caspian" with 2 very small tears but generally very good, "Silver Chair" with small loss to head of spine, light toning to spines), 8vo, Geoffrey Bles (4)

£1,000 - 1,500  
€1,100 - 1,700

**LEWIS (C.S.)**

Autograph letter signed ("C.S. Lewis"), to Mrs J. Hales of Thursday Island, Torres Strait, discussing Christ's washing of feet and of Peter's in particular and expanding on the symbolic meaning of feet and their cleansing with regard to right conduct ("...Feet, or the act of walking are there constantly a symbol of conduct in general – 'walking with God' [therefore] 'guide my feet in the right way'. I have always thought the words to Peter (if the feet are washed, the whole man is clean) meant that if the will, the faculty of conduct, is cleansed, all else will come right..."); and ending: "Yes, I was thinking of this passage at the thawing of G. Rumblebuffin. Thanks for all the kind things you say about the Narnia books"; autograph envelope, stamped and postmarked as having been received 30 March 1962, 2 pages, tape-stain at envelope flap, 8vo, The Kilns, Oxford, 13 February 1962

£800 - 1,200  
€910 - 1,400

'ALL THE KIND THINGS YOU SAY ABOUT THE NARNIA BOOKS' – Lewis discusses the significance of Christ's washing of Peter's feet, which he acknowledges that he had in mind when writing about the thawing of Giant Rumblebuffin (who, in *The Lion, the Witch and the Wardrobe*, is brought to life again, having been turned to stone by the White Witch, when Aslan breathes on his feet).

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**MANDELA (NELSON)**

The Prisoner in the Garden: Opening Nelson Mandela's Prison Archive, ONE OF 100 EDITION DE LUXE COPIES, SIGNED BY THE AUTHOR, this copy number 34 for Michael T. McRae, photographic illustrations (mostly colour), publisher's half calf over marbled boards, 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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**NABOKOV (VLADIMIR)**

Lolita, 2 vol., FIRST EDITION, FIRST ISSUE priced "Francs: 900" on lower wrappers, half-titles, neat blue ink initials on front free endpapers, publisher's green printed wrappers, slight rubbing to upper covers [Julian A28.1.1], 8vo, Paris, The Olympia Press, [1955]

£800 - 1,200  
€910 - 1,400

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**ORWELL (GEORGE)**

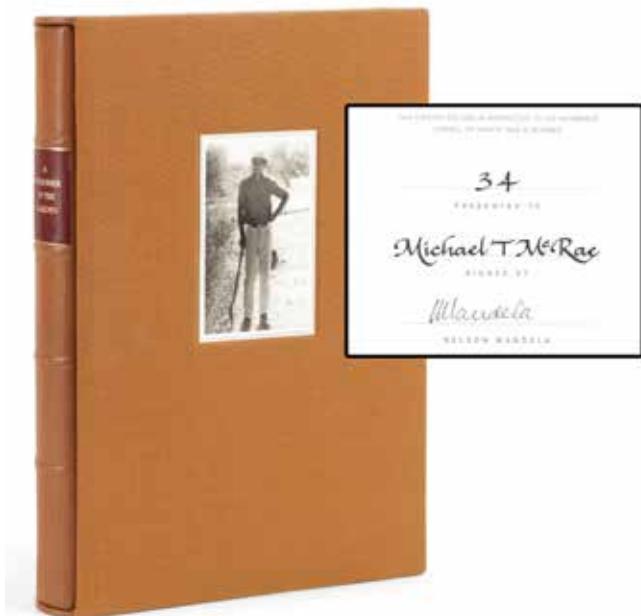
Inside the Whale and Other Essays, FIRST EDITION, publisher's black cloth, gilt lettered on spine, dust-jacket priced "7/6 Net" (spine darkened and slightly frayed at extremities) [Fenwick A8a], 8vo, Victor Gollancz, 1940

£800 - 1,200  
€910 - 1,400

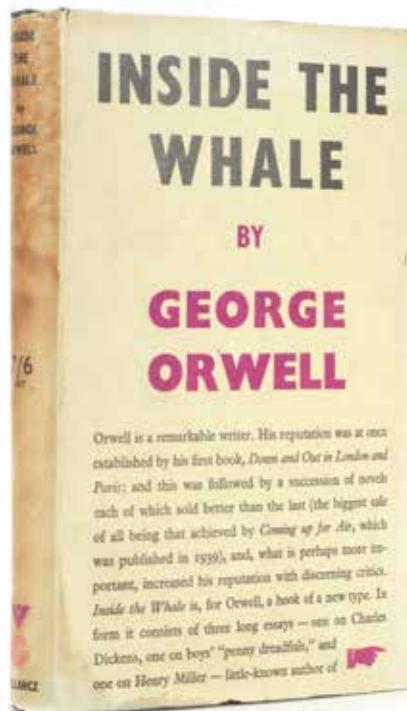
FIRST EDITION IN THE RARE DUST-JACKET. Only 1000 copies were printed, of which "several copies were destroyed in an air raid" (Fenwick).

Yours, I was thinking of this passage at the thawing of G. Rumblebuffin. Thanks for all the kind things you say about the Narnia books.  
Yours very truly,  
C. S. Lewis

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**OUTHWAITE (IDA RENTOUL)**

Fine original watercolour depicting a young fairy dancing exuberantly with a fairy frog (wearing a garland of flowers) in a moonlit field, flowers in the foreground, pen, ink and watercolour, signed lower left "I.R.O", mounted, framed and glazed, image 191 x 153mm., [1920s]

£4,000 - 6,000  
€4,500 - 6,800

A fine watercolour, seemingly not published, depicting one of Outhwaite's most popular subjects - the fairy girl with frog. The most celebrated Australian artist from the "Golden Age" of children's illustrators, Outhwaite's delicate work is "always about children and fairies... kookaburras, playful rabbits, lizards and frogs took the place of princesses and serving wenches...magic encounters in the familiar Australian sunshine" (Marcie Muir & Robert Holden, *The Fairy World of Ida Rentoul Outhwaite*, London, 1986).

**Provenance**

By direct descent from Ida Rentoul Outhwaite to the current owner.



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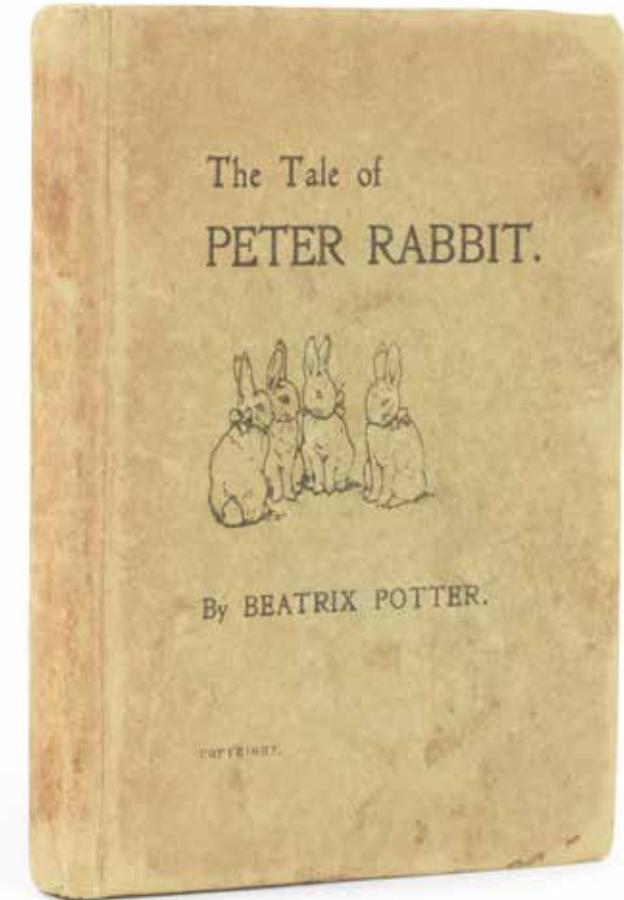
175 \*

**[POTTER (BEATRIX)]**

WEATHERLY (FREDERIC E.) A Happy Pair... Illustrated by H.B.P., FIRST AND ONLY EDITION OF THE FIRST BOOK ILLUSTRATED BY BEATRIX POTTER, 6 full-page chromolithographed illustrations by Potter, original chromolithographed stiff wrappers with 2 illustrations, stitched as issued with ties, crease to extremity of one corner of upper cover, preserved in fabric-lined green morocco gilt solander box, gilt morocco lettering labels on spine [Quinby, p. 115], square 12mo (120 x 98mm.), Hildesheimer & Faulkner, [1890]

£8,000 - 12,000  
€9,100 - 14,000

A FINE COPY OF THE FIRST APPEARANCE IN PRINT OF BEATRIX POTTER'S CHARACTERISTIC ILLUSTRATIONS. Following a suggestion from her brother, Potter "sent some of her rabbit drawings to Hildesheimer & Faulkner, a greetings-card publisher, who to her amazement and delight sent her a cheque for £6 by return, with a request for more. The company then made cards from some of her drawings, and others they used as illustrations to a set of verses by Frederic E. Weatherly in a booklet called *A Happy Pair*. At 24 Beatrix had begun her professional career" (Judy Taylor, *The Artist and Her World*, p.17).



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**POTTER (BEATRIX)**

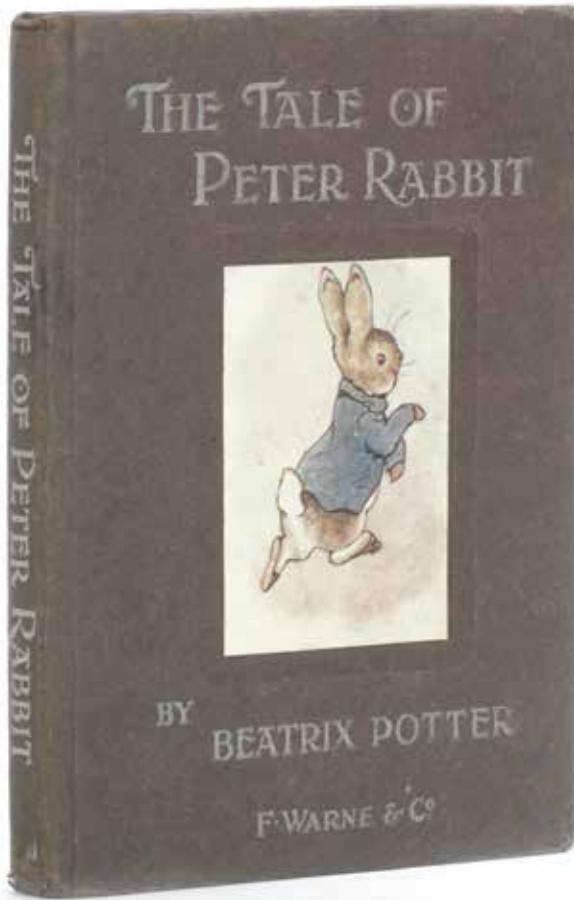
The Tale of Peter Rabbit, FIRST EDITION, SECOND PRINTING, [ONE OF 200 COPIES], colour frontispiece, 41 line illustrations, occasional spotting, publisher's pictorial boards with rounded spine, light soiling and abrasions, preserved in green morocco-backed solander box by *The Chelsea Bindery* [Quinby 1A; Osborne II.102], 16mo, [Privately Printed], February 1902

£8,000 - 12,000  
€9,100 - 14,000

Following the success of the first print run of 250 copies in December 1901, Potter ordered a further 200 copies be printed in February 1902.

**Provenance**

"M.S. Bower from E.M.W., Dec. 1902", inscription on front free endpaper.



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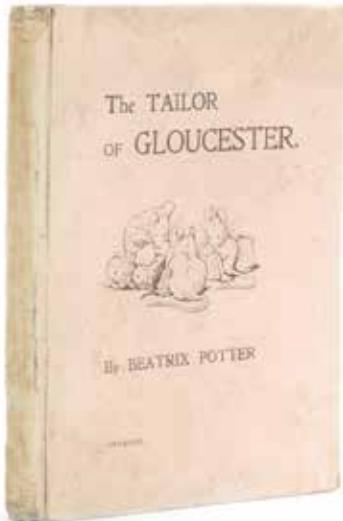
**POTTER (BEATRIX)**

The Tale of Peter Rabbit, FIRST TRADE EDITION, *first, second or third printing with "wept big tears" on p.51*, colour frontispiece, and 30 colour plates, pale floral endpapers, publisher's brown boards, printed pictorial label on upper cover, extremities of spine slightly rubbed, felt-lined solander box [Quinby 2], 16mo, Frederick Warne, [1902]

£800 - 1,200  
€910 - 1,400

**Provenance**

"Marjorie Alice Newell from Mrs. Emily Taylor, Xmas 1902", inscription on half-title.



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**POTTER (BEATRIX)**

The Tailor of Gloucester, FIRST PRIVATELY PRINTED EDITION, 16 colour plates, publisher's pink boards, with printed illustration on upper cover, spine worn with minor losses, light soiling, felt-lined solander box [Quinby 3], 16mo, [London], December 1902

£600 - 800  
€680 - 910

FIRST EDITION, PRIVATELY PRINTED FOR THE AUTHOR IN AN EDITION OF ONLY 500 COPIES.

**Provenance**

Stephen E.J. Christy, early ownership inscription on front free endpaper.

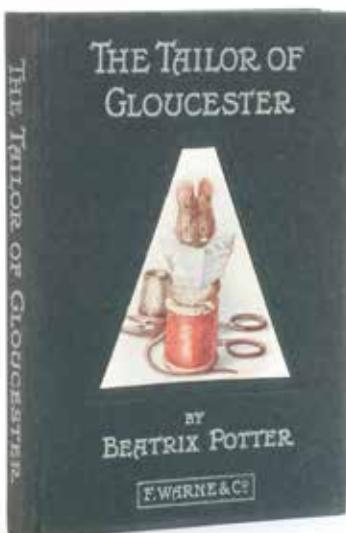
179 •

**POTTER (BEATRIX)**

The Tailor of Gloucester, FIRST TRADE EDITION, FIRST ISSUE, with date on title-page and a single-page endpaper repeated four times, 27 colour plates, publisher's dark green boards, printed pictorial label on upper cover, felt-lined solander box [Quinby 4], 16mo, Frederick Warne, 1903

£800 - 1,200  
€910 - 1,400

AN EXCEPTIONALLY GOOD COPY of what Potter wrote was "my own favourite amongst my little books" (cf. Linder, *The History of the Writings of Beatrix Potter*, 1987, p.121).



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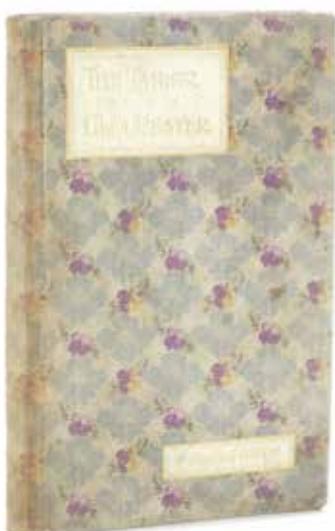
180 •

**POTTER (BEATRIX)**

The Tailor of Gloucester, FIRST TRADE EDITION, FIRST ISSUE, with date on title-page and a single-page endpaper repeated four times, 27 colour plates, publisher's flower pattern cloth with lettering pieces on upper cover, g.e., slightly rubbed, felt-lined solander box [Quinby 4], 16mo, Frederick Warne, 1903

£800 - 1,200  
€910 - 1,400

FIRST EDITION IN THE "DE-LUXE" FABRIC BINDING, described by Potter as "a flowered lavender chintz, very pretty", made from samples of material from Edmund Potter & Co. of Manchester, the textile printing works owned by Beatrix's grandfather. It appeared simultaneously as the copies issued in boards.



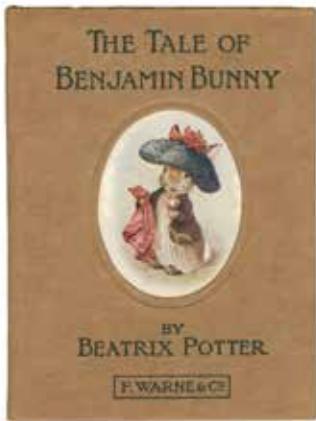
180

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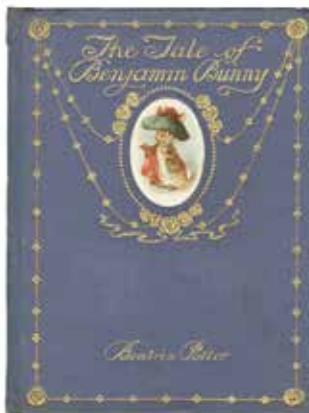
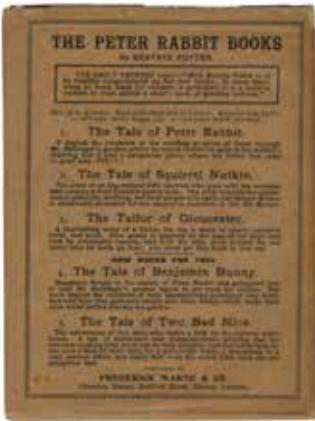
**POTTER (BEATRIX)**

The Tale of Benjamin Bunny, FIRST EDITION, first or second printing, with "muffatees" mispelling on p.15, colour frontispiece, and 26 colour plates, publisher's tan boards, printed pictorial label on upper cover, ORIGINAL PRINTED GLASSINE WRAPPERS with price ("1/- Net") and advertisements on lower cover and flaps (small losses to blank extremities of spine) [Quinby 6], 16mo, Frederick Warne, 1904

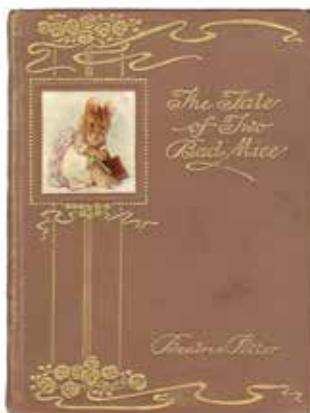
£1,500 - 2,000  
€1,700 - 2,300



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#### POTTER (BEATRIX)

The Tale of Benjamin Bunny, *first or second printing*, with "muffatees" misspelling on p.15, short tears to pp.9/10, loss to blank inner margin of pp.39/40, a few light marginal small stains and smudges, publisher's blue cloth gilt, spine ends refurbished, 1904; The Tale of Two Bad Mice, *first or second printing*, scuffmark and light stain to gutter margin of half-title and frontispiece, publisher's light brown cloth, slightly rubbed, 1904, FIRST EDITIONS, colour frontispieces and plates, with printed pictorial label on upper cover, g.e., felt-lined solander boxes [Quinby 6, 7], Frederick Warne (2)

£1,000 - 2,000  
€1,100 - 2,300

FIRST EDITIONS IN PUBLISHER'S DE LUXE BINDING, which were issued priced at 1/6, rather than the standard edition at 1/-.

#### Provenance

First work, Helen Redcalfe, ownership inscription inside upper cover, and on front free endpaper, dated 17 October 1906; Second work, Kathleen Mackay, inscription from her aunt dated "Xmas, [19]04" on front free endpaper.

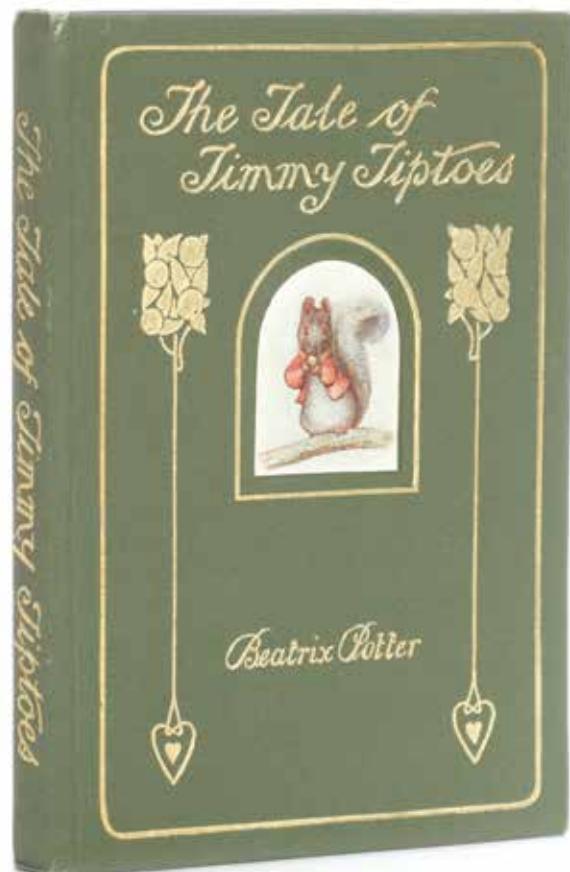
183 •

#### POTTER (BEATRIX)

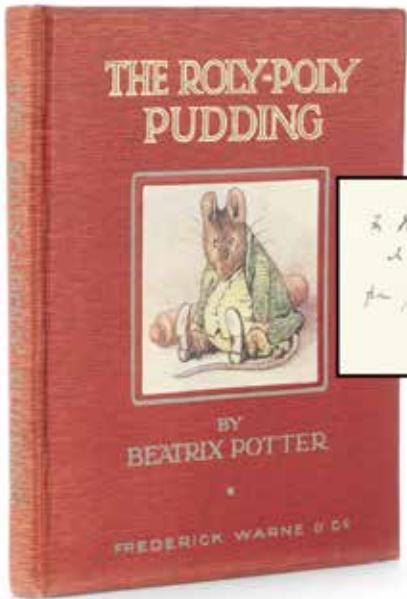
The Tale of Timmy Tiptoes, FIRST EDITION, *first or second issue*, DE LUXE COPY, 27 colour plates, publisher's cloth gilt, printed pictorial label on upper cover, g.e., very slightly rubbed corners, felt-lined solander box [Quinby 7], 16mo, Frederick Warne, 1911

£1,000 - 2,000  
€1,100 - 2,300

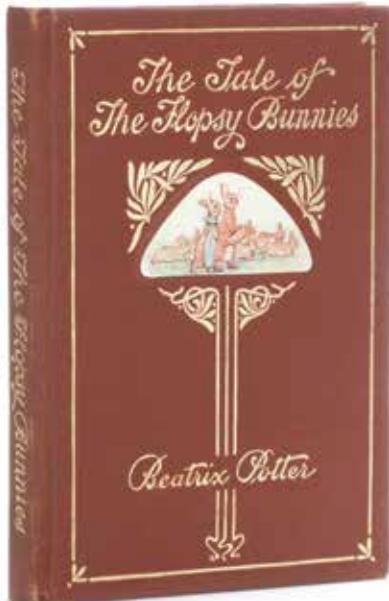
EXCEPTIONALLY FINE COPY, IN THE DE LUXE BINDING.



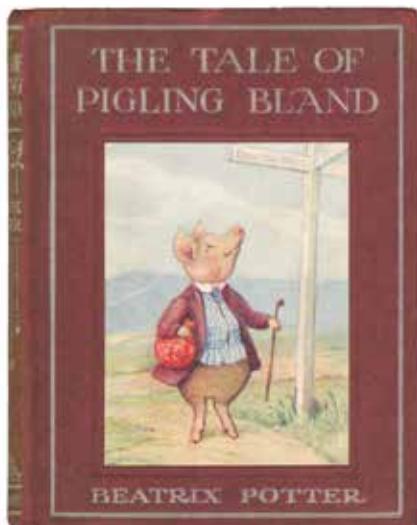
183



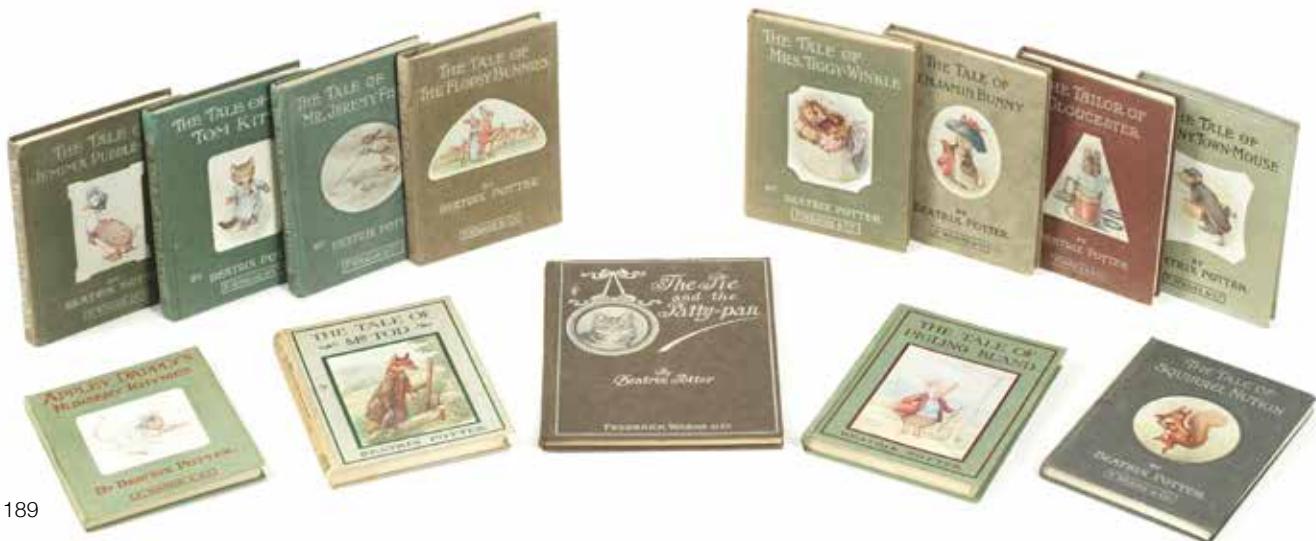
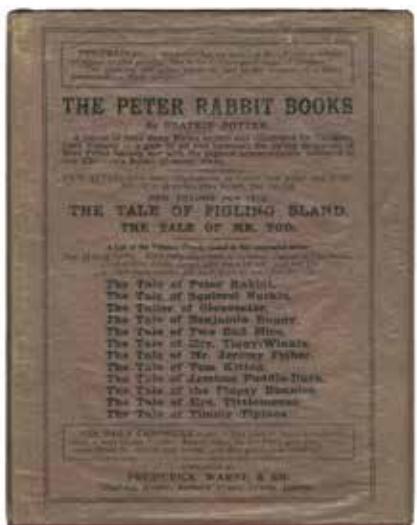
185



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### POTTER (BEATRIX)

The Story of a Fierce Bad Rabbit, *first edition in book form*, 15 colour plates (including frontispiece), small oval embossed bookseller's stamp on front free endpaper, publisher's boards, printed pictorial label on upper cover, ORIGINAL PRINTED GLASSINE WRAPPERS (some loss to spine), felt-lined solander box [Quinby 12a], 16mo, Frederick Warne, [1916]

£600 - 800

€680 - 910

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### POTTER (BEATRIX)

The Roly Poly Pudding, FIRST EDITION, second issue, AUTHOR'S PRESENTATION COPY INSCRIBED "To Miss Rigg in remembrance of a pleasant visit to the ferry, May 1912 from Beatrix Potter" on the half-title, coloured pictorial title and 18 plates, publisher's red cloth gilt, pictorial label on upper cover, upper hinge professionally repaired, extremities of spine very slightly rubbed [Quinby 15], 8vo, Frederick Warne, 1908

£1,000 - 1,500

€1,100 - 1,700

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### POTTER (BEATRIX)

The Tale of the Flopsy Bunnies, FIRST EDITION, first or second printing, DE LUXE COPY, 27 colour plates, light crease to p.26, publisher's brown cloth gilt, printed pictorial label on upper cover, g.e., corners slightly rubbed but otherwise very fresh, felt-lined solander box [Quinby 16], 16mo, Frederick Warne, 1909

£600 - 800

€680 - 910

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### POTTER (BEATRIX)

The Tale of Timmy Tiptoes, FIRST EDITION, first or second printing, colour frontispiece and 26 plates, publisher's dark green boards, printed pictorial label on upper cover (tiny abrasion on image), felt-lined solander box [Quinby 20], 16mo, Frederick Warne, 1911

£500 - 700

€570 - 800

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### POTTER (BEATRIX)

The Tale of Pigling Bland, FIRST EDITION, first or second printing, colour frontispiece and 14 colour plates, publisher's maroon boards, printed pictorial label on upper cover (spine slightly faded), ORIGINAL PRINTED GLASSINE WRAPPERS [Quinby 22], 16mo, Frederick Warne, 1913

£800 - 1,200

€910 - 1,400

A VERY GOOD COPY IN THE ORIGINAL PRINTED GLASSINE WRAPPERS, with advertisements on the flaps and listing several Potter titles on the lower cover including the present work described as "New Volume for 1913".

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### POTTER (BEATRIX)

The Tailor of Gloucester, *first trade edition, first printing*, 1903; The Tale of Squirrel Nutkin, *third printing, very short split at extreme upper joints*, 1903; The Tale of Benjamin Bunny, *first or second printing, half-title adhered to frontispiece*, 1904; The Tale of Mrs Tiggy-Winkle, *first or second printing, light dampstain at upper margin of opening 20 pages and towards end, spine faded*, 1905; The Pie and the Patty-pan, *first issue, a few light abrasions to upper cover*, 1905; The Tale of Jeremy Fisher, *first or second printing, upper joint slightly splitting, corner tips rubbed*, 1906; The Tale of Tom Kitten, *first, second or third issue, light small dampstain at upper margin of a few pages, small scuffmark to final illustration, lower joint splitting, slight abrasion to upper cover*, 1907; The Tale of Jemima Puddle-Duck, *first, second or third printing, covers dulled with small ink spot on upper cover*, 1908; The Tale of the Flopsy Bunnies, *first, second or third printing, short tear to frontispiece, light dampstain at upper margin of a few pages*, 1909; The Tale of Mr. Tod, *first or second printing, spine toned*, 1912; The Tale of Pigling Bland, *first or second printing, lacks front free endpaper*, 1913; Appley Dapply's Nursery Rhymes, [1917]; The Tale of Johnny Town-Mouse, *second or third printing, slight fading to extremities*, [1919], FIRST EDITIONS, colour plates, second to fourth mentioned with neat early ownership inscription, publisher's boards, printed pictorial label on upper covers, generally very clean, all but the fifth mentioned in felt-lined solander boxes, 16mo, Frederick Warne (13)

£2,500 - 3,500

€2,800 - 4,000

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### POTTER (BEATRIX)

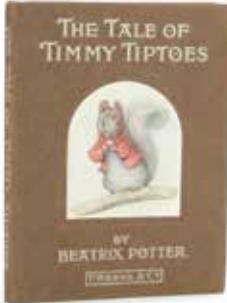
The Tailor of Gloucester, *first trade edition, first issue, ownership inscription dated "Xmas 1903" on front free endpaper, pencil address on blank page 66, red boards, scuffed on upper cover with part loss of 3 letters*, 1903; The Tale of Two Bad Mice, *first or second printing, ownership name on front free endpaper, joints weakened, lacks spine*, 1904; The Tale of Mrs. Tiggy-Winkle, *first or second printing, small losses to extremities of spine*, 1905; The Tale of Tom Kitten, *first, second or third printing, ownership inscription on front free endpaper and on blank verso of frontispiece (loose), small loss to head of spine*, 1907; The Tale of Mrs. Tittlemouse, *first or second printing, blue boards, small loss to extremities of spine*, 1910; The Tale of Timmy Tiptoes, *first or second printing, upper joint weakened, upper cover scuffed with small abrasions to image and loss of letters "es" to title*, 1911, FIRST EDITIONS, colour plates, publisher's boards with colour-printed illustration on upper covers, some rubbing, 16mo, F. Warne & Co. (6)

£600 - 800

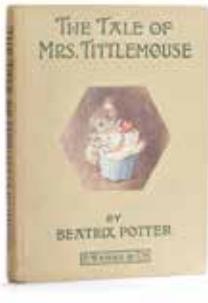
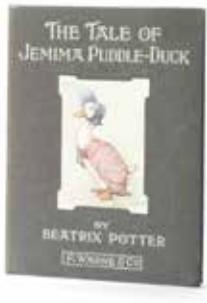
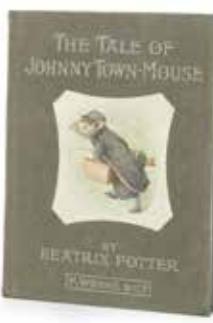
€680 - 910

### Provenance

Gladys Murray, early ownership name or inscription in three titles. In the first two mentioned is a bookseller's label of "Frank Murray, bookseller, Moray House, Derby".



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BY BEATRIX POTTER  
WILLIAM WARNE LTD.BY BEATRIX POTTER  
WILLIAM WARNE LTD.BY BEATRIX POTTER  
WILLIAM WARNE LTD.

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**POTTER (BEATRIX)**

The Story of a Fierce Bad Rabbit, *first printing*, 3 small tape repairs, a few creases, lacks flap on upper cover, [1906]; The Story of Miss Moppet, *second printing*, child's name in ink inside upper cover, [1906], panoramic form folding into publisher's cloth wallet, printed colour label on covers; The Story of Miss Moppett, *first edition in book form*, pencil inscription on half-title, publisher's boards, [1916]; The Tale of Mr. Jeremy Fisher, *first or second printing*, DE LUXE COPY, pale red ink stain throughout (extensive to opening few leaves, reducing to fore-edge and one corner), old repair to upper hinge, publisher's cloth gilt, worn, 1906; Peter Rabbit's Almanac for 1929, publisher's boards, ORIGINAL PLAIN GLASSINE WRAPPER, 1929, all but third mentioned FIRST EDITIONS, colour plates, each in felt-lined solander box, [Quinby 12, 11, 11A, 10, 28], 16mo or 12mo, Frederick Warne; and first editions of "The Tale of Squirrel Nutkin", "The Tale of Tom Kitten", "Ginger & Pickles", "The Tale of Two Bad Mice", and "Cecily Parsley's Nursery Rhymes", each with some loss/repairs to spines but otherwise good, fresh copies in boxes (10)

£1,000 - 2,000  
€1,100 - 2,300

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**POTTER (BEATRIX)**

The Pie and the Patty-pan, *early printing*, 10 colour plates, plain lavender endpapers, bookseller's paper label inside upper cover, blue-grey boards, printed pictorial label of a cat on upper cover, dampstain at fore-edge on lower cover [Quinby 9], 1905; Ginger & Pickles, *first or second printing*, 10 colour plates, ownership inscription (1914) on half-title, buff boards, printed pictorial label on upper cover, area of toning on lower cover [Quinby 17], 1909; The Tale of Little Pig Robinson, *first printing*, 6 colour plates, publisher's blue cloth, a few small abrasions, dust-jacket (unclipped, some age toning, slightly rubbed at extremities of spine) [Quinby 30], 1930, FIRST EDITIONS; The Tale of Samuel Whiskers, colour plates, red boards, spine faded, felt-lined solander box, [1926], 16mo and 8vo, Frederick Warne (4)

£600 - 800  
€680 - 910

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**POTTER (BEATRIX)**

The Tale of Jemima Puddle-Duck, *first, second or third printing*, grey boards [Quinby 14], 1908; The Tale of Mrs. Tittlemouse, *first or second printing*, small crease in gutter margin of frontispiece, cream boards, spine slightly dulled [Quinby 18], 1910; The Tale of Timmy Tiptoes, *first or second printing*, abrasion (?removing of old inscription) in lower blank margin of half-title, brown boards [Quinby 20], 1911; The Tale of Johnny Town-Mouse, *first printing*, with "N" missing from the end of "London" of the imprint, grey boards [Quinby 25], [1918], FIRST EDITIONS, colour frontispieces and plates, publisher's boards, printed pictorial label on upper covers, each in felt-lined solander box, 16mo, Frederick Warne (4)

£1,000 - 1,500  
€1,100 - 1,700

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**PYNCHON (THOMAS)**

Gravity's Rainbow, jacket spine faded, New York, Viking Press, 1973--THOMPSON (HUNTER S.) Hey Rube, SIGNED BY THE AUTHOR on title, 2004; The Rum Diary, 1998, New York, Simon & Schuster, FIRST EDITIONS, publisher's cloth, dust-jackets, 8vo (3)

£600 - 800  
€680 - 910

195 •

**RACKHAM (ARTHUR)**

BARRIE (J.M.) Peter Pan in Kensington Gardens... New Edition, 50 tipped-in colour plates, 3 leaves loose, publisher's green pictorial dark green cloth gilt, DUST-JACKET (unclipped, priced "25/- Net", one or two small nicks and marks), 4to, Hodder & Stoughton, [1912]

£600 - 800  
€680 - 910

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### RACKHAM (ARTHUR)

MILTON (JOHN) *Comus*, PRESENTATION COPY INSCRIBED BY RACKHAM WITH AN ORIGINAL PEN AND INK SKETCH OF a goat-headed satyr in fashionable clothes signed and dated "To Mr. Calvert Spensley from Arthur Rackham, 15.11.[19]21" on the half-title, 24 tipped-in colour plates, [1921]--LA MOTTE-FOUQUÉ (FRIEDRICH DE) *Undine*, PRESENTATION COPY INSCRIBED "To Mr Calvert Spensley from Arthur Rackham, 24/10/[19]09" on half-title, 15 colour plates, 1909, spotting, publisher's pictorial cloth gilt, rubbed, 4to, William Heinemann; and AN ORIGINAL PENCIL SKETCH SIGNED ("Arthur Rackham") depicting a man in a bowler hat and woman in hat with feather (?race course goers) on a piece of headed notepaper, together with three photographic "Rough Proofs" for an illustration for the endpapers of *Comus* (small group)

£800 - 1,200  
€910 - 1,400

#### Provenance

Calvert Spensley, inscriptions from Rackham, and bookplate.

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### SAVOY COCKTAIL BOOK

CRADDOCK (HARRY, of the Savoy Hotel, London) *The Savoy Cocktail Book*, FIRST EDITION, printed in colours, illustrations by Gilbert Rumbold, full red morocco gilt by Sangorski & Sutcliffe, covers with 2-line fillet border, roll tool inner border of alternate diamonds and circles, enclosing on the upper cover an illustration of a cocktail glass with stirrer and cherry in gilt and morocco only beneath the title, spine tooled in gilt within raised bands, g.e., slipcase using the original "Art moderne" design wrappers, 8vo, Constable & Co., 1930

£800 - 1,200  
€910 - 1,400

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### SEARLE (RONALD)

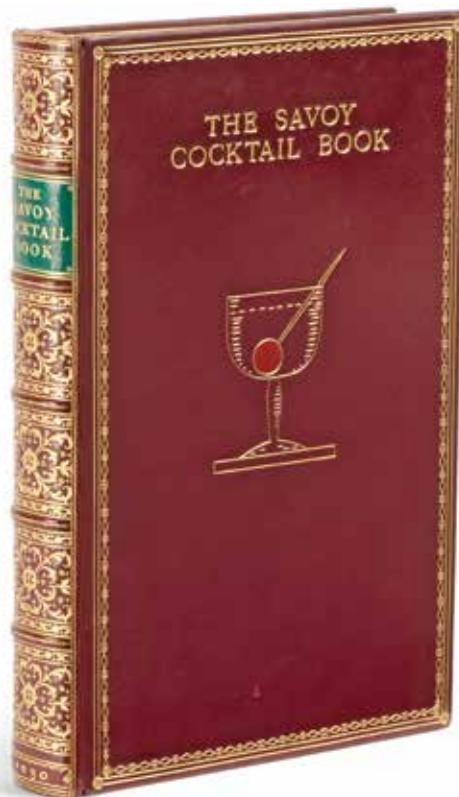
"Numerous Headpieces", pen, ink, watercolour and crayon, mounted, framed and glazed, signed 'Ronald Searle' (lower left), 315 x 215mm., [c.1989]

£800 - 1,200  
€910 - 1,400

Original illustration for Searle's *Slightly Foxed - But Still Desirable: Ronald Searle's Wicked World of Book Collecting*, 1989, illustration on p.49.

#### Provenance

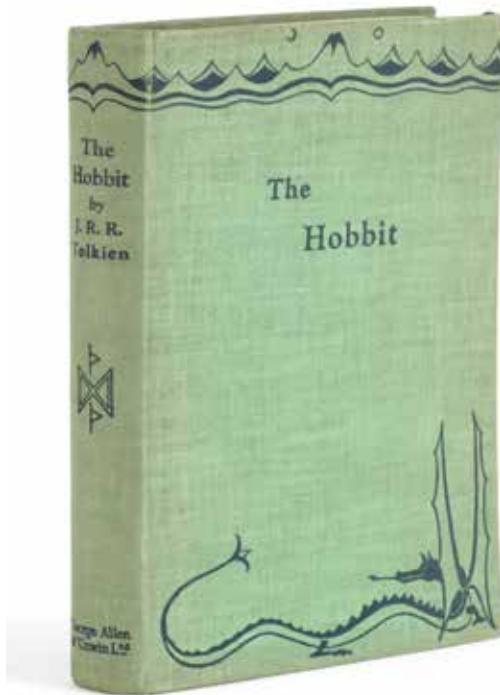
Chris Beetles Ltd Exhibition "Ronald Searle", 2003, cat. no.111.



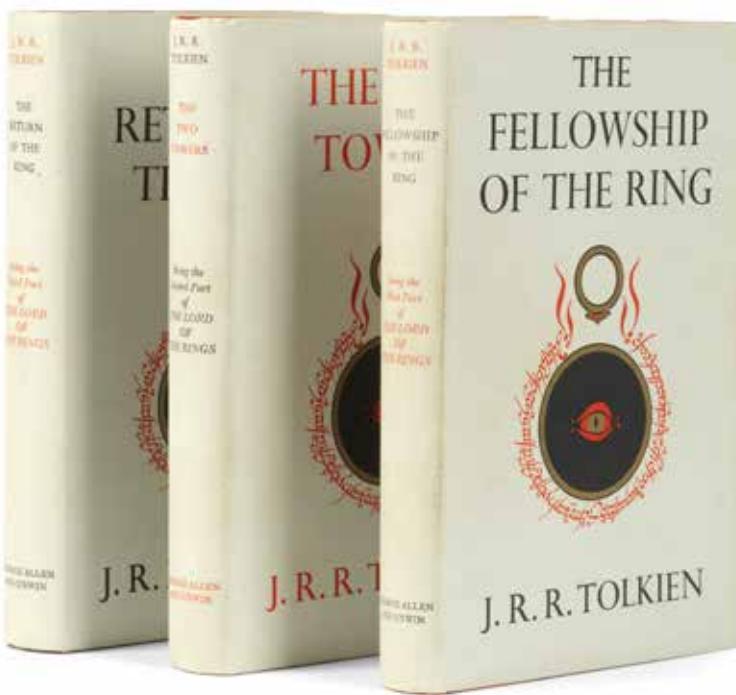
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**TOLKIEN (J.R.R.)**

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

£2,000 - 4,000  
€2,300 - 4,500

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**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), advertisement leaf, map endpapers by the author printed in red and black, publisher's pictorial light green cloth, light soiling, one corner slightly scuffed [cf. Hammond A3(a) and p.13], 8vo, George Allen & Unwin, 1937

£600 - 800  
€680 - 910

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

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

The Lord of the Rings, 3 vol., FIRST EDITION, FIRST IMPRESSIONS, with "sagging text" on p.49 of "The Return", each with a folding map printed in red and black, publisher's red cloth, dust-jackets (unclipped, single light scratch on upper cover of 'Two Towers' but generally very clean), 8vo, George Allen and Unwin, 1954-1955

£6,000 - 8,000  
€6,800 - 9,100

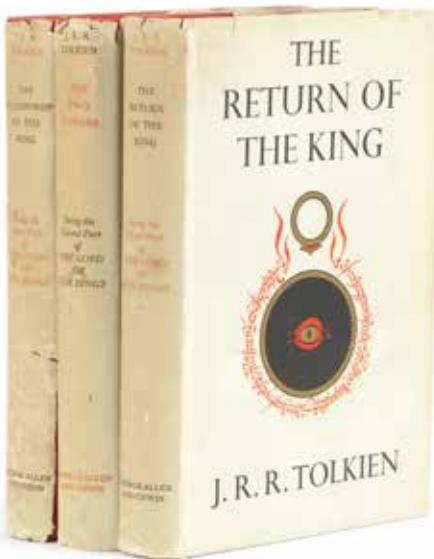
A VERY GOOD SET OF THE FIRST EDITION, FIRST IMPRESSIONS, IN DUST-JACKETS, OF THE LORD OF THE RINGS TRILOGY.

202 •

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

The Lord of the Rings, 3 vol., FIRST EDITION, FIRST IMPRESSIONS, with "sagging text" on p.49 of "The Return", each with a folding map printed in red and black, publisher's red cloth (light dampstain on upper cover of "Fellowship" with colour bleeding onto inside of dust-jacket), dust-jackets (unclipped, "Fellowship" age soiled, slightly frayed at extremities, tear at upper joint and fore-edge, horizontal tear to spine; others with spines slightly dulled and heads frayed), 8vo, George Allen and Unwin, 1954-1955

£3,000 - 4,000  
€3,400 - 4,500



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**TYPOGRAPHY, HANDWRITING AND THE GALLEY CLUB**

ROGERS (BRUCE) [Broadside] The Galley Club greets Brnacle [sic] Bruce. Friday July 2nd 1937.. Admiral Brnacle embarks at Westminster on the M.L. "Maldon Annie"... sups at the Ship Hotel Greenwich on... Mutton Quads.... 2nd Colour Salad... Cofee, Pott Quarto..., signed by Bruce Rogers, Beatrice Warde, James Wardrup, Alfred Fairbank, Edward Young and others, 540 x 165mm., 'Concocted in the Galley by J.L. and other Galley Slaves', 1937; autograph letter signed ("faithfully and sincerely yours/ Bruce Rogers. com."), thanking John Linnell and the Galley Club for conferring on him the title of 'Commodore', hoping that next time he will find the *Maldon Annie* "re-conditioned so that I may be taken down river in a style befitting my new rank", and illustrating this proposed next expedition with a pen and ink sketch, 2 pages, on Royalton Hotel headed note paper, New York, 20 October 1937--[RYDER (JOHN)]  
Engravers Observed, one of a few presentation copies, this for John Linnell, slipcase, Fine Art Engravers, [c.1955]; A Suite of Fleurons, inscribed "A handpicked copy for John Linnell/ John R", Phoenix House, 1956--[WARD (BEATRICE)] The Psalm Qui Habitat..., initial letter and rubrications in red ink, original stiff vellum, upper cover with calligraphic inscription in red ("To John & Ailsa") and black ("A New Year Greeting"), slipcase, 16mo, Privately Printed, 'With Greetings from B.W. for the New Year' 1937; The Crystal Goblet, "inscribed to dear John Linnell by his old friend Beatrice Warde Dec. 30 1955", Sylvan Press, 1955--MORISON (STANLEY) Type Designs of the Past and Present, ownership signature of John Linnell, 1936, The Fleuron, 1926--FAIRBANK (ALFRED) A Handwriting Manual, inscribed "John Linnell with warmest wishes from Alfred Fairbank 25.x.1947", Leicester, Dryad Press, 1947; A Book of Scripts, inscribed "John Linnell from Alfred Fairbank 21.2.50", dust-jacket, King Penguin, 1949; A Roman Script for Schools, inscribed "For John, from Alfred. 15.3.1967" and with a typed letter from the author to John Linnell loosely inserted, Ginn and Company, 1961, 8vo and small 4to; and 24 others (34)

£600 - 800  
€680 - 910

**Provenance**

John Linnell, printer and founder of the Galley Club; his son the late Hugh Linnell.

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

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**WARNER (SYLVIA TOWNSEND)**

Series of some 64 autograph and typed letters signed ("Always Sylvia", "My love always Sylvia", "With our love Sylvia", "Ever Sylvia"), to her friend and reader at Chatto & Windus, Oliver Warner ("Dearest Oliver"), eighteen to his wife Elizabeth, and two typed letters from Valentine Ackland, comprising some 22 autograph and 39 typed letters and 3 postcards; affectionate and amusing letters on a wide range of subjects, discussing her life in the country with Valentine, her writing, literature and family, war and politics, c.150pp, mostly 8vo and 4to, East Chaldon; Winterton, Norfolk; Frankfort Manor, Soley; Frome Vauchurch, Dorset, and elsewhere, 15 July 1931 to 20 December 1977

£2,000 - 3,000  
€2,300 - 3,400

'I HAVE NEVER WRITTEN A LETTER WITH MORE PASSIONATE CONCERN' -- SYLVIA TOWNSEND WARNER TO HER FRIEND OLIVER WARNER

Spanning over forty years, with the majority from the 1930's and early 40's, the letters reveal a close and affectionate friendship which had begun in 1928 with their joint purchase of 113 Inverness Terrace, a house she refers to as the "Warnerium", an expedient arrangement whereby Oliver and his wife took the upper floors with Sylvia living below. By 1931, when this series begins, Sylvia was living in the Dorset countryside with her lover, the poet Valentine Ackland, whom she had met through the Powys family, and had already published her first three books and numerous short stories. A prolific author, she enjoyed considerable success and her writing has undergone a revival in recent years.

She sees the world through a writer's eye, whether it be talking of the weather and the beauty of nature ("...Alternate wild storms of rain and wind, and deceitful intervals when everything flashes with sun and wet...") or taking great delight in the characters she encounters. Her letters are peppered with amusing, sometimes merciless, observations - on strangers ("...she wears her spun-glass white hair in a black chenille net with a little soup-plate hat of 1870 above it...stomps briskly into the cathedral three times a day..."), her gardener ("...on the day when I gave him two cart-loads of manure he suddenly became a new being...") or a late local land-owner ("...His legs in particular were a pleasure to me...").

Passionate about the countryside, she keeps Warner up-to-date on work in the garden and orchard ("...Oliver, have you ever put on grease-bands?...the effect is admirable; and effect is almost everything...."). Today we had a most magnificent bon-fire...the cats sat round at discreet distances warming their paws..."), and discusses family news (she is much admiring of his daughter Bridget who is "Nothing short of an angel...She has a sly wit, too, and what will ripen into a pretty touch of malice when she is older"), finances and tenants of no.113, her animals, visitors ("...Katie Powys...stayed long enough to wear us out...") and mutual friends ("...Alis Moxon has had her hair cut short, and looks like a Giotto..."). She remains a supportive and loving friend, never more so than in 1934 when, after his wife's mental collapse, Oliver attempted suicide, ("...Even if you had to be helped off the field, the field was won before you quitted it...Do not reproach yourself...I have never written a letter with more passionate concern...").

Books and literature are much discussed – whether her own work ("...It's nice to think that my book comes out today..it is titillating to think that one has been read in Holland..."), his biography of Nelson ("...a near and dear success is best of all...") or the work of others ("...You know my passion for Byron..."). They both read *Cakes and Ale* ("...enjoyed it with the deepest satisfaction...what a happy life Somerset Maugham must have had while he had such a viper warming in his bosom. I wonder that Hugh Walpole has not challenged him to a duel..."), Cobbett ("...What a splendid prancing well-fettled Bull in a heraldic China shop he was...") and Eliot's *Practical Cats* ("...an entrancing work..."). In February 1935 she lunches at Max Gate ("...The present Mrs T.H., very properly, has altered nothing; there is a nice Hardyesque garden, too... It is exactly right, melancholy, respectable... grim and genteel... I saw some of his poetry manuscripts too. Very neat and clear-headed, few alterations, no unfinished expeditions in the margins...Mrs Hardy is charming... And I should like you to see that walk, so grimly reserved, so discreetly mossy that a ghost's footfalls would never sound in it...").

In September 1936 she announces she and Valentine are to go to the Spanish Civil War with the Red Cross Bureau and names him as her executor should she "get nipped off by a piece of shell or a bit of gas". A year later she visits the Congress of the International Association of Writers in Defence of Culture where she is "genuinely glad, genuinely unembarrassed at being a representative of culture – not, as in England, a mock and a scorning...this is the reception that we got from everybody". The same year she comments amusingly on the abdication crisis, and the choice between Edward with his Wallis Simpson and the future George VI with his Elizabeth Bowes-Lyon ("...I cannot decide in my mind which in the long run one should prefer... Why it should be worse, of course, to get sexual excitement from an American lady than from an old pair of fur bedroom slippers will remain a mystery to me. But apparently the church will bless the one little foible and not the other...").

In wartime, Sylvia and Valentine acted as ARP wardens ("...it is frightening to go out at night and stand in total darkness and hear the Wardens go tearing past in search of something to do...") and take in a family evacuated from London ("...guns bark around the house and we dug up an incendiary bomb from the artichokes..."), complaining of constant planes overhead and the lack of decent writing paper ("...in our de-civilianised stationers...").

The latter letters, mainly addressed to Oliver's second wife, Elizabeth, lose none of her exuberance, praising her on the manuscript of her novel *No Time to Cry*, and supporting her after Oliver's death in 1976 ("...Darling Elizabeth, tired toiling Elizabeth... try self indulgence... there is much comfort in caressing a cat...").

Fourteen of these letters have been quoted in William Maxwell's *Letters of Sylvia Townsend Warner* (1982), but the majority remain unpublished. Also included in the lot is a collection of related papers, notes, correspondence and printed articles including Oliver Warner's draft obituary of Sylvia Townsend Warner for *The Times*.

## EVELYN WAUGH

### *The property of a Gentleman*

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#### WAUGH (EVELYN)

Helena, FIRST EDITION, LARGE PAPER COPY, AUTHOR'S PRESENTATION COPY, INSCRIBED "Patrick [Balfour] with love from Evelyn Oct. 1950" on front free endpaper, light spotting to endpapers, publisher's white cloth, spine darkened, small stains on lower cover, large 8vo, Chapman and Hall, 1950

£1,000 - 1,500

€1,100 - 1,700

ONE OF APPROXIMATELY 50 LARGE PAPER COPIES PRINTED ON HANDMADE PAPER, AND SPECIALLY BOUND FOR PRESENTATION BY THE AUTHOR. "The indifferent reception given to what Evelyn believed to be by far his own best book was the greatest disappointment of his whole literary life" (Christopher Sykes, *Evelyn Waugh. A Biography*, 1975, p.337).

#### Provenance

Patrick Balfour, 3rd Baron Kinross (1904-1976). Balfour was a lifelong close friend of Waugh (who affectionately referred to him as "Pauper" or "Mr. Gossip" from his time as gossip columnist for the *Evening Standard*), from their days together at Oxford, as members of the "Bright Young Things" set and as journalists together in Africa. Included in the lot is a small group of autograph letters written to Kinross, including: one from Laura Waugh (7 May 1966) written after Evelyn Waugh's death ("... It makes such a difference hearing from people who really knew & understood Evelyn ... How right you are in saying he would have enjoyed criticizing his own obituaries and writing his own..."); one from Auberon Waugh (25 June 1973) following the death of his mother Laura ("... you are quite right - she was a woman of the most remarkable qualities..."); four from Waugh's biographer Christopher Sykes (15 May to 19 September 1973) asking for information on Evelyn, in particular relating to his connections to Telford Waugh, author of *Turkey Yesterday Today & Tomorrow*; together with a large collection of press cuttings relating to Waugh, and a copy of Balfour's book *The Candid Eye*.

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#### WAUGH (EVELYN)

Men at Arms, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Patrick [Balfour] with love from Evelyn, Sept 6th 1952. I say why not send the copy you bought to 'a friend in the forces' instead of exchanging it. There are too many houses which lack one. E. Sept 16th" on front free endpaper, publisher's cloth, 8vo, Chapman and Hall, 1952

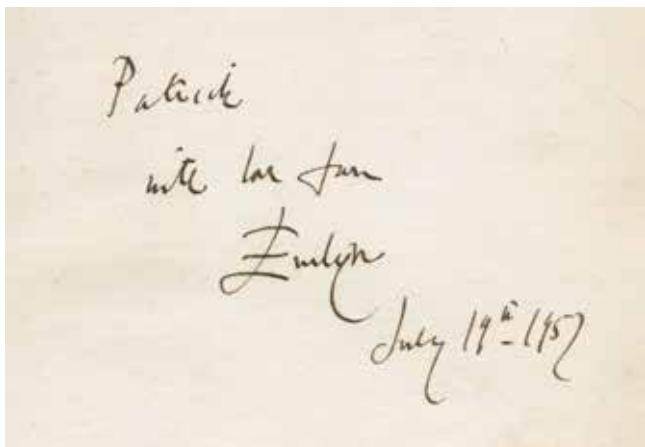
£800 - 1,200

€910 - 1,400

"WHY NOT SEND THE COPY YOU BOUGHT TO 'A FRIEND IN THE FORCES'" - a witty inscription, perhaps reflecting Waugh's concerns about a book which when published "had what is called a 'mixed reception'" (Christopher Sykes, *Evelyn Waugh*, 1975), and which he advised Nancy Mitford to "leave.. until you have read the whole of the national library. I sent it [to her] with full preliminary warnings".

#### Provenance

Patrick Balfour, 3rd Baron Kinross (1904-1976).



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#### WAUGH (EVELYN)

The Ordeal of Gilbert Pinfold. A Conversation Piece, FIRST EDITION, LARGE PAPER COPY, AUTHOR'S PRESENTATION COPY, INSCRIBED "Patrick [Balfour] with love from Evelyn, July 19th, 1957" on front free endpaper, publisher's red cloth, large 8vo, Chapman and Hall, 1957

£1,500 - 2,000  
€1,700 - 2,300

ONE OF APPROXIMATELY 50 LARGE PAPER COPIES PRINTED ON HANDMADE PAPER, AND SPECIALLY BOUND FOR PRESENTATION BY THE AUTHOR. The inscription is dated 9 July 1957, the day on which Waugh attended a Foyle Literary Luncheon to promote *Gilbert Pinfold*. "The book was so evidently autobiographical that it would have been impossible for him to have gone through the charade of warning his audience not to associate Pinfold with Waugh. He declared the book to be based on his own experience of going 'off my head' three years earlier" (David Wykes, *Evelyn Waugh. A Literary Life*, 1999).

#### Provenance

Patrick Balfour, 3rd Baron Kinross (1904-1976).

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#### WAUGH (EVELYN)

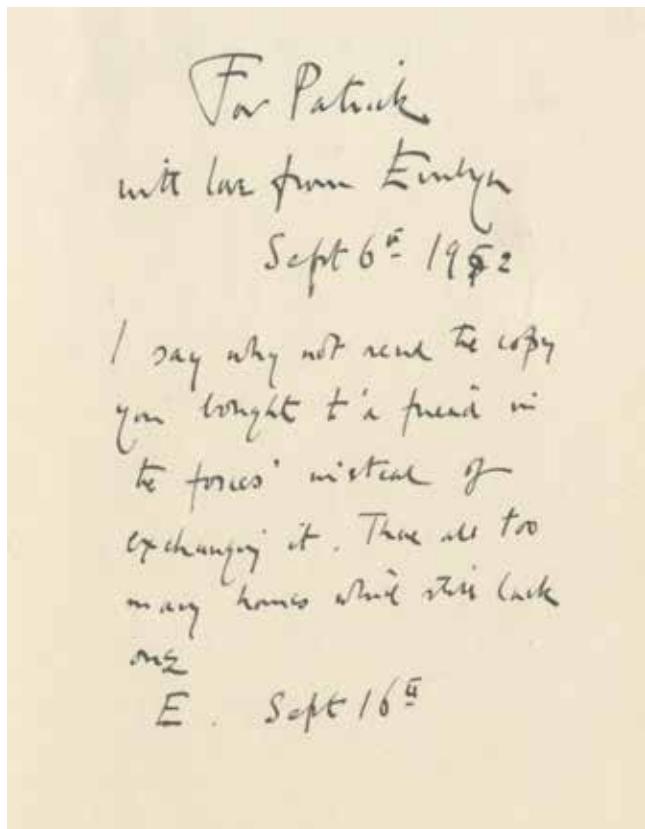
The Life of The Reverend Ronald Knox, Fellow of Trinity College, Oxford and Pronotary Apostolic to His Holiness Pope Pius XII, FIRST EDITION, SIGNED BY THE AUTHOR ("Evelyn Waugh") on the title-page, frontispiece portrait, publisher's blue cloth, a couple of small spots on upper cover, pictorial dust-jacket (unclipped, extremities of spine slightly frayed), 8vo, Chapman and Hall, 1959

£600 - 800  
€680 - 910

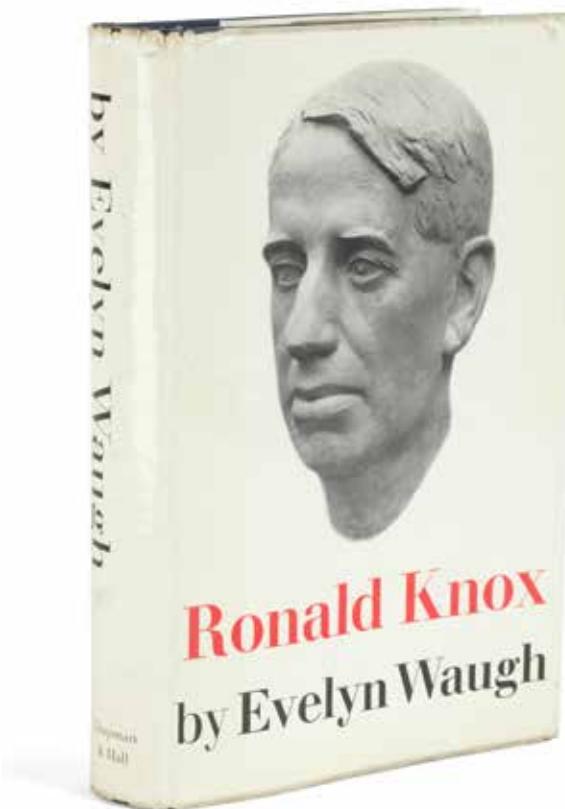
"In an age of subjective fiction Evelyn Waugh stands out as an objective novelist. He is not given to self-analysis.... His biography of Ronald Knox demanded and elicited a deeper level of portraiture" (Patrick Balfour, article for the *Sunday Times*, 13 September 1964).

#### Provenance

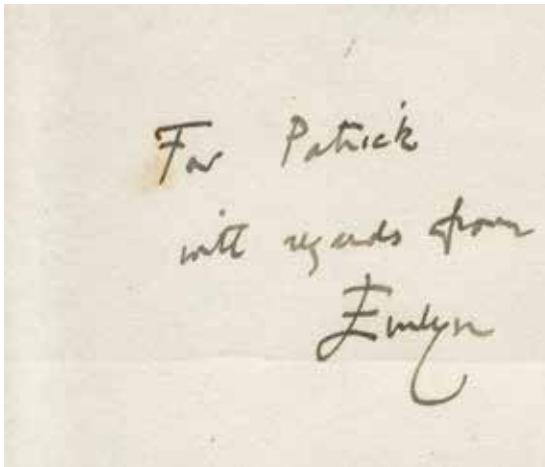
Patrick Balfour, 3rd Baron Kinross (1904-1976). Balfour was himself of course a distinguished biographer, notably for his *Atatürk: The Rebirth of a Nation*, 1964.



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### WAUGH (EVELYN)

Brideshead Revisited, 1960; Decline and Fall, 1962, AUTHOR'S PRESENTATION COPIES, INSCRIBED "For Patrick [Balfour] with regards from Evelyn" on front free endpapers, revised editions with new preface by Waugh, the second with plates after Waugh, publisher's blue cloth, dust-jackets, 8vo, Chapman and Hall (2)

£800 - 1,200  
€910 - 1,400

#### Provenance

Patrick Balfour, 3rd Baron Kinross (1904-1976).

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### WAUGH (EVELYN)

Black Mischief, 1962; Scoop, 1964, AUTHOR'S PRESENTATION COPIES, EACH INSCRIBED "For Patrick [Balfour] with regards Evelyn", publisher's blue cloth, dust-jacket, 8vo, Chapman and Hall, 1964; with a typescript article by Patrick Balfour about his friendship with Waugh (3)

£1,000 - 2,000  
€1,100 - 2,300

PRESENTATION COPIES OF WAUGH'S TWO "EAST AFRICAN" NOVELS, inscribed to his life-long friend and fellow author-journalist Patrick Balfour, Lord Kinross.

"I remember Evelyn first at Oxford, a convivial, pink-faced, blue-tweed figure with, almost invariably a glass in his hand.... [but] the time I really got to know him was in his travelling days, those years between 1928 and 1937... [including] Abyssinia, where we served as war correspondents..." (Patrick Balfour, typescript memoir, included in the lot). During this period, whilst Balfour was correspondent for *The Evening Standard* and *Daily Sketch*, the two men were very close companions, Waugh writing in a letter to his future wife Laura, from Addis Ababa in 1935, "... I'm not really a journalist and it is black leg labour. Fortunately an old chum name of Balfour is here and that makes all the difference". *Scoop* was sub-titled "A Novel about Journalists", Waugh noting in the preface to the re-issued edition that the setting of the novel "is identical with that of Abyssinia and the description of life among the journalists in Jacksonberg is very close to Addis Ababa at this time".

#### Provenance

Patrick Balfour, 3rd Baron Kinross (1904-1976).

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### WAUGH (EVELYN)

Basil Seal Rides Again or the Rake's Regress, FIRST EDITION, LIMITED TO 750 COPIES, AUTHOR'S PRESENTATION COPY, INSCRIBED "for Patrick [Balfour] from Evelyn" on the colophon leaf, colour frontispiece by Kathleen Hale, publisher's blue cloth, gilt-blocked illustration on upper cover, t.e.g., 4to, Chapman and Hall, 1963

£400 - 600  
€460 - 680

#### Provenance

Patrick Balfour, 3rd Baron Kinross (1904-1976).

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### WAUGH (EVELYN)

A Little Learning. The First Volume of an Autobiography, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED For Patrick [Balfour] from Evelyn, 10th Sept. 1964" on front free endpaper, frontispiece and 5 plates, publisher's cloth (spine slightly faded), dust-jacket (with a list of spelling errors in the text noted in pencil by Balfour on lower flap), 8vo, Chapman and Hall, 1964; sold with 2 autograph postcards (one signed "E") from Evelyn Waugh to Balfour relating to *A Little Learning*, 5 pages of manuscript notes by Balfour about the book, and a clipping of the review he wrote for *The Sunday Telegraph* (small group)

£1,500 - 2,000  
€1,700 - 2,300

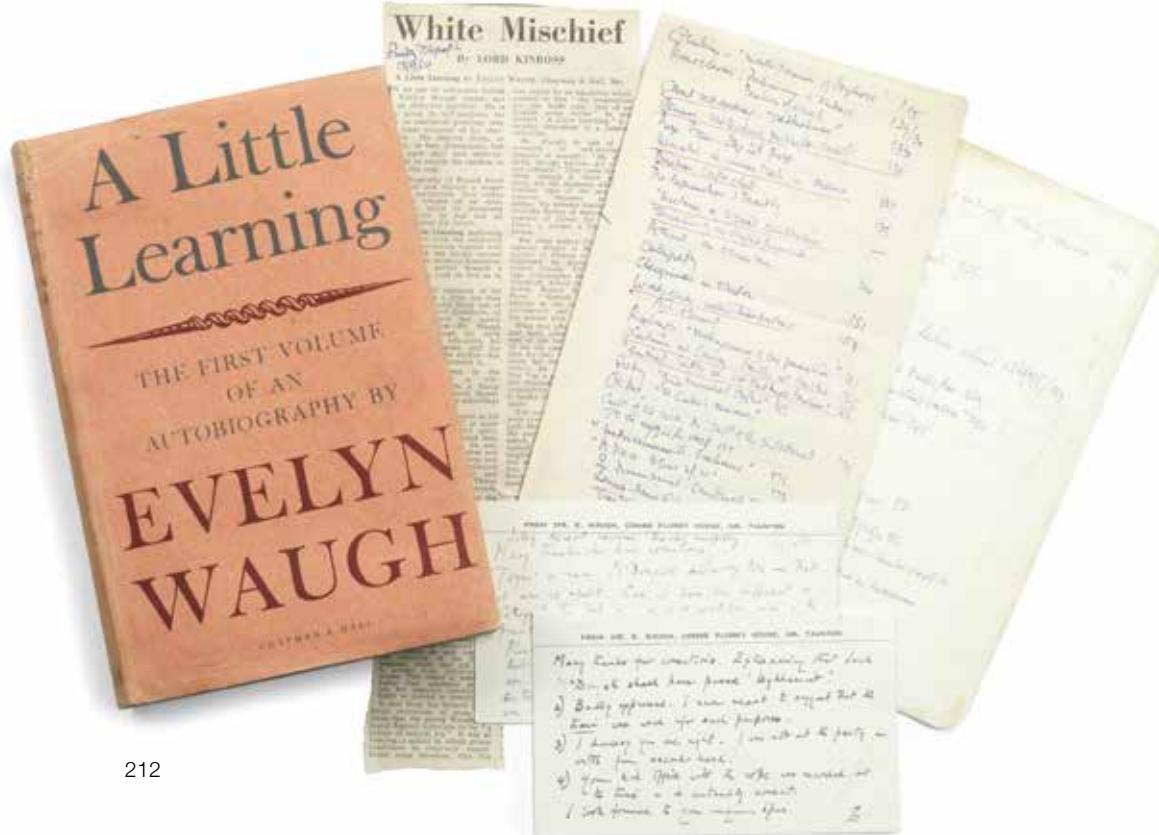
PRESENTATION COPY OF A *LITTLE LEARNING*, INSCRIBED TO PATRICK BALFOUR, TOGETHER WITH TWO AUTOGRAPH LETTERS FROM WAUGH CONCERNING THE BOOK.

"On my last night as an undergraduate I was in a large party in Balliol from which I was lowered from a rope by Patrick Balfour at 1 a.m...." (*A Little Learning*). Balfour, later Baron Kinross (1904-1976) was a contemporary of Waugh at Oxford, where he was a member of the celebrated "Railway Club", but it was in the 1930s when both men were journalists in Abyssinia that their friendship was cemented. Their friendship was to last until Waugh's death in 1966. In the two cards written by Waugh (on his Combe Florey House headed paper, dated 9 and 14 September, 1964) he thanks Balfour "his kind corrections", acknowledging that "the book is a mass of mistakes, mine & the printers". He mentions Plunket Greene's name being "hyphenated by deed poll", Jack McDougall's error on the spelling of "Wykhamist", noting about an anecdote "I dare say you are right. I was not at the party & wrote from second-hand", confirming that the memory of Balfour and that the rope is "certainly correct" (Balfour had no memory of it). He signs off, saying "I look forward to your magnum opus", referring to the imminent publication of Balfour's *Atatürk. The Rebirth of a Nation* (1964).

Balfour reviewed *A Little Learning* for *The Sunday Telegraph* (13 September 1964), stating that "what makes this book an especial delight is Mr. Waugh's picture of Oxford in the 1920s... the flavour of a lost past which so many of his pages recapture". His own notes on the text are written on the letter from the newspaper offices commissioning his review.

#### Provenance

Patrick Balfour, 3rd Baron Kinross (1904-1976).



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### WAUGH (EVELYN)

Sword of Honour, AUTHOR'S PRESENTATION COPY, INSCRIBED "For Patrick [Balfour], with congratulations on his escape from incineration from Evelyn" on front free endpaper, ink correction ("nuts" to "nut") on p.262 possibly in Waugh's hand, publisher's blue cloth, dust-jacket, 8vo, Chapman and Hall, 1965

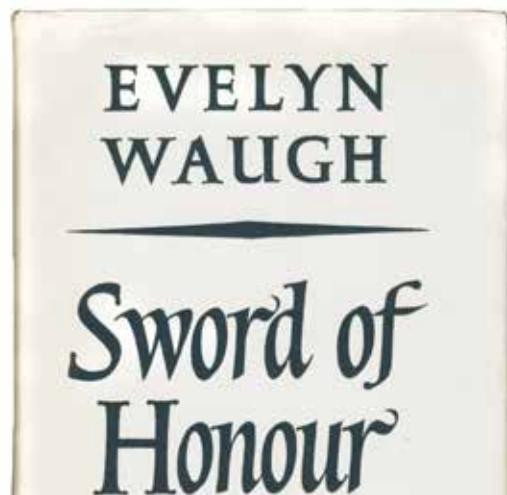
£600 - 800  
€680 - 910

PRESENTATION COPY OF SWORD OF HONOUR, INSCRIBED TO PATRICK BALFOUR, MODEL FOR THE CHARACTER LORD KILBANNOCK.

*Sword of Honour* "now stands as a single great novel, no longer a trilogy, and the final monument to his many gifts - those of the exact historian (military, social, religious), the superb recorder of swift action, the creator of larger-than-life comic characters, the Augustan stylist" (Anthony Burgess, article in *Spectator*, 15 April 1966), an opinion seconded by Christopher Sykes who wrote that "the whole trilogy is not surpassed by any other book he wrote".

### Provenance

Patrick Balfour, 3rd Baron Kinross (1904-1976). Mark Amory, editor of *The Letters of Evelyn Waugh* suggests that Waugh drew on his friend Balfour for the character of Lord Kilbannock in the *Sword* trilogy. Like Kilbannock, Balfour had been a journalist, and was also of course a Lord. The cryptic meaning of Waugh's inscription presumably relates to a large fire (in 1965) that caused great damage to Balfour's home at Warwick Avenue, London, but perhaps also references the word "Immolatus" used in the heading of chapter five of the novel.



For Patrick  
with congratulations on his  
escape from incineration  
from  
Evelyn

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To Mr. EVELYN WAUGH, Piers Court, Nr. Dursley, Glos.

Dursley 2150.

(Possibly  
over-) Elegant

Good

Perhaps rather like "his tiny family" for  
"his family of three"; i.e. it just is or just

Bad isn't archaic, according to the kind of English  
you are writing. I don't know I would  
Outrageous use it myself except in  
a faintly fancy dress context.

Please put ~~X~~ against appropriate word.

There is a Mr Samgrass standing for  
Parliament, but I have forgotten where.

214

### Property of the Trustees of the Evelyn Waugh Estate

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#### WAUGH (EVELYN)

KNOX (RONALD) Series of nearly sixty autograph and typed letters signed ("Ronnie"), to Evelyn Waugh, some to Waugh's wife Laura, comprising some 48 autograph and 10 typed letters; plus a self-addressed postcard by Waugh soliciting comments ("Elegant/ Good/ Bad/ Outrageous") on which Knox has written comments ("...There is a Mr Samgrass standing for Parliament..."); several letters to Waugh by Henry Hope and others, concerning efforts to secure for Knox a cardinal's hat ("...Laymen must walk very delicately where matters of ecclesiastical promotion are concerned..."); and forwarded copies of letters by Knox to the press, protesting at the *Tablet's* review of *Helena* and Cyril Connolly's of *Men at Arms*; the collection contained in a wooden cigar box (*Montecristo: Dunhill Selection Supreme No. 1*), with a label pasted on the lid inscribed by Waugh: "Letters from R.A.K to E. Waugh 1940-1957"; with the year of each letter added in Waugh's hand, *some 120 pages, one letter seemingly incomplete, 4to and 8vo, Mells and elsewhere, 1944-1957*

£8,000 - 12,000  
€9,100 - 14,000

'BRIDESHEAD... WAS BETTER THAN EVER. GOSH IT'S GOOD'  
- RONALD KNOX TO HIS BIOGRAPHER EVELYN WAUGH. Knox appointed Waugh his literary executor in 1950, telling him that his solicitor was "rather keen that I should have a real literary executor" and that he had informed him that "the only person whose literary judgement I trusted, outside my own immediate generation, was you"

"For his merits, who died and  
was buried and rose again for us"

B.C.P. Glee for Easter Even.

Perhaps rather like "his tiny family" for  
"his family of three"; i.e. it just is or just

Bad isn't archaic, according to the kind of English  
you are writing. I don't know I would  
Outrageous use it myself except in  
a faintly fancy dress context.

Please put ~~X~~ against appropriate word.

There is a Mr Samgrass standing for  
Parliament, but I have forgotten where.

(in another letter Knox is even more unstinting in his praise, telling Waugh that "I am so much an ultra-Realist, that I hold it the true business of the author to wonder 'Does God find my prose good?' In the absence of any assurance from that Quarter, I can think of no arbiter whose opinion I would rather go by, than yours"). This resulted in Waugh's posthumous biography of his friend, published in 1959; and it was clearly with this in mind that the dying Knox wrote his last note, dated by Waugh 17 June 1957, in which he is at pains to set the record straight over his failure to enlist after his conversion to Rome in 1917 and an accusation levelled against him by Cardinal Bourne.

During Knox's lifetime Waugh edited *A Selection from the Occasional Sermons of the Right Reverend Monsignor Ronald Arbuthnot Knox* (1948), and received the dedication of Knox's *Enthusiasm* (1950). In response to Waugh's letter of thanks (published by Amory, 18 November 1950), Knox demurred: "No, I'm afraid the dedication was really (like all one's actions) self-regarding in part. I wanted people to notice that the book was (if it is) well written, that it was dished up for the most delicate prose-palate. And I don't know Max Beerbohm, so there was nothing for it. But I did, also, hope that you'd like having it dedicated to you".

As Waugh himself wrote in the preface to his biography, he knew Knox 'primarily as a man of letters rather than as a priest' (p.x). Knox's admiration of Waugh's work, especially *Brideshead* and *Helena*, was unstinting, telling him in 1949 that "I finished last night rereading *Brideshead* as a bed-book, and it was better than ever. Gosh it's good" and in 1950 that "I think if I were ballooning, and were forced to lighten ship by making so regrettable a choice, *Helena* would just go before *Brideshead*. But then (i) I am almost unbalanced about *Brideshead* and (ii) I admit that as a performance – because so difficult to do – *Helena* has it".

Of his own status as priest and author Knox writes: "I am desperately afraid that I've left a false impression... The impression, I mean, that I am (or think I am) a creative artist spoiled by having to run in harness instead of roaming the prairie... I suspect that I'm really too unadventurous by nature to have collected or digested much experience. Indeed (since we are mixing the metaphors) I think it's quite likely the priesthood has made me all the author I am; it's a dashed good wicket to play on"; much of his efforts, as recorded in these letters, being expended on his translation of the Bible ("....The only false perspective I find in your article is one which non-Catholics would have read into it anyway; I mean the suggestion that I took to Bible translation out of loyal obedience to intransigent superiors. Really it was my own baby all through...").

Their contemporaries also put in the occasional appearance, including Osbert Lancaster and Cecil Beaton (in a letter misquoted by Waugh in the biography, pp.424-5), and Graham Greene, whose *The Power and the Glory* had been censured by the Vatican in 1954, sparking the protest from Knox: "It's shattering about Graham Greene; if I knew him better I'd write to him. As you say, why *that* book? It makes me despair of the Italian mind".

The British Library acquired Evelyn Waugh's incoming correspondence from the Waugh family in 1990. The present group, previously with Waugh's biographer, Christopher Sykes, has only recently resurfaced.

## Other Properties

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### WAUGH (EVELYN)

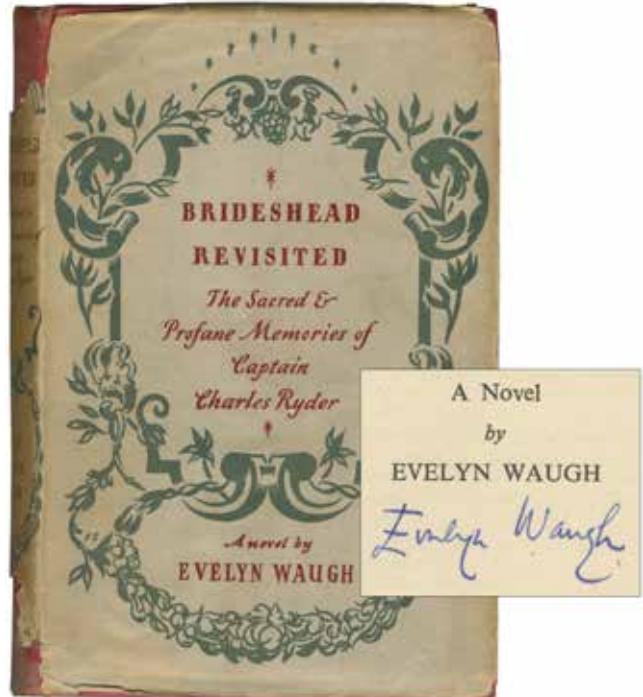
Brideshead Revisited. The Sacred and Profane Memories of Captain Charles Ryder, FIRST EDITION, SIGNED BY THE AUTHOR in blue ink on the title-page, publisher's cloth (faded at lower spine), dust-jacket (corner of one page torn away (but present), publisher's red cloth (lower cover slightly creased), dust-jacket (unclipped, losses to spine, strengthened with tape at joints on blank verso), 8vo, Chapman and Hall, 1945; together with 4 autograph letters signed by Arthur Waugh (5)

£800 - 1,200  
€910 - 1,400

### Provenance

Catherine Neill (1921-2006), whose family were neighbours and good friends of Arthur Waugh, Evelyn's father, who moved to 14A Hampstead Lane in 1934. For a period in 1934 Evelyn lived in the house with Arthur, writing to a friend that "at present it is all dignity & peace but I expect we shall soon have a quarrel & black each others eyes..."; by descent to the current owner.

Included in the lot are 4 autograph letters signed ("Arthur Waugh", the last two "Uncle Arthur") to the 21 year old Catherine ("Cathie"), dated between 10 March and 23 September 1941. Warm in tone Arthur praises members of the Neill family, writes of cricket, his memories of school lessons, quotes poetry but also expresses worries for his children during the war, reporting (10 March) that "Evelyn has gone abroad with his commands: We don't know where, but it is sure to be in the thick of things. Alec is still in England... When the invasion comes he will be in the forefront. It is a hard time for parents, who have to wait in hope...". On 7 July he passes on good news from Laura Waugh that Evelyn is rumoured to have been posted to India, adding that "why anyone should describe transfer to India as 'highly satisfactory', I must confess I do not understand".



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### WOOLF (VIRGINIA)

Orlando. A Biography, first American edition, NUMBER 217 OF 861 COPIES, SIGNED BY THE AUTHOR in purple ink on verso of half-title, 8 plates, publisher's black cloth decorated in gilt, t.e.g., spine and edges slightly faded [Kirkpatrick A11a], 8vo, New York, Crosby Gaige, 1928

£800 - 1,200  
€910 - 1,400

### Provenance

John "Jock" Middleton Campbell, Baron Campbell of Eskan (1912-1994), bookplate.

## END OF SALE

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## NOTICE TO BIDDERS

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

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

### 1. OUR ROLE

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

Bonhams does not owe or undertake or agree to any duty or responsibility to you in contract or tort (whether direct, collateral, express, implied or otherwise). If you successfully bid for a *Lot* and buy it, at that stage Bonhams does enter into an agreement with the *Buyer*. The terms of that contract are set out in our *Buyer's Agreement*, which you will find at Appendix 2 at the back of the Catalogue. This will govern Bonhams' relationship with the *Buyer*.

### 2. LOTS

Subject to the *Contractual Description* printed in bold letters in the *Entry* about the *Lot* in the Catalogue (see paragraph 3 below), *Lots* are sold to the *Buyer* on an "as is" basis, with all faults and imperfections. Illustrations and photographs contained in the Catalogue (other than photographs forming part of the *Contractual Description*) or elsewhere of any *Lots* are for identification purposes only. They may not reveal the true condition of the *Lot*. A photograph or illustration may not reflect an accurate reproduction of the colour(s) of the *Lot*. *Lots* are available for inspection prior to the Sale and it is for you to satisfy yourself as to each and every aspect of a *Lot*, including its authorship, attribution, condition, provenance, history, background, authenticity, style, period, age, suitability, quality, roadworthiness (if relevant), origin, value and estimated selling price (including the Hammer Price). It is your responsibility to examine any *Lot* in which you are interested. It should be remembered that the actual condition of a *Lot* may not be as good as that indicated by its outward appearance. In particular, parts may have been replaced or renewed and *Lots* may not be authentic or of satisfactory quality; the inside of a *Lot* may not be visible and may not be original or may be damaged, as for example where it is covered by upholstery or material. Given the age of many *Lots* they may have been damaged and/or repaired and you should not assume that a *Lot* is in good condition. Electronic or mechanical parts may not operate or may not comply with current statutory requirements. You should not assume that electrical items designed to operate on mains electricity will be suitable for connection to the mains electricity supply and you should obtain a report from a qualified electrician on their status before doing so. Such items which are unsuitable for connection

are sold as items of interest for display purposes only. If you yourself do not have expertise regarding a *Lot*, you should consult someone who does to advise you. We can assist in arranging facilities for you to carry out or have carried out more detailed inspections and tests. Please ask our staff for details.

Any person who damages a *Lot* will be held liable for the loss caused.

### 3. DESCRIPTIONS OF LOTS AND ESTIMATES

#### *Contractual Description of a Lot*

The Catalogue contains an *Entry* about each *Lot*. Each *Lot* is sold by its respective Seller to the *Buyer* of the *Lot* as corresponding only with that part of the *Entry* which is printed in bold letters and (except for the colour, which may be inaccurately reproduced) with any photograph of the *Lot* in the Catalogue. The remainder of the *Entry*, which is not printed in bold letters, represents Bonhams' opinion (given on behalf of the Seller) about the *Lot* only and is not part of the *Contractual Description* in accordance with which the *Lot* is sold by the Seller.

#### *Estimates*

In most cases, an Estimate is printed beside the *Entry*. Estimates are only an expression of Bonhams' opinion made on behalf of the Seller of the range where Bonhams thinks the Hammer Price for the *Lot* is likely to fall; it is not an Estimate of value. It does not take into account any VAT or *Buyer's Premium* payable or any other fees payable by the *Buyer*, which are detailed in paragraph 7 of the Notice to *Bidders*, below. Lots can in fact sell for Hammer Prices below and above the Estimate. Any Estimate should not be relied on as an indication of the actual selling price or value of a *Lot*. Estimates are in the currency of the Sale.

#### *Condition Reports*

In respect of most *Lots*, you may ask for a *Condition Report* on its physical condition from Bonhams. If you do so, this will be provided by Bonhams on behalf of the Seller free of charge. Bonhams is not entering into a contract with you in respect of the *Condition Report* and accordingly does not assume responsibility to you in respect of it. Nor does the Seller owe or agree to owe you as a *Bidder* any obligation or duty in respect of this free report about a *Lot*, which is available for your own inspection or for inspection by an expert instructed by you. However, any written *Description* of the physical condition of the *Lot* contained in a *Condition Report* will form part of the *Contractual Description* of the *Lot* under which it is sold to any *Buyer*.

#### *The Seller's responsibility to you*

The Seller does not make or agree to make any representation of fact or contractual promise, Guarantee or warranty and undertakes no obligation or duty, whether in contract or in tort (other than to the eventual *Buyer* as set out above), in respect of the accuracy or completeness of any statement or representation made by him or on his behalf, which is in any way descriptive of any *Lot* or as to the anticipated or likely selling price of any *Lot*. Other than as set out above, no statement or representation in any way descriptive of a *Lot* or any Estimate is incorporated into any Contract for Sale between a Seller and a *Buyer*.

#### *Bonhams' responsibility to you*

You have the opportunity of examining the *Lot* if you want to and the Contract for Sale for a *Lot* is with the Seller and not with Bonhams; Bonhams acts as the Seller's agent only (unless Bonhams sells the *Lot* as principal).

Bonhams undertakes no obligation to you to examine, investigate or carry out any tests, either in sufficient depth or at all, on each *Lot* to establish the accuracy or otherwise of any Descriptions or opinions given by Bonhams, or by any person on Bonhams' behalf, whether in the Catalogue or elsewhere.

You should not suppose that such examinations, investigations or tests have occurred.

Bonhams does not make or agree to make any representation of fact, and undertakes no obligation or duty (whether in contract or tort) in respect of the accuracy or completeness of any statement or representation made by Bonhams or on Bonhams' behalf which is in any way descriptive of any *Lot*.

or as to the anticipated or likely selling price of any *Lot*. No statement or representation by Bonhams or on its behalf in any way descriptive of any *Lot* or any Estimate is incorporated into our *Buyer's Agreement*.

#### *Alterations*

Descriptions and Estimates may be amended at Bonhams' discretion from time to time by notice given orally or in writing before or during a Sale.

THE LOT IS AVAILABLE FOR INSPECTION AND YOU MUST FORM YOUR OWN OPINION IN RELATION TO IT. YOU ARE STRONGLY ADVISED TO EXAMINE ANY LOT OR HAVE IT EXAMINED ON YOUR BEHALF BEFORE THE SALE.

### 4. CONDUCT OF THE SALE

Our Sales are public auctions which persons may attend and you should take the opportunity to do so. We do reserve the right at our sole discretion to refuse admission to our premises or to any Sale without stating a reason. We have complete discretion as to whether the Sale proceeds, whether any *Lot* is included in the Sale, the manner in which the Sale is conducted and we may offer *Lots* for Sale in any order we choose notwithstanding the numbers given to *Lots* in the Catalogue. You should therefore check the date and starting time of the Sale, whether there have been any withdrawals or late entries. Remember that withdrawals and late entries may affect the time at which a *Lot* you are interested in is put up for Sale. We have complete discretion to refuse any bid, to nominate any bidding increment we consider appropriate, to divide any *Lot*, to combine two or more *Lots*, to withdraw any *Lot* from a Sale and, before the Sale has been closed, to put up any *Lot* for auction again. Auction speeds can exceed 100 *Lots* to the hour and bidding increments are generally about 10%. However these do vary from Sale to Sale and from Auctioneer to Auctioneer. Please check with the department organising the Sale for advice on this. Where a Reserve has been applied to a *Lot*, the Auctioneer may, in his absolute discretion, place bids (up to an amount not equaling 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*).

Hammer Price	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*
- ¤ *Buyers* from within the EU: VAT is payable at the prevailing rate on just the *Buyer's Premium* (NOT the *Hammer Price*). *Buyers* from outside the EU: VAT is payable at the prevailing rate on both *Hammer Price* and *Buyer's Premium*. If a *Buyer*, having registered under a non-EU address, decides that the item is not to be exported from the EU, then he should advise *Bonhams* immediately.

In all other instances no VAT will be charged on the *Hammer Price*, but VAT at the prevailing rate will be added to *Buyer's Premium* which will be invoiced on a VAT inclusive basis.

## 9. PAYMENT

It is of critical importance that you ensure that you have readily available funds to pay the *Purchase Price* and the *Buyer's Premium* (plus VAT and any other charges and *Expenses* to us) in full before making a bid for the *Lot*. If you are a successful *Bidder*, payment will be due to us by 4.30 pm on the second working day after the *Sale* so that all sums are cleared by the eighth working day after the *Sale*. Payments made by anyone other than the registered *Buyer* will not be accepted. *Bonhams* reserves the right to vary the terms of payment at any time.

### Bonhams' preferred payment method is by bank transfer.

You may electronically transfer funds to our *Trust Account*. If you do so, please quote your paddle number and invoice number as the reference. Our *Trust Account* details are as follows:

Bank: National Westminster Bank Plc  
Address: PO Box 4RY  
250 Regent Street  
London W1A 4RY  
Account Name: Bonhams 1793 Limited Trust Account  
Account Number: 25563009  
Sort Code: 56-00-27  
IBAN Number: GB 33 NWBK 560027 25563009

If paying by bank transfer, the amount received after the deduction of any bank fees and/or conversion of the currency of payment to pounds sterling must not be less than the sterling amount payable, as set out on the invoice.

Payment may also be made by one of the following methods:

**Sterling personal cheque drawn on a UK branch of a bank or building society:** all cheques must be cleared before you can collect your purchases and should be made payable to Bonhams 1793 Limited.

**Cash:** you may pay for *Lots* purchased by you at this *Sale* with notes or coins in the currency in which the *Sale* is conducted (but not any other currency) provided that the total amount payable by you in respect of all *Lots* purchased by you at the *Sale* does not exceed £3,000, or the equivalent in the currency in which the *Sale* is conducted, at the time when payment is made. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid otherwise than in coins or notes; this limit applies to both payment at our premises and direct deposit into our bank account.

Debit cards (including China Union Pay (CUP) cards and debit cards issued by Visa and MasterCard only). There is no limit on payment value if payment is made in person using Chip & Pin verification.

Payment by telephone may also be accepted up to £5,000, subject to appropriate verification procedures, although this facility is not available for first time buyers. If the amount payable by you for *Lots* exceeds that sum, the balance must be paid by other means.

Credit cards (including China Union Pay (CUP) cards and credit cards issued by Visa and MasterCard only). There is a £5,000 limit on payment value if payment is made in person using Chip & Pin verification.

It may be advisable to notify your debit or credit card provider of your intended purchase in advance to reduce delays caused by us having to seek authority when you come to pay.

Note: only one debit or credit card may be used for payment of an account balance. If you have any questions with regards to card payments, please contact our Customer Services Department.

## 10. COLLECTION AND STORAGE

The *Buyer* of a *Lot* will not be allowed to collect it until payment in full and in cleared funds has been made (unless we have made a special arrangement with the *Buyer*). For collection and removal of purchased *Lots*, please refer to *Sale* Information at the front of the Catalogue. Our offices are open 9.00am – 5pm Monday to Friday. Details relating to the collection of a *Lot*, the storage of a *Lot* and our Storage Contractor after the *Sale* are set out in the Catalogue.

## 11. SHIPPING

For information and estimates on domestic and international shipping as well as export licenses please contact Alban Shipping on +44 (0) 1582 493 099 [enquiries@albanshipping.co.uk](mailto:enquiries@albanshipping.co.uk)

## 12. EXPORT/TRADE RESTRICTIONS

It is your sole responsibility to comply with all export and import regulations relating to your purchases and also to obtain any relevant export and/or import licence(s). Export licences are issued by Arts Council England and application forms can be obtained from its Export Licensing Unit. The detailed provisions of the export licensing 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 Licensing  
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, restitutive 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 restitutive 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

slewing and measurements once rendered unserviceable according to the Gun Barrel Proof Act of 1968 to 1978 and the Rules of Proof.

### Condition of Firearms

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

### Original Gun Specifications Derived from Gunmakers

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

### Licensing Requirements

#### Firearms Act 1968 as amended

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

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

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

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

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

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

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

Unmarked *Lots* require no licence.

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

### Taxidermy and Related Items

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

## 18. FURNITURE

### Upholstered Furniture

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

## 19. JEWELLERY

### Gemstones

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

### Estimated Weights

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

### Signatures

#### 1. A diamond brooch, by Kutchinsky

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

#### 2. A diamond brooch, signed Kutchinsky

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

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

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

## 20. PHOTOGRAPHS

### Explanation of Catalogue Terms

- "Bill Brandt": in our opinion a work by the artist.
- "Attributed to Bill Brandt": in our opinion probably a work by the artist, but less certainty to authorship is expressed than in the preceding category.
- "Signed and/or titled and/or dated and/or inscribed": in our opinion the signature and/or title and/or date and/or inscription are in the artist's hand.
- "Signed and/or titled and/or dated and/or inscribed in another hand": in our opinion the signature and/or title and/or date and/or inscription have been added by another hand.
- The date given is that of the image (negative). Where no further date is given, this indicates that the photographic print is vintage (the term "vintage" may also be included in the *Lot Description*). A vintage photograph is one which was made within approximately 5-10 years of the negative. Where a second, later date appears, this refers to the date of printing. Where the exact printing date is not known, but understood to be later, "printed later" will appear in the *Lot Description*.

- Unless otherwise specified, dimensions given are those of the piece of paper on which the image is printed, including any margins. Some photographs may appear in the *Catalogue* without margins illustrated.
- All photographs are sold unframed unless stated in the *Lot Description*.

## 21. PICTURES

### Explanation of Catalogue Terms

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

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

## 22. PORCELAIN AND GLASS

### Damage and Restoration

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

## 23. VEHICLES

### The Veteran Car Club of Great Britain

#### Dating Plates and Certificates

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

## 24. WINE

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

### Examining the wines

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

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

### Corks and Ullages

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

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

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

### Options to buy parcels

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

### Wines in Bond

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

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

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

### Bottling Details and Case Terms

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

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

## SYMBOLS

### THE FOLLOWING SYMBOLS ARE USED TO DENOTE

- Y Subject to CITES regulations when exporting these items outside the EU, see clause 13.
- TP Objects displayed with a TP will be located at the Cadogan Tate warehouse and will only be available for collection from this location.
- W Objects displayed with a w will be located in the Bonhams Warehouse and will only be available for collection from this location.
- Δ Wines lying in Bond.
- AR An Additional Premium will be payable to us by the Buyer to cover our Expenses relating to payment of royalties under the Artists Resale Right Regulations 2006. See clause 7 for details.
- The Seller has been guaranteed a minimum price for the Lot, either by Bonhams or a third party. This may take the form of an irrevocable bid by a third party, who may make a financial gain on a successful Sale or a financial loss if unsuccessful.
- ▲ Bonhams owns the Lot either wholly or partially or may otherwise have an economic interest.
- ◊ This lot contains or is made of ivory. The United States Government has banned the import of ivory into the USA.

•, †, \*, G, Ω, α see clause 8, VAT, for details.

### DATA PROTECTION – USE OF YOUR INFORMATION

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

### APPENDIX 1

#### CONTRACT FOR SALE

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

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

#### 1 THE CONTRACT

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

1.4	The contract is made on the fall of the Auctioneer's hammer in respect of the Lot when it is knocked down to you.	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.
<b>2</b>	<b>SELLER'S UNDERTAKINGS</b>	<b>5</b>	<b>RISK, PROPERTY AND TITLE</b>
2.1	The Seller undertakes to you that:	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.
2.1.1	the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;	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.
2.1.2	save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guaranteee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;	<b>6</b>	<b>PAYMENT</b>
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);	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.
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;	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.
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.	<b>7</b>	<b>COLLECTION OF THE LOT</b>
<b>3</b>	<b>DESCRIPTIONS OF THE LOT</b>	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.
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.	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.
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.	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.
<b>4</b>	<b>FITNESS FOR PURPOSE AND SATISFACTORY QUALITY</b>	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.
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.	7.5	You will be wholly responsible for any removal, storage or other charges or Expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, Expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

<b>8 FAILURE TO PAY FOR THE LOT</b>	<b>9 THE SELLER'S LIABILITY</b>	
8.1 If the <i>Purchase Price</i> for a <i>Lot</i> is not paid to <i>Bonhams</i> in full in accordance with the <i>Contract for Sale</i> the <i>Seller</i> will be entitled, with the prior written agreement of <i>Bonhams</i> but without further notice to you, to exercise one or more of the following rights (whether through <i>Bonhams</i> or otherwise):	9.1 The <i>Seller</i> will not be liable for any injury, loss or damage caused by the <i>Lot</i> after the fall of the <i>Auctioneer's hammer</i> 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, restitutary 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 restitutary 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, restitutary 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;	9.4 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.	10.9 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;	10.10 Reference to a numbered paragraph is to a paragraph of the <i>Contract for Sale</i> .	10.11 Save as expressly provided in paragraph 10.12 nothing in the <i>Contract for Sale</i> confers (or purports to confer) on any person who is not a party to the <i>Contract for Sale</i> any benefit conferred by, or the right to enforce any term of, the <i>Contract for Sale</i> .
8.1.8 to retain possession of any other property sold to you by the <i>Seller</i> at the <i>Sale</i> or any other auction or by private treaty until all sums due under the <i>Contract for Sale</i> shall have been paid in full in cleared funds;	10.12 Where the <i>Contract for Sale</i> confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the <i>Seller</i> , it will also operate in favour and for the benefit of <i>Bonhams</i> , <i>Bonhams'</i> holding company and the subsidiaries of such holding company and the successors and assigns of <i>Bonhams</i> and of such companies and of any officer, employee and agent of <i>Bonhams</i> and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.	
8.1.9 to retain possession of, and on seven days written notice to sell, <i>Without Reserve</i> , any of your other property in the possession of the <i>Seller</i> and/or of <i>Bonhams</i> (as bailee for the <i>Seller</i> ) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such <i>Sale</i> in satisfaction or part satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> ; and		
8.1.10 so long as such goods remain in the possession of the <i>Seller</i> or <i>Bonhams</i> as its bailee, to rescind the contract for the <i>Sale</i> of any other goods sold to you by the <i>Seller</i> at the <i>Sale</i> or at any other auction or by private treaty and apply any monies received from you in respect of such goods in part or full satisfaction of any amounts owed to the <i>Seller</i> or to <i>Bonhams</i> by you.		
8.2 You agree to indemnify the <i>Seller</i> against all legal and other costs of enforcement, all losses and other <i>Expenses</i> and costs (including any monies payable to <i>Bonhams</i> in order to obtain the release of the <i>Lot</i> ) incurred by the <i>Seller</i> (whether or not court proceedings will have been issued) as a result of <i>Bonhams</i> taking steps under this paragraph 8 on a full indemnity basis together with interest thereon (after as well as before judgement or order) at the rate specified in paragraph 8.1.6 from the date upon which the <i>Seller</i> becomes liable to pay the same until payment by you.	<b>10 MISCELLANEOUS</b>	<b>11 GOVERNING LAW</b>
8.3 On any resale of the <i>Lot</i> under paragraph 8.1.2, the <i>Seller</i> will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the <i>Lot</i> , after the payment of all sums due to the <i>Seller</i> and to <i>Bonhams</i> , within 28 days of receipt of such monies by him or on his behalf.	10.1 You may not assign either the benefit or burden of the <i>Contract for Sale</i> .	All transactions to which the <i>Contract for Sale</i> applies and all connected matters will be governed by and construed in accordance with the laws of that part of the United Kingdom where the <i>Sale</i> takes place and the <i>Seller</i> and you each submit to the exclusive jurisdiction of the courts of that part of the United Kingdom, save that the <i>Seller</i> may bring proceedings against you in any other court of competent jurisdiction to the extent permitted by the laws of the relevant jurisdiction. <i>Bonhams</i> has a complaints procedure in place.
	10.2 The <i>Seller's</i> failure or delay in enforcing or exercising any power or right under the <i>Contract for Sale</i> will not operate or be deemed to operate as a waiver of his rights under it except to the extent of any express waiver given to you in writing. Any such waiver will not affect the <i>Seller's</i> ability subsequently to enforce any right arising under the <i>Contract for Sale</i> .	

## APPENDIX 2

### BUYER'S AGREEMENT

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

### 1 THE CONTRACT

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

### 2 PERFORMANCE OF THE CONTRACT FOR SALE

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

### 3 PAYMENT

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

### 4 COLLECTION OF THE LOT

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

4.4 If you have not collected the Lot by the date specified in the Notice to Bidders, you authorise us, acting as your agent and on your behalf, to enter into a contract (the "Storage Contract") with the Storage Contractor for the storage of the Lot on the then current standard terms and conditions agreed between Bonhams and the Storage Contractor (copies of which are available on request). If the Lot is stored at our premises storage fees at our current daily rates (currently a minimum of £3 plus VAT per Lot per day) will be payable from the expiry of the period referred to in paragraph 4.2. These storage fees form part of our Expenses.

4.5 Until you have paid the Purchase Price and any Expenses in full the Lot will either be held by us as agent on behalf of the Seller or held by the Storage Contractor as agent on behalf of the Seller and ourselves on the terms contained in the Storage Contract.

4.6 You undertake to comply with the terms of any Storage Contract and in particular to pay the charges (and all costs of moving the Lot into storage) due under any Storage Contract. You acknowledge and agree that you will not be able to collect the Lot from the Storage Contractor's premises until you have paid the Purchase Price, any Expenses and all charges due under the Storage Contract.

4.7 You will be wholly responsible for packing, handling and transport of the Lot on collection and for complying with all import or export regulations in connection with the Lot.

4.8 You will be wholly responsible for any removal, storage, or other charges for any Lot not removed in accordance with paragraph 4.2, payable at our current rates, and any Expenses we incur (including any charges due under the Storage Contract), all of which must be paid by you on demand and in any event before any collection of the Lot by you or on your behalf.

### 5 STORING THE LOT

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

### 6 RESPONSIBILITY FOR THE LOT

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

<b>7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS</b>	7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the <i>Purchase Price of the 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;	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;	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;	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> , VAT and Expenses 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;	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;	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;	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;	<b>10 OUR LIABILITY</b>	
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;	10.1 We will not be liable whether in negligence, other tort, breach of contract or statutory duty or in restitution or under the Misrepresentation Act 1967 or in any other way for lack of conformity with or any inaccuracy, error, misdescription or omission in any <i>Description</i> of the <i>Lot</i> or any <i>Entry</i> or <i>Estimate</i> in respect of it, made by us or on our behalf or by or on behalf of the <i>Seller</i> (whether made in writing, including in the <i>Catalogue</i> , or on the <i>Bonhams' Website</i> , or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the <i>Sale</i> .	
7.1.11 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> .	10.2 Our duty to you while the <i>Lot</i> is at your risk and/or your property and in our custody and/or control is to exercise reasonable care in relation to it, but we will not be responsible for damage to the <i>Lot</i> or to other persons or things caused by:	
7.2 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.	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	
	10.2.2 changes in atmospheric pressure; nor will we be liable for:	
	10.2.3 damage to tension stringed musical instruments; or	
	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.	

10.3.1	We will not be liable to you for any loss of <i>Business</i> , <i>Business profits</i> , revenue or income or for loss of <i>Business reputation</i> or for disruption to <i>Business</i> or wasted time on the part of the <i>Buyer's</i> management or staff or, if you are buying the <i>Lot</i> in the course of a <i>Business</i> , 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.	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> reflected the then accepted general opinion of scholars and experts or fairly indicated that there was a conflict of such opinion; or	12.7	The headings used in this agreement are for convenience only and will not affect its interpretation.
10.3.2	Unless you buy the <i>Lot</i> as a <i>Consumer</i> , in any circumstances where we are liable to you in respect of a <i>Lot</i> , 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 <i>Purchase Price</i> of the <i>Lot</i> plus <i>Buyer's Premium</i> (less any sum you may be entitled to recover from the <i>Seller</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 negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.	it can be established that the <i>Lot</i> is a non-conforming <i>Lot</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; or	12.8	In this agreement "including" means "including, without limitation".
		the <i>Lot</i> comprises atlases, maps, autographs, manuscripts, extra illustrated books, music or periodical publications; or	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.
		the <i>Lot</i> was listed in the <i>Catalogue</i> under "collections" or "collections and various" or the <i>Lot</i> was stated in the <i>Catalogue</i> to comprise or contain a collection, issue or <i>Books</i> which are undescribed or the missing text or illustrations are referred to or the relevant parts of the <i>Book</i> contain blanks, half titles or advertisements.	12.10	Reference to a numbered paragraph is to a paragraph of this agreement.
		If we are reasonably satisfied that a <i>Lot</i> is a non-conforming <i>Lot</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 and we will pay to you an amount equal to the sum of the <i>Purchase Price</i> and <i>Buyer's Premium</i> paid by you in respect of the <i>Lot</i> .	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.
		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 <i>Lot</i> , all rights and benefits under this paragraph will cease.	12.12	Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of <i>Bonhams</i> , it will also operate in favour and for the benefit of <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.
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.	<b>12 MISCELLANEOUS</b>	13	<b>GOVERNING LAW</b>
11	<b>BOOKS MISSING TEXT OR ILLUSTRATIONS</b>	12.1	You may not assign either the benefit or burden of this agreement.	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 <i>Sale</i> 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. <i>Bonhams</i> has a complaints procedure in place.
	Where the <i>Lot</i> is made up wholly of a <i>Book</i> or <i>Books</i> and any <i>Book</i> does not contain text or illustrations (in either case referred to as a "non-conforming <i>Lot</i> "), we undertake a personal responsibility for such a non-conforming <i>Lot</i> in accordance with the terms of this paragraph, if:	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.	<b>DATA PROTECTION – USE OF YOUR INFORMATION</b>
	the original invoice was made out by us to you in respect of the <i>Lot</i> and that invoice has been paid; and	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.	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 <a href="http://www.bonhams.com">www.bonhams.com</a> or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR, United Kingdom or by email from <a href="mailto:info@bonhams.com">info@bonhams.com</a> .
	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 non-conforming <i>Lot</i> , and in any event within 20 days after the <i>Sale</i> (or such longer period as we may agree in writing) that the <i>Lot</i> is a non-conforming <i>Lot</i> ; and	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 <i>Bonhams</i> marked for the attention of the Company Secretary), to the address or fax number of the relevant party given in the <i>Contract 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.	<b>APPENDIX 3</b>
	within 20 days of the date of the relevant <i>Sale</i> (or such longer period as we may agree in writing) 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 non-conforming <i>Lot</i> and details of the <i>Sale</i> and <i>Lot</i> number sufficient to identify the <i>Lot</i> .	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.	<b>DEFINITIONS AND GLOSSARY</b>
	but not if:	12.6	References in this agreement to <i>Bonhams</i> will, where appropriate, include reference to <i>Bonhams'</i> officers, employees and agents.	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.
	the <i>Entry</i> in the <i>Catalogue</i> in respect of the <i>Lot</i> indicates that the rights given by this paragraph do not apply to it; or			<b>LIST OF DEFINITIONS</b>
				"Additional Premium" a premium, calculated in accordance with the <i>Notice to Bidders</i> , to cover <i>Bonhams'</i> Expenses relating to the payment of royalties under the Artists Resale Right Regulations 2006 which is payable by the <i>Buyer</i> to <i>Bonhams</i> on any <i>Lot</i> marked [AR] which sells for a Hammer Price which together with the <i>Buyer's Premium</i> (but excluding any VAT) equals or exceeds 1000 euros (converted into the currency of the <i>Sale</i> using the European Central Bank Reference rate prevailing on the date of the <i>Sale</i> ). "Auctioneer" the representative of <i>Bonhams</i> conducting the <i>Sale</i> .

**"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 of Sale* the *Lot* corresponds.

**"Description"** any statement or representation in any way descriptive of the *Lot*, including any statement or representation relating to its authorship, attribution, condition, provenance, authenticity, style, period, age, suitability, quality, origin, value, estimated selling price (including the Hammer Price).

**"Entry"** a written statement in the *Catalogue* identifying the *Lot* and its *Lot* number which may contain a *Description* and illustration(s) relating to the *Lot*.

**"Estimate"** a statement of our opinion of the range within which the hammer is likely to fall.

**"Expenses"** charges and Expenses paid or payable by Bonhams in respect of the *Lot* including legal Expenses, banking charges and Expenses incurred as a result of an electronic transfer of money, charges and Expenses for loss and damage cover, insurance, *Catalogue* and other reproductions and illustrations, any customs duties, advertising, packing or shipping costs, reproductions rights' fees, taxes, levies, costs of testing, searches or enquiries, preparation of the *Lot* for *Sale*, storage charges, removal charges, removal charges or costs of collection from the *Seller* as the *Seller's* agents or from a defaulting *Buyer*, plus VAT if applicable.

**"Forgery"** an imitation intended by the maker or any other person to deceive as to authorship, attribution, origin, authenticity, style, date, age, period, provenance, culture, source or composition, which at the date of the *Sale* had a value materially less than it would have had if the *Lot* had not been such an imitation, and which is not stated to be such an imitation in any description of the *Lot*. A *Lot* will not be a *Forgery* by reason of any damage to, and/or restoration and/or modification work (including repainting or over painting) having been carried out on the *Lot*, where that damage, restoration or modification work (as the case may be) does not substantially affect the identity of the *Lot* as one conforming to the *Description* of the *Lot*.

**"Guarantee"** the obligation undertaken personally by Bonhams to the *Buyer* in respect of any *Forgery* and, in the case of specialist *Stamp Sales* and/or specialist *Book Sales*, a *Lot* made up of a *Stamp* or *Stamps* or a *Book* or *Books* as set out in the *Buyer's Agreement*.

**"Hammer Price"** the price in the currency in which the *Sale* is conducted at which a *Lot* is knocked down by the Auctioneer.

**"Loss and Damage Warranty"** means the warranty described in paragraph 8.2 of the Conditions of Business.

**"Loss and Damage Warranty Fee"** means the fee described in paragraph 8.2.3 of the Conditions of Business.

**"Lot"** any item consigned to Bonhams with a view to its *Sale* at auction or by private treaty (and reference to any *Lot* will include, unless the context otherwise requires, reference to individual items comprised in a group of two or more items offered for *Sale* as one *Lot*).

**"Motoring Catalogue Fee"** a fee payable by the *Seller* to Bonhams in consideration of the additional work undertaken by Bonhams in respect of the cataloguing of motor vehicles and in respect of the promotion of *Sales* of motor vehicles.

**"New Bond Street"** means Bonhams' saleroom at 101 New Bond Street, London W1S 1SR.

**"Notional Charges"** the amount of *Commission* and VAT which would have been payable if the *Lot* had been sold at the *Notional Price*.

**"Notional Fee"** the sum on which the *Commission Fee* payable to Bonhams by the *Seller* is based and which is calculated according to the formula set out in the Conditions of Business.

**"Notional Price"** the latest in time of the average of the high and low *Estimates* given by us to you or stated in the *Catalogue* or, if no such *Estimates* have been given or stated, the Reserve applicable to the *Lot*.

**"Notice to Bidders"** the notice printed at the back or front of our *Catalogues*.

**"Purchase Price"** the aggregate of the Hammer Price and VAT on the Hammer Price (where applicable), the *Buyer's Premium* and VAT on the *Buyer's Premium* and any Expenses.

**"Reserve"** the minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

**"Sale"** the auction *Sale* at which a *Lot* is to be offered for *Sale* by Bonhams.

**"Sale Proceeds"** the net amount due to the *Seller* from the *Sale* of a *Lot*, being the Hammer Price less the *Commission*, any VAT chargeable thereon, Expenses and any other amount due to us in whatever capacity and howsoever arising.

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to Bonhams or not), "Seller" includes both the agent and the principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

**"Specialist Examination"** a visual examination of a *Lot* by a specialist on the *Lot*.

**"Stamp"** means a postage *Stamp* offered for *Sale* at a Specialist *Stamp Sale*.

**"Standard Examination"** a visual examination of a *Lot* by a non-specialist member of Bonhams' staff.

**"Storage Contract"** means the contract described in paragraph 8.3.3 of the Conditions of Business or paragraph 4.4 of the *Buyer's Agreement* (as appropriate).

**"Storage Contractor"** means the company identified as such in the *Catalogue*.

**"Terrorism"** means any act or threatened act of terrorism, whether any person is acting alone or on behalf of or in connection with any organisation(s) and/or government(s), committed for political, religious or ideological or similar purposes including, but not limited to, the intention to influence any government and/or put the public or any section of the public into fear.

**"Trust Account"** the bank account of Bonhams into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid, such account to be a distinct and separate account to Bonhams' normal business bank account.

**"VAT"** value added tax at the prevailing rate at the date of the *Sale* in the United Kingdom.

**"Website"** Bonhams Website at [www.bonhams.com](http://www.bonhams.com)

**"Withdrawal Notice"** the *Seller's* written notice to Bonhams revoking Bonhams' instructions to sell a *Lot*.

**"Without Reserve"** where there is no minimum price at which a *Lot* may be sold (whether at auction or by private treaty).

## GLOSSARY

The following expressions have specific legal meanings with which you may not be familiar. The following glossary is intended to give you an understanding of those expressions but is not intended to limit their legal meanings:

**"artist's resale right":** the right of the creator of a work of art to receive a payment on *Sales* of that work subsequent to the original *Sale* of that work by the creator of it as set out in the Artists Resale Right Regulations 2006.

**"bailee":** a person to whom goods are entrusted.

**"indemnity":** an obligation to put the person who has the benefit of the indemnity in the same position in which he would have been, had the circumstances giving rise to the indemnity not arisen and the expression "indemnify" is construed accordingly.

**"interpleader proceedings":** proceedings in the Courts to determine ownership or rights over a *Lot*.

**"knocked down":** when a *Lot* is sold to a *Bidder*, indicated by the fall of the hammer at the *Sale*.

**"lien":** a right for the person who has possession of the *Lot* to retain possession of it.

**"risk":** the possibility that a *Lot* may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

**"title":** the legal and equitable right to the ownership of a *Lot*.

**"tort":** a legal wrong done to someone to whom the wrong doer has a duty of care.

## SALE OF GOODS ACT 1979

The following is an extract from the Sale of Goods Act 1979:

"Section 12 Implied terms about title, etc

- (1) In a contract of sale, other than one to which subsection (3) below applies, there is an implied term on the part of the seller that in the case of a sale he has a right to sell the goods, and in the case of an agreement to sell he will have such a right at the time when the property is to pass.
- (2) In a contract of sale, other than one to which subsection (3) below applies, there is also an implied term that-
  - (a) the goods are free, and will remain free until the time when the property is to pass, from any charge or encumbrance not disclosed or known to the buyer before the contract is made, and
  - (b) the buyer will enjoy quiet possession of the goods except in so far as it may be disturbed by the owner or other person entitled to the benefit of any charge or encumbrance so disclosed or known.
- (3) This subsection applies to a contract of sale in the case of which there appears from the contract or is to be inferred from its circumstances an intention that the seller should transfer only such title as he or a third person may have.
- (4) In a contract to which subsection (3) above applies there is an implied term that all charges or encumbrances known to the seller and not known to the buyer have been disclosed to the buyer before the contract is made.
- (5) In a contract to which subsection (3) above applies there is also an implied term that none of the following will disturb the buyer's quiet possession of the goods, namely:
  - (a) the seller;
  - (b) in a case where the parties to the contract intend that the seller should transfer only such title as a third person may have, that person;
  - (c) anyone claiming through or under the seller or that third person otherwise than under a charge or encumbrance disclosed or known to the buyer before the contract is made.
- (5A) As regards England and Wales and Northern Ireland, the term implied by subsection (1) above is a condition and the terms implied by subsections (2), (4) and (5) above are warranties."

# Bonhams Specialist Departments

<b>19th Century Paintings</b> UK Charles O' Brien +44 20 7468 8360 U.S.A. Madalina Lazen +1 212 644 9108	<b>British &amp; European Glass</b> UK John Sandon +44 20 7468 8244	<b>Furniture</b> UK Thomas Moore +44 20 8963 2816 U.S.A. Andrew Jones +1 415 503 3413	<b>Modern, Contemporary &amp; Latin American Art</b> U.S.A. Alexis Chompaisal +1 323 436 5469	<b>Russian Art</b> UK Daria Kchristova +44 20 7468 8334 U.S.A. Yelena Harbick +1 212 644 9136
<b>20th Century British Art</b> Matthew Bradbury +44 20 7468 8295	<b>British Ceramics</b> UK John Sandon +44 20 7468 8244	<b>European Sculptures &amp; Works of Art</b> UK Michael Lake +44 20 8963 6813	<b>Modern &amp; Contemporary Middle Eastern Art</b> Nima Sagharchi +44 20 7468 8342	<b>Scientific Instruments</b> Jon Baddeley +44 20 7393 3872 U.S.A. Jonathan Snellenburg +1 212 461 6530
<b>Aboriginal Art</b> Francesca Cavazzini +61 2 8412 2222	<b>California &amp; American Paintings</b> Scot Levitt +1 323 436 5425	<b>Greek Art</b> Anastasia Orfanidou +44 20 7468 8356	<b>Modern &amp; Contemporary South Asian Art</b> Tahmina Ghaffar +44 207 468 8382	<b>Scottish Pictures</b> Chris Brickley +44 131 240 2297
<b>African Modern &amp; Contemporary Art</b> Giles Peppiatt + 44 20 7468 8355	<b>Carpets</b> UK Helena Gumley-Mason +44 20 8393 2615 U.S.A. Celeste Smith +415 503 3214	<b>Golf Sporting Memorabilia</b> Kevin McGimpsey +44 131 240 2296 Hamish Wilson +44 131 240 0916	<b>Modern Design</b> Gareth Williams +44 20 7468 5879	<b>Silver &amp; Gold Boxes</b> UK Ellis Finch +44 20 7393 3973 U.S.A. Aileen Ward +1 323 436 5463
<b>African, Oceanic &amp; Pre-Columbian Art</b> U.S.A. Fredric Backlar +1 323 436 5416	<b>Chinese &amp; Asian Art</b> UK Asaph Hyman +44 20 7468 5888 U.S.A. Dessa Goddard +1 415 503 3333 HONG KONG Xibo Wang +852 3607 0010 AUSTRALIA Yvett Klein +61 2 8412 2231	<b>Irish Art</b> Penny Day +44 20 7468 8366	<b>Motor Cars</b> UK Tim Schofield +44 20 7468 5804 U.S.A. Mark Osborne +1 415 503 3353 EUROPE Philip Kantor +32 476 879 471	<b>South African Art</b> Giles Peppiatt +44 20 7468 8355
<b>American Paintings</b> Liz Goodridge +1 917 206 1621	<b>Impressionist &amp; Modern Art</b> UK India Phillips +44 20 7468 8328 U.S.A. Caitlyn Pickens +1 212 644 9135	<b>Automobilia</b> UK Toby Wilson +44 20 8963 2842 Adrian Phipps +44 20 8963 2840	<b>Sporting Guns</b> Patrick Hawes +44 20 7393 3815	
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<b>Antique Arms &amp; Armour</b> UK David Williams +44 20 7393 3807 U.S.A. James Ferrell +1 415 503 3332	<b>Islamic &amp; Indian Art</b> U.S.A. Oliver White +44 20 7468 8303	<b>Native American Art</b> Ingmars Lindbergs +1 415 503 3393	<b>Urban Art</b> Gareth Williams +44 20 7468 5879	
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<b>Australian Art</b> Merryn Schriever +61 2 8412 2222 Alex Clark +61 3 8640 4088	<b>Entertainment Memorabilia</b> UK Katherine Schofield +44 20 7393 3871 U.S.A. Catherine Williamson +1 323 436 5442	<b>Photography</b> U.S.A. Laura Paterson +1 917 206 1653	<b>Hong Kong</b> Daniel Lam +852 2918 4321	<b>Wine</b> UK Richard Harvey +44 20 7468 5811 U.S.A. Erin McGrath +1 415 503 3319
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<b>Books, Maps &amp; Manuscripts</b> UK Matthew Haley +44 20 7393 3817 U.S.A. Catherine Williamson +1 323 436 5442	<b>Mechanical Music</b> Jon Baddeley +44 20 7393 3872	<b>Prints and Multiples</b> UK Lucia Tro Santafe +44 20 7468 8262 U.S.A. Morisa Rosenberg +1 323 447 9374		

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G-NET21/06/18

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.



Paddle number (for office use only)

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Would you like to receive information from us by email?  or post

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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 arrange shippers to contact me with a quote and I agree that you may pass them my contact details.

Sale title: FINE BOOKS, MANUSCRIPTS, ATLASES AND HISTORICAL PHOTOGRAPHS		Sale date: 27 November 2018
Sale no. 24635		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>		
<b>General Bid Increments:</b> £10 - 200 .....by 10s £200 - 500 .....by 20 / 50 / 80s £500 - 1,000 .....by 50s £1,000 - 2,000 .....by 100s £2,000 - 5,000 .....by 200 / 500 / 800s £5,000 - 10,000 .....by 500s £10,000 - 20,000 .....by 1,000s £20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s £50,000 - 100,000 .....by 5,000s £100,000 - 200,000 .....by 10,000s above £200,000 .....at the auctioneer's discretion		
<b>The auctioneer has discretion to split any bid at any time.</b>		
Customer Number	Title	
First Name	Last Name	
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Please leave lots "available under bond" in bond

Please include delivery charges (minimum charge of £20 + VAT)

**BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE AND WISH TO BE BOUND BY THEM, AND AGREE TO PAY THE BUYER'S PREMIUM, VAT AND ANY OTHER CHARGES MENTIONED IN THE NOTICE TO BIDDERS. THIS AFFECTS YOUR LEGAL RIGHTS.**

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