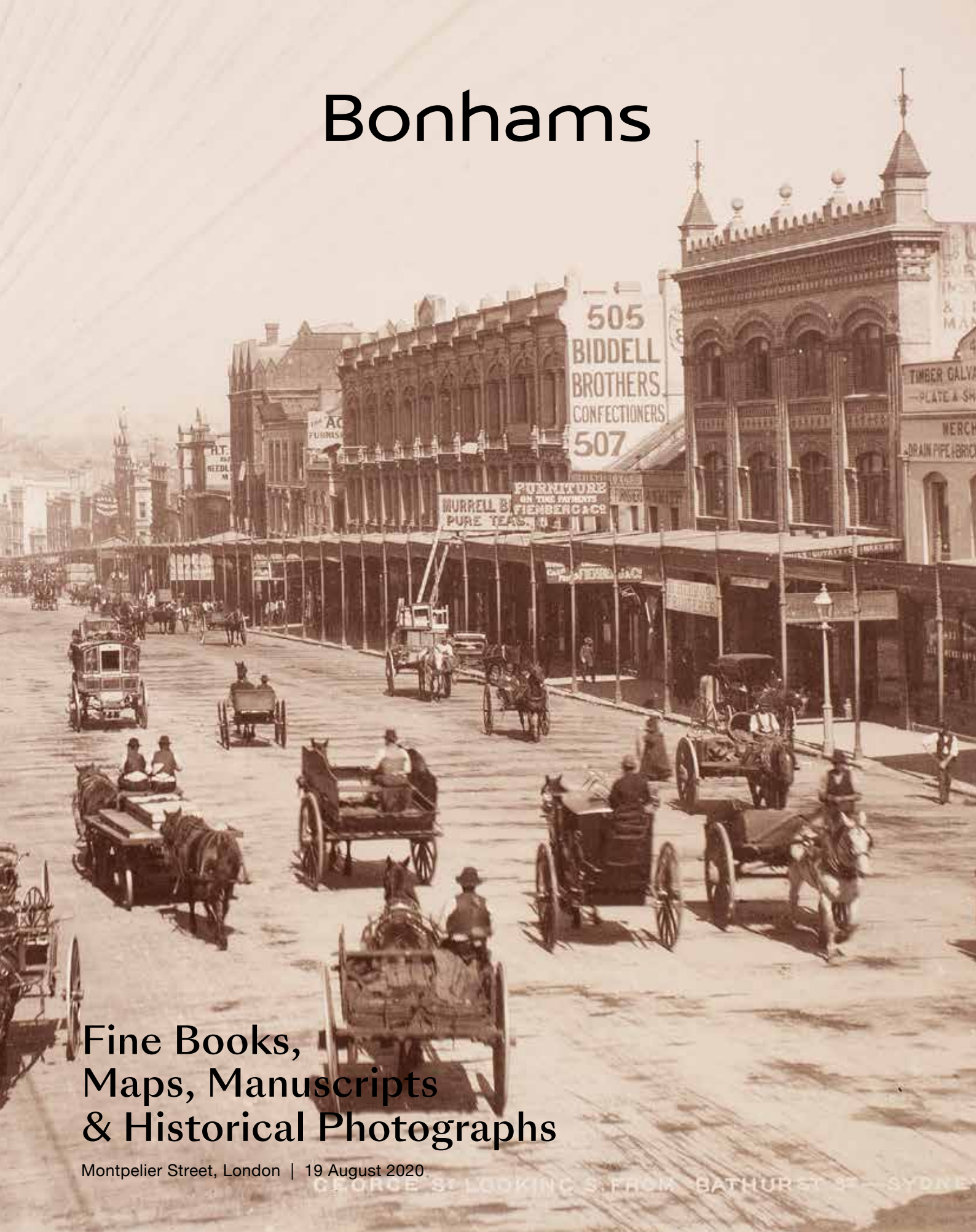


# Bonhams



Fine Books,  
Maps, Manuscripts  
& Historical Photographs

Montpelier Street, London | 19 August 2020

GEORGE ST. LOOKING S. FROM BATHURST ST. SYDNEY

or broild w<sup>th</sup> Mustard and Butter  
and another way w<sup>th</sup> the Head broild  
in Small Beer, Mustard and Lingar

### For a Pike

You may Roast it w<sup>th</sup> good farding  
in the Belly, w<sup>th</sup> Cysters, Liver and  
Crums of Bread, Thyme, Parsly, and  
Eggs Anchovies and a Shallot fill  
the Belly and either bake or Roast  
it, Sauce it w<sup>th</sup> Oyster Sauce, the  
French way is w<sup>th</sup> Oyster Sauce  
and you may boile it w<sup>th</sup> Anchovy  
Sauce, or Fry it in Slices and serve  
w<sup>th</sup> plain Butter and Parsly

## Kitchen Garde

### Cabbage Forc'd whole

You must parboile a Large white  
Cabbage, then take it out and  
boile it when it is cold cut out the  
Heart of it as big as your Fist &  
fill it up w<sup>th</sup> good forcemeat made  
of sweet <sup>bread</sup> ~~meat~~, Marrow, Eggs,  
Crums of bread, Pepper, Salt, and  
Nutting, Thyme, and Parsly, make  
it up all together, and seafe your  
Cabbage above it well if good you  
may use horse, and send it whole to  
Table, thicken your Sauce and  
Pour all over and garnish w<sup>th</sup>  
Slices of Ham or Bacon Broild

### Lettuce Forc'd

Take Twelve let them off, and  
then cool them, when cold take  
out the Heart and fill them full  
of sweet bread forcemeat, set  
them in your Pan stalk upwards  
and stowe them half an hour  
Season w<sup>th</sup> the same spice as  
above and serve away

### Cardoones Buttero

Take them and Blanch them and  
cut out all the Strings and leave  
them two Inches Long, then boil  
them in Water and Salt and a  
Little Butter, or Salt, and when  
Tender Strain them off and soe  
them up in thick melted Butter  
Pepper and Salt

### Sherdones Fry'd Butter

They are a wild Shrub that grows  
in every Hedge and Ditch, you  
must cut them about ten Inches  
and string them tie them up  
Twenty in a Bundle and boile  
them as Asparagus or cut them  
in Dice and boile them as peas  
and soe them up w<sup>th</sup> Pepper, Salt,  
and Melted Butter or Fry them

### Cardoones w<sup>th</sup> Cheese

String them and cut them up  
Inch Long, stowe them in good  
Gravy till Tender, Season w<sup>th</sup>  
Pepper, Salt and Squeeze in an  
Orange, then mixen it w<sup>th</sup>  
Butter Brown w<sup>th</sup> Flower, put  
it in your Dish and cover it all  
over w<sup>th</sup> grated Parmesan or  
Cheshire Cheese, and then Dresse  
it over w<sup>th</sup> a Hot Cheese Torm so  
serve away Hot

### Spinach w<sup>th</sup> Eggs

Boil your Spinach well and  
squeak and Squeeze it dry and  
Chop it small, then put in some  
good Gravy and Melted Butter  
w<sup>th</sup> a Little Cream, Pepper, Salt  
and Nutmeg, then Boach six  
Eggs and lay over your Spinach  
lay some Appletain Butter and  
stick all round the Side square  
one Orange so serve it Hot

# Fine Books, Maps, Manuscripts & Historical Photographs

Montpelier Street, London | Wednesday 19 August 2020, at 1pm

---

## **BONHAMS**

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

## **VIEWING**

Sunday 16 August  
11am to 3pm  
Monday 17 August  
9am to 4.30pm  
Tuesday 18 August  
9am to 4.30pm  
Wednesday 19 August  
9am to 11am

## **BIDS**

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

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

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

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

## **SALE NUMBER:**

26014

## **ENQUIRIES**

Matthew Haley  
Simon Roberts  
Luke Batterham  
Sarah Lindberg  
+44 (0) 20 7393 3828  
+44 (0) 20 7393 3831  
[books@bonhams.com](mailto:books@bonhams.com)

## **Shipping and Collections**

Joel Chandler  
+44 (0)20 7393 3841  
[joel.chandler@bonhams.com](mailto:joel.chandler@bonhams.com)

## **PRESS ENQUIRIES**

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

## **CUSTOMER SERVICES**

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

## **LIVE ONLINE BIDDING IS AVAILABLE FOR THIS SALE**

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

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

Please see back of catalogue for important notice to bidders

## **ILLUSTRATIONS**

Front cover: Lot 147  
Inside front cover: Lot 51  
Rear cover: Lot 99  
Inside rear cover: Lot 223

## **REGISTRATION IMPORTANT NOTICE**

Please note that all customers, irrespective of any previous activity with Bonhams, are required to complete the Bidder Registration Form in advance of the sale. The form can be found at the back of every catalogue and on our website at [www.bonhams.com](http://www.bonhams.com) and should be returned by email or post to the specialist department or to the bids department at [bids@bonhams.com](mailto:bids@bonhams.com)

To bid live online and / or leave internet bids please go to [www.bonhams.com/auctions/26014](http://www.bonhams.com/auctions/26014) and click on the Register to bid link at the top left of the page.

## **Bonhams 1793 Limited**

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

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

# Sale Information

---

## **IMPORTANT NOTICES**

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

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

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

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

## **EXPORT LICENCES**

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

## **SHIPPING, COLLECTION AND STORAGE**

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

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

Buyers are encouraged to make contact with the Book Department to discuss any collection, storage or shipping concerns.

Joel Chandler  
+44 (0)20 7393 3841  
joel.chandler@bonhams.com

# Contents

---

	LOTS
The Cookery Book Collection of Ruth Watson	1-80
General and Continental Books, Manuscripts and Photographs	81-107
Spectacles and Association Items	108-112
English Literature and History	113-127
Atlases and Maps	128-146
Travel	147-174
Natural History	175-189
Science	190-207
Ballet and Opera	208-219
T.E. Lawrence And The Corvinus Press	220-225
Modern Books, Manuscripts and Original Illustrations	226-265



Ruth Watson

## The Cookery Book Collection of Ruth Watson

In 1985 I opened the Closet of antiquarian cookery books, courtesy of Sir Kenelm Digby. I vividly remember my husband's response when I told him the cost. Many early English expletives were involved. We had recently bought Hintlesham Hall and were busily adding guest bedrooms. I already owned several hundred modern cookery books but I think it was the time I was spending in antique shops, buying paintings and furniture, that was the catalyst to collecting antiquarian volumes. I grew to love the feel of a worn calf-bound volume with its tobacco-dry pages and happily wondered about the authors of the myriad inscriptions and amendments.

Over two decades booksellers such as the late Mike McKirdy, Tom Jackson and Simon Gough all fed my acquisitive desire. But now, nearly 40 years on, and having satiated my appetite, I feel it's time to let other enthusiasts share the joy of collecting these culinary treasures.

Ruth Watson, July 2020

# Fine Books, Maps, Manuscripts & Historical Photographs

Wednesday 19 August 2020 at 1pm

1 •

## ACTON (ELIZA)

Modern Cookery in all its Branches: Reduced to a System of Easy Practice, for the Use of Private Families, FIRST EDITION, *half-title, illustrations, 24pp. advertisements at end, light browning and occasional staining, publisher's cloth, rebacked* [Bitting p.3; Oxford p.175], Longmans, Brown, 1845--RUNDAL (MARY) The Domestic Cookery Book, or Guide to the Culinary Art... Valuable Receipts for Plain and Ornamental Cookery Upon the Most Economical Plan... Carving, Brewing, Trussing... Making Wines..., *engraved frontispiece and 10 plates (slightly frayed at edges), some damp- and other staining, modern calf-backed boards, spine gilt*, John Bysh, 8 Cloth Fair, Smithfield, [c.1830]--MOLLARD (JOHN, 'Park Hotel, Norwood') The Art of Cookery Made Easy and Refined, *lacking half-title and frontispiece, modern half calf, spine gilt with red morocco label* [Bitting, p.328; Oxford, p.131], Whittaker & Co., 1836--KITCHENER (WILLIAM) The Cook's Oracle, Containing Receipts for Plain Cookery, on the Most Economical Plan for Private Families, *third edition, occasional soiling, contemporary half roan, joints cracked, tear to spine* [Oxford p.145-6; Simon BG 915], Edinburgh, Robert Cadell, 1837--APPERT (NICOLAS) The Art of Preserving All Kinds of Animal and Vegetable Substances, *second English edition, half-title and advertisement leaf, lacks plate, nineteenth century half calf, spine gilt, bookplate of Joseph Cook* [Bitting p.14], Black, Parry and Kingsbury, 1812--GORDON (A.M.) The New Domestic Cookery; Formed upon Principles of Economy, *wood-engraved frontispiece and illustrations, 2pp. advertisements preceding title, old owner's ink note on verso of title, publisher's cloth, w. Tweedie*, 1853--The New London Cookery. Adapted to the Use of Private Families... by S.W., *eighth edition, folding wood-engraved frontispiece (repaired) and 5 plates of cuts of meat, some soiling, publisher's cloth*, Joseph Smith, 1836, 8vo and 12mo (7)

£400 - 600  
€440 - 660  
US\$500 - 750

Books on domestic economy including the first edition of Eliza Acton's *Modern Cookery* and three rare works or editions not traced in any culinary bibliography. Particularly perplexing is Mary Rundal's *Domestic Cookery Book*, as neither the title nor its author appear to be recorded anywhere. Library Hub does record one copy an edition of Gordon's *New Domestic Cookery* (Dublin, 1849), and two editions of *The New London Cookery* (Joseph Smith, 1835 and c.1840). Although these editions give "A Lady" as the author rather than "S.W"., the one dated 1835 matches the collation of our work, so we can presume they are one and the same, although earlier editions have also been attributed to Esther Copley.

2 •

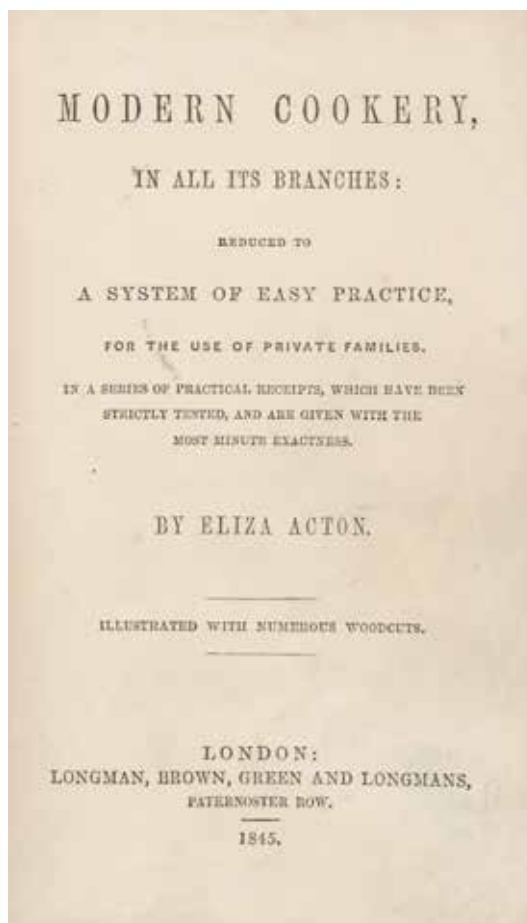
## ACTON (ELIZA)

The English Bread-Book for Domestic Use, FIRST EDITION, *additional wood-engraved title, 24pp. publisher's catalogue, publisher's cloth with gilt device on upper cover (faded), slight tear to top of front joint, inner hinge splitting* [Bitting p.3; Simon BG 25], 1857; Modern Cookery for Private Families, Reduced to a System of Easy Practice, in a Series of Carefully Tested Receipts... Newly Revised and much Enlarged edition, *8 engraved plates, illustrations, bookplate of Alan Davidson, publisher's blind-stamped cloth, elaborate gilt spine with culinary motifs* [cf. Bitting p.3], 1855, 8vo, Longmans, Brown (2)

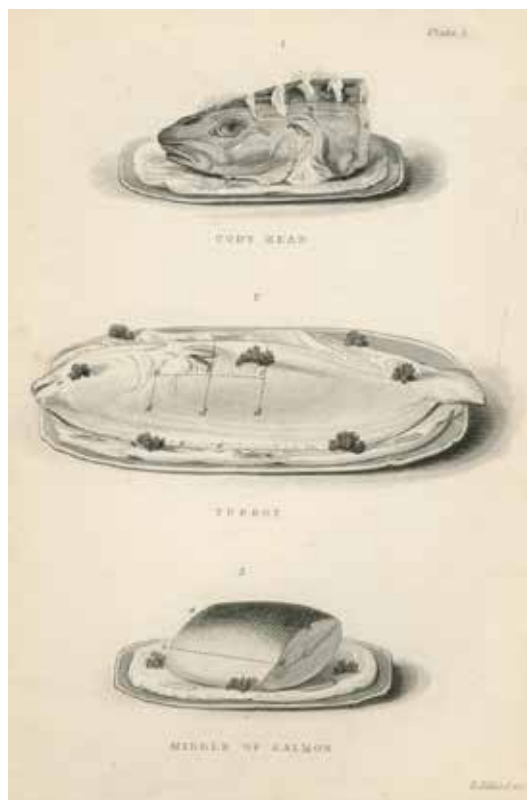
£300 - 500  
€330 - 550  
US\$380 - 630

First edition of Acton's influential work on bread-making, along with a fine copy of her incredibly successful *Modern Cookery*, which was much admired by Elizabeth David.

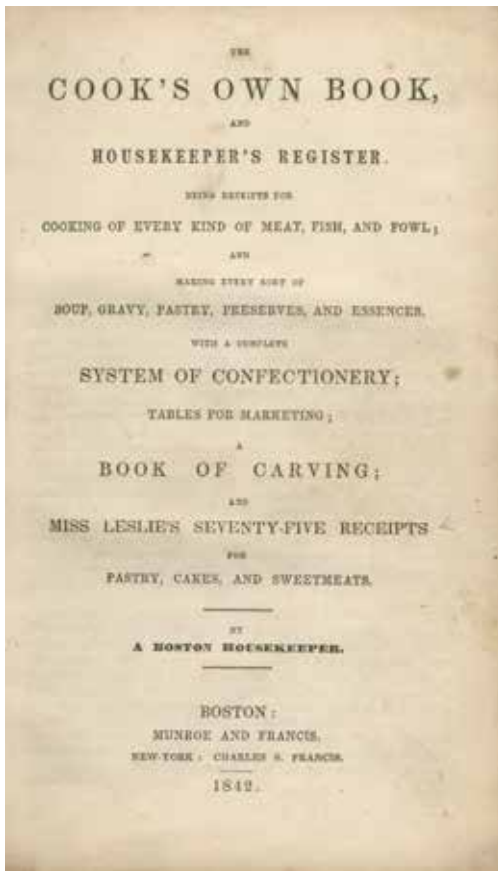
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



1



2



3

3 •

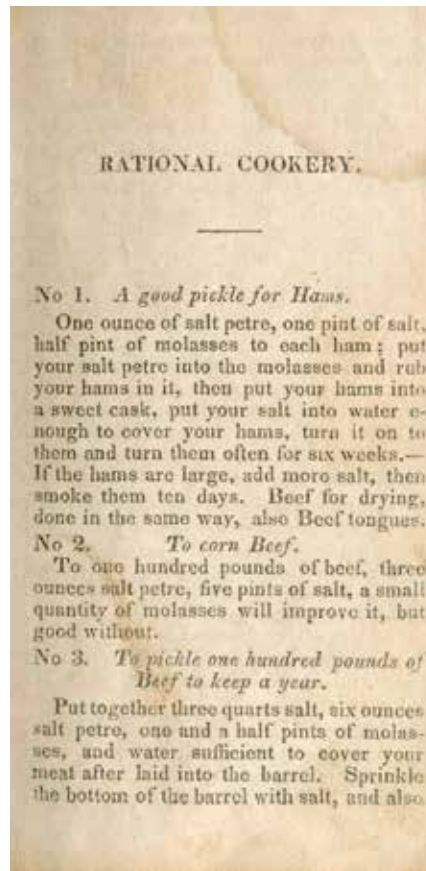
### AMERICAN COOKERY

BARNUM (H.L.) Family Receipts, or Practical Guide for the Husbandman and Housewife, FIRST EDITION, wood-engraved frontispiece, dampstaining and foxing, ownership inscription of Samuel Nibbs ("Bought of James Wolley") on front free endpaper, contemporary calf, worn, upper cover detached [Bidding p.28, "first book treating on cookery printed in the Middle West"], Cincinnati, Lincoln & Co., 1831--[RUNDELL (MARIA ELIZA)] The Experienced American Housekeeper, or Domestic Cookery, 7 engraved plates, some browning and staining, bookplate of Lucy dela Penta, publisher's cloth, rebounded preserving most of original spine, New York, Nafis and Cornish, [c.1830]--[LEE (N.K.M.)] The Cook's Own Book, and Housekeeper's Register... a Complete System of Confectionery, by a Boston Housekeeper, illustrations, bookplate of Joan Dawson, contemporary sheep, rebounded, upper cover detached, Boston, Munroe & Francis, 1842--The Art of Confectionery... Also Different Methods of Making Ice Cream, Sherbets etc., label of Elmira Farmers' Club Library, publisher's decorative cloth gilt [Bidding p.518], Boston, J.E. Tilton and Co., 1866--PARLOA (MARIA) Camp Cookery: How to Live in Camp, label of Waldo Lincoln Collection of American Cookery-Books pasted over advertisement endpapers, publisher's pictorial cloth gilt, edges rubbed, Boston, Graves, Locke, [c.1878]--LESLIE (ELIZA) Miss Leslie's Lady's New Receipt-Book, sixth edition, some foxing and staining at edges, modern boards, Philadelphia, A. Hart, 1851--KELLOGG (ELLA E.) Every-Day Dishes and Every-Day Work, publisher's cloth-backed pictorial boards, faded and worn at edges, Modern Medicine Publishing Co., 1898, 8vo; and 13 others (20)

£600 - 800

€660 - 880

US\$750 - 1,000



4

4 •

### AMERICAN COOKERY

The Cook Not Mad, or Rational Cookery; Being a Collection of Original and Selected Receipts, Embracing not only the Art of Curing Various Kinds of Meats and Vegetables for Future Use, but of Cooking, in its General Acceptation, to the Taste, Habits, and Degrees of Luxury, Prevalent with the American Publick, in Town and Country... together with Sundry Miscellaneous Kinds of Information, of Importance to Housekeepers in General, FIRST EDITION, copyright notice and errata leaf pasted to verso of title as often, slightly browned throughout, occasional light staining, portion torn from lower quarter of p.41/2, publisher's linen-backed printed blue-grey paper covered wooden boards, upper cover very faded and with 3 holes showing wooden boards beneath, lower cover with figure more visible, joints cracked, preserved in later calf-backed solander box, spine gilt, 12mo (137 x 69mm.), Watertown, Knowlton & Rice, 1830

£500 - 700

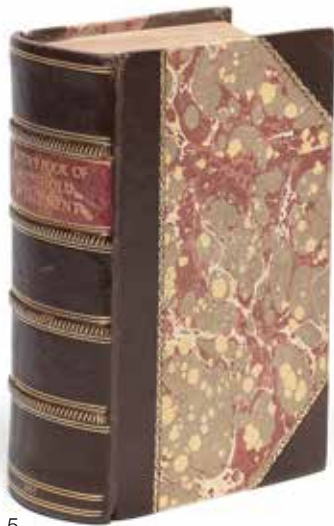
€550 - 770

US\$630 - 880

FIRST EDITION IN THE ORIGINAL BINDING OF THIS NOTED EARLY AMERICAN COOKBOOK, no copies of which have appeared at auction since 1977. The anonymous author advocates the use of American ingredients such as cranberries, corn, turkeys, and watermelon, promising not to introduce "English, French and Italian methods of rendering things indigestible... These evils are attempted to be avoided. Good republican dishes and garnishing, proper to fill an every day bill of fare, from the condition of the poorest to the richest individual, have been principally aimed at".

Provenance: Lucia A. Field, ownership signature on front paste-down, and John Field, faint pencil inscription.

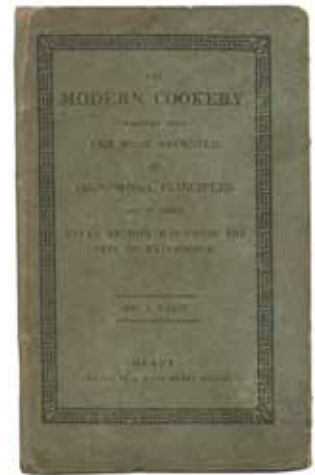




5



6



7

5 •

**BEETON (ISABELLA)**

The Book of Household Management... also Sanitary, Medical, & Legal Memoranda; with a History of the Origin, Properties, and Uses of all Things Connected with Home Life and Comfort. FIRST EDITION, colour lithographed frontispiece, additional pictorial title (with "18 Bouverie St" address) and 12 colour plates, numerous wood-engravings, some foxing and soiling, frontispiece stained at gutter and near detached, plate at p.113 with tear and slight chip at edge, x2 cut along outer edge with loss of text, some worming in upper margin of last few leaves, modern half calf gilt, spine gilt with raised bands and red morocco label [Bitting p.32; Simon BG 186], small thick 8vo, S.O. Beeton, 248 Strand, W.C., 1861

£400 - 600

€440 - 660

US\$500 - 750

6 •

**BRADLEY (RICHARD)**

The Country Housewife and Lady's Director in the Management of a House, and the Delights and Profits of a Farm... Directions for the Dairy... Drying and Kilning of Saffron, third edition, engraved frontispiece, title page in red and black (repair and stain at foot), occasional spotting and staining, with a loosely inserted leaf containing 2 eighteenth century MANUSCRIPT RECIPES ('A receipt to make Elder Wine from a Lady at Wandsworth', and another wine from Mr Taylor of Norfolk), modern speckled calf gilt [ESTC T184839; Bitting pp.55-56; Maclean pp.11-13; Oxford pp.58-59], Woodman & Lyon, 1728--LAURENCE (JOHN) The Clergy-Man's Recreation: shewing the Pleasure and Profit of the Art of Gardening, fifth edition, engraved frontispiece; The Gentleman's Recreation: or the Second Part of the Art of Gardening Improved. Containing... Curious Observations relating to Fruit-Trees: Particularly, A New Method of Building Walls with Horizontal Shelters, second edition, engraved frontispiece and 3 folding engraved plates (2 slightly frayed), 2 parts in 1 vol., each with engraved frontispiece, bookplate of William Trumbull, contemporary panelled calf, slight staining [ESTC 30847, T142272; Fussell pp.100-102; Henrey 937, 943; Hunt 437, 438], Bernard Lintott, 1717, 8vo (2)

£300 - 500

€330 - 550

US\$380 - 630

Bradley's work is arranged according to the months of the year. "There are two dishes which are not likely to be imitated in the present day; one is a gammon of badger roasted, the other is viper soup" (Oxford).

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.

7 •

**BROOKS (CATHERINE)**

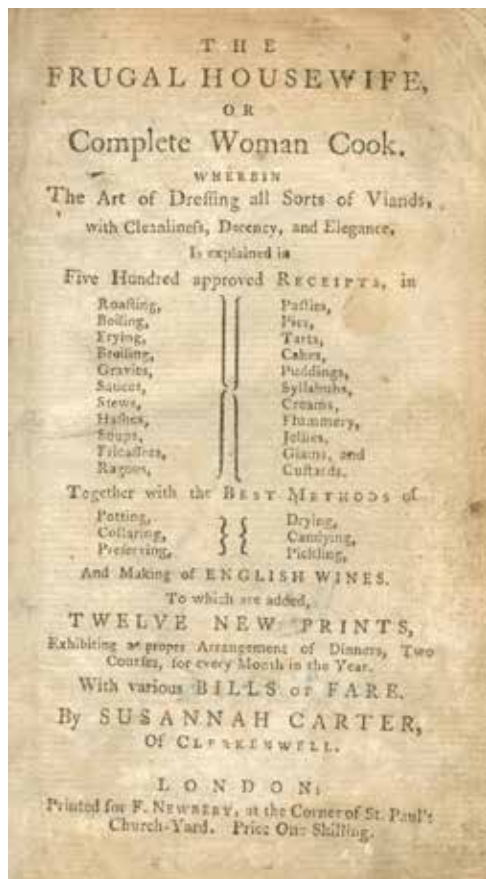
The Complete English Cook; or Prudent Housewife. Being an Entire New Collection of the Most Genteel, Yet Least Expensive Receipts in Every Branch of Cookery and Good Housewifery... together with the Art of Marketing, and Directions for Placing Dishes on Table for Entertainments, fourth edition, engraved frontispiece, 3 illustrations of place settings, first and last few leaves rather soiled and corners creased, untrimmed and crudely stitched in limp vellum wrappers [ESTC N28254; Maclean p.17; cf. Oxford p.95-6], printed for the Authoress, and sold by J. Cooke, [c.1770]--The Modern Cookery, Written upon the Most Approved and Economic Principles, and in which Every Receipt has stood the Test of Experience. By a Lady, FIRST EDITION, wood-engraved frontispiece and title vignette, illustrations of place settings and 2-page table to show which fish are in season, neatly rebacked [Brotherton copy only on Library Hub, with same pagination], Derby, Henry Mozley, 1818--HOLLAND (MARY) The Complete Economical Cook, and Frugal Housewife, ninth edition, 4 engraved plates, some browning and dampstaining to plates, a few leaves with corners creased and some minor worming, rebacked, Thomas Tegg, 1832--HAMMOND (ELIZABETH) Modern Domestic Cookery and Useful Receipt Book, engraved frontispiece, additional title and 4 plates, some spotting, Dean & Munday, [c.1835]--CHILD (LYDIA MARIA) The Frugal Housewife. Dedicated to Those who are not Ashamed of Economy, ninth edition, engraved frontispiece [Bitting p.86-87], T.T. and J. Tegg, 1832, the last 4 in publisher's printed boards, 12mo (5)

£400 - 600

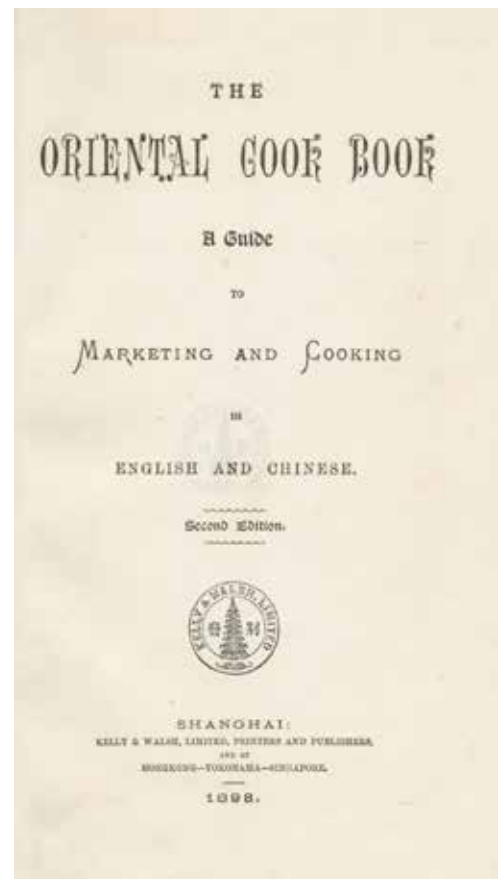
€440 - 660

US\$500 - 750





9



10

11 •

**CHOMEL (NOEL)**

Dictionnaire oeconomique: or, the Family Dictionary. Containing... Methods of improving Estates ... The Best and Cheapest Ways of Providing and Improving all Manner of Meats and Drinks; of Preparing Several Sorts of Wines... All Sorts of Rural Sports and Exercises, 2 vol. in 1, first English edition, titles printed in red and black, numerous woodcut illustrations in the text, slight worming in lower margins towards end, contemporary calf, rubbed and stained, spine ends chipped, joints cracked [ESTC T110928; Bitting p.87; Maclean p.27; Oxford p.57], folio, D. Midwinter, 1725

£300 - 500  
€330 - 550  
US\$380 - 630

Richard Bradley's revised and augmented first English edition of this comprehensive dictionary of food, drink and husbandry, including sections on agriculture, horticulture, hunting, bees, falconry and horses.



11


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.



12

MASSEY AND SON'S  
 BISCUIT, ICE, & COMPOTE BOOK;  
 OR, THE  
 Essence of Modern Confectionery:  
 CONTAINING  
 MANY RECEIPTS NEVER BEFORE PUBLISHED,  
 INCLUDING THREE  
 ANGLO-RUSSIAN, NEW SYSTEM OF SERVING DINNERS.  
 SECOND EDITION.  
 LONDON:  
 SIMPKIN, MARSHALL, & Co.,  
 AND THE AUTHORS,  
 54, CAMBRIDGE STREET, SOUTH BROMPTON, S.W.  
 1866.  
 Price 3s. 6d.  
 [THE RIGHT OF TRANSLATION IS RESERVED.]

13

PROFESSED  
**COOKERY:**  
 CONTAINING  
 BOILING, POTTING,  
 ROASTING, PICKLING,  
 PASTRY, MADE-WINES,  
 PRESERVING, GELLIES,  
 And Part of CONFECTIONARIES.  
 WITH  
 An ESSAY upon the LADY'S ART  
 of COOKERY.  
 TOGETHER WITH  
 A PLAN of HOUSE-KEEPING.  
 By ANN COOK,  
 Teacher of the True ART of COOKERY.  
 The SECOND EDITION.  
  
 Printed for the AUTHOR, and sold at her House in  
 the Great-martins, Newgate. 1795. Price 5s.

14

THE  
**GOOD HOUSEWIFE;**  
 OR,  
**Cookery Reformed:**  
 CONTAINING  
 A Select Number of the best RECEIPTS  
 IN  
 COOKERY, PASTRY, PRESERVING,  
 CANDYING, PICKLING, &c.  
 TOGETHER WITH  
 A distinct Account of the Nature of ALIMENTS.  
 Collected from the most approved Authors, and from the  
 Papers of several GENTLEMEN and LADIES  
 eminent for their good Sense and Oeconomy.  
 Published at the Request of a Physician of great Experience,  
 who, for the Benefit of the Purchaser, has carefully correct-  
 ed this Work; and shows why several Things heretofore  
 used in COOKERY, and inserted in other Books,  
 have been prejudicial to Mankind.  
 The SECOND EDITION.  
 L O N D O N:  
 Printed for P. DAVEY and B. LAW, at the Bible and Ball,  
 in Ainslie-Lane.  
 MDCCLVI.

15

12 •

### CONFECTIONARY AND ICES

JARRIN (G.A.) The Italian Confectioner, or, Complete Economy of Desserts... Respecting Distillation, Decoration, and Modelling, in all their Branches: including Figures, Fruits, Flowers, and Animals, in Gum Paste; and the Art of Moulding, Casting, and Gilding Composition Pastes..., FIRST EDITION, *engraved portrait and 2 folding plates, some dampstaining towards end (affecting plates), owner's ink note at foot of title-page, bookplate of Henry Beaufoy, contemporary half calf [Bitting p.244; Oxford p.149]*, John Harding, 1820--FULLER (WILLIAM) A Manual Containing Numerous Original Recipes for Preparing Ices; with a Description of Fuller's Neapolitan Freezing Machine, for Making Ices in Three Minutes at Less Expense than is Incurred by any Method now in Use, *double-page plate (with caption shaved), ink corrections to first page, original watered silk cloth with new endpapers*, William Fuller, 1851--MARSHALL (AGNES B.) The Book of Ices. Including Cream and Water Ices, Sorbets, Mousses, Iced Souffles... eighth thousand, *4 chromolithographed plates, illustrations, later blue half morocco preserving publisher's cloth gilt covers*, Marshall's School of Cookery, [c.1886]; Fancy Ices, *wood-engraved illustrations, half-title and title foxed, publisher's blue and silver pictorial cloth, spine and edges soiled, tear to top of front joint*, Marshall's School of Cookery & Simpkin, Marshall, [1894]; idem, another edition, *publisher's blue cloth gilt, fine in dustwrapper*, Marshall's School of Cookery, Robert Hayes, [c.1910]--CAIRD (JOHN) The Complete Confectioner and Family Cook; including all the Late Improvements in Confectionery, Preserving, Pickling, Jellies, Creams, Pastry, Baking... *engraved frontispiece and 7 plates of table settings (3 folding), illustrations, tears to p.35, p.369 and one folding plate, untrimmed in contemporary boards, rebacked, upper cover near detached, joints cracked [Bitting p.72; Oxford, p.137, Leith edition of same year]*, Edinburgh, John Anderson, 1809--COOKE (JOHN CONRADE) Cookery and Confectionary, *additional engraved title and 12 plates, some light browning and occasional staining, a few page numbers trimmed, modern half calf [Bitting p.98; Oxford p.154; Simon BG 385], 12mo*, Simpkin, Marshall, 1824--HERISSE (EMILE) The Art of Pastry Making... for the Use of Confectioners, Pastrycooks, and Private Families, *lacking c.30 pages, publisher's cloth*, Ward, Lock, 1893, 8vo (7)

£400 - 600  
€440 - 660  
US\$500 - 750

A group of books on confectionary and ices, including a copy of William Fuller's scarce manual and recipe book, which was only available at his 60 Jermyn St. premises along with his "Neapolitan Freezing Machine", an early mechanised ice cream maker which replaced the sorbetiere.

13 •

### CONFECTIONERY

BORELLA (Mr.) The Court and Country Confectioner: or, the House-Keeper's Guide... and the art of distilling simple waters, cordials, perfumed oils, and essences. By Mr. Borella, now head confectioner to the Spanish Ambassador, *title silked and browned, some worming in upper and lower margins, modern half calf [ESTC T90915; Maclean p.11; Oxford p.102; Simon BG 227]*, G. Riley, 1772--EALES [(MARY)] The Compleat Confectioner; or, the Art of Candyng and Preserving in its Utmost Perfection; A Curious Collection of Receipts, 2 parts in 1 vol., *fourth edition, some browning and staining, last leaf repaired just affecting text [this edition not on ESTC or in bibliographies]*, C. Hitch etc., 1750--GLASSE (HANNAH) The Compleat Confectioner, *wanting 16-page ?index at end, modern half calf [ESTC T90908; Maclean p.61-62; Simon BG 775]*, Dublin, J. Exshaw, 1742 [but 1762]--NUTT (FREDERICK) The Complete Confectioner... also Receipts for Home-Made Wines, Cordials, French and Italian Liqueurs, &c., Eighth edition, corrected and improved by J.J. Machet, *half-title, engraved frontispiece and 10 plates (3 folding, one soiled and frayed at outer edge), later calf-backed boards [cf. Oxford p.117]*, Samuel Leigh, 1819--MASSEY (JOHN & WILLIAM) Massey & Son's Biscuit, Ice and Compite Book; or, the Essence of Modern Confectionery, *second*

*edition, wood-engraved portrait, publisher's red blindstamped cloth*, Simpkin, Marshall, 1866--READ (GEORGE) The Guide to Trade. The Confectioner, *later cloth [Oxford p.172]*, Charles Knight, 1842, 8vo and 12mo (6)

£1,000 - 1,500  
€1,100 - 1,600  
US\$1,300 - 1,900

Provenance: First work, "Mary Liddell. The gift of Mrs Fletcher", old inscription on title-page.

14 •

### COOK (ANN)

Professed Cookery, containing Boiling, Roasting, Pastry, Preserving, Potting, Pickling, Made-wines, Gellies, and Part of Confectionaries. With an Essay upon the Lady's Art of Cookery. Together with a Plan of House-Keeping, *second edition, slightly browned throughout, some foxing, burn mark to gathering Aa, without half-title, contemporary sheep, rebacked, edges worn, spine cracked [ESTC N39831; Bitting p.98; Maclean p.35; Oxford p.91-2]*, 8vo, Newcastle, Printed for the author, and sold at her house in the Groat-market, 1755

£400 - 600  
€440 - 660  
US\$500 - 750

Ann Cook was Hannah Glasse's great rival, the introduction to her *Professed Cookery* comprising a 68-page unrelenting attack on Glasse and *The Art of Cookery*. The second part of the book, 'A Plan of House-Keeping', gives an account of Cook's alleged campaign of intimidation at the hands of Glasse's half-brother Lancelot Allgood. Included in the lot is a copy of a pamphlet by Madeleine Hope Dodds entitled *The rival cooks: Hannah Glasse and Ann Cook* (1938, inscribed by the author and with a letter from her inserted).

Provenance: "Ann Ornsby, her Book the 26 Day of May 1765 at Lanchester", inscription with another dated 1772 on front free endpaper.

15 •

### COOKERY REFORMED

The Good Housewife; or, Cookery Reformed: containing a Select Number of the Best Receipts in Cookery, Pastry, Preserving, Dandyng, Pickling, &c: together with a Distinct Account of the Nature of Aliments... Published at the request of a physician of great experience, who, for the benefit of the purchaser, has... shewn why several things heretofore used in cookery, and inserted in other books, have been prejudicial to mankind, *second edition, woodcut head- and tail-pieces, some browning at edges of first and last few leaves, occasional soiling and staining, contemporary sheep, worn at edges, spine chipped at head and foot, upper cover near detached [ESTC N473881; cf. Maclean p.35; Oxford p.86-87, first edition]*, 8vo, P. Davey and B. Law, 1756

£800 - 1,200  
€880 - 1,300  
US\$1,000 - 1,500

EXTREMELY RARE second edition of the previous year's *Cookery Reformed*; or, *The Lady's Assistant*. It has not been traced in bibliographies or auction records, and just one copy is listed on ESTC (New York Public Library), along with five copies of the first edition (none of which are in the UK).

Provenance: "Mr Thos. Filips"; "Elizabeth Taylor her Book Given by Mrs Mosher at the Glaziers Arms Water Lane Black Fryers" [and in another hand:] "about 1798. Died when she was about 10 or 12 years old her mother died some years before, and her father boarded with Mrs Mosher after her death who lived near his factory", inscriptions on final blank leaf.

THE  
**CLOSET**  
 Of the Eminently Learned  
*Sir Kenelme Digby Kt.*  
 OPENED: 1677.  
 Whereby is Discovered  
 Several ways for making of  
*Metbeglin, Syder, Cherry-Wine, &c.*  
 TOGETHER WITH  
 Excellent Directions  
 FOR  
**COOKERY:**  
 As also for  
*Preserving, Conseruing, Candyng, &c.*

---

Published by his Son's Consent.

---

The Third Edition Corrected.

---

LONDON:  
 Printed by H. C. for H. Brome, at the  
 West-end of St. Pauls, 1677.

16



17

58 The second Booke of

Hippocras de natura huma-  
 na.

NB  
 Gales com.  
 1. 2. 3. 4.

page 29

NB

Hippocras de  
 natura huma-  
 na.

NB

Gales in con-  
 sideration.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

1. 2. 3. 4.

Diet

the best part be cold, then shall the diet be according to  
 winter. If the end be hot, then shall the diet be of summer.  
 If both parts be temperate, then should there be  
 also a temperance in diet: as in considering that stomach  
getteth strength, and blood then increaseth. And meate  
 would be less in quantitie then in winter, and by the  
 same what more.

Spring time beginneth the 8. of February, & continueth  
 unto the 8. day of May. In summer the inward heat  
 is but little, and the stomach doth not digest so strongly  
 nor quickly, as in winter: therefore in a season eating  
 often, and a little at once, is most convenient. And Di-  
 uersus sayeth, that eating in summer doth the body,  
 maketh the colour floures, ingendeth melancholy, & hur-  
 teth the sight: also he saith meate, bread staped in white  
 broth, such fadden lettise or ricole, are then good to be  
 used: also vanyety of meats, but not at one meale: pota-  
 toes made with cold leaues, & ynke to make abundance,  
 beinge laid with water to hot complexion much, to cold  
 nature is lesse. In this season blood surrendeth, & toward  
 the end thereof, choler, and therefore they which be cold  
 of nature and moist, are then best at ease, hot nature a  
 dry wast. Sparrowes, chilozen and very young men in  
 the beginning of summer, are best, old folke in winter  
 end, and in March. Summer beginneth the 8. day of  
 May, & continueth until the 8. day of August. Autumn  
 beginneth the 8. day of August, and endeth the 8. day of  
 November, that season of the yere is variable, & the ayre  
 changeable, by reason thereof happen sundry sicknesses,  
 blood decrease, & melancholy aboundeth: to be fore all  
 summer fruits would then be the best, so: as much as  
 the weather all ayre & winds in a body. In this time meate  
 would be more abundant then in summer, but some what  
 drier: drink must be less in quantitie, but it is not with  
 water. When time is dangerous to all ages, all nature, & all  
 countries, but a nature hot & moist be least in damage.

18



19

16 •

**DIGBY (KENELM)**

The Closet of the Eminently Learned Sir Kenelme Digby Kt. Opened, whereby is Discovered Several Ways for Making of Metheglin, Syder, Cherry-Wine etc., together with Excellent Directions for Cookery, as also for Preserving, Conserving, Candyng etc., Published by his Son's Consent, *third edition, some foxing and browning throughout, 1881 ownership inscription on title partially erased, later calf preserving most of original side panels, spine gilt* [ESTC R10652; *Bitting* p.124-5; *Oxford* p.34-5], small 8vo, H[enry] C[ruttenden] for H. Brome, 1677

£500 - 700  
€550 - 770  
US\$630 - 880

"The peculiarity of this book is the number of recipes for making drinks. There are nearly fifty recipes for making meath, and as many for making metheglin... There is a recipe for making tea with eggs, and a warning against leaving tea to stand too long. 'The water is to remain upon it no longer than whiles you can say the Miserere Psalm very leisurely'" (Oxford).

Provenance: J.W. Sanders, armorial bookplate.

17 •

**DOMESTIC ECONOMY**

The Magazine of Domestic Economy, First Series, 7 vol., *contemporary half calf, spines gilt, volume 7 not uniform colour and label rubbed* [Oxford p.169], Orr & Smith, 1836-1842--KITCHINER (WILLIAM) The Housekeeper's Oracle; or, Art of Domestic Management: Containing a Complete System of Carving... the Art of Managing Servants; and the Economist and Epicure's Calendar, FIRST EDITION, *engraved portrait, illustrations, 12pp. catalogue preceding title, occasional soiling, owner's name in ink on title, repair in lower margin of F4, untrimmed in publisher's boards, some small worm holes to spine, upper joint cracking* [Oxford p.162-3; *Simon* BG 920], Whittaker, Treacher, 1829--ADAMS (SAMUEL and SARAH) The Complete Servant... From the Housekeeper to... the Foot-boy, *some dampstaining towards end, untrimmed in publisher's printed boards, rebacked, rubbed and soiled* [Bitting p.3; *Oxford* p.156], Knight & Lacey, 1825--COBBETT (ANNE) The English Housekeeper: or, Manual of Domestic Management, FIRST EDITION, *wood-engraved frontispiece, old library label on front paste-down, contemporary cloth*, A. Cobbett, [c.1835]--FRANCATELLI (CHALRES. E.) The Cook's Guide, and Housekeeper's & Butler's Assistant, *engraved portrait, illustrations, publisher's decorative cloth*, Richard Bentley, 1888, 8vo *et infra*; and 6 others (17)

£200 - 400  
€220 - 440  
US\$250 - 500

18 •

**ELYOT (THOMAS)**

The Castell of Health, Corrected, and in Some Places Augmented by the First Author thereof, *woodcut printer's device on title, woodcut headpieces and initials, numerous passages with early ink underscoring, pointing hands and other marginalia ("sign of melancholy blood")*, some browning and staining, *l2 probably from another copy, final leaf with small tear at foot affecting a few letters, later calf with blind rule border and corner-pieces, red morocco spine label, rebacked, upper cover near detached* [ESTC S111641], 4to (175 x 125mm.), Printed by the Widdow Orwin, and are to be sold by Matthew Lownes, 1595

£2,000 - 3,000  
€2,200 - 3,300  
US\$2,500 - 3,800

Elyot's *Castel of Helth*, first published in 1539, completed the trilogy of his major works, providing advice as to the uses and effects of different foods and diets "so that English men and women may understand and regulate their health accordingly. It popularized the theory of the four humours and complexions, which became a basic part of the intellectual make-up of Renaissance Britain, and suggested medicines and treatments for a variety of ailments" (ODNB).

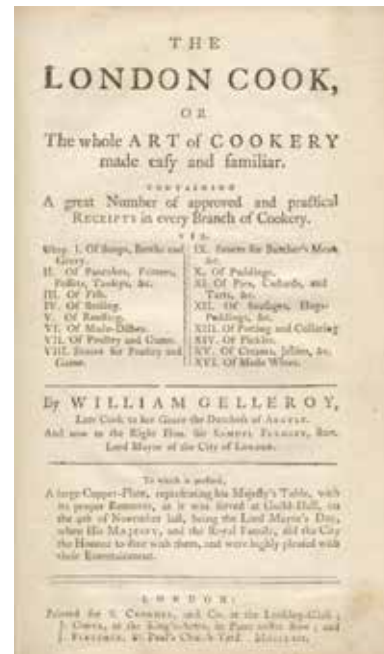
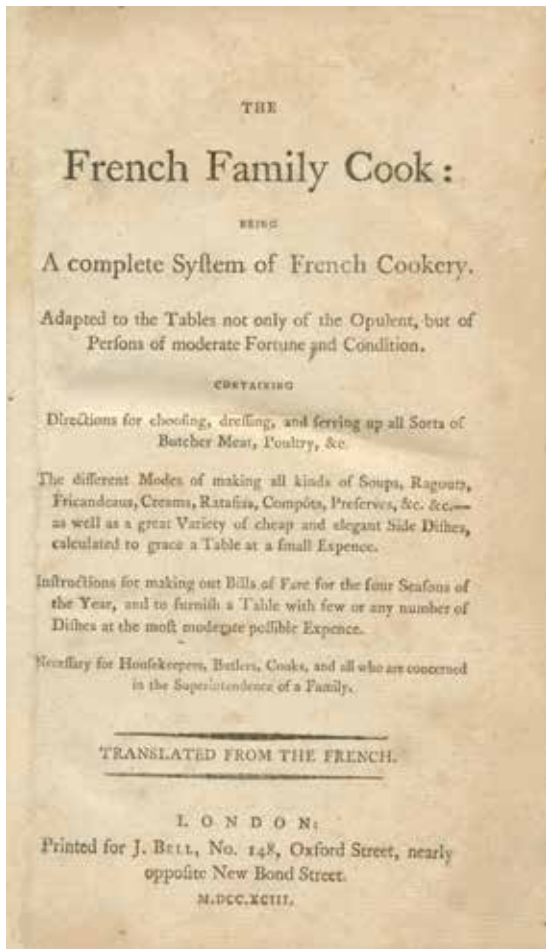
Provenance: A.B. Middleton, Salisbury, 1871, ownership inscription on front free endpaper.

19 •

**FARLEY (JOHN)**

The London Art of Cookery, and Housekeeper's Complete Assistant, *eighth edition, engraved frontispiece, and 12 plates of bills of fare (light dampstain to outer corners), last few leaves softened at edges, modern calf-backed boards, gilt panelled spine* [ESTC T121903; *Bitting* p.152; *Oxford* p.114; *Maclean* p.50], 8vo, J. Scatcherd and J. Whitaker, 1796--BRIGGS (RICHARD) The English Art of Cookery, According to the Present Practice, *first Dublin edition, 24 full-page bills of fare (first 2 partially supplied in manuscript facsimile), occasional soiling, contemporary calf, spine and corners neatly restored* [ESTC N9203; *Maclean* p.15], 12mo, Dublin, P. Byrne, 1791--SIMPSON (JOHN) A Complete System of Cookery... Bills of Fare for Every Day of the Year... Being One Years' Work at the Late Most Noble The Marquis of Buckingham, *third edition, title-page laid down and restored, last leaf repaired, contemporary tree calf, neatly rebacked* [Bitting p.436; *Oxford* p.134], 8vo, W. Stewart, [1813]--MACDONALD (DUNCAN) The New London Family Cook; or Town and Country Housekeeper's Guide... List of the Most Respectable Manufacturers and Dealers in the Various Articles, *second edition, advertisement leaf at end, engraved portrait and 10 plates, occasional foxing, last few leaves wormed in margins, contemporary mottled calf gilt, rebacked* [Bitting p.297], 8vo, James Cundee, 1808 (4)

£300 - 500  
€330 - 550  
US\$380 - 630



22

21 •

**GARRETT (THEODORE FRANCIS)**

The Encyclopaedia of Practical Cookery: a Complete Dictionary of all Pertaining to the Art of Cookery and Table Service. Illustrated... by Harold Furniss, George Cruikshank, W. Munn Andrew and others, 2 vol., numerous lithographed and chromolithographed plates, illustrations in the text, contemporary half roan, rebacked [Biting p.177], L. Upcott Gill, [1892-1894]--PUGH (DAVID) 'D. Hughson'. The New Family Receipt-Book, or Universal Repository of Domestic Economy, engraved frontispiece (foxed), occasional browning, modern green half calf [Biting p.237; Oxford p.145], W. Pritchard, 1817—(WARD) ARTEMAS. The Grocer's Encyclopedia: A Compendium of Useful Information Concerning Foods of All Kinds, additional title-page ('Encyclopedia of Foods and Beverages', one of a few hundred copies issued with additional title), colour plates, illustrations, publisher's cloth [cf. Biting p.484], New York, 1911--MARSHALL (AGNES B.) Larger Cookery Book of Extra Recipes, wood-engraved illustrations, 40pp, advertisements at end, publisher's cloth, corners worn [Biting p.310], Simpkin, Marshall, [1891], 4to (5)

£200 - 400  
 €220 - 440  
 US\$250 - 500

22 •

**GELLEROY (WILLIAM)**

The London Cook, or the Whole Art of Cookery made Easy and Familiar. Containing a great Number of approved and Practical Receipts in every Branch of Cookery. Viz. Chap. I. Of Soups, Broths and Gravy. II. Of Pancakes, Fritters, Possets, Tanseys... XVI. Of Made Wines, FIRST EDITION, folding engraved frontispiece of 'His Majesty's Table' (repaired on verso), with Appendix and publisher's catalogue at end, contemporary speckled calf, rebacked [ESTC T63887; Biting p.179; Maclean p.56; Oxford p.92; Simon BG 740], 8vo, S. Crowder & Co., J. Coote & J. Fletcher, 1762

£600 - 800  
 €660 - 880  
 US\$750 - 1,000

"This seems a very good book" (Oxford), complete with the rare frontispiece. The author was cook to The Duchess of Argyll.

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.

20

20 •

**FRENCH AND EUROPEAN COOKERY**

[MENON] The French Family Cook: Being a Complete System of French Cookery. Adapted to the Tables not only of the Opulent, but of Persons of Moderate Fortune and Condition... Translated from the French, first English edition, advertisement leaf at end, repairs to first 3 leaves, some worming to lower margins towards end (affecting a few words), modern calf-backed boards [ESTC T91239; Biting, p.554; Maclean, p.101; Oxford, p.121; Simon BG 7141793], J. Bell, 1793--ROBERTS (I.) The Young Cook's Guide... A New Treatise on French and English Cookery... Preserving Fruit... Rudiments of Ices...., ownership inscription of Mary Ann Lawson, 1836, publisher's cloth, rebacked preserving original spine [Biting p.400], Laking, 1836--SOYER (ALEXIS) The Modern Housewife or Menagere, Comprising Nearly One Thousand Receipts for the Economic and Judicious Preparation of Every Meal of the Day, second English edition, engraved portrait, wood-engraved dedication, advertisements for Soyer's Sauces at end, publisher's cloth, gilt-stamped spine, Simpkin, Marshall, 1849--UDE (LOUIS EUSTACHE) The French Cook, ninth edition, lithographed portrait and 8 engraved plates of bills of fare (one torn without loss), ownership signature of Lydia Addenbrooke on title, contemporary half calf, rebacked preserving most of original spine [Biting p.471], W.H. Ainsworth, 1827--[KOCHHEIM (AMALIA VON)] A Handbook of Foreign Cookery; Principally French, German and Danish, publisher's cloth, spine worn, John Murray, 1845, 8vo; and 5 others, mostly French cookery (10)

£500 - 700  
 €550 - 770  
 US\$630 - 880





21

23 •

**GOUFFÉ (JULES)**

The Royal Cookery Book (Le Livre de Cuisine). Translated from the French and Adapted for English Use by Alphonse Gouffé... Comprising Domestic and High-Class Cookery, 16 chromolithographed plates (2 with very slight adhesion marks), numerous wood-engravings, occasional light spotting, publisher's decorative blue cloth gilt, g.e., front hinge weakening extremities rubbed, one or two small nicks to foot of spine, thick 8vo, Sampson Low, 1883

£300 - 500  
 €330 - 550  
 US\$380 - 630

An unusually good copy in the original decorative binding.

24 •

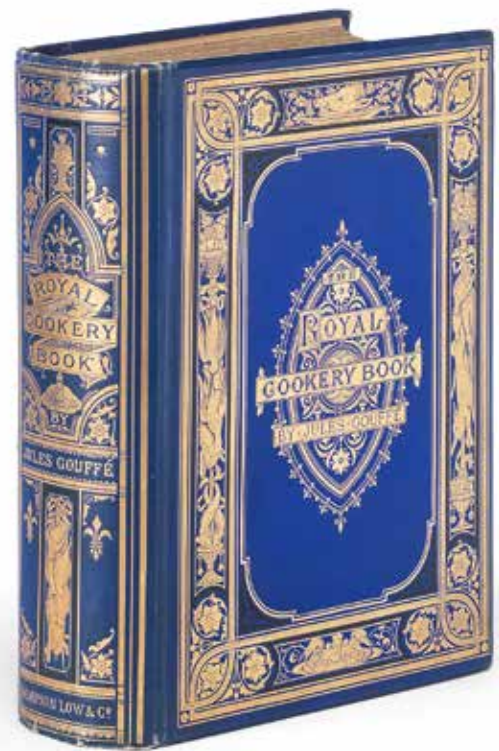
**GREY (ELIZABETH, COUNTESS OF KENT)**

A Choice Manual, or Rare Secrets in Physick and Chirurgery... Whereto are added several experiments of the vertue of Gascons Powder, and Lapis contra Yarvam... The Nineteenth Edition; A True Gentlewomans Delight. Wherein is contain'd all Manner of Cookery: Together with Preserving, Conserving, Drying, and Candyng. Very necessary for all Ladies and Gentlewomen, 2 parts in 1 vol., engraved portrait (laid down, fore-margin trimmed), A9 with piece torn from margin (just shaving some letters), dampstain in lower outer corners of volume with some resulting fraying (not affecting text), nineteenth century red morocco, covers with gilt tooled border of acorns and oak leaves, gilt panelled spine with raised bands and floral decoration, g.e. [ESTC R218777; Bitting p.201; cf. Oxford p.22-23], 12mo (108 x 156mm.), H[enry] Mortlock at the Phoenix in St. Paul's Churchyard, 1687

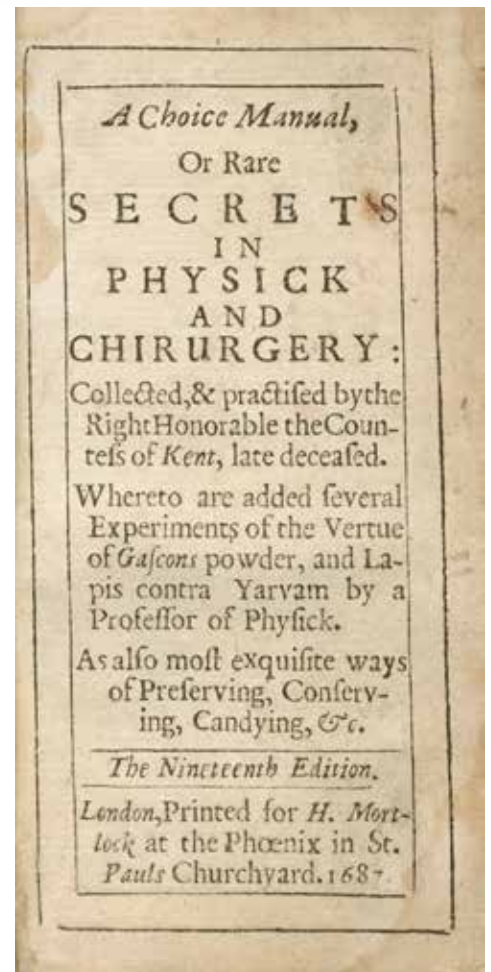
£800 - 1,200  
 €880 - 1,300  
 US\$1,000 - 1,500

A very popular collection of medical and culinary recipes, first published in 1653 and which ran to numerous revised editions. Although the work is usually listed under the Countess of Kent, the dedication is signed 'W.J.', and it was probably compiled by William Jar, a member of the Countess's household. The dedication of *A Choice Manual* is to "the virtuous and most noble Lady, Latitia Popham", the wife of a supporter of Oliver Cromwell, and *A True Gentlewomans Delight* is dedicated to Mistress Anne Pile, a baronet's daughter. "The first book is purely medical, and recommends the usual filthy remedies, e.g. the dung of a peacock for convulsions and powdered earthworms for jaundice... The second book is the cookery part, and tells how to make a slipcoat Cheese, Angelletts, fine Diet-bread, Essings, Ponado, Bonny Clutter, Lady of Arundels Manchet, &c." (Oxford).

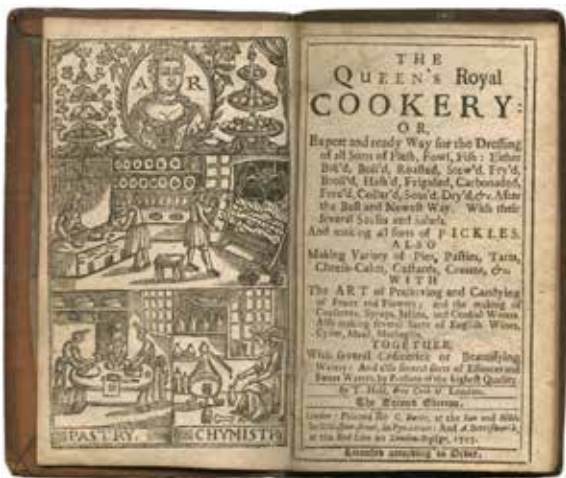
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



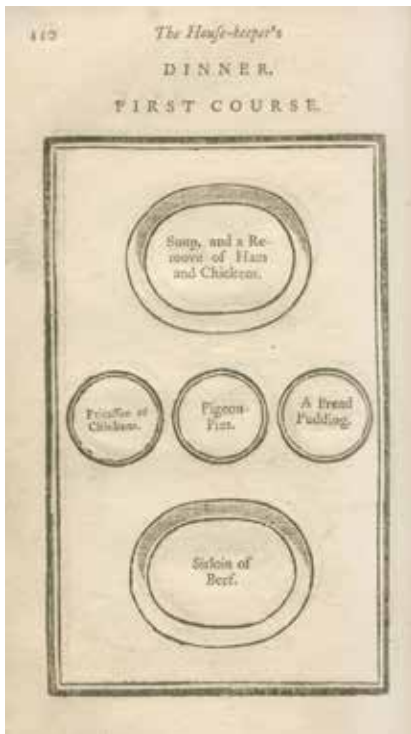
23



24



25



26

25 •

**HALL (T.)**

The Queen's Royal Cookery: or, Expert and Ready Way for the Dressing of all Sorts of Flesh, Fowl, Fish: Either Baked, Boiled, Roasted, Stewed, Fried, Boiled, Hashed, Frigasied, Carbonaded, Forced, Collared, Soused, Dried, &c... With their several Sauces and Sallads... together with several Cosmetick or Beautifying Waters..., *second edition, wood-engraved frontispiece (with a portrait of Queen Anne, a kitchen scene, and vignettes of a pastry room and a woman distilling), one full-page wood-engraved illustration (shaved at fore-edge), contemporary sheep, double blind rule borders, score mark to upper cover [ESTC T1202; Bitting, p.210; Maclean p.65; Oxford p.51-2], 12mo, C. Bates, at the Sun and Bible in Gilt-Spur-Street, in Pye-Corner: and A. Bettesworth, at the Red Lion on London-Bridge, 1713*

£700 - 900  
 €770 - 990  
 US\$880 - 1,100

An unusually good copy of the second edition of this Royal cook book by T. Hall of London, about whom little is known. The first edition, which is almost unobtainable, had been published 4 years earlier, and many of the recipes were borrowed from Kenelm Digby, despite the author's claims to their originality.

Provenance: Ann Wade, 1732 & 1734; J.R. Bilton Garth, Hampsthwaite, 1880, ownership inscriptions on free endpapers.

26 •

**HARRISON (SARAH)**

The House-Keeper's Pocket-Book, and Compleat Family Cook: Containing above Twelve Hundred Curious and Uncommon Receipts...; Every one their own Physician, 2 parts in 1 vol., *sixth edition (first to contain the second part), woodcut illustrations of table settings, modern calf-backed boards, spine gilt [ESTC T126601; Bitting p.217; Maclean p.66; Oxford pp.63-64], R. Ware 1755--MACIVER (SUSANNA) Cookery, and Pastry, as Taught and Practised by Mrs. Maciver, Teacher of those Arts in Edinburgh, ownership inscriptions of Alison Lawson (Edinburgh, 1794) and Helen Bale, some staining and a little marginal worming towards end, contemporary sheep, joints cracking [ESTC N3517; cf. Bitting, p.299; Oxford p.106], C. Elliot & T. Kay, 1789--MOXON (ELIZABETH) English Housewifery, Exemplified in above Four Hundred and Fifty Receipts, 2 parts in 1, *eleventh edition (fourth of supplement), 8 woodcut table settings on 5 sheets (2 folding, one of these defective, the other torn without loss), some mainly light foxing and staining, contemporary sheep, spine chipped, upper joint cracked [ESTC T201432; Bitting p.333; Maclean p.104; Oxford p.78], Leeds, Griffith Wright for George Copperthwaite, 1775--HAYWOOD (ELIZA FOWLER) A New Present for a Servant-maid... Rules for her Moral Conduct... the Whole Art of Cookery, lacks frontispiece, stained at beginning and end, repair to leaf of preface affecting text, modern half calf [ESTC T75385; Bitting p.220; Maclean, p.67; Simon BG 828], G. Pearch, 1771, 12mo (4)**

£400 - 600  
 €440 - 660  
 US\$500 - 750

27 •

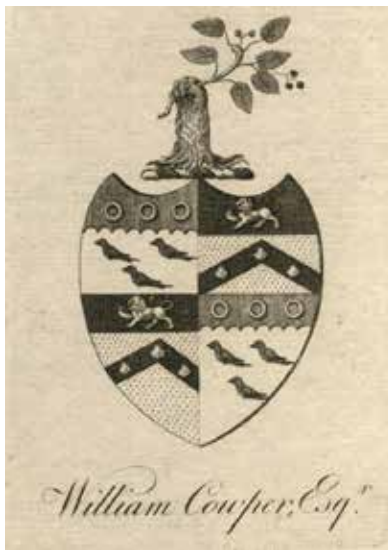
**[HARVEY (RICHARD, ATTRIBUTED)]**

The Farmer's Wife; or the Complete Country Housewife; Containing Full and ample Directions for the Breeding and Management of Turkeys, Fowls, Geese, Ducks, Pigeons, &c. How to Make Sausages... for making Wines... Cyder... Butter... Cheese... Beer... the Management of Bees, with an Account of the Use of Honey... Breeding and Managing Song Birds. Likewise a Variety of Receipts in Cookery, WILLIAM COWPER'S COPY, *with his bookplate, engraved frontispiece, near contemporary half calf (a remboitage preserving original pastedowns with bookplate and signature of Mrs Johnson), spine gilt [ESTC T191102; Maclean p.52; Oxford p. 111-2], 12mo, Alexander Hogg, [c.1780]*

£400 - 600  
 €440 - 660  
 US\$500 - 750

William Cowper's copy of this scarce manual of husbandry, brewing, beekeeping and cookery, possibly by Richard Harvey of Bungay, whose work on mathematics is advertised in the other edition published by Hogg around the same time (no precedence established).

Provenance: William Cowper (1731-1800), bookplate; John Johnson, poet, cousin and friend of Cowper in his final years, signature ("J. Johnson) on verso of portrait; signature of Mrs Johnson above the bookplate; Helen Barker, Harriet Smith and Margaret Knox (all née Bent), their sale, Christie's, 21 November 1986 (since when rebound).



27

28 •

**HAZLEMORE (MAXIMILIAN)**

Domestic Economy; or, A Complete System of English Housekeeping, sporadic spotting throughout, modern half calf, spine with gilt morocco labels [ESTC T93869; Maclean p.68; Oxford p.122], 8vo, J. Creswick, 1794

£200 - 400  
 €220 - 440  
 US\$250 - 500

Sole edition of this scarce work, which "is either a revised and pseudonymous edition, or, much more likely, a pirated version of a book which was first published six years before", namely Mary Cole's *The Lady's Complete Guide* (Maclean).

29 •

**HENDERSON (WILLIAM AUGUSTUS)**

The Housekeeper's Instructor; or, Universal Family Cook, fifth edition, engraved frontispiece and 11 plates (2 folding), contemporary calf, spine ends restored [ESTC T63893; Maclean, pp.68-69; Simon BG 832], J. Stratford, [1795?]-[RUNDELL (MARIA ELIZA)] The New Family Receipt-Book, containing Seven Hundred Truly Valuable Receipts in Various Branches of Domestic Economy, light browning and staining, lacks p.65/6 and 79/80, repair to p.161, untrimmed in contemporary red straight-grain morocco gilt, sides with ornate leafy borders enclosing Royal arms, later gilt panelled spine, inner gilt dentelles [Oxford p.137], Squire and Warwick for John Murray, 1810--MURRAY (ALEXANDER) The Domestic Oracle; or, a Complete System of Modern Cookery and Family Economy, FIRST EDITION, engraved frontispiece and 8 plates (foxed), contemporary diced calf, rebacked and recornered [Simon BG 1080], Fisher & Son, [c.1826]--COPLEY (ESTHER) The Housekeeper's Guide, or a Plain & Practical System of Domestic Cookery, wood-engraved frontispiece, title and 4 plates, publisher's cloth, joints torn, Joseph Hayward, 1845--HUISH (ROBERT) The Alphabetical Receipt Book and Domestic Adviser, engraved title and 36 plates only (of 40, some hand-coloured), periodic browning and staining, frontispiece foxed contemporary diced calf, joints cracked, John Williams, 1826--DODS (MARGARET) The Cook and Housewife's Manual, twelfth edition, illustrations, light browning, modern red half morocco, spine gilt, Edinburgh, Oliver & Boyd, 1870, 8vo (6)

£300 - 500  
 €330 - 550  
 US\$380 - 630

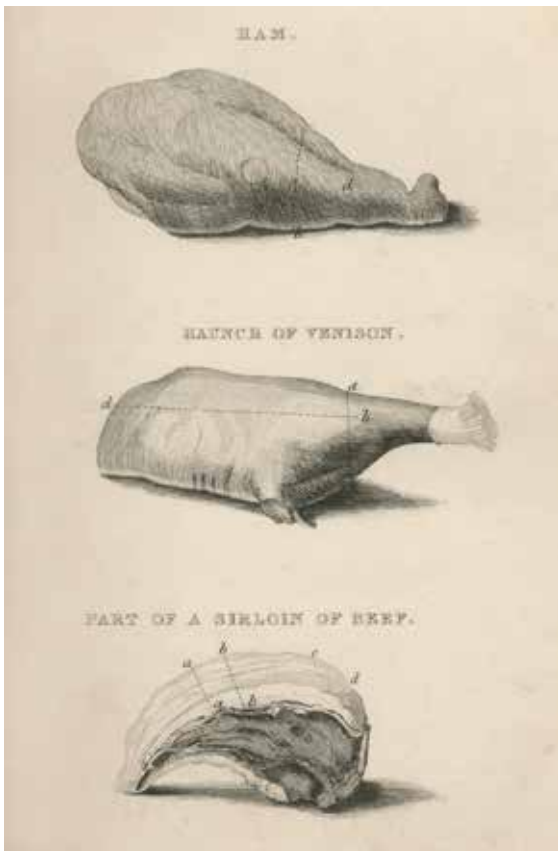
For details of the charges payable in addition to the final Hammer Price of each Lot please refer to paragraphs 7 & 8 of the Notice to Bidders at the back of the catalogue.



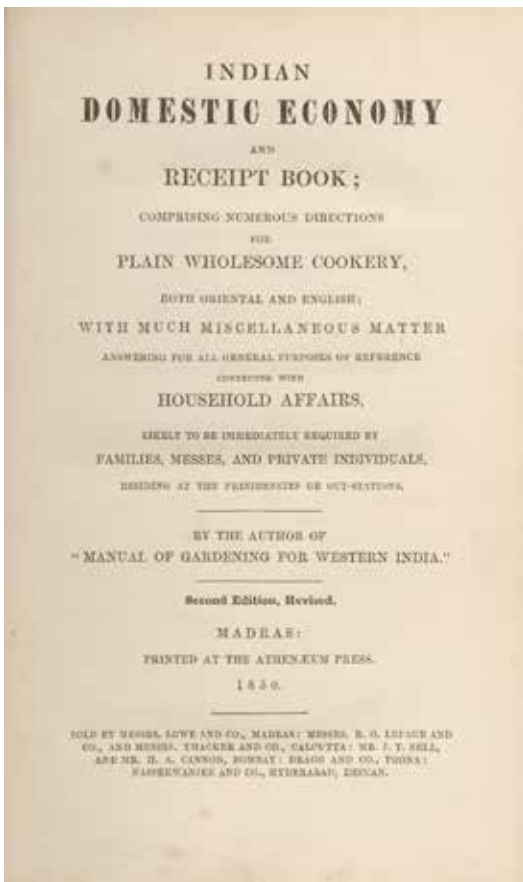
28



29



30



31

30 •

### HILL (GEORGINA)

How to Cook Apples, Eggs, Rabbits and Potatoes in One Hundred Different Ways, *publisher's cloth, pictorial spine gilt*, George Routledge, 1867--WILLIAMSON (D.) The Practice of Cookery and Pastry, *folding plan, publisher's cloth gilt*, Edinburgh, J. Menzies, 1879--BREGION (JOSEPH) and ANNE MILLER. The Practical Cook, English and Foreign, *12 engraved plates (one slightly frayed), publisher's blindstamped cloth [Bitting p.58]*, Chapman & Hall, 1845--GOUFFÉ (JULES) The Book of Preserves (Le Livre des Conserve), *portrait and wood-engraved plates, publisher's roan-backed cloth, spine torn with loss [Bitting p.195]*, Sampson, Low, 1871--HOBBS (SAMUEL) The Kitchen Oracle or Modern Culinary Art, *full-page wood-engravings, contemporary roan-backed cloth [Bitting p.231]*, Dean & Son, [c.1880]--'P.K.S.' What to do with the Cold Mutton; a Book of Réchauffées. Together with many other Approved Receipts for the Kitchen of a Gentleman of Moderate Income, *publisher's blindstamped cloth*, Richard Bentley, 1864--ACTON (ELIZA) Modern Cookery, *wood-engraved illustrations, publisher's cloth, soiled rebacked preserving original spine, front hinge split*, Longman, Green, 1860--BADHAM (C. DAVID) Prose Halieutics or Ancient and Modern Fish Tattle, *publisher's blindstamped cloth*, John W. Parker, 1854--The Modern Cookery, Written upon the Most Approved and Economic Principles, by a Lady, *ninth edition, frontispiece and 2 plates, publisher's blindstamped cloth*, Derby, Henry Mozley, 1847; and 12 others, mostly nineteenth century (21)

£300 - 500

€330 - 550

US\$380 - 630

31 •

### INDIAN COOKERY

[RIDDELL (ROBERT FLOWER)] Indian Domestic Economy and Receipt Book; Comprising Numerous Directions for Plain Wholesome Cookery, both Oriental and English, *second edition, half-title, some light soiling and staining, contemporary half roan, neatly rebacked*, Madras, Athenaeum Press, 1850--BROWN (JOHN) Mr. & Mrs. John Brown at Home [A.H. Wheeler & Co.'s Indian railway library, no. 26], INSCRIBED BY THE AUTHOR ("Col. & Mrs Ottley. With the very kind regards of the author, & in grateful remembrance of their appreciation of the little sketches. Camp Jhang. 4.2.95"), *plates, contemporary limp roan, titled in gilt, g.e., contents working loose*, Allahabad, A.H. Wheeler & Co., 1893--Dainty Dishes For Indian Tables, *sixth edition, publisher's cloth, lettered in gilt, spine fraying*, Calcutta, W. Newman, 1908--STEEL (FLORA ANNIE) & GRACE GARDINER. The Complete Indian Housekeeper & Cook, *publisher's cloth*, Heinemann, 1904, 8vo (4)

£400 - 600

€440 - 660

US\$500 - 750

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.

32 •

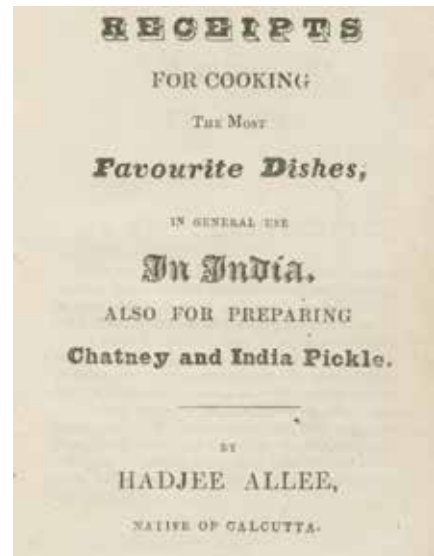
**INDIAN COOKERY**

ALLEE (HADJEE) Receipts for Cooking the Most Favourite Dishes, in General Use in India. Also for Preparing Chatney and India Pickle, 24pp., pencil ownership inscription of M.A. Goff(?), unstitched in publisher's stiff terracotta wrappers, 16mo, [Calcutta, c.1840?]

£600 - 800  
€660 - 880  
US\$750 - 1,000

EXTREMELY RARE EARLY INDIAN COOKERY BOOK. *Receipts for Cooking* is said to have been first published in 1836, but the only copy of any early edition we have traced is held by McGill University Library. Dated 1847, it comprises 32 pages whilst the present copy (and the only copy of a 1980s reprint traced, in the British Library) appear complete with 24 pages.

Hadjee Allee (or Alee) became a celebrated cook at the Oriental Hotel in London, having arrived from Calcutta in the 1830s. He is mentioned in a story by William Moy Thomas called *The Elixir of Life* which appeared in *Household Words* in 1851, and was apparently well-known for dishes such as "Indian Korma", "Shame Cawaub", "India Plow", "Lobster Currie", "Indian Maucooty", "Sultan Mulligatawney" and "India Kitcheree", all of which are included here.



32

33 •

**JENKS (JAMES)**

The Complete Cook: Teaching the Art of Cookery in all its Branches; and to Spread a Table, in a Useful, Substantial and Splendid Manner, at all Seasons in the Year... with an Appendix Teaching the Art of Making Wine, Mead, Cyder, Shrub... For the Use of Families, FIRST EDITION, last 2 leaves browned at edges, contemporary sheep, extremities worn, joints cracked, small chip at foot of spine [ESTC T91233; Biting p.245; Maclean p.75; Oxford pp.97-98], 8vo, E. and C. Dilly, in the Poultry, 1768

£400 - 600  
€440 - 660  
US\$500 - 750

Relatively scarce household manual and receipt book, including "dishes for Lent and Fast-days", "Real and Mock Turtle" and sections on distilling, brewing, the management of poultry and bees (title-page). One other edition followed, published in Dublin the following year.



33

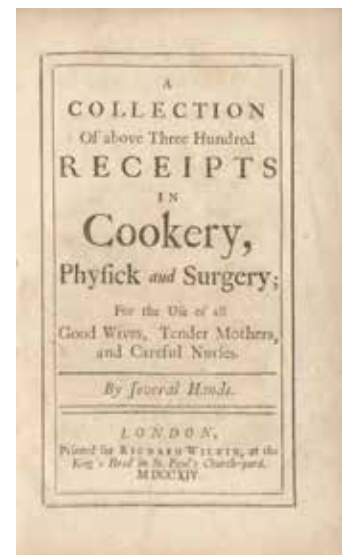
34 •

**[KETTILBY (MARY)]**

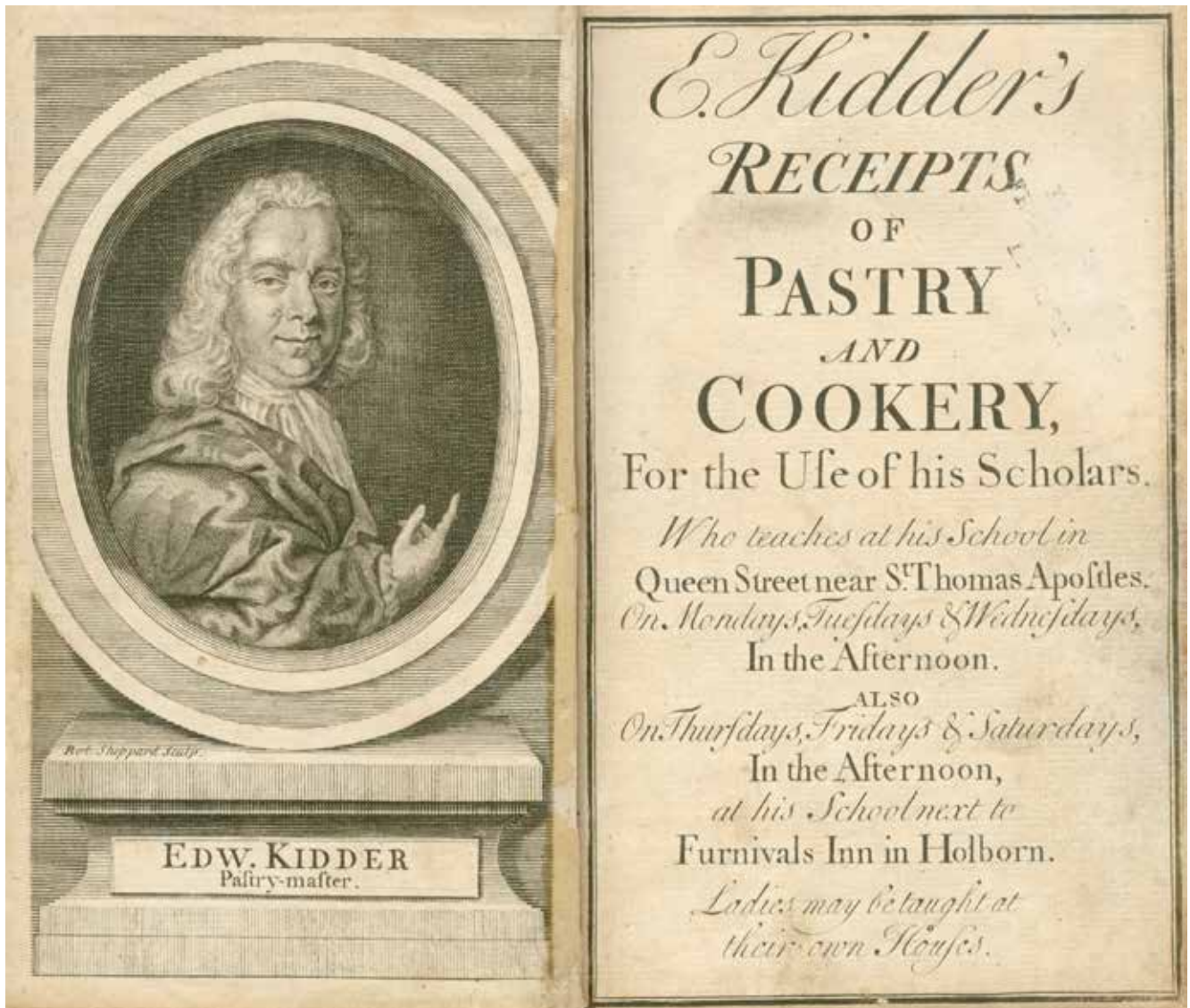
A Collection of Above Three Hundred Receipts in Cookery, Physick and Surgery; for the Use of All Good Wives, Tender Mothers, and Careful Nurses. By Several Hands, 2 vol. in 1, FIRST EDITION, half-title, some browning throughout, occasional old stains, modern panelled calf, spine gilt with morocco label [ESTC T53670; Maclean p.79; Oxford p.54], 8vo (190 x 120mm.), Richard Wilkin, 1714

£600 - 800  
€660 - 880  
US\$750 - 1,000

First edition of this compilation of recipes by Mary Kettlby, featuring the first printed recipe for orange marmalade (a smooth version, "twill be a lasting wholesome Sweet-meat for any use"), and early versions of plum and suet puddings. Maclean notes that this edition was published in two volumes but has a single title-page and continuous pagination.



34



35

35 •

**KIDDER (EDWARD)**

E. Kidder's Receipts of Pastry and Cookery, for the Use of his Scholars. Who teaches at his school in Queen Street near St. Thomas Apostles. On Mondays, Tuesdays & Wednesdays, in the Afternoon... Ladies may be Taught at their Own Houses, *second issue with Queen Street on title-page, leaf K2 and additional plate, engraved throughout on rectos only, comprising portrait, title, 40 leaves of recipes, "Order for Bills of Fair" and index leaves, and 8 plates (3 folding, one with short tears and slightly frayed at outer edge), a few leaves shaved at foot (last 2 recipe leaves with partial loss of last line of text), 5 leaves with manuscript recipes in different early hands on blank verso, faint trace of old library stamp on title, D1 and one blank verso, ink reference number at foot of first leaf of text, modern blindstamped calf [ESTC T92424; Bitting p.124 (calling for an advertisement leaf, not present here or in other copies traced); Maclean p.82-84; Oxford p.71; Quayle p.89-94], 8vo, [London, c.1720-1725]*

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

"KIDDER'S HANDSOME BOOK WAS A REMARKABLE PRODUCTION" (Maclean), apparently produced for students of the earliest known cooking school in England, run by Kidder in various London locations during the 1720s-30s. The work provides "a valuable record of 170 standard English dishes of the day, accompanied by attractive designs for pie shapes and decorations. The first recipe for puff pastry (identical to the standard commercial product of today) to appear in print is Kidder's" (ODNB). In *Old Cook Books: An Illustrated History* Eric Quayle devotes several pages to Kidder and his work.

Our copy, enriched with some manuscript recipes, is the issue with 2 additional leaves (one of recipes and the plate of 'Lamb Pasty' and 'Wild Boar Pye'). *ESTC* describes it as "a reissue of the 1740 edition", but this is almost certainly erroneous since Kidder died in 1739 and a copy sold at auction in 2016 bore an ownership inscription dated 1733/34. Maclean ventures a publication date of around 1725, Bitting slightly earlier.

Provenance: Mary Edwards, early ownership signature ("her book") on verso of portrait; Fraser-Hickson Institute, Montreal, faint stamps and inked name on edges (their online sale, 2016).



1<sup>st</sup> course

Quap  
mould  
for  
coag  
stew

Gene  
Cakes

gally

frish  
Coff

Line  
of  
yeast

second course

Marriages

Measure  
of  
bread  
crust

parts

frish  
mould

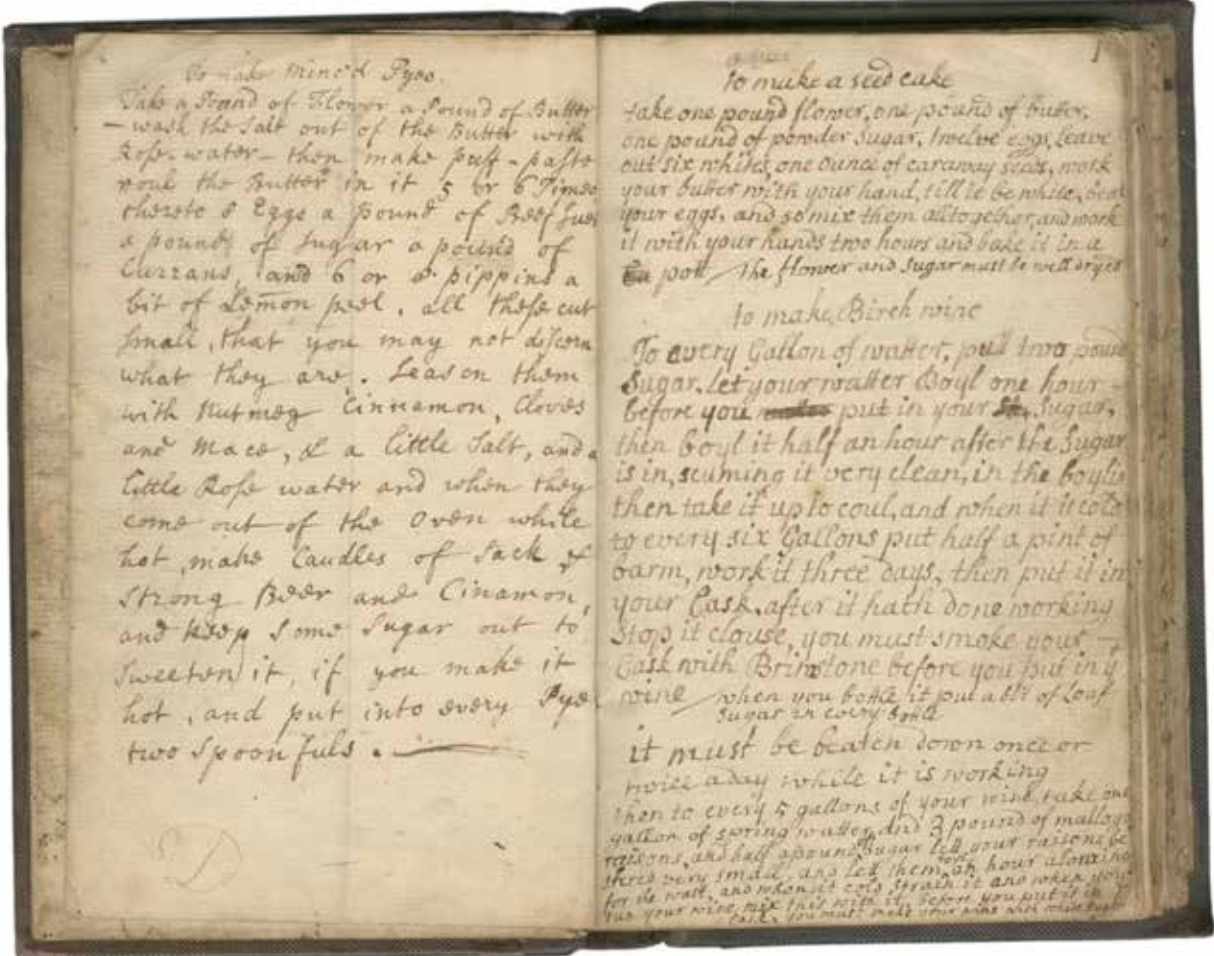
habits  
or  
mills  
Cocks

To make orange Marmalt.

Take of the best orange quarters three and half and the  
milk and put the milk in a mill and dry the  
then add to water half the weight of the  
the butter to give them both the salt and salt  
the fruit and salt the weight of the orange  
being very well quare strain the former and  
carefully and mix the very well together  
putting to it the Juice of 2 or 3 orange To  
every pound of quare you must take a pound of  
white sugar with it and boyle it to near again  
then put on your pulps and let it dry on a  
sheet of paper stirring it a few hours  
then take it off and lay it on glass plates and  
boyle it. Sugar 2000

To make berry marmalt.

Take currant and rasp berries and put them in three  
sieves and put to a pound of sliced quare half  
a pound of white refined sugar finely beaten  
put the sugar and quare together in a sheet  
on a quare of paper and make it boyle as fast  
as you can also stirring it fast it  
burns at the bottom boyle it fast to a  
clear malt and then put it into glasses if  
it is a very pretty fruit to make whilst I was  
long but it will not keep longer than a  
fortnight or so.





38 •

**MANUSCRIPT - CULINARY & MEDICINAL RECEIPTS**

Recipe book, bearing the ownership inscription of "Sarah Turner" and the date "1658", containing culinary and medicinal recipes written in several hands by members of the Turner family, running to the mid-eighteenth century, prefaced by an index ("Cakes", "Jellyes", "Creames", "Marmolets", "Preserves", "Pickles", "Dried sweetmeats", "Plasters & Poultises", "Purges", "Diet Drinkes etc", "Chirurgery Waters"); with recipes "To make Gumballs", "To make Jelly of Pippins", "To make ye Spanish Natas", "Snow Creame", "hasty podding", "To make black Hoggs pudding", "To make brick Cheese", medicinal receipts including "A water to cure all manner of wounds & sores be they new or sore & stinking", "Snaile Water", "Dr Stevens water", "Diet drinke for a Consumption", "To make Cock Ale", "The Italian Balsome", "A Cordiall water from Mrs Hudson", ("... good to expel the plague, meazells, smalepox, or any other infectious matter... good for women in labour..."), "To purge wormes and Slyme in Children", "A secret & rare thing to prevent miscarrying", "To make Inke", some naming the source of the recipe ("Mrs Cowell", "Mrs Bridgrat", "L. Willughby", "Mrs Robinson"), interspersed with lively notes and doodles incorporating various (presumably family) names (Sarah, Dorothy, Jane and Robert Turner, Anna and Elizabeth Meek, Jane Birchley), menu plans, accounts ("work done for Charls Price... for plowing for his beans... for making of sider..." dated 1743), a slip of paper with the account for Mr Birchly and George Woodyate ("one pound of sugar...one pound of rice... spice... starch...") pinned to the last page, some pages inverted, inside covers covered with names and pen trials, 342 numbered pages, some pages excised and some with losses, contemporary limp vellum, title "Receipt Booke/ 1658" in ink on upper cover, stitching coming loose, soiled, 4to (180 x 140mm.), 1658 to c.1755

**£3,000 - 4,000**

**€3,300 - 4,400**

**US\$3,800 - 5,000**

'TO MAKE YE SPANISH NATAS... take a great quantity of milk from the cow and scald it in a kettle upon a charcoale fire, stirring it that it burns not at the bottom...'

39 •

**MANUSCRIPT - CULINARY AND MEDICINAL RECEIPTS**

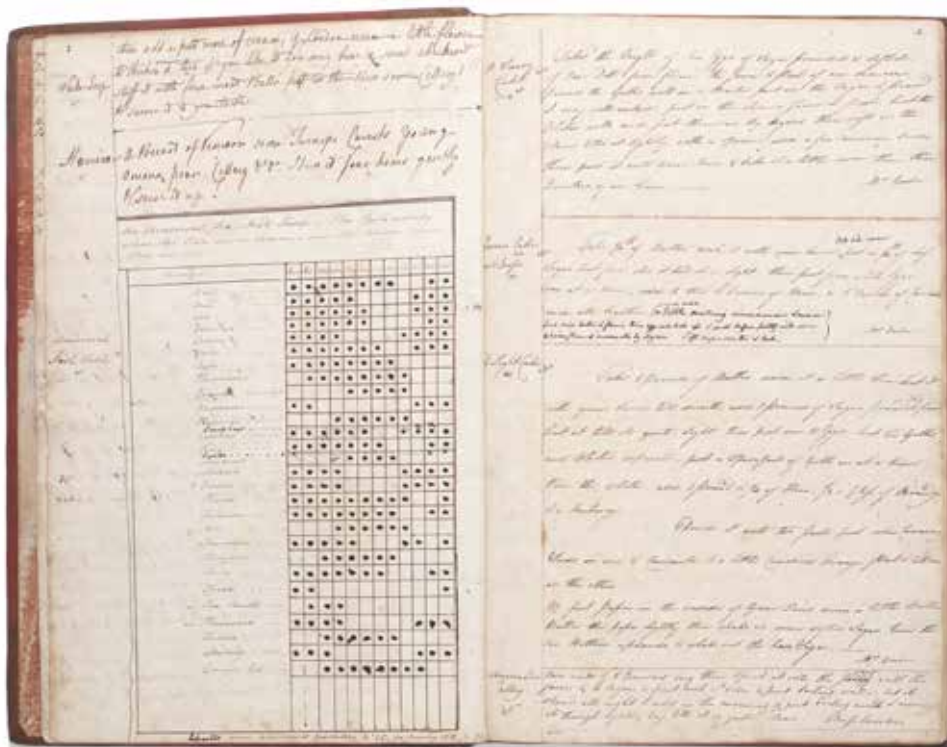
Eighteenth century recipe book bearing the ownership inscriptions "Joanna Ellison/ Her book 1745" and latterly those of "Edw. Atherton" of Market Drayton, (who exorts "Stail not this Book for fear of shame/ for hear you see the owners name") and "M. Cooper", including culinary, medicinal and household recipes written in several hands, "To make Wiggs" ("when you have dryed two pounds of flower, mix in half a pound of sugar..."), "To make a Tansey", "To make Catch-up" ("This is exceeding good in fish sauce... you may put in two, or three spoonfulls, according to the bigness of your dish, more, or less"), "To make Everton Toffey", "To make strong broth when in hast", "To pot larks or any other fowls", "To make a pudding in a hares belly", at the end of the book some pages devoted to medicinal recipes "Powder for the teeth to fasten them and make them white", "The bitter draught", "A most excellent drink" ("...good against the common plague, but also against the sweating sickness, the small pox, meazells and surfites... it is better than the beaser-stone...this hath been proved...") and some household tips ("To Dye a French Yellow", "To wash Black Silks", "To clean Pictures", "To print Callicoe or Linin"), accounts ("Thos Vaugan to John Walker... 1 peck superfine Early peas...") and "A Cattalogue of my Books in October ye 11 1726" in a childish hand, mostly written on recto only, beginning with an index and with miscellaneous jottings interspersed throughout, 68 numbered leaves, modern quarter calf, most of original calf sides laid down on covers, 8vo (180 x 110mm.), mid-eighteenth to early nineteenth century

**£1,000 - 2,000**

**€1,100 - 2,200**

**US\$1,300 - 2,500**

'BETTER THAN THE BEASER-STONE': Traditionally, the beaser-stone, a concretion found in the entrails of an animal, usually a goat, was believed to be a failsafe antidote for various ailments. Our recipe for an "excellent drink", a concoction of herbs and spices, mithridate, treacle and aquavita, has proven even more efficacious; '...take morning and evening, one spoonful at a time Lukewarm... in any plague time next under God, trust in this for a certain cure, for there was never man or woman, or child, that ever this drink deceived... assure yourself it is better than the beaser-stone... he must lie down to sweat two or three hours, and after let him be well dryed and keep warm... it never failld but did good'.



40

40 •  
**MANUSCRIPT RECIPE BOOK - ARNOLD SHIRCLIFFE COLLECTION**

Culinary, household and medicinal recipe book, closely written in several hands, each recipe neatly ruled, the titles written in the left hand margins, including "To make Liquidella", "Spanish Flummary", "Hash'd Calves Head", "A cake Poor Knights of Windsor", "Buttered eggs", "To colour Jellies", "To prevent flies from destroying young plants", "Catchup to last 20 years", "British champagne", "Food for bees", "Delicious Orange Pudding", "Soap to wash Silk Stockings", "Cattle - Cows when blown with Clover cure for" ("...If the Cattle is eaven fallen down & seems expiring give it old Cheese it will have opening in less than ten minutes. This remedy has never failed..."), "Oven cement or for backs of chimneys", "To prevent depredation by mice", "Nuns Puffs", "Vegetable plum pudding", "Lampreys potted another way", "The Norwegian manner of cooking their Ptarmigans... 30 March 1852", "Neapolitan way of boiling macaroni", "Everlasting Syllabub", ending with a section of the usual medicinal and household receipts, including instructions "To show objects by the Magic Lantern" and "To preserve glass plates or looking glass from cracking or injury by transport" and as many as eight remedies for cholera ("adopted in Kings College Hospital with Great Success"), also including a "Universal Fish Table" dated January 1818 signifying which fish are in season, many recipes identified ("Mrs Dampier", "Written down for me by my Irish cook Margaret Berry 1854 - as done at their House") or copied out from cookery books and magazines, various notes in pencil and ink on verso of endpapers including "Mem. Feb. 1834. Our present cook has a Book on Cookery... Mrs J Taylor thinks is the book she has seen its title is [...] Jew London Cookery & complete Domestic... by a Lady publ by G Vertue 26 Ivy Lane London", with a printed advertisement for Cooke's curry paste and household hints tipped into front, 196 numbered pages, 6 blank leaves, on *I Portal and fleur de lis watermarked paper, slight spotting but generally in fresh, attractive condition, bookplate of Arnold Shircliffe, New York, later quarter calf, marbled endpapers, spine lettered in gilt 'Receipts', slightly scuffed, folio (370 x 240mm.)*, first half nineteenth century

£800 - 1,200  
 €880 - 1,300  
 US\$1,000 - 1,500

'MRS IRVINGS SEED CAKE AS MADE BY M. BERRY': an extensive and comprehensive volume of culinary, household and medicinal receipts originally from the collection of the renowned Chicago food writer and restaurateur Arnold Shircliffe. A major figure in American food and dining circles, Shircliffe is best known for the *Edgewater Beach Hotel Salad Book*, published in 1926, and for his large collection of early culinary printed books and manuscripts which was sold after his death in 1952. H. B. Meeks' preface to the sale catalogue describes him as 'an early and avid albeit a well-informed and discriminating collector. His every selection should stand as personally endorsed by one of the great epicures of our day'. His collection of some 14,000 menus was donated to the New York Historical Society.

Together with the sheer number and variety of receipts, what is also striking about this volume is the inclusion of at least eight remedies for cholera, contemporary with the epidemic of 1853-1854. The years 1846-1860 saw the third worldwide cholera pandemic and the 1853 outbreak claimed 10,000 lives in London alone. An extract from the *London News*, 19 November 1853 written out in this volume reads "...during the time the cholera was at its height here I was suddenly attacked with violent pains in the bowels which I succeeded in removing after taking in about thirty minutes three doses of the above... This was not the only cure that came under my immediate knowledge during the trying time the pestilence was here among us...", another urges that on the onset of symptoms one should "... send off for medical men immediately... people disregard the incipient stage and then the Disease often soon becomes too powerful to counteract by medicine..."

Provenance: Arnold Shircliffe, bookplate; sale of his cookery book collection, Parke-Bernet Galleries, New York, 9 and 10 November 1954, lot 434.



41

41 •

**MANUSCRIPT RECIPE BOOK – EAST ANGLIAN QUAKERS**

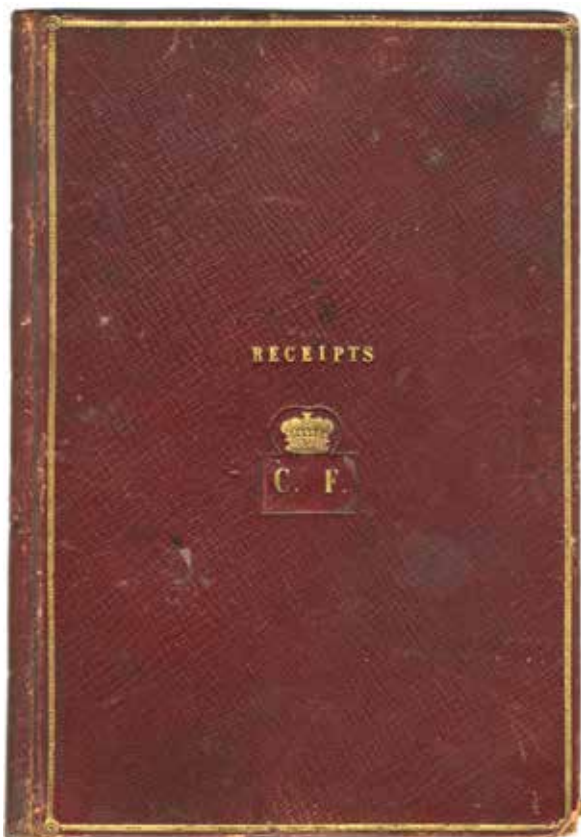
Culinary and medicinal receipt book, in several hands, margins double-ruled in red, comprising receipts such as “To Make a frygace of Chicking”, “To make a Quere of Paper”, “Green Bean Pudding” (“...Please do put in a littel salt...”), “To Kebab a Loyn of Mutton”, “To Pickle Purslin”, “To Cuer a Pipe of Wine”, “To make white pudings in Gutts Samuells Way”, “To Make Sheeps Pudings”, “To Make Minst Pies my mothers Way”, “To preserve 4 Lemons whole. 10mo 1851”, “for any fitts madnes or an extrem pane in ye head”, “To Make Red Surfit Water”, “To make a Leaden Plaister”, “Isbell Browninge’s water for fistulas or any old running sores”, many attributed (“Emma Alexander”, “M. Corder”), with various newspaper cuttings and loose recipes, two pinned in, two loose sheets inserted, one a tracing of the watermark with heading “The Alexander family’s Recipe Book”, the other notes on plague water on blue paper watermarked 1881 endorsed “written by my mother Mary Ann Corder... in the ancient Alexander family Recipe Book” and signed “Henry Corder”, and a letter of authentication from the Victoria & Albert Museum dated March 1942, 272 numbered pages, c.65 pages with text, on paper watermarked with fleur de lis within a shield surmounted by a crown with maker’s initials ‘AJ’, other pages watermarked ‘CDC’, several pages excised, staining and signs of use, small loss to first leaf, contemporary black morocco, covers gilt with central frame and foliate devices at corners, marbled endpapers, rubbed, upper joint cracking, repaired where clasp missing, folio (364 x 230mm.), c.1700 onwards

£1,000 - 2,000  
 €1,100 - 2,200  
 US\$1,300 - 2,500

‘THE ANCIENT ALEXANDER FAMILY RECIPE BOOK’: A note with this volume confirms it was in the possession of Henry Corder (1855-1944) of Bridgwater, Somerset, seedsman and nurseryman, member of the Somerset Archaeological & Natural History Society and British Astronomical Association, who inherited it from his mother Mary Ann Corder, née Alexander. The marriage of his parents in 1850, Mary Ann Alexander (1815-1913) of Goldrood House, Belstead, Suffolk and draper Henry Shewell Corder (1814-1912) of Ipswich, brought together two well-established and respected East Anglian Quaker families; the Alexanders, wealthy Quaker bankers, and the Corders, family of educationalist and Quaker biographer Susanna Corder, who also had connections to the Gurneys of Norfolk (indeed, a J.J. Gurney is credited here with a recipe for “Rögröd. ‘The Crowning dish of Scandinavia!’”). Mary Ann and her family were the subject of several photographs by relative and pioneer of photography Richard Dykes Alexander in the late 1850’s. This collection of family recipes appears to date from the early years of the Alexander banking dynasty and may well have come from the household of Samuel Alexander, who founded the Needham Market Bank in 1744. With a number of branches throughout the county, it eventually became one of the banks merged to form Barclay & Co. in 1896.

Life at the Alexander family home, Goldrood, was depicted in a series of charming watercolours by Mary Ann painted between 1840-50 and published in 2013 by her great granddaughter (Joan Jackman, *Goldrood: The History of a Quaker Family*), including such scenes as Miss Fisk in the back kitchen preparing food and Miss Dawson in the pantry, the larder and the bacon closet.

Provenance: Alexander family of Suffolk, thence by descent to Henry Corder. Sold by the family at Christie’s, 29 May 1986.



42

*C.F., rubbed, inner hinges split, 8vo (190 x 130mm.), 1836 onwards; with a late nineteenth century manuscript recipe book bearing the monogram of Gertrude Coke; and another, dated 1844, including verses by Felicia Hemans and others written out amongst the receipts (3)*

**£600 - 800**  
**€660 - 880**  
**US\$750 - 1,000**

RECEIPT BOOK OF CATHERINE MURRAY, COUNTESS OF DUNMORE, PROMOTER OF THE HARRIS TWEED INDUSTRY, dating from her marriage to Alexander Murray, Viscount Fincastle in 1836. She was to bear the name Catherine Fincastle only for a short time as her husband acceded to the earldom of Dunmore a few months later. Many of the recipes herein reflect her Russian heritage; her mother (also Catherine) was the daughter of Semyon Romanovich, Count Vorontsov, Russian ambassador to the Court of St James. In 1845, on the death of her husband, she inherited the Dunmore estate on the Isle of Harris, where, in a time of great economic hardship '...She recognized the quality of the tweeds made by the women of Harris, and perceived the sales potential of the fabric... The Harris tweed industry owes its development and subsequent success substantially to her action and inspiration.' (Christine Lodge, *ODNB*). The second recipe book included in the lot, which contains several recipes copied from the first, bears the monogram of Gertrude Coke, third daughter of Thomas Coke, 2nd earl of Leicester, of Holkham, Norfolk, who married Catherine's son Charles Adolphus Murray, 7th earl of Dunmore in April 1866.



43

43 •

**MANUSCRIPT RECIPE BOOK - IRELAND**

Volume of culinary recipes, titled "Rosconnel – February 25 1755/ Receipts and Cookery", including 236 numbered receipts in several hands, with a further 26 pages of unnumbered receipts, such as "A Friday Pudding", "To make a Runnet", "Dutch Beef, The Right Receipt", "To Dry Cherrys in Bunches", "To make Hartshorn Flumery", "To dress Snails", "Leg of mutton a la Daube", "Pigeons in night gowns", "Sauce for Wild Fowl", "To Brew and distill Whiskey", "To make a Devonshire Squab", "Portable Sopp", "The famous Sally Lunn's Breakfast Cakes" ("...by the time you have made three or four your hand will be in..."), interspersed with a handful of household tips ("A glue for China" and instructions on how to make a mushroom bed), many of the later receipts attributed ("Lady Johnson", "Mrs Hamilton"), with indices, outer pages with 11 pages of notes in Latin and other notes written in pencil with a few caricatures and crossings out, c. 146 pages, ink faded, spotting, staining, water damage and signs of use, contemporary vellum, worn, dry and stained, some cracking at joints, 4to (205 x 160mm.), 1755 onwards

**£400 - 600**  
**€440 - 660**  
**US\$500 - 750**

42 •

**MANUSCRIPT RECIPE BOOK – MURRAY FAMILY OF SCOTLAND**

Culinary receipt book of Catherine Fincastle, bearing her ownership inscription ("Catherine Fincastle") and the date ("1836"), kept by her and in several other hands, containing recipes such as "Arrow root & apple Pudding", "Russian Cabbage Soup", "Koulibak or Russian Fish Pie", "Russian pancakes", "Wilton Plumb Cake", "Betseys cold sauce for Fish", "Salting Russian Cucumbers", "Curacoa", "Elder flower Wine to be made in June", "Italian Receipt for Niocchi", "Lord Haddington's Scons", "Chicken Custard", "Louisa Pudding", "Lady Murray's way of making Coffee", "Small Gingerbread cakes shaped like hats", two entries crossed out, index at end, 112 numbered pages, some spotting, endpapers stained and marked, contemporary maroon morocco gilt, upper cover lettered in gilt with gilt coronet and initials

'THE FAMOUS SALLY LUNN'S BREAKFAST CAKES': One of the first mentions of the famous Sally Lunn bun comes in 1776 in a poem about Dublin by the Irish poet William Preston and the first recorded mention of the bun in Bath, where it originated, is in Captain Philip Thicknesse's 1780 guidebook to taking the waters at Bath. The recipe became enormously popular and the Sally Lunn bun can still be sampled at Bath's eponymous tea shop.

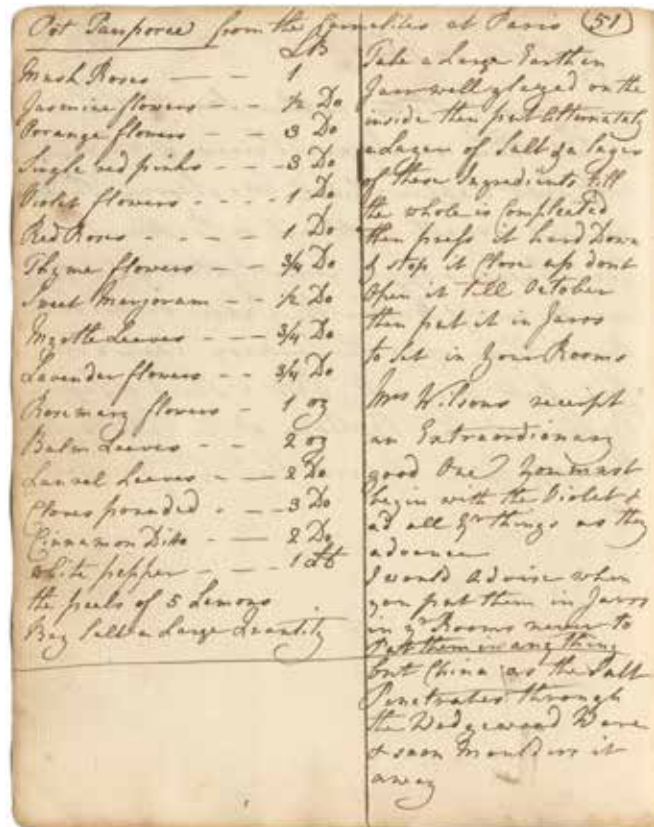
**MANUSCRIPT RECIPE BOOK - LAURENCE STERNE & YORKSHIRE**

Recipe and household book kept by the Croft family of Stillington Hall, North Yorkshire, written in several hands, including several French and Indian recipes, some attributed ("Lady Fauconberg", "Mrs Vansburg", "Mrs Earle", "Mrs Schaah", "Miss Cholmley", "Mrs Cheap", "Miss Farrer", "Sir J Sinclair President of the Royal Society"), including "To make Royal Pancakes", "To make Cazan Butter", "Crème à la Madeleine", "Crème au Petit Pain", "Langnes de Mouton en Papouilles" "Duke of Norfolk's Punch", "Ham loaves", "Treacle Beer", "Indian Pickle", "Receipt for Curry", "To make a Bardawan Stew", "Maid of Honor Cheese Cake", "To Preserve Pineapples whole", "To make a Buxton Pudding", "Mrs Haslers receipt for a thick cream cheese" ("...take the mornings milk of 7 cows & the nights cream of 7 cows..."), "To make Raisin wine" ("...to one hundred weight of Raisins put twenty gallons of Water... add to it one gallon of French Brandy..."), some annotated ("excellent", "a very pretty dish for supper", "Mrs Croft a good one"); with household and medicinal receipts, ("To make and use Sand Paint", "Mr Hays Prescription for Miss Crofts Eyes", "To wash Cotton Stockings", "To Clean Boots", "Nervous Tincture"), two veterinary ("A Receipt for a Horse in the Gripes", "To cure the Red water in Cattle"), accounts recording the cost of a three week journey to Scarborough ("...Bathing 2.6 a Time came to £2 10s 6d/ Stillington to Malton 17 miles 3 hours... Turnpikes for the Coach... 5d to go down upon the Sands..."), instructions for the planting and management of a Sea Kale bed ("...the bed should be made in December or as soon after as may be to temper with the weather... a bed will keep producing for six years it must be earthed up every year...") and hints to prevent the new pottery from Josiah Wedgwood's factory from spoiling ("...Pot Pouporee from the Carmelites at Paris... I would advise when you put them in jars in your Rooms never to put them in any thing but China as the Salt Penetrates through the Wedgwood Ware & soon moulders it away..."); some pages at end inverted; with indices, a page of handwriting exercises, a note of the birth dates of the Croft children, newspaper cuttings from the 1770's to 1790's stuck in (includes cutting from *The Repository* of a letter to the editor from *Philologer* of Sillington, 7 December 1773), a note of "Brydges & Walker/ Lacemen/ at the three Crowns the Corner/ of Bedford Street Covent Garden/ London" and other pencil notes on front flyleaf, indistinct ownership inscription ("Mrs Croft...") in ink on front board, *c.280 pages, some pages excised, browning, staining and signs of wear, one or two small worm holes and some losses and small tears, contemporary vellum, worn, 4to (200 x 160mm.)*, mid eighteenth to early nineteenth century

**£2,000 - 3,000**  
**€2,200 - 3,300**  
**US\$2,500 - 3,800**

'AT STILLINGTON THE FAMILY OF THE CROFTS SHOWED US EVERY KINDNESS': RECEIPT BOOK FROM THE HOUSEHOLD OF LAURENCE STERNE'S NEIGHBOURS AND FRIENDS, THE CROFTS OF STILLINGTON.

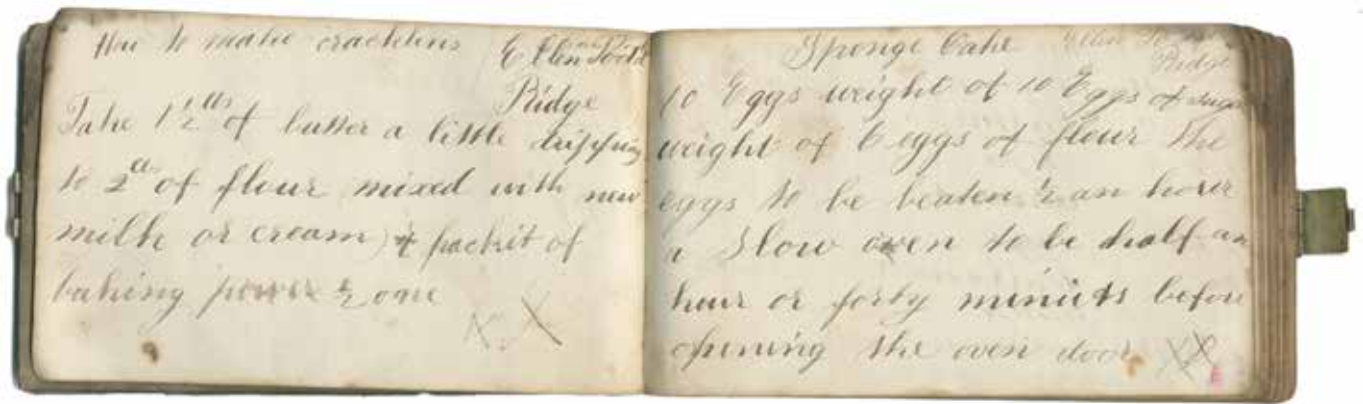
Laurence Sterne wrote his literary masterpiece, *The Life and Opinions of Tristram Shandy, Gentleman* whilst incumbent of St Nicholas Church, Stillington, Yorkshire, a position he held from 1745 until his death in 1768. Although revered in London and Parisian society after its publication, he remained unpopular in his home parish – maybe because he chose to reside in Sutton-in-the-Forest, two miles away, or maybe due to his preference for shooting and other less salubrious pursuits over his ecclesiastical duties. However, he did become close friends with the Croft family at Stillington and Stephen Croft (1712-1798) became an intimate friend and correspondent, who helped Sterne and his wife out financially, as well as championing his works in Yorkshire society and giving him the means to travel to London to promote his book. As Sterne himself writes: 'I remained twenty years at Sutton, doing duty at both places. I had then very good health.



44

Books, painting, fiddling and shooting were my amusements... at Stillington the family of the C\_\_s showed us every kindness; 't was most truly agreeable to be within a mile and a half of an amiable family who were every cordial friends.' (*Letters of the Late Rev. Mr. Laurence Sterne, to his Most Intimate Friends*, Vol. 1, 1776, p.8.). Indeed Croft is widely credited with saving the manuscript of *Tristram Shandy* from certain destruction. After a fine dinner at Stillington, Sterne chose to read an early draft of his novel to the assembled company. Replete with food and wine, the audience, so the story goes, '...fell asleep, at which Sterne was so nettled that he threw the Manuscript into the fire, and had not luckily Mr Croft rescued the scorched papers from the flames, the work wou'd have been consigned to oblivion.' (John Croft, 'Anecdotes of Sterne vulgarly Tristram Shandy' in *The Whitefoord Papers*, ed. WAS Hewins, Oxford, 1898). Stephen's brother John Croft also comments in his *Anecdotes* that Sterne was a 'constant Guest at my brother's Table' (Ian Campbell Ross, *Laurence Sterne, A Life*, Oxford, 2013, p.101) and, although much of this volume seems to date from after Sterne's time at Stillington, it would however be interesting to speculate whether he sampled any of the receipts included herein.

A member of the famous Croft wine-shipping dynasty, Stephen Croft rebuilt Stillington Hall to much admiration, 'was not only an active Whig but also a man who shared Sterne's tastes in painting, music, and literature: in years to come he could commission Joshua Reynolds to paint his portrait [and] act as a director of the York Assembly Rooms...' (Campbell Ross, p.101).



45

45 •

#### MANUSCRIPT RECIPE BOOK - LANCASHIRE

Farmhouse recipe notebook of "Lena Wadsworth, Catteralls Farm, Clayton le Dale, Nr Blackburn", written in several hands, including culinary and household receipts, such as "How to make cracklins", "Wedding Cake", "Colts Foot Wine", "Funeral Biscuits", "To clean a house that is filthy", "Yorkshire Pudding" ("...When serving Yorkshire Pudding, have it first & gravey thickened with flour serve potatoes ect after and rice or sago pudding last..."), "For a Swelling", "For a cow that as a very bad cold", with contributions from friends, family and neighbours ("William Appletree", "Mrs Yates's Mother", "Aunt Sally", "Miss Taylor, Hebden Bridge"), index, some pages excised, 132 pages, browned and stained throughout, black calf with brass clasp, worn with some losses, oblong 8vo (97 x 162mm.), late nineteenth/early twentieth century; together with "Receipt book belonging to Mrs Ellis Everett/ To be carefully used", endorsed "inherited the above Recipe Book from her Grandmother Mrs Ellis Everett née Gertrude Walker/ 1941", with ownership inscription and date "1897" inside, comprising culinary recipes such as "Adelaide Sandwiches", "Snow Cake", "Queen Mabs Pudding", "Scotch Woodcock", "Profitte Rolls", "Gunner's delight", index at end, various newspaper cuttings stuck in throughout, some loose recipes, 137 numbered pages, stained and worn, cloth with homemade brown paper dust-jacket, frayed with loss, 8vo (176 x 110mm.), c.1897 to 1940's; Butcher's recipe book, including recipes for sausages, white and black pudding, peas pudding, pork pies, suckling pig, brawn, etc., list of sauces, manufacturers and accounts reversed at rear, c.220 pages (c.70 blank), original vellum pocket account book with clasp, stained, 8vo (180 x 110mm.), early twentieth century; and another culinary recipe book containing some 80 recipes, with thumb index ("Soups", "Fish", "Savouries", "Jams" etc.), c.300 pages (mostly blank), brown calf gilt, c.1912 (4)

£300 - 500  
 €330 - 550  
 US\$380 - 630

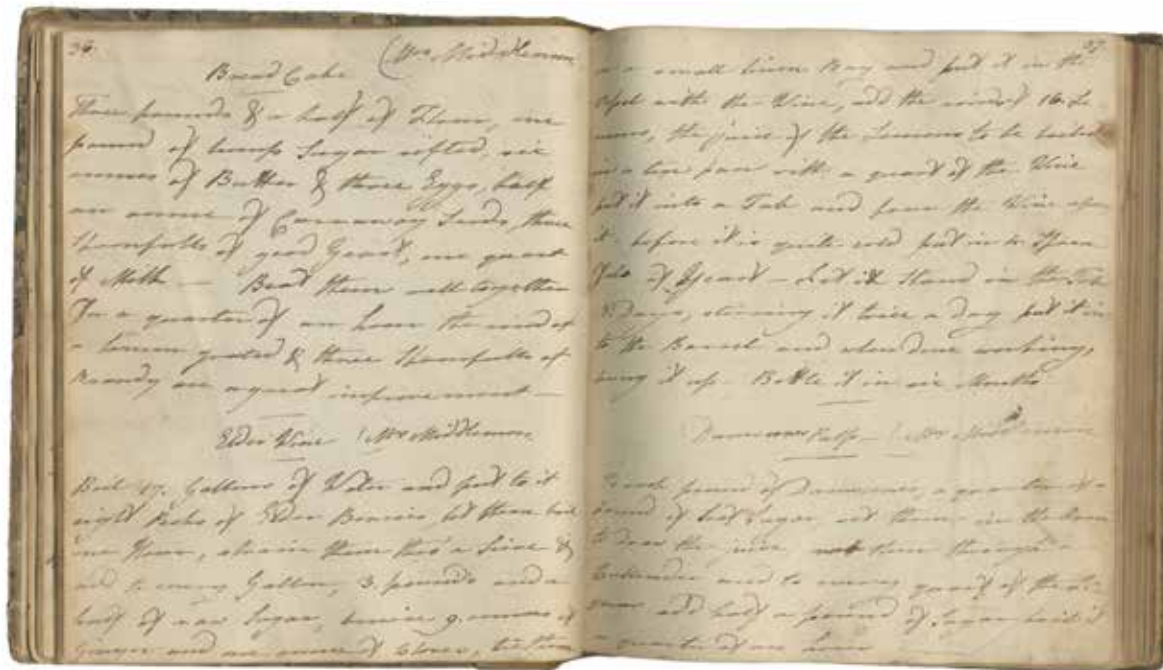
46 •

#### MANUSCRIPT RECIPE BOOK - LANCASHIRE

Culinary recipe book, bearing the ownership inscription and date "H ffarington/ Shawe Hall/ 1806", written in several hands, containing receipts such as "for Six people each a Meal", "To make Kendal Wigs" ("...do not bake them too much..."), "Crocketts", "Cowslip Vinegar", "Prussian Soup the Queen brought to England", "Ship Biscuits", "To smoak Hams in the Westmoreland way" ("...remain in the chimney six weeks at least... the side of an open Chimney at a proper height is the best situation..."), "Artificial Yeast", "Cambridge Pickle for Brawn", "On Boiling Potatoes" ("...which will take from half an hour to an hour and a quarter according to their size..."), "A Scotch Woodcock", "Chinese method of making Tea", "Beautiful Breakfast Rolls", "Giblet Soup", "Meat Lozenges", "Poultry ground food except barley for sitting hens", many attributed ("Mrs Hall/ Ferry Bridge Inn", "Mrs Middlemore", "Mrs Fairbairn"), several receipts crossed through, ending with menu suggestions and indices, a few recipes and various newspaper cuttings such as 'Receipt for diminishing the Consumption of Flour' stuck in throughout, c.176 pages, browning, staining, signs of wear, contemporary vellum-backed boards, heavily rubbed, inner hinges taped, 4to (190 x 160mm.), 1806 onwards; with another late eighteenth century receipt book containing some 200 culinary and household recipes, including instructions on how to make "Coffee for twelve people", "To Pickle Pigeons", "Thick Apple Jelly" and "To Kill Mice", c.1797 (2)

£600 - 800  
 €660 - 880  
 US\$750 - 1,000

The owner of this first book, Hannah ffarington, was the second wife of William ffarington of Shawe Hall, Leyland, Lancashire, whom she married in 1803. The ffaringtons were an ancient county family and provided several Sheriffs of the county; another William ffarington had been painted by Arthur Devis in the mid 1740's. Shawe Hall was renowned for its collection of antiquities purchased by her husband's uncle on the Grand Tour - 'a large regular stuccoed pile, containing a suite of apartments uses as a museum stored with natural curiosities, busts, marbles & co., and a collection of paintings, some of them found in the ruins of Herculeaneum...' (William Farrer, *Victoria History of the County of Lancaster*, vol. 6, 1911).



46

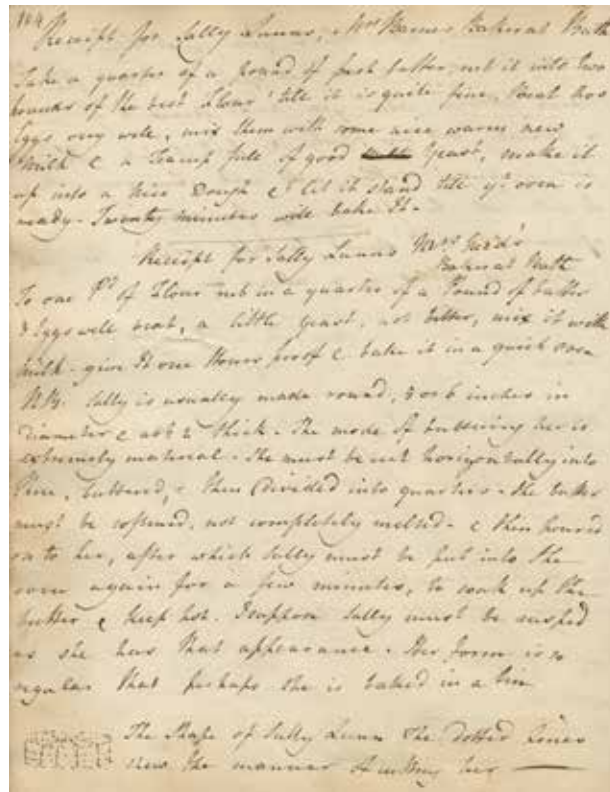
47 •

**MANUSCRIPT RECIPE BOOK – DURHAM**

Household recipe book, bearing the ownership inscriptions of “Henrietta Wharton” with “Old Park” written in another hand on inside front board, and that of her husband “Richd Wharton Old Park/ Neigh Bpp Auckland” on inside leaf, comprising culinary and medicinal receipts in several hands, including “Raspberry Wine equal to Burgundy”, “Yorkshire Cakes”, “Poor Squires”, “Worcestershire Rolls”, “Charcoal Soup”, “Lady Delaware’s Orange Puddings”, “White Catchup Old Park”, the “Receipt for Sally Lunn’s Mrs Needs’ Bakers at Bath” is illustrated with a diagram (“...The mode of buttering her is extremely material. She must be cut horizontally into three, buttered, & then divided into quarters... after which Sally must be put into the oven again for a few minutes... Her form is so regular that perhaps she is baked in a tin...”), “To keep butter two years”, “Brain Sauce”, “To cure frozen Limbs”, “To prevent colours running in Washing”, “Cure for the bite of a Cobra di Capello”, “Opening Pills”, “Method of destroying the Putrid smell which meat acquires during hot weather”, “Stone color – Auckland Castle”, “For making Leather Water proof”, some later recipes attributed with names or initials (“Mrs Rt Wharton”, “O.P.”, “Mrs Ingilby”); household notes including instructions for weaving (“...Kitchen table cloths sheet 9d Pound spun to 20 cuts N.B. Mrs Hutchinson wheel is 5 quarters long...”), the names of tradesmen (“Wallis & Vasey... Flax-dresser/ John Kidd Newcastle”), and a “receipt for boiling yarn” (“...let the yarn be well covered and boil it slowly... let it be well rubbed between the hands, and beat upon a table to make it smooth...”), index at end, last two leaves inverted, 149 leaves, 65 blanks, browning, spotting and usual wear, contemporary quarter calf, defective, c.1792 onwards

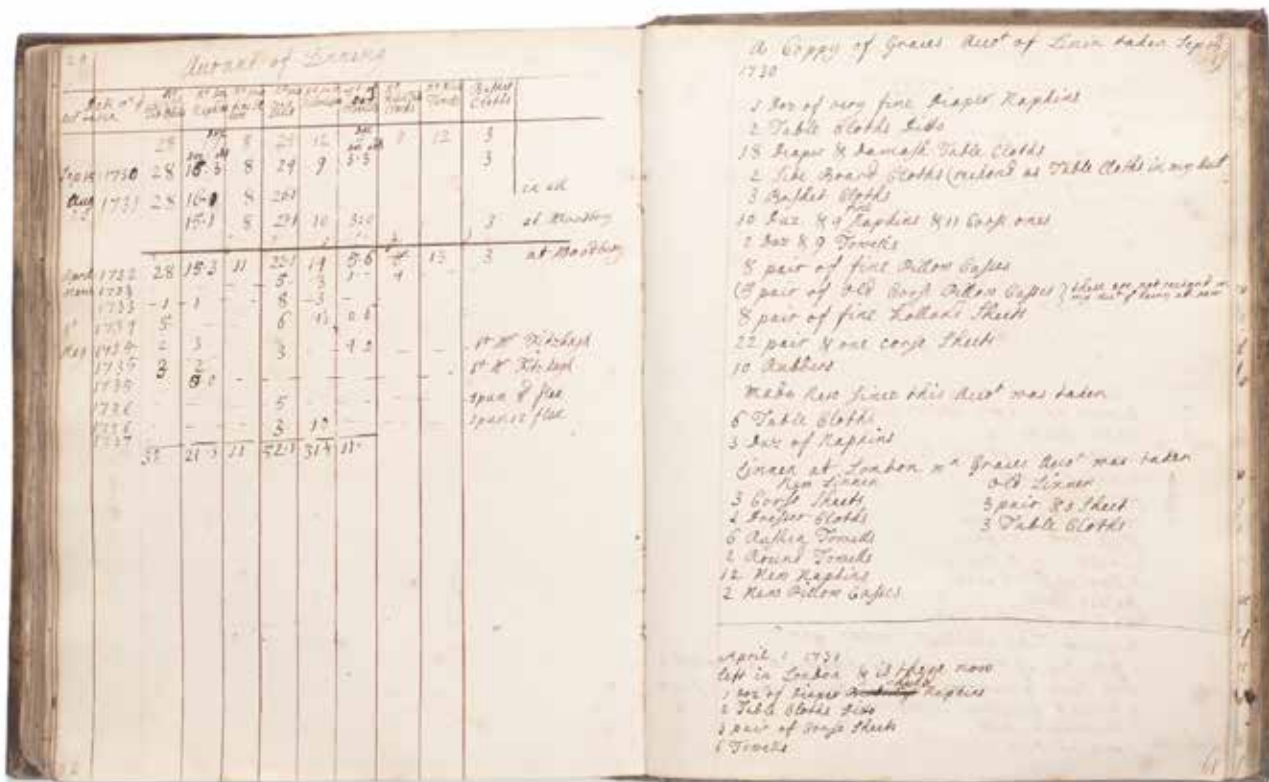
£800 - 1,200  
 €880 - 1,300  
 US\$1,000 - 1,500

Richard Wharton (c.1764-1828) of Old Park, Durham, was the second son of Thomas Wharton (d.1794), physician and close friend of the poet Thomas Gray (indeed it was from Old Park that Gray embarked on his tour of the Lakes in 1769). He married Henrietta, daughter of James Farrer of Clapham, Yorkshire, in June 1792. That she signs her ownership inscription with her married name would therefore suggest that date as a *terminus post quem* for this volume. Richard Wharton was a barrister and served as MP for Durham from 1802-4 and 1806-



47

20, was sometime chairman of the Committee of Ways and Means, joint Secretary of the Treasury and a Fellow of the Royal Society. Samuel Egerton Brydges described him as a man of ‘quick talents, much literature, and most pleasing manners, hospitable and open; a man of the world, of a handsome person and benevolent expression’. It would appear he lived at Old Park as the tenant of his elder brother, Robert.



48

48 •

**MANUSCRIPT RECIPE BOOK**

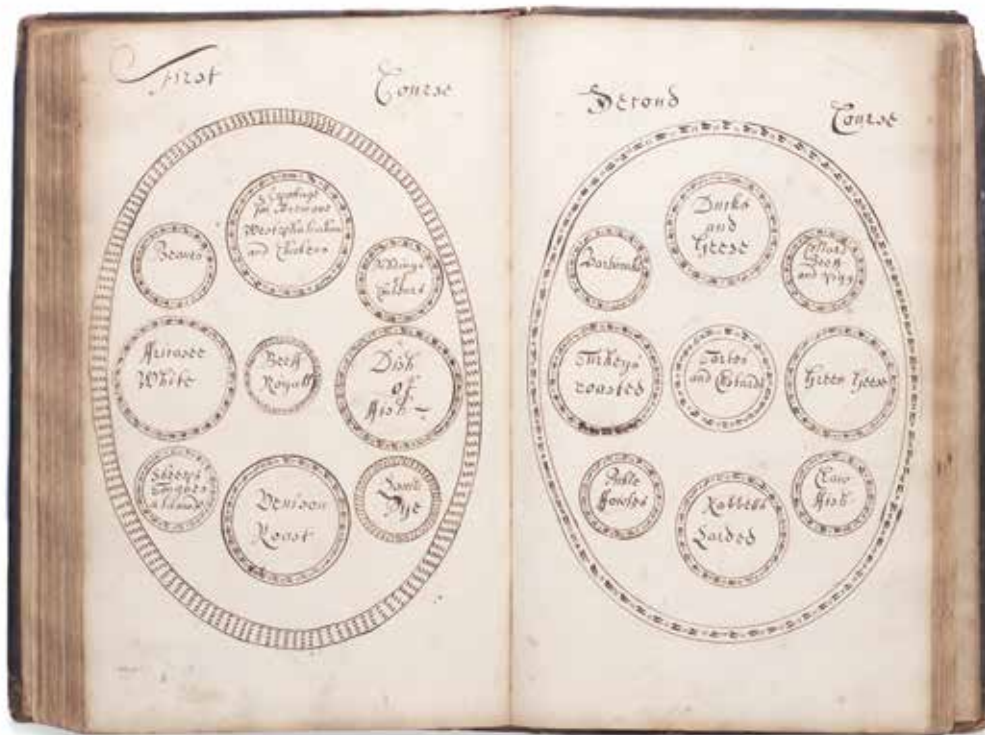
Housekeeping and recipe book, titled "Receipt Book" in ink on front board, containing culinary and medicinal receipts in several hands, many acknowledging their source, including "To make the Alsom Wine; Lady Chandois's Receipt", "Mrs Willis's Receipt to make a green Agl that is good for sprains and bruises", "An oatmeal pudding... We make it with little better than new milk & do not put in the full quantity of butter", "To preserve a pumpkin, Lady Guildford", another from "Lord Kiladaire's cook", "To dress a calves head like Turtle, Lady Skipwith", "Spinnage Toasts", "Girdler's Seed Cake", "My little boys cake" and "To make the best sausages in the world", interspersed with medicinal recipes such as "Gout cordial", "Mrs Pym's Receipt to destroy bugs", one annotated "Mrs Madden's little boys life saved... he had all the worst symptoms"; plus some 29 pages of inventories dating from 1732 to 1793, pertaining to stocks of "kitching things taken by Simper at Woodberry" ("...10 hand candlesticks... 5 high candlesticks... 4 coffee pots 3 of them mine... 1 chocolate pot mine (the old one put in store rooms)... cheese toaster... shaving pot", pewter (for best "3 Large Dishes engrav'd with a large crest..."), and other items "for the use of servants...", including "3 Boyling pots... 5 spits... 1 lark spit... 1 pair of waffle tongs... 2 Drudging Box's... 1 pepper box... 1 coxcomb cutter..."; inventories and charts relating to household linen and weaving ("...2 Fine Bird's Eye Table Cloths... 4 small layovers very old... 6 long Huckaback Towels... 39 pillow cases..."), endpapers with notes of suppliers ("J Bruckner Shoe maker 32 King Street Portman Squ... Mrs Greenfull on Great Russell Street next door by the Boor Inn sells fans thred & tape etc... Glapes magnesia to be bought at Mr Davis's Bookseller in Piccadilly"), some entries inverted, other receipts stuck or pinned in, some loose, c. 180 leaves [c.50 blank], some browning and spotting, worm holes affecting six leaves, contemporary stiff vellum, bowing and stained, 4to (230 x 180mm.), 1726 and later

£800 - 1,200  
 €880 - 1,300  
 US\$1,000 - 1,500

'DAMASK COSTS 14 A SQUARE YD – NAPKINS 3D EACH... IT IS BETTER TO HAVE A TABLE CLOTH & NAPKINS WOVE AT THE SAME TIME AND THE PATTERN MUST BE THE SAME AS THE LOOM IS SET FOR': the daughter of the house practices good household economy.

Whilst there is no ownership inscription in this volume, it appears to have been in the possession of the daughter of a wealthy, well-connected family (one of the inventories is of her father's plate). Her receipts come from a plethora of illustrious names, Lady Skipwith, Lord Kildare and Lady Chandos, to name but three, and she manages the linen and plate for a house in the country, Woodberry, and in town at Henrietta Street. The culinary receipts are a mixture of the fanciful designed to impress ("To dress a calves head like a turtle") and the domestic ("My little boys cake"). In addition there are several pages of inventories in various hands ranging in date from 1726 to the end of the century, meticulous record keeping accounting for every item. Whilst the best linen was of the fine Irish sort, she oversaw the weaving, presumably locally, of everyday material, noting "Lockhit – Weaver – Donnington near Newbury – Berks – send the thread in March...". From these pages we also know the names of the family's servants and their favoured suppliers, notably a Mr Bruckner, shoe maker of 32 King Street, who advertised himself in the later years of the eighteenth century as fine shoe-maker to her Royal Highness the Princess Amelia but, according to the *London Gazette* succumbed to bankruptcy in 1807.





49

49 •

### MANUSCRIPT RECIPE BOOK

Book of culinary receipts written in several late seventeenth and eighteenth century hands many with attractive calligraphic headings, including recipes for “Marmalade of Raspberries or Currants”, “To Preserve Garlick”, “Plum Paste”, “To make Mushrooms” (“...The Goosberrys will be as white as sugar & your barberries of a Fine Red... box them up for a very Gentell Sweet Meat...”), “Cleare Cakes”, “Orange Chipies”, “To Make Chocolat”, “Shrewsbury Jumballs”, “Dutch Biskett”, “A Good Plum Cake”, “Spirit of Oranges”, “Guniper Water” (“...And this water is good for old and weak stomacks its good for the wind in the stomack and other parts of the body...”), “Benjamin Water”, “Syrup of Poppies” (“This is a good cordial to cause sleep...”), “Raspberry or Gilliflower Wine”, “Hedghogg Pudding”, “To make Liverings”, “Stump Pye”, “To dress a coddes Head”, “Oyster Loafes”, “Gravey to keep”, “To pickle sparrowgrass”, later recipes written in a close hand with more medicinal remedies (“Oyle of Charity”, “For the Kings Evil & to Sweeten the Blood”, “Wound drink”), includes eight pages headed “Bills of Fares”, listing ideas for first and second courses, illustrated with two diagrams of dishes within decorative borders suggesting how they should be laid on the table, two tables awaiting completion, one later recipe tipped in, possible ownership inscription “Ths [?] Hayes Esq” on final leaf, 167 leaves, mostly written on recto only, each leaf with watermarked either ‘Pro Patria Maid of Dort’ or ‘VI’, 13 blank leaves at end, browning, spotting, seventeenth century panelled calf, scuffed, rebacked, losses at corners, folio (315 x 195mm.), late seventeenth to mid eighteenth century

£2,000 - 3,000

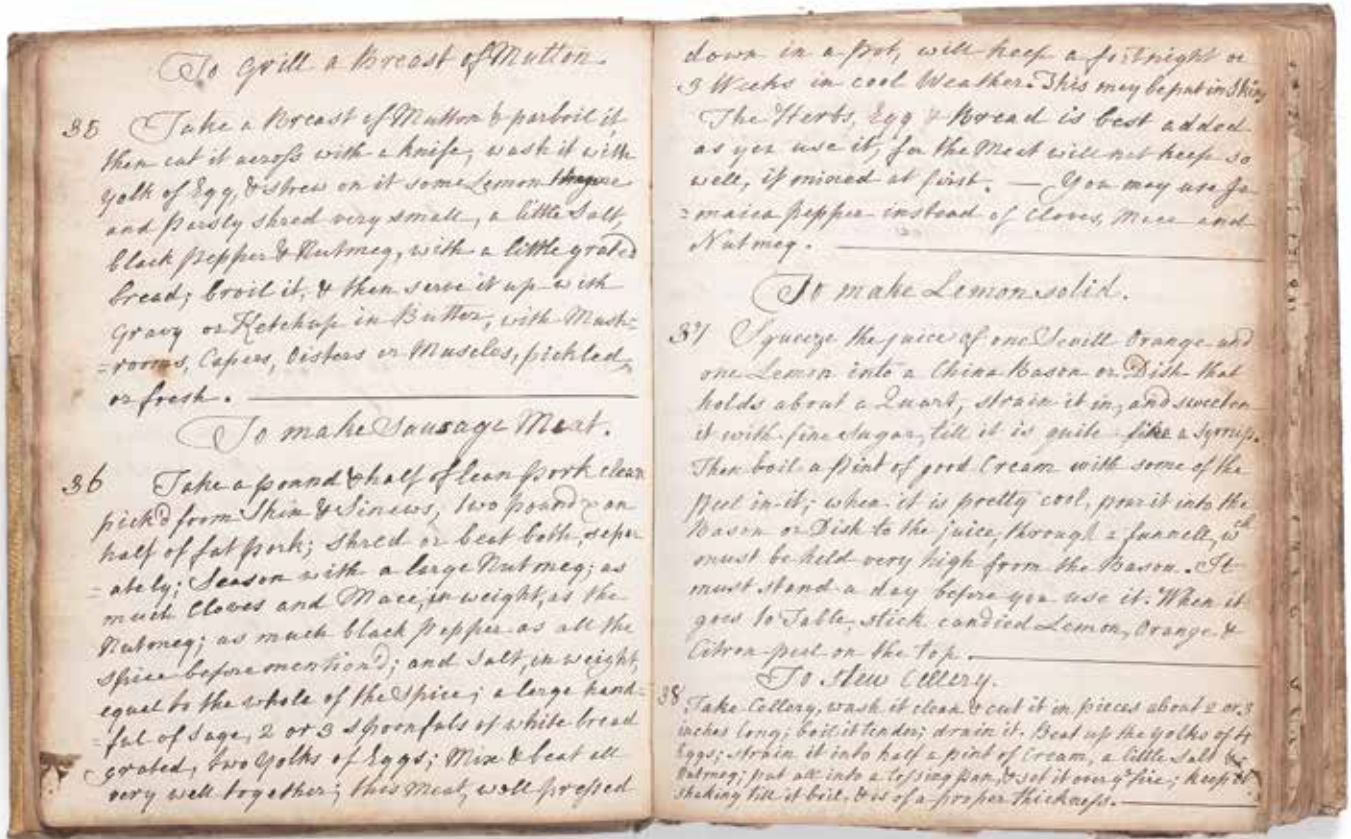
€2,200 - 3,300

US\$2,500 - 3,800

‘THIS IS PROPER FOR A SECOND COURSE SIDE DISH OR MIDDLE DISH FOR SUPPER’: an attractive mostly culinary recipe book, including a set of menus and decorative table plans suggesting how to serve the dishes *à la française*.

It was in the early eighteenth century that English cookery books began including table plans as well as ‘bills of fare’ in their pages, influenced possibly by seventeenth-century French writers such as François Massialot and Nicolas de Bonnefons. According to Fiona Lucraft in her paper ‘The Fine Art of Eighteenth-Century Table Layouts’ (*The Meal: Proceedings of the Oxford Symposium on Food and Cookery*, 2001, ed. Harlam Walker, p.167-73), the first English cookery book to depict how a table should be laid *à la française* seems to be Henry Howard’s *England’s Newest Way* of 1708. The popularity of this more formal table plan increased and by 1747, ‘when Hannah Glasse declared in *The Art of Cookery Made Plain and Easy* that she thought it an impertinence ‘to direct a Lady how to set out her Table’ she chose to stand out from the crowd of eighteenth-century cookery writers who clearly believed it was pertinent.’ (Lucraft, p.165). The decorative borders in our book may also be a nod to Martha Bradley’s *The British Housewife* of 1756 which included a ‘decorative edging on the page which adds to the attractive design and seems very feminine in comparison to the strict linear arrangement of previous layouts’ (Lacroft, p.171).

In our volume, as was common practice, there are two courses comprising savoury and sweet dishes on the table together, with three sizes of plates relating to the type of dish being served demonstrating symmetry and a clear hierarchy of recipes, the lesser ones being placed at the corners. Our first course has a centrepiece dish of “Beef Royall” surrounded by dishes such as a “Lamb Pye” and “Sheeps Tongues a la Mode”, the second course comprising “Tartes and Custards”, “Ducks and Geese”, and “Hartichokes”. A great pie or a sallamagundy could be a suitable addition, and our book contains a recipe for “A Salamgundy” comprising chicken, rabbit and veal (“...this is proper for a second course side dish or middle dish for supper...”). Several of our recipes helpfully indicate where they should be placed on the table (“a genteel side dish” or “serve it for a pretty side dish to your Ladyships Table”) and how they should be presented to best effect (“Garnish with horse raddish, pickles barberries and shred lemon”), and are written in a clear, friendly style (in one recipe, for example, the writer apologises for repeating an instruction, saying “I forgott I told you before...”).



50

50 •

**MANUSCRIPT RECIPE BOOK - DEVON**

Culinary recipe book bearing the ownership name of "Mary Whitter" and dated "1771" on inside cover and "M. Rogers" with indistinct date [1762?], on upper cover, written in several hands, prefaced with an index, including receipts for "Lemon Flummery", "To souse hogs feet and ears", "To friccasey colliflowers", "A nice pudding" ("...you must beat it near an hour..."), "New College pudding", "Pickle hams like Westphalia", "Pickle Nasturtian buds", "Inoculation cake", "To dry Artichoke Bottoms", "A Receipt for Sugar Vinegar my Mother much recommends", "A plain Cake for the Children... Nurse Backhouse", "William Garland's receipt for to brew a 27 Gallon Barril of ale", "To preserve Eggs Twelve Months"; some household and medicinal ("To get Ink out of Tables", "Docket Brocklesbery Pectoral Drink"), with other medicinal remedies on inverted pages, some from members of the family ("Dr Whitters Prescription for Jenny for the Scurvey... my servant received great benefit", "Dr Babington prescription for a stiffness in the leg"), some attributed to family and neighbours in Devon (Tiverton, Holcombe etc.) and Shropshire, the penultimate receipt dated 1 October 1812, a plan for a "Christing Dinner" written in final leaf ("...soop remove for fish... roast pigg... in another room soup... beef... carrot Pudden..."), with several loose recipes, one on a printed haberdasher's slip from 'E. Butland of High Street, Exeter', 200 pages, some browning and usual signs of wear, some pages excised, contemporary vellum, bowed, scored, worn and stained, 4to (200 x 160mm.), c.1762[?] to c.1812

£1,500 - 2,500  
 €1,600 - 2,700  
 US\$1,900 - 3,100

down in a pot, will keep a fortnight or 3 Weeks in cool Weather. This may be put in skin. The Herbs, Egg & Bread is best added as you use it, for the Meat will not keep so well, if mixed at first. — You may use Jamaica pepper instead of Cloves, Mace and Nutmeg.

*To make Lemon solid.*

37 Squeeze the juice of one Seville orange and one Lemon into a China basin or Dish that holds about a Quart, strain it in, and sweeten it with fine Sugar, till it is quite like a Syrup. Then bail a pint of good Cream with some of the peel in it; when it is pretty cool, pour it into the Basin or Dish to the juice, through a funnel, it must be held very high from the Basin. It must stand a day before you use it. When it goes to Table, stick candied Lemon, Orange & Citron-pearl on the top.

*To stew Celery.*

38 Take Celery, wash it clean & cut it in pieces about 2 or 3 inches long; boil it tender; drain it. Beat up the yolks of 4 Eggs; strain it into half a pint of Cream, a little Salt & Nutmeg; put all into a tinning pan, & set it over a fire; keep it shaking till it boils, & is of a proper thickness.



51 •

51 •

**MANUSCRIPT RECIPE BOOK - LONDON**

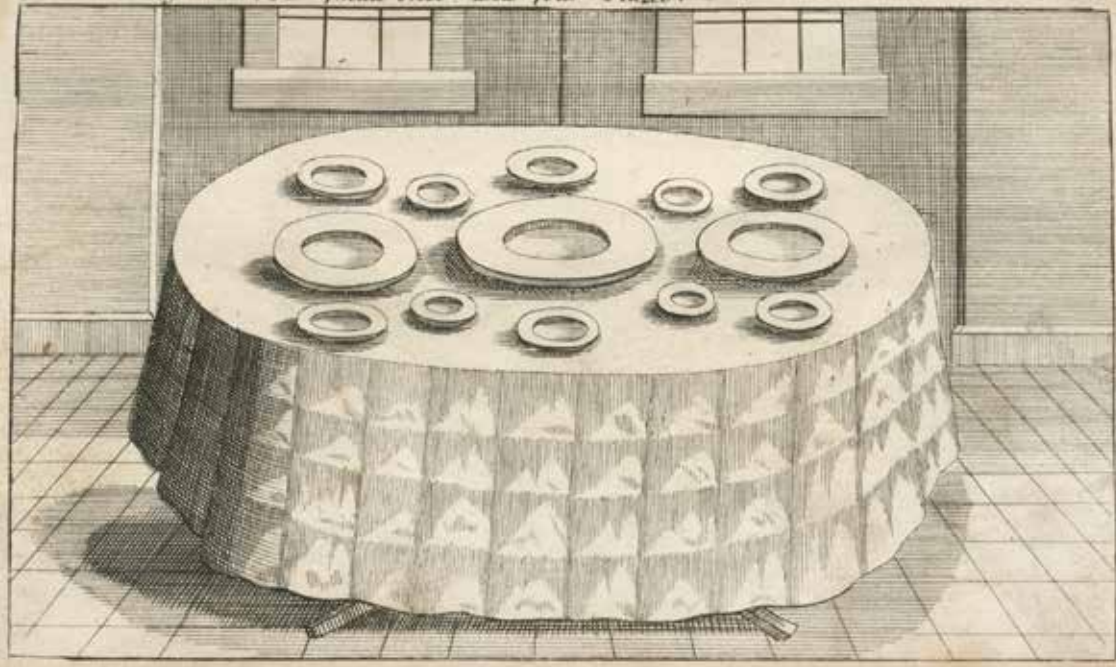
Household recipe book, "Receipts In Cookery", titled in ink on front cover with ownership inscription beneath, "Sampson/ Lycett/ Citizen and/Leather Seller/ of London" and the date "5th December/ 1738", comprising over 500 cookery, cosmetic and medicinal receipts such as "Good Gravy", "Vermechelly Sloop", "Hodge Podge", "Ox Tongues & Udders" ("Roast the udders first"), "Polognia Sausages", "Larks in Shells", "Plovers Capucine", "Lobster Loaves", "Eels Spitchcock'd", "Cardoons with Cheese", "A Bean Tansy", "Fry'd Sellenye", "Sparrow Pye", "Curlews Potted", "a Lear for Pasties", "A Baked Bread Pudding", "To Pickle Broom Buds", "Barbadoes Water", "Dr. Butlers Cordial Water", "Dr. Stephen's Water", "Queen of Hungary Water", "English Wines and other Potables" including "Cock Ale" and "Dr Butler's Purging ale", "Mum" ("as it is Recorded in the Town House of Brunswick"), "To Make the Face Fair", "A Pomander", "To Make Hair Thick", "To Clear the Face after the Small Pox", "For a Consumption if not too Far Gone", "For Deafness and Noise in the Head", "For a Stroke or Contusion on the Eye", "An Excellent Ointment for the Gout", "For Hysterical Fits", "For Stinking Feet", "For the King's Evil", "To Cure ye Biting of a Mad Dog", and many others, 174 numbered pages (misnumbered from p.150), c.300 x 195mm., original vellum wrappers taken from an indenture, worn and stained, fragile pages frayed, with tears, browning and stains, remains of stitching, in a modern marbled quarter calf solander box, 5 December 1738

£1,000 - 1,500  
 €1,100 - 1,600  
 US\$1,300 - 1,900

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.

'THERE ARE SOME LITERAL MISTAKES WHICH YOU ARE DESIRED TO CORRECT AS THEY OCCUR TO YOU': An eighteenth century leather seller compiles useful household recipes for his family. Rather than being added to by various female members of a family over several years, or even generations, as is often the case with recipe books, this collection appears to have been put together at one time from several sources by a male compiler. The book ends with a postscript, presumably from the owner Sampson Lycett: "Finis/ I wrote this at my Leisure hours and if it is of any service to the Family, it will answer my Designe and think my time well bestow'd, the half of the paper is bad, and so Rotten I could scarce write, but if any of the Receipts are of any value... There are some Literal Mistakes which you are desired to Correct as they Occur to you". The tall format, the use of poor paper and the fact that mistakes were left uncorrected suggests that it may not have been the most practical of recipe books. The name Sampson Lycett 'late of Basinghall Street, Dealer' appears just four years later in the Gentleman's and London Magazine of 1742 as a declared bankrupt.

A Model of a Table for fourteen or fifteen Persons, furnished with one large Dish, two middling ones, six small ones, and four Plates.



52

THE  
*House-keeper's Pocket Book,*  
And Compleat  
**FAMILY COOK.**  
CONTAINING  
Several HUNDRED Curious  
RECEIPTS in  
COOKERY,      |      BREWING,  
PASTRY,        |      BAKING,  
PRESERVING,   |      MADE WINES, &c.  
PICKLING,      |        
With PLAIN and EASY  
Instructions for preparing and dressing every  
thing suitable for an elegant Entertain-  
ment, from Two Dishes to Five or  
Ten, &c.  
To which is Added,  
Every Man his own Doctor, shewing the  
Nature and Faculties of the different sorts of  
Foods, whereby every Man and Woman may  
know what is Good or Hurtful to them.

Printed by Thomas Martin No. 76 Wood-street  
Cheap-side.

53

1734

Five Hundred  
**NEW RECEIPTS**  
IN  
COOKERY,      |      PRESERVING,  
CONFECTIONARY, |      CONSERVING,  
PASTRY,        |      PICKLING;  
AND THE  
Several Branches of these ARTS  
necessary to be known by all good  
HOUSEWIVES.

By JOHN MIDDLETON,  
Cook to his Grace the late Duke of *Bolton*.

Revised and Recommended by  
Mr. HENRT HOWARD.

LONDON:  
Printed for THO. ASTLEY, at the *Rose*  
against the North Door of *St. Paul's*.  
M DCC XXXIV.

55

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.

52 •

**MARTIN (THOMAS, PUBLISHER)**

The House-keeper's Pocket Book, and Compleat Family Cook. Containing Several Hundred Curious Receipts in Cookery, Pastry, Preserving, Pickling, Brewing, Baking, Made Wines, &c..., to which is added, Every Man his own Doctor, woodcut head-piece, lacking frontispiece, some browning at edges of title and last leaf, modern calf-backed marbled boards, spine gilt with morocco label [Maclean p.72], 12mo, Printed by Thomas Martin, [1776, or 1783]

£400 - 600  
€440 - 660  
US\$500 - 750

A very scarce recipe book based on Hannah Glasse's *The Art of Cookery*, and not to be confused with the work by Sarah Harrison (despite the spurious caption 'Engraved for Mrs. Harrison's Cookery Book' which accompanied the frontispiece, missing here and in the only other copy offered at auction). The present volume has been printed with rather erratic grammar and signature markings, and has 168 pages. The publication date is unclear from the slightly confusing entries but Maclean cites four copies of the two Martin editions, none of which now seem traceable in book form.

53 •

**MASSIALOT (FRANÇOIS)**

The Court and Country Cook: Giving New and Plain Directions How to Order all Manner of Entertainments, And the Best Sort of the Most Exquisite a-la-mode Ragoo's. Together with New Instructions for Confectioners... A Work more Especially Necessary for Stewards, Clerks of the Kitchen, Confectioners, Butlers, and other Officers, and also of Great Use in Private Families. Faithfully translated out of French into English by J.K., 3 parts in 1 vol., first English edition, 9 engraved plates and 2 illustrations of table settings, advertisement leaf at end, some browning, soiling and occasional dampstaining, plate at end chipped with slight loss, contemporary mottled calf, joints and corners restored [ESTC T120659; Bitting p.538; Maclean, p.97; Oxford, p.47], 8vo, Printed by W. Onley, for A. and J. Churchill and M. Gillyflower, 1702

£1,500 - 2,000  
€1,600 - 2,200  
US\$1,900 - 2,500

Sole edition of this book, translated from Massialot's *Le cuisinier royal et bourgeois* (1691) and *Nouvelle instruction pour les confitures, les liqueurs et les fruits* (1692). An important innovation was Massialot's use of the alphabetisation of recipes, which anticipated the culinary dictionary. The work also saw the first appearance of meringues under their familiar name, and of 'Crème brûlée' - finished off using a "red-hot fire shovel" - a dish which remarkably then vanished from French cookbooks until the 1980s.

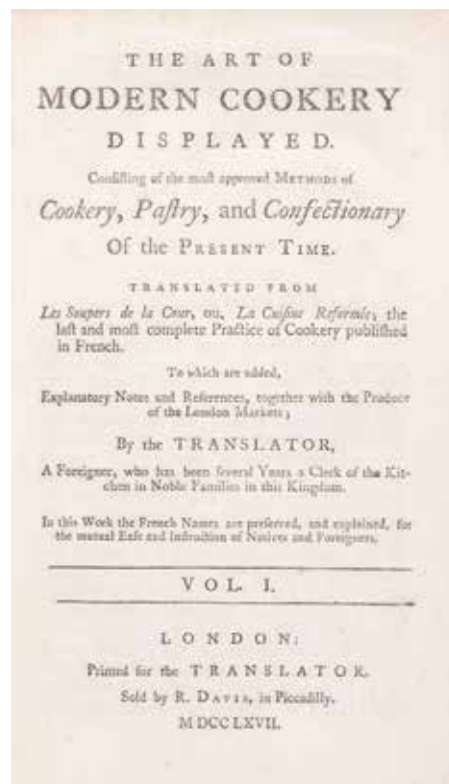
54 •

**[MENON]**

The Art of Modern Cookery Displayed. Consisting of the Most Approved Methods of Cookery, Pastry, and Confectionary of the Present Time. Translated from Les Soupers de la Cour, ou, la Cuisine reformée... to Which Are Added, Explanatory Notes and References, Together with the Produce of the London Markets, 2 vol. bound in 1, first English edition, with final blank, contemporary calf gilt, extremities worn, joints cracked [ESTC N14583; Maclean p.99], 8vo, for the translator. Sold by R. Davis, 1767

£1,000 - 1,500  
€1,100 - 1,600  
US\$1,300 - 1,900

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.



54

An unusually clean copy of the first edition in English, translated by Bernard Clermont, whose identity was revealed on publication of the third edition in 1769. In his preface he says he consulted three English tradesmen ("one for fish, one for poultries... and one for the productions of gardening") on the produce found in London Markets ("London has the advantage of Paris, in the articles of veal and lamb... Thames salmon in August"), paying particular attention to confectionery, ices and sorbets "as knowing it to be very much wanted amongst English servants". The work goes on to deal with dining at its most lavish, from dinner parties for 20 to 30 people to grand banquets, with sometimes up to 100 different dishes being served.

Provenance: James M. Phillips and Orme Ashton, ownership signatures on front paste-down.

55 •

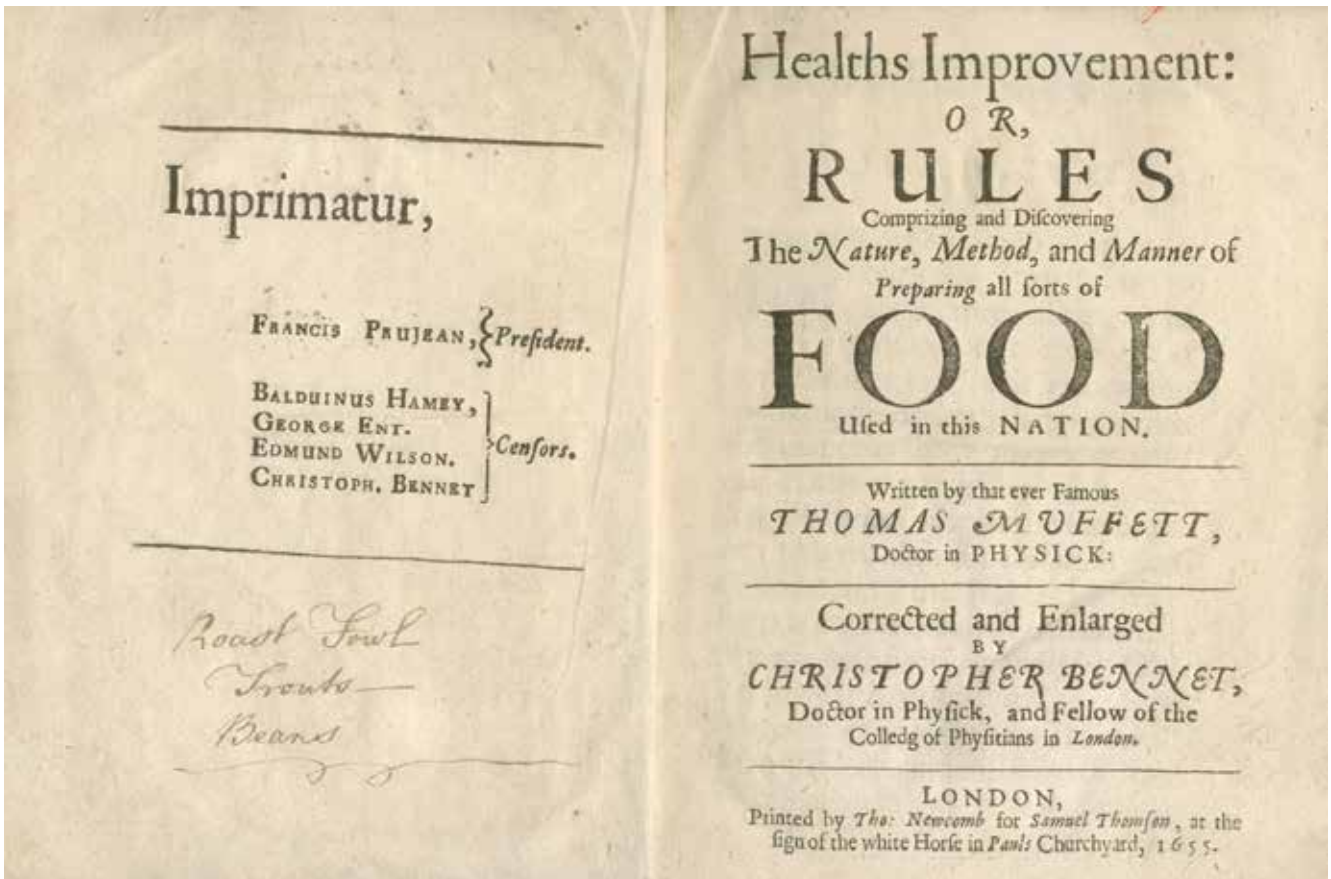
**MIDDLETON (JOHN)**

Five Hundred New Receipts in Cookery, Confectionary, Pastry, Preserving, Conserving, Pickling and the Several Branches of these Arts Necessary to be Known by All Good Housewives ... Revised and Recommended by Mr. Henry Howard, FIRST EDITION, title with woodcut printer's rose device, occasional light soiling, slight stain on reverse of title, twentieth century vellum, gilt lettered spine, inner gilt dentelles, g.e. [Bitting p.324; Maclean p.101; Oxford p.64], 8vo, Thomas Astley, 1734

£600 - 800  
€660 - 880  
US\$750 - 1,000

Collection of recipes from the repertoire of John Middleton, chef to the Duke of Bolton, for meat, game, fish, fowl, confectionary, pastries, preserving and pickling. "This title-page, in which the emblem of the printer figures so largely, is the favourite of the present compiler among all those of the eighteenth century" (Oxford).

Provenance: Howard C. Levis, bookplate.



57

56 •

**[MORE (HANNAH)]**

Cheap Repository. The Cottage Cook, or Mrs. Jones's Cheap Dishes, Shewing the Way to do Much Good with Little Money, *issue with the addition of prices and 'A Cheaper Edition for Hawkers' below imprint*, 16pp., woodcut illustration on p.1, modern morocco-backed boards, gilt panelled spine [ESTC T34201], 8vo, J. Marshall and R. White S. Hazard, at Bath; J. Elder, at Edinburgh, and by all Booksellers, Newsmen, and Hawkers... Great Allowance will be Made to Shopkeepers and Hawkers, [August-November 1797]

£300 - 500  
 €330 - 550  
 US\$380 - 630

Rare *Cheap Repository* tract by Hannah More, aimed through the use of a moral tale at helping less educated and poor women run efficient, economical kitchens which could still provide nutritious food to their families. The last two pages comprise four recipes and a few useful hints, some sounding ominously familiar today, others perhaps a little dated ("If the money spent on tea were spent on home-brewed beer, the wife would be better fed, the husband better pleased, and both would be healthier"). The present copy is one of several editions published between 1795 and 1800, all of which are scarce.

57 •

**MUFFETT (THOMAS)**

Healths Improvement: or, Rules Comprizing and Discovering the Nature, Method, and Manner of Preparing all Sorts of Food used in this Nation... Corrected and enlarged by Christopher Bennet, FIRST EDITION, *with the initial imprimatur leaf, woodcut ornaments, occasional small old stains, tear to gutter margin of Q2-3, contemporary sheep, spine tears at head and foot with slight loss, binding working loose* [ESTC R202888; Oxford p.27-28], 4to (181 x 140mm.), T. Newcomb for S. Thomson, 1655

£1,000 - 1,500  
 €1,100 - 1,600  
 US\$1,300 - 1,900

FIRST EDITION of this posthumously issued treatise on the food and diet of the English in the sixteenth and seventeenth centuries. It was written by the entomologist Thomas Muffett (or Moffet, 1553-1604), whose stepdaughter Patience is said by some to have inspired the nursery rhyme 'Little Miss Muffett'. The work includes the important observation, made for the first time, that eating liver is beneficial to certain eye diseases. It also contains the first list of British wildfowl, and recognition of their migratory habits.

Provenance: John Borthwick of Crookstown Esquire, late eighteenth century ownership inscription on front free endpaper; some earlier annotations on blank preliminary/imprimatur leaves ("Dinner - Fried Chickens", "1. Boiled lamb 2. hard fish 3. Pancake?", "Roast Fowl Trouts Beans").



59

58 •

**NAPKIN FOLDING**

Napkin-Folding: A Series of Fully Illustrated Original Designs [cover-title], full-page diagrams throughout with facing letterpress description, light staining to last 2 pages, publisher's cloth-backed printed boards, rebounded, small dampstain at top of covers, 4to, Newton and Eskell, [1891]

£300 - 400

€330 - 440

US\$380 - 500

Rare and attractive instruction manual with forty-nine designs including: The True-Lovers' Knot; The Cockle-Shell; The Lady Betty Balfour; The Turkey-Cock Tail; The Spill-Box; The Four-Pointed Fan; The Duplex Vase; and The Opera Glasses.

59 •

**PECKHAM (ANN, OF LEEDS)**

The Complete English Cook; or, Prudent Housewife. Being an Entire New Collection of the Most General, yet Least Expensive Receipts in Every Branch of Cookery and Good Housewifery, FIRST EDITION, 34 diagrams of table settings within ornamental woodcut borders, some spotting and occasional staining, first and last few leaves a little browned at edges, piece torn from blank corner of first leaf of Preface, modern panelled calf by Period Binders, Bath, spine in compartments with raised bands, morocco label and blind-tooling [ESTC T92199; Maclean p. 112; Oxford p.95-96], 12mo, Leeds, Printed by Griffith Wright, and sold by the author and J. Ogle, 1767

£600 - 800

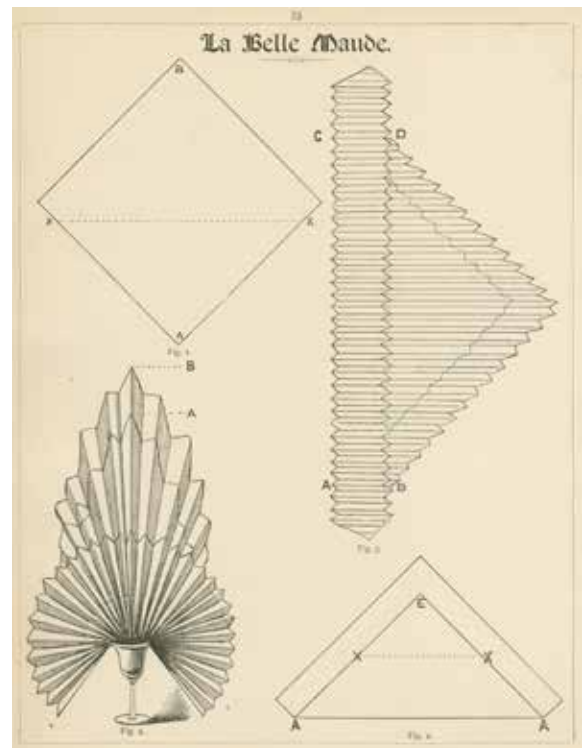
€660 - 880

US\$750 - 1,000

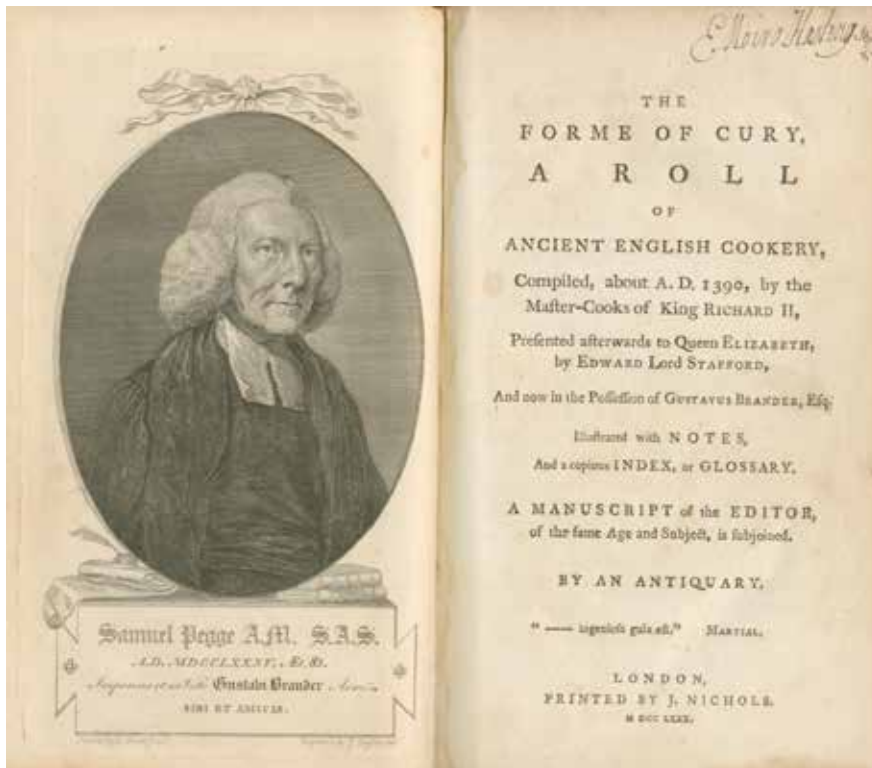
Scarce first edition of this Leeds cookery book by Ann Peckham, "well known to have been for Forty years past one of the most noted Cooks in the County of York" (title-page). The work, which borrowed its title from Catharine Brooks' work from a few years earlier, was aimed principally at "young beginners", and five further editions were to follow, all published in Leeds.



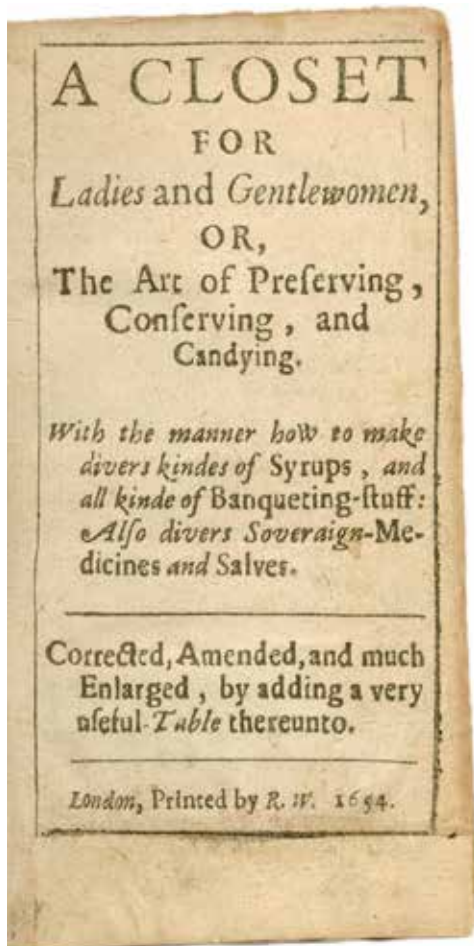
56



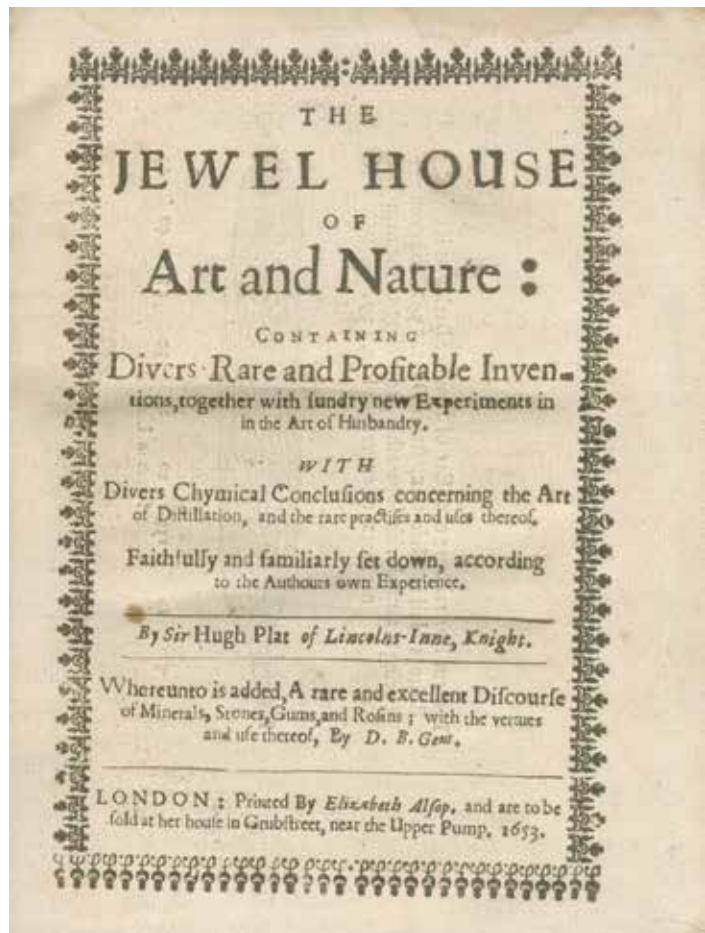
58



60



63



62



60 •

**[PEGGE (SAMUEL)]**

The *Forme of Cury*, a Roll of Ancient English Cookery, compiled, about A. D. 1390, by the Master-Cooks of King Richard II, Presented afterwards to Queen Elizabeth, by Edward Lord Stafford, and now in the Possession of Gustavus Brander, FIRST EDITION, *first issue with unaltered title-page and dedication signed 'The Editor', engraved portrait by J. Basire after A. Devis, facsimile plate, some light browning, first few leaves with dampstain to inner margin, without final advertisement leaf, contemporary tree calf, g.e., rebound preserving earlier red morocco spine label* [ESTC T91238; *Bitting*, p.361; *Maclean* p.112; *Oxford*, p.108; *Simon* BG 1143], 8vo, 1780

£500 - 700  
€550 - 770  
US\$630 - 880

THE IRISH ANTIQUARY LADY MOIRA'S COPY OF *THE FORME OF CURY*, a collection of medieval English recipes by "the chief Master Cooks of King Richard II", here first published by the Lincolnshire antiquary Samuel Pegge. Originally found on a fourteenth century scroll now in the John Ryland Library, the recipes feature the first known mention of ingredients such as olive oil, gourds, mace and cloves, and early pasta dishes.

Provenance: Elizabeth Rawdon [née Hastings], Baroness Hastings and Countess of Moira in Ireland (1731–1808), ownership signatures on title and page ix ("E. Moira Hastings" and "Moira" respectively). After early involvement with John Wesley, with whom she fell out, Lady Moira became a well-known Dublin literary patron and antiquarian. In the 1780s she befriended the young Maria Edgeworth, who used her as a model for characters in three of her novels, and after 1792 she became a keen defendant of Mary Wollstonecraft in the face of attacks from some members of the Irish clergy. As an antiquarian Lady Moira was instrumental in encouraging her husband to become one of the founder members of the Royal Irish Academy, and in 1783 she became the first woman to have an article published in *Archaeologia* when it printed her findings concerning the discovery of a 'bog body' on the Rawdon estate, the first properly documented report on the discovery of a human skeleton.

61 •

**[PENNELL (ELIZABETH ROBINS)]**

My Cookery Books, FIRST EDITION, *number 75 of 330 copies, designed by Bruce Rogers, 28 mounted facsimile plates, publisher's cloth-backed marbled boards, spine label slightly creased and nicked, 4to*, Boston & New York, 1903—OXFORD (A.W.) Notes from a Collector's Catalogue. With a Bibliography of English Cookery Books, *untrimmed in publisher's buckram-backed boards*, Bumpus, 1909—BLENCOWE (ANN) *The Receipt Book of Mrs. Ann Blencowe*. A.D. 1694, *number 382 of 650 copies, publisher's boards, dust-jacket (soiled and spine slightly chipped)*, The Adelphi, 1925—SIMMONS (AMELIA) *American Cookery...* A Facsimile of the First Edition, 1796. With an Essay by Mary Tolford Wilson, *limited to 800 copies, publisher's patterned boards, glassine wrapper (split at spine), slipcase*, New York, 1958—AUSTIN (THOMAS) *Two Fifteenth-Century Cookery-Books* Harleian Ms. 279... & 4016..., *bookplate of Anne Phillips Young and old blindstamps of Christ's College Cambridge, later calf-backed cloth*, Trubner & Co. for the Early English Text Society, 1888—[WAINWRIGHT (ELIZABETH)] *The Receipt Book of a Lady of the Reign of Queen Anne, limited to 250 copies, publisher's green vellum, slight splash marks to upper cover*, Medstead, Hampshire, Azania Press, 1931--CARROLL (LEWIS) *Feeding the Mind, publisher's limp roan gilt, spine chipped*, Chatto & Windus, 1907, *all but the first 8vo* (7)

£300 - 500  
€330 - 550  
US\$380 - 630

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.

62 •

**[PLAT (HUGH)]**

The Jewel House of Art and Nature: Containing Divers Rare and Profitable Inventions, together with Sundry New Experiments in the Art of Husbandry. With Divers Chymical Conclusions Concerning the Art of Distillation, and the Rare Practices and Uses Thereof... Whereunto is Added, a Rare and Excellent Discourse of Minerals, Stones, Gums and Rosins, *title within border of typographical ornaments, woodcut illustrations in the text (including "The true portrait of an Ear of Summer Barley, as it Grew at Bishop's Hall in Middlesex, Anno Dom. 1594")*, *some dampstaining to upper edges of first few leaves, endpapers browned, contemporary blind-ruled calf, rebound* [ESTC R10675; *cf. Bitting* p.373, *Goldsmiths* 1294 & *Kress* 889, *all Bernard Alsop imprint*], *small 4to* (188 x 140mm.), Printed by Elizabeth Alsop, and are to be sold at her House in Grubstreet, near the Upper Pump, 1653

£800 - 1,200  
€880 - 1,300  
US\$1,000 - 1,500

The "most significant book" (*ODNB*) by Sir Hugh Plat (1552-1608), the eccentric husbandman and inventor. Plat lived at Bishop's Hall, Bethnal Green, and conducted numerous horticultural, agricultural and mechanical experiments ranging from the practical to the fantastic. The 103 experiments described include recipes for preserving food, herbs, fruit, flowers, meat and water, and for a tooth-cleaner. Other parts deal with soils, manures, distillations, moulding and casting metals, and diverse topics such as the brewing of beer without hops, fishing, how to cheat at cards and how to steal a beehive. The work was first published in 1594, and the present edition was revised and expanded by Arnold de Boate in 1653; there are two issues, this bearing the imprint of Elizabeth Alsop as opposed to that of her husband, Bernard Alsop, who may have died that year.

Provenance: Henry Seymour, bookplate.

63 •

**[PLAT (HUGH)]**

*A Closet for Ladies and Gentlewomen, or, the Art of Preserving, Conserving, and Candyng.. and all Kinde of Banqueting-stuff: also Divers Sovereign-Medicines and Salves. Corrected, Amended, and much Enlarged; Delights for Ladies, to Adorn their Persons, Tables, Closet's and Distillatories: with Beauties, Banquets, Perfumes and Waters. Read, Practise, and Censure*, 2 works in 1 vol., *woodcut ornaments and initials, occasional minor spotting and soiling, first work with lower margin of title restored, without blank A1, small dampstain in upper margins at beginning, modern calf, gilt lettered spine* [ESTC R214916 & R214917; *Bitting* p.373; *Oxford* p.13-14, *second work only*], 12mo, Printed by R.W., 1654

£1,000 - 1,500  
€1,100 - 1,600  
US\$1,300 - 1,900

Hugh Plat's *Delightes for Ladies*, a book of receipts for cookery, cosmetics, distillation, housewifery and preservation, was first published in 1600. It was immensely popular, editions continuing to appear for decades after the author's death. The equally successful *A Closet for Ladies and Gentlewomen* first appeared in 1602, and added the then fashionable sugar cookery, thus focussing on the three areas popular with aristocratic women in their country estates, confectionary, distillation and medicine. Although Quayle describes it as an anonymous imitation of *Delightes for Ladies*, and ESTC concurs, it is sometimes attributed to Plat, and from around 1611 the works were often issued together.

64 •

**[PLUMPTRE (ARABELLA)]**

Domestic Management; or, the Healthful Cookery-Book, *second edition, engraved frontispiece, roughly opened causing some tears in margins, uncut in contemporary boards, rebacked, rubbed and soiled [cf. Bitting p.374]*, B. & R. Crosby, 1813—CULPEPER (NICHOLAS) The Complete Herbal... with a Display of their Medicinal and Occult Qualities, *20 hand-coloured plates (one torn and repaired), lacks frontispiece, some foxing and browning, contemporary half roan, worn*, Thomas Kelly, 1849--GIFFORD (H., Chemist) The General Receipt-Book... with Directions for Making British Wines, *woodcut illustrations, publisher's illustrated boards, spine restored, some staining, old lot label on upper cover, 16mo*, J. Smith, [c.1840]--KITCHENER (WILLIAM) The Art of Invigorating and Prolonging Life, by Food, Clothes, Air, Exercise, Wine, Sleep &c., *woodcut diagrams (one shaved at foot), early inscriptions, ink stamp and leather label on cover of Greenwich and subsequently Melville Hospitals, contemporary half calf [cf. Simon BG 911-2]*, G.B. Whittaker, 1827--MACNISH (ROBERT) The Anatomy of Drunkenness, *third edition, modern leather-backed cloth*, Glasgow, W.R. M'Phun, 1829--Dinners and Dinner-Parties, or the Absurdities of Artificial Life, *second edition, ownership signature of Lady Carmichael Anstruther, publisher's cloth gilt, tears to spine*, Chapman & Hall, 1862--BATEMAN (WILLIAM) Magnacopia; or, a Library of Useful and Profitable Information for the Chemist and Druggist, Surgeon-Dentist, Oilman, and Licensed Victualler..., *second edition, contemporary cloth-backed boards*, John Churchill, 1837--Fifteen Hundred Notable Things, Comprehending a Choice Variety of Rare, Curious and Important Receipts... to which is added a Century of Inventions, by the Marquis of Worcester, 1655, *second edition, engraved frontispiece ("The Art of Talking with the Fingers"), contemporary half calf, rebacked*, Glasgow, D. Mackenzie, [c.1840], 8vo & 12mo (8)

£300 - 500  
€330 - 550  
US\$380 - 630

The anonymous author of *Dinners and Dinner-Parties* states in the Preface that it was "written in truthfulness and charity to the five millions of unmarried daughters of England and Wales, with a view of awakening the attention of their mothers, whom half a century of sleep and bad cookery have rendered so careless that they know not what they eat, nor of what their soup is composed; and what is worse, have so largely contributed to the frightful mortality of their infants".

65 •

**PRICE (ELIZABETH)**

A New Book of Cookery; or Every Woman a Perfect Cook: Containing a very great Variety of approved Receipts in all the Branches of Cookery and Confectionary... To which are Added, the Best Instructions for Marketing, and Sundry Modern Bills of Fare; also Directions for Clear-Starching, and the Ladies' Toilet... A New Edition for the Present Year, *engraved frontispiece showing 2 cooks at work in a large kitchen (image just shaved at outer edge), facsimile signatures of the author and publisher on verso of title, modern calf, gilt spine with red morocco label [ESTC T100757; Oxford p.109-110]*, 8vo, printed for the Authoress, and sold by Alex. Hogg, [1780?]

£700 - 900  
€770 - 990  
US\$880 - 1,100

A very good copy, complete with the frontispiece found wanting or defective in most copies of any of the four editions which have sold at auction. ESTC cites two copies of our edition (British Library and Library of Congress).

66 •

**PRICE (ELIZABETH)**

The New, Universal, and Complete Confectioner; being the Whole Art of Confectionary Made Perfectly Plain and Easy. Containing a Full Account of all the Various Methods of Preserving and Candyng, both Dry and Liquid..., the whole Revised, Corrected, and Improved..., *engraved frontispiece of a lady giving a book to her cook, dampstain in inner margin of frontispiece and title, another stain affecting last 2 leaves, modern calf antique, gilt spine with red morocco label [ESTC T181810; Maclean p.118; cf. Bitting p.382 and Oxford p.110]*, 8vo, A. Hogg, at the King's arms, No. 16 Paternoster Row, [1785?]

£800 - 1,200  
€880 - 1,300  
US\$1,000 - 1,500

The second scarce work by Elizabeth Price, complete with the frontispiece. The date of the first edition is uncertain (Maclean erroneously dates it to around 1760, but the publisher Hogg was only active from 1770). A second edition was printed by S. Couchman for Hogg in about 1780, also with 94 pages, and this was followed by the present expanded edition of 172 pages, printed in about 1785. Of the five copies of any edition listed in auction records, only two were complete with the frontispiece.

67 •

**RABISHA (WILLIAM)**

[The Whole Body of Cookery Dissected, Taught, and Fully Manifested, Methodically, Artificially, and According to the Best Tradition of the English, French, Italian, Dutch, &c.], 3 parts in 1 vol., *second edition, lacks title-page, dedication and 5 other leaves (B1-2, D7, G5 & T8), headlines cropped throughout, first 5 and last leaves softened and chipped at fore-edge with loss, a few other leaves torn without loss of text, contemporary sheep, worn, covers roughly sewn with later thread (lower cover near detached), spine chipped [ESTC R218376; Bitting pp.386-7; cf. Oxford p.30-31; Simon BG 1248]*, small 8vo, E. Calvert, 1673, sold not subject to return

£300 - 500  
€330 - 550  
US\$380 - 630

Incomplete and fragile copy of the second edition of Rabisha's scarce cookery book. The Cornish author, who claimed to have worked for many noble families, divides the book into three sections: the first is on pickles, fish, meats and fruit, the second is entitled 'Rare recipes in Cookery', and the third part deals with preserving, conserving and candyng.

Provenance: 'Deffyd(?) Thomas of Swansea in the County of Glamorgan Gentleman', inscription on final page; some other eighteenth-century inscriptions of Welsh owners on blank verso of b4.



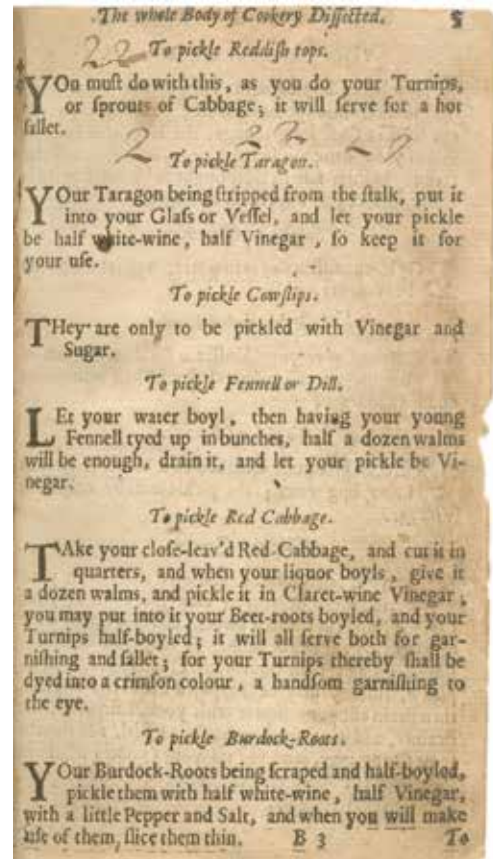
64



65



66



67



68

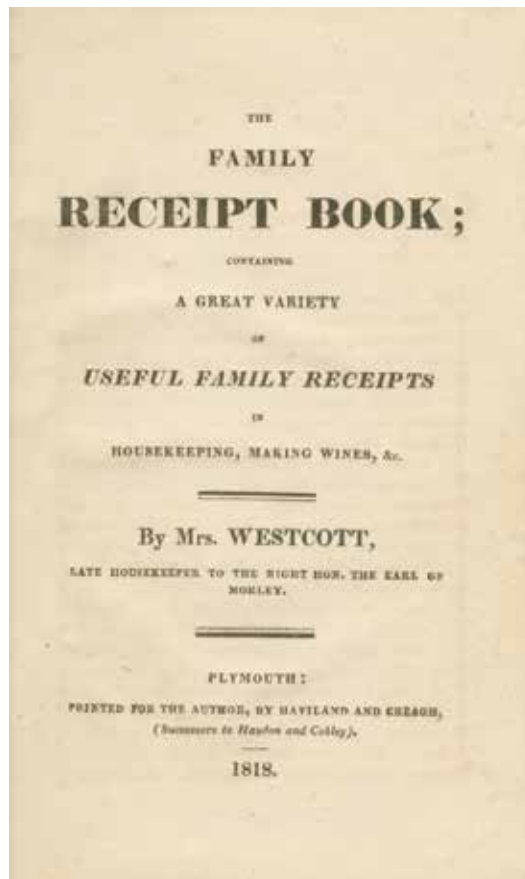
68 •  
**RAFFALD (ELIZABETH)**

The Experienced English House-keeper, for the Use and Ease of Ladies, House-keepers, Cooks, &c. Wrote purely from Practice, And dedicated to the Hon. Lady Elizabeth Warburton, Whom the Author lately served as House-Keeper. Consisting of near 800 Original Receipts, most of which never appeared in Print.. and a Correct List of Every Thing in Season in Every Month of the Year, FIRST EDITION, signed by the author on A1 as usual, 2 folding engraved plates of bills of fare (one with dampstaining), some light foxing and browning, contemporary sheep, rebounded and recormered, 8vo [ESTC T82678; Maclean p.121-124; Oxford p.98; Simon BG 1249, 8vo, Manchester, Printed by J. Harrop, for the author, and sold by Messrs. Fletcher and Anderson, in St. Paul's Church-Yard, London; and by Eliz. Raffald, Confectioner, near the Exchange, 1769

£500 - 700  
 €550 - 770  
 US\$630 - 880

"The Delia Smith of the 18th century" (Arley Hall website). After some fifteen years in service with Lady Elizabeth Warburton at Arley Hall in Cheshire, Elizabeth Raffald married the head gardener and they moved to Manchester, where she started a business introducing domestic workers to employers, opened a confectionary shop where she ran a cookery school. She went on to run two inns, founded Salford's first newspaper, and compiled Manchester's first Directory. *The Experienced English Housekeeper* contains the first recipe for a precursor to the modern wedding cake, and the first appearance of what became known as the Eccles cake.

Provenance: Frances Albert, 1770, signatures on title and A1; Liz Seeber, label on rear paste-down.

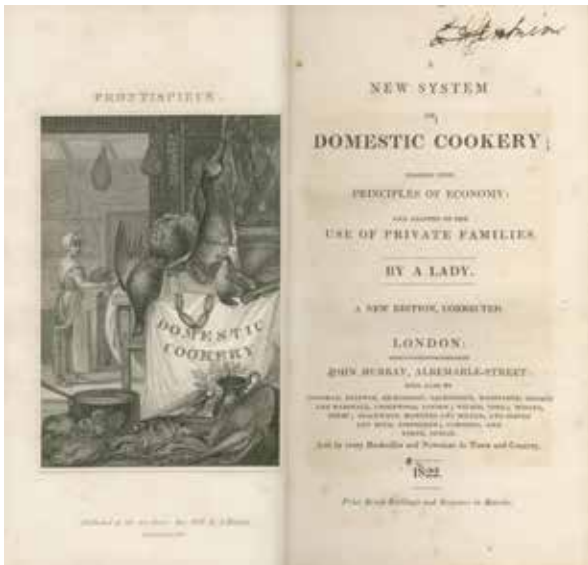


69

69 •  
**REGIONAL PRINTING**

WESTCOTT (Mrs., *Late Housekeeper to the Right Hon. the Earl of Morley*) *The Family Receipt Book; Containing a Great Variety of Useful Family Receipts, list of Plymouth area subscribers, ownership inscriptions of Sarah Balkwill (1825) and descendants, occasional spots and some old ink splashes, contemporary calf gilt, upper cover detached [Oxford p.146, no copies on Library Hub or in auction records], Plymouth, for the author by Haviland & Creagh, 1818--The Housekeepers' Friend, or Manual of Cookery. By a Lady, piece torn from margin of D6 with loss of a few words, publisher's blindstamped cloth gilt, stain to upper cover, Norwich, Jarrold and Sons, [1852]--EATON (MARY) *The Cook and Housekeeper's Complete and Universal Dictionary Including a System of Modern Cookery in all its Various Branches, adapted to the Use of Private Families, Also a Variety of Original and Valuable Information Relative to Baking, Brewing, Carving, engraved portrait, additional title and 4 plates, foxing and browning, contemporary sheep, upper cover near detached [Bitting p.139; Oxford p.152], Bungay, J. & R. Childs, 1823--HUNTER (ALEXANDRA) *Culina famulatrix medicinae; or, Receipts in Modern Cookery; with a Medical Commentary, engraved frontispiece, contemporary tree calf, rebounded [cf. Bitting p.238; Simon BG 872], York, Wilson for J. Murray, 1810, 8vo (4)***

£200 - 400  
 €220 - 440  
 US\$250 - 500



70

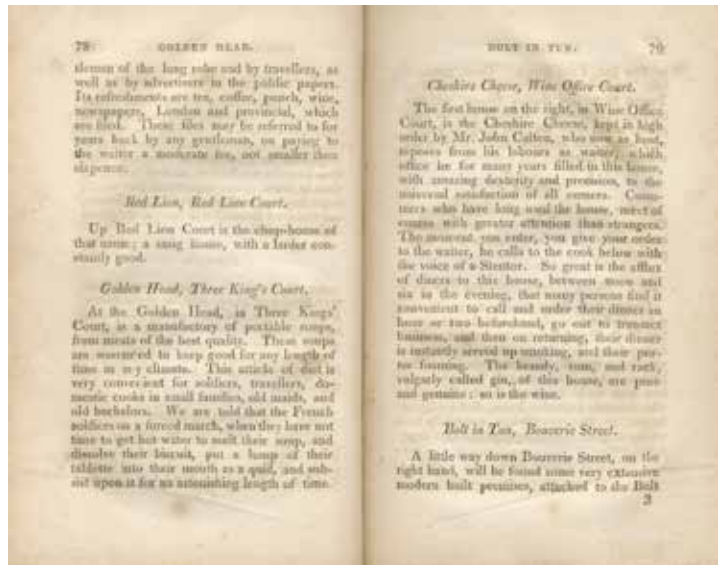
70 •

**[RUNDELL (MARIA ELIZA)]**

Domestic Economy, and Cookery, for Rich and Poor: Containing an Account of the best English, Scotch, French, Oriental, and other Foreign Dishes; Preparations of Broths and Milks... Receipts for Sea-faring men, Travellers and Children's food... by a Lady, *Sion College* 'Sold by' stamp on verso of title, *untrimmed in contemporary boards, later cloth spine with paper label [Oxford p.162]*, Longman, Rees, 1827; A New System of Domestic Cookery; Formed upon Principles of Economy: and Adapted to the Use of Private Families. By a lady, *engraved frontispiece and 9 plates, some light browning and offsetting, untrimmed in modern panelled morocco gilt, gilt panelled spine [Simon BG 1322]*, John Murray, 1822; idem, FIRST EDITION, *lacks half-title, frontispiece and final leaf (supplied in facsimile), occasional soiling, outer upper corners chipped, tears to pp.199 and 241 without loss, ownership signature of Catherine Barberidge, 1806 on front paste-down, contemporary vellum-backed boards*, J. Murray and J. Harding, 1806; The New Family Receipt-Book, containing Seven Hundred Truly Valuable Receipts in Various Branches of Domestic Economy, *some mostly light browning and soiling, ownership inscription of J. Scofield, 1811, contemporary calf, worn, split in centre of spine [Oxford p.137, 'By Mrs Rundle, a supplement to 'A New System...']*, Squire and Warwick for John Murray, 1810, 8vo and 12mo (4)

£400 - 600  
 €440 - 660  
 US\$500 - 750

A quartet of works by Maria Rundell, including the rare first edition of *A New System of Domestic Cookery*, albeit defective, and the first and only edition of *Domestic Economy and Cookery, for Rich and Poor*, attributed to her in recent years by the University of Cambridge.



71

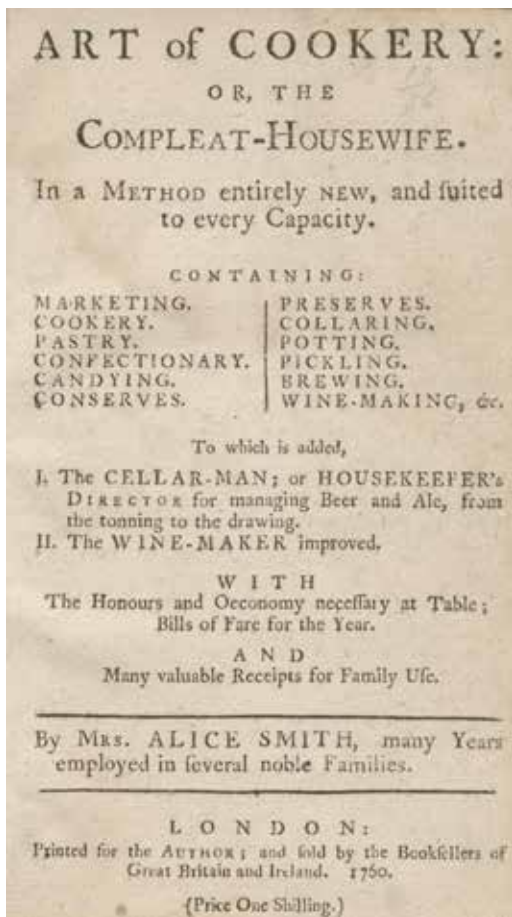
71 •

**RYLANCE (RALPH)**

The Epicure's Almanack, or, Calendar of Good Living: Containing a Directory to the Taverns, Coffee-houses, Inns, Eating-houses, and Other Places of Alimentary Resort in the British Metropolis and its Environs... FIRST EDITION, *a little light browning, untrimmed in modern half morocco*, Longman, Hurst, 1815--HILL (BENSON E.) The Epicure's Almanac... Containing a Choice and Original Receipt for Every Day in the Year, *publisher's patterned cloth*, 1841; The Epicure's Almanac for 1842, *modern half morocco*, 1842, How and Parsons-- [TIMBS (JOHN)] Hints for the Table, FIRST EDITION, INSCRIBED BY THE AUTHOR, *some spotting, publisher's cloth*, Simpkin, Marshall, 1838; and 3 others on Dining, Food and Etiquette (7)

£400 - 600  
 €440 - 660  
 US\$500 - 750

The first and only edition of Rylance's scarce London tavern, coffee-house and restaurant review book, with sections on waiting, implements, markets, condiments and how English food might be improved.



72



73

72 •

**SMITH (ALICE)**

The Art of Cookery: or, the Compleat-housewife... to which is added, I. The Cellar-man; or House-keeper's Director for Managing Beer and Ale... II. The Wine-maker Improved..., *second edition, some light dampstaining, trimmed with loss of some headlines, catchwords and occasionally text (B4v, I3v, I4r, N2v), modern calf, gilt lettered spine (slightly faded), [cf. Maclean p.133], 8vo, for the Author, 1760*

£500 - 700

€550 - 770

US\$630 - 880

Extremely scarce collection of recipes by Alice Smith, "many years employed in several families", who may have helped Elizabeth Price. This edition is not listed on ESTC, which along with Maclean records a single copy of the first edition of 1758 (New York Public Library). No copies of either edition have been traced in auction records.

73 •

**SMITH (ELIZA)**

The Compleat Housewife: or, Accomplish'd Gentlewoman's Companion,, *fourteenth edition, engraved frontispiece and 6 folding bills of fare, occasional light soiling and browning, contemporary calf, later leather spine label, joints restored [ESTC T139022; Bitting, p.438; Maclean p.134; Oxford p.60], R. Ware &c., 1750--[GLASSE (HANNAH)] The Art of Cookery Made Plain and Easy... by a Lady, occasional light soiling, bookplate of Robert Chambre Vaughan and signatures of other members of the family, contemporary calf, rebacked and recornered, head of spine chipped [ESTC T63525; Bitting, p.189; Maclean p.60; Oxford p.77], W. Strahan &c., 1770--MASON (CHARLOTTE) The Lady's Assistant for Regulating and Supplying the Table; being a Complete System of Cookery... Also Remarks on Kitchen-poisons, sixth edition, half-title, occasional minor spotting, contemporary tree calf, rebacked [ESTC N19313; Maclean p.95], J. Walter, 1787, 8vo (3)*

£300 - 500

€330 - 550

US\$380 - 630

74 •

**SMITH (ROBERT)**

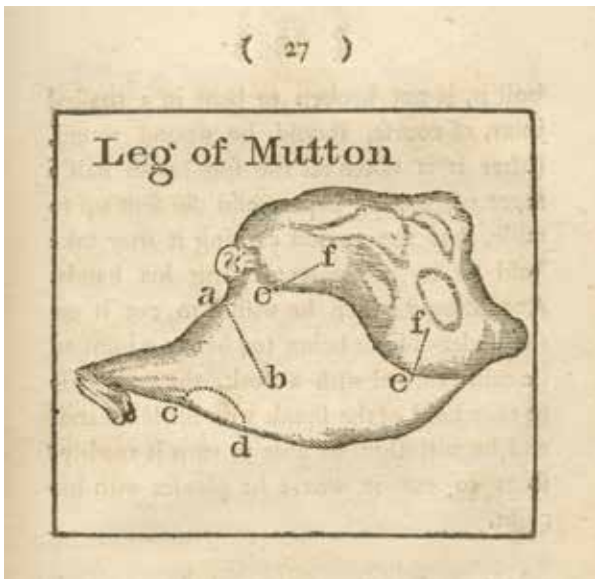
Court Cookery: or, the Compleat English Cook. Containing the Choicest and Newest Receipts for Making Soops, Pottages, Fricasseys, Harshes, Farces, Ragoos, Cullises, Sauces, Forc'd-Meats and Souses; with Various Ways of Dressing most Sorts of Flesh, Fish and Fowl, Wild and Tame... As Likewise of Pastes, Pies, Pasty, Pattys, Puddings... by R. Smith, Cook (under Mr. Lamb) to King William, FIRST EDITION, 2 parts in 1 vol., *woodcut head and tail-pieces and initial letters, 4pp. advertisements at end, some browning, soiling and a few old stains, C6 with crease at lower corner affecting a few letters, contemporary panelled calf, neatly rebacked [ESTC T91555; Bitting, p.440; Maclean p.137; Oxford, p.55-56], 8vo, T. Wotton, 1723*

£300 - 500

€330 - 550

US\$380 - 630

"It's true, there are several Books of Cookery already extant, but most of 'em very defective and erroneous, and others fill'd with old Receipts, that are impracticable at this Time" (Preface). The author is particularly critical of Patrick Lamb, under whom he had worked and whose *Royal Cookery* had been published 13 years previously.



76

75 •

**[THYNNE (ISABELLA ELIZABETH, MARCHIONESS OF BATH)]**

Cottage Domestic Economy. Extracts from Cobbett, and other Writers, *contemporary sheep-backed boards, upper joint weak*, Frome, Crockers, 1829--The Cottager's Friendly Guide in Domestic Economy, Compiled for the Use of the Industrious Poor. By an Economist, *bookplate of John Fuller, modern cloth*, Sherwood, Gilbert and Piper, [1830?]-COBBETT (WILLIAM) Cottage Economy: Containing Information Relative to the Brewing of Beer, Making of Bread, Keeping of Cows..., *contemporary half calf, gilt spine (slightly rubbed)* [Kress C2039], 8vo, William Cobbett, 1828, 8vo (3)

£300 - 500

€330 - 550

US\$380 - 630

All three works include recipes and household tips as well advice on the art of brewing, making bread, and keeping livestock such as cows, pigs, domestic fowl and bees. The first work was compiled by the Marchioness of Bath at Longleat and printed in Frome; the second, a very scarce work "By an economist", adds a section on manure, and Cobbett finishes his book with chapters on hat-making and ice-houses.

76 •

**[TRUSLER (JOHN)]**

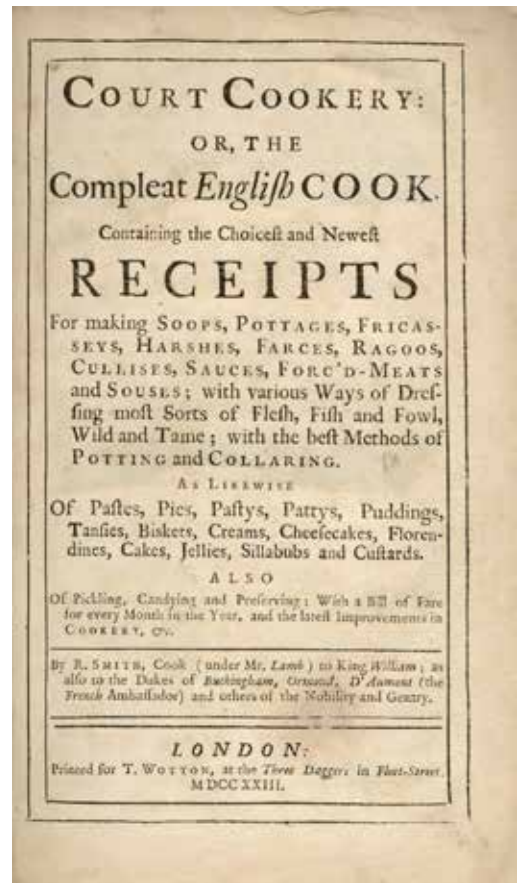
The Honours of the Table, or, Rules for Behaviour During Meals; with the Whole Art of Carving... for the use of young people, *second edition, woodcut arms on verso of title, woodcut illustrations in the text by Bewick, of joints, poultry and fish, slight edge-staining to title and last leaf, bookplate of Edward Jackson Barron ("Citizen and Armourer of London")*, *contemporary sheep, rebacked, edges worn* [ESTC T93149; *Bitting* p.466; *Macleane* p.142; *Osborne II*, p.743; *Simon BG 1475*], 12mo, for the Author at the Literary-Press, 1791--HAYWARD (ABRAHAM) The Art of Dining: or, Gastronomy and Gastronomers, FIRST EDITION, THE AUTHOR'S COPY, *inscribed "This copy was annotated by the late Sir Alexander Grant - given me to aid in preparing the second edition. A. Hayward", some cuttings pasted in, book label and inscription of Dr Wyatt Wingrave (first curator of Lyme Regis museum), publisher's cloth*, John Murray, 1852, 8vo (2)

£400 - 600

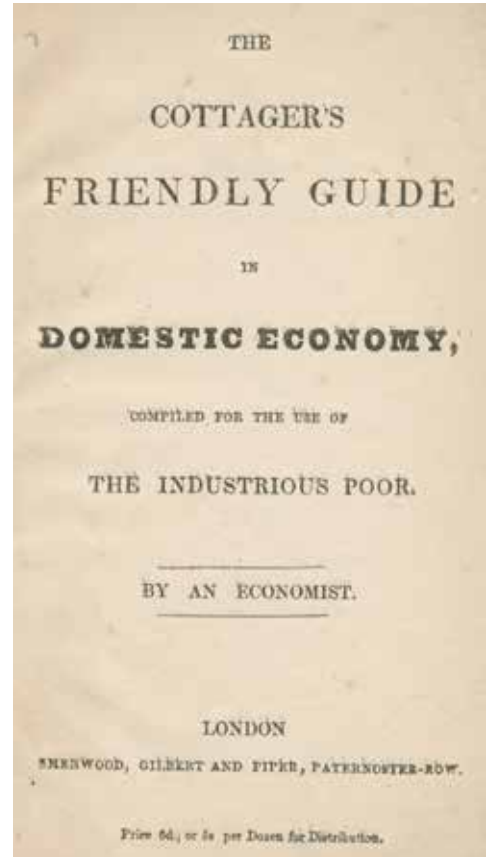
€440 - 660

US\$500 - 750

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.



74



75



78

77 •

**VERRAL (WILLIAM)**

A Complete System of Cookery... A Variety of Genuine Receipts, Collected from Several Years Experience under the Celebrated Mr. de St. Clouet, sometime Fine Cook to his Grace the Duke of Newcastle, some foxing and browning, title reinforced at inner edge and with perforated stamp of Forbes Library, Northampton, Mass., last 3 leaves with lower corners restored, modern panelled calf, spine gilt with red morocco label [ESTC T31055; Bitting p.477; Maclean p.147; Oxford p.89; Simon BG 1553], 8vo, for the author, and sold by him; as also by Edward Verral Bookseller, in Lewes; and by John Rivington, 1759

£500 - 700

€550 - 770

US\$630 - 880

Sole edition of this recipe book by the 'Master of the White-Hart Inn in Lewes' (title-page), a hotel and restaurant on the High Street frequented by Thomas Paine the following decade, and still in existence. "The recipes offer an illuminating glimpse of French 'nouvelle cuisine', with its light, simple dishes, as it was practised in England in the 1730s and 1740s... Today Verral is remembered for his cookery book, one of the very few to give a true picture of French cookery in England in the middle of the eighteenth century. Verral's recipes are clear and well explained, with comments on the relative merits of French and English cookery, and on the success of particular dishes. Such a balanced discussion of the two cuisines is extremely rare among the mass of xenophobic comment which characterizes English cookery books of the period" (ODNB).

78 •

**WARNER (RICHARD)**

Antiquitates Culinariae; or Curious Tracts Relating to the Culinary Affairs of the Old English, FIRST EDITION, engraved title, 2 hand-coloured aquatint plates (including the folding 'Peacock Feast'), contemporary half calf, neatly rebacked, corners worn [ESTC T92345; Bitting p.485; Simon BG 1607; Vicaire 873], 4to, R. Blamire, 1791--A Collection of Ordinances and Regulations for the Government of the Royal Household... also Receipts in ancient Cookery, ownership signature of Lewis William Brounker, 1795, bookplate of Henry Brounker, contemporary tree calf, rebacked [ESTC T91228], 4to, John Nichols for the Society of Antiquaries, 1790--[COMMISSIONERS OF EXCISE] Instructions for Officers Who Survey Makers of Vinegar and Sweets in the Country, extracted from Instructions for Officers of the London Distillery, Brandy, and Small Dealers in Tea, &c., 18pp., disbound [ESTC T119974, British Library copy only], 4to, 1778--LEMERY (LOUIS) A Treatise of All Sorts of Foods, both Animal and Vegetable; also of Drinkables... Translated by D. Hay, title-page in red and black, approbation leaf, old calf with gilt key pattern border on sides, rebacked [ESTC T107745; cf. Bitting, p.281-2; Maclean, p.89; Oxford p.49; Simon BG 948], 12mo, T. Osborne, 1745--NORFOLK (CRAB AND LOBSTER FISHERY). Copy of Report of the Inspectors... for an Order Restricting the Taking of Crabs and Lobsters on a Portion of the Coast of Norfolk", 6pp., disbound, folio, 24 February 1880--ADMIRALTY. Instructions for the Guidance of Officers When Examining Fresh Meat ...This book has been drawn up by Mr. G.P. Terrett, late Chief Inspector at Smithfield, 9 lithographed plates, publisher's blue cloth [not on Library Hub], 8vo, 1910 (6)

£400 - 600

€440 - 660

US\$500 - 750



79 •

**WILKINSON (MRS.)**

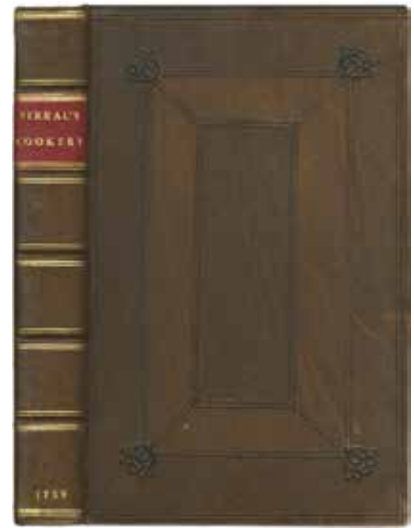
The Complete Servant Maid; Containing all that is Necessary to be Known to be Qualified for the Following Places, viz. Ladies Maid, Housekeeper, Chamber Maid... Scullery Maid... Together with Instructions how to Manage Poultry, *typographical headpiece and initial, advertisement leaf at end, single wormhole in upper outer corners growing into larger trail at end of volume, modern half morocco, gilt lettered spine* [ESTC T221810], 8vo, J. Coote, at the King's Arms, opposite Devereux Court in the Strand, 1758

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

Extremely scarce manual for housemaids and kitchen staff, ESTC recording only the St Patrick's College Library copy. ESTC and Maclean both refer to the first edition of the previous year but have not located any copies.



77

80 •

**WOOLLEY (HANNAH)**

The Queen-like Closet, or Rich Cabinet: Stored with all manner of Rare Receipts for Preserving, Candyng and Cookery. Very Pleasant and Beneficial to all Ingenious Persons of the Female Sex. To which is added, A Supplement, Presented to all Ingenious Ladies, and Gentlewomen, 2 parts (and supplement) in 1 vol., *third edition, engraved frontispiece incorporating 5 kitchen scenes, with initial licence leaf and advertisement leaf after Part 2, woodcut ornaments and head-pieces, occasional soiling, a few headlines just shaved, nineteenth century diced calf, double gilt filet border on sides, spine with gilt raised bands and red morocco label, slightly rubbed, some spots to upper cover* [ESTC R221176; Bitting p.504; Oxford p.35; cf. Simon BG 1628], 12mo, Richard Lowndes, 1675-1674

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,800

"Hannah Woolley or Woley... was a letter-writer and an industrious woman whose book of recipes, menus and directions to servants is well put together" (Simon). She was possibly the first person to earn a living from books on household management, and sought to address servants for the first time. Woolley introduced unfashionable ingredients such as anchovies, capers and wine into her simplified dishes, and helped bring in pumpkins and molasses from the New World. Included here are recipes for a trifle with cream but no custard, a gooseberry fool, hot chocolate, and mince pies containing meat as well as dried fruits. The book also contains the first known recipe for Sussex pond pudding. The first edition appeared in 1670, and this third edition, with separate title pages to Part 2 and the Supplement both dated 1674, was the first to contain the Supplement.

Provenance: Last leaf with old ink inscription "No. 1060"; Edward Winstanley, bookplate.



79



80

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.



81

**GENERAL AND CONTINENTAL BOOKS,  
MANUSCRIPTS AND PHOTOGRAPHS**

81 •

**ACKERMANN (RUDOLPH)**

A History of the University of Oxford, its Colleges, Halls, and Public Buildings, 2 vol., FIRST EDITION, *engraved portrait of Lord Grenville, 64 hand-coloured aquatint plates after Pugin, Mackenzie, Westall, Nash, and others, 17 stipple-engraved costume plates (watermarked 1812-1816), without the "Founders" plates and half-titles, offsetting from plates to text, contemporary blue straight-grained morocco gilt, wide blind and gilt roll-tool borders on sides, "Cathedral" ornament decoration on spines, g.e., joints neatly repaired [Abbey Scenery 280; Tooley 5], large 4to (340 x 280mm.)*, R. Ackermann, 1814

£1,500 - 2,500

€1,600 - 2,700

US\$1,900 - 3,100

Provenance: Robert Hyde Greg (1795-1875), bookplate.

82

**BAUDELAIRE (CHARLES)**

Autograph manuscript of his poem 'Les Promesses d'un visage', from the collection *Les Épaves*, comprising 20 verses in 5 stanzas of alternating alexandrines and octosyllables, with one autograph correction in the third stanza, the word "suscité" being crossed out and replaced with "excité", titled at head in the form of an unfinished dedication "à Mademoiselle A... z", underlined twice, with a further title below of 'Les Promesses d'un visage' (the definite article and "d'un visage" added subsequently), the name "Mendès" written in pencil in another hand upper right, and the number "16" below in ink, crossed out, 1 page, written in black ink on india paper, slight loss to the first verse of the fourth stanza, with the word "bien" mutilated, paper slightly fragile and frayed at edges and strengthened with tissue, with one word affected, folds, 8vo (200 x 153mm.), c.1865-1866

£50,000 - 70,000

€55,000 - 77,000


US\$63,000 - 88,000

'J'AIME, Ö PÂLE BEAUTÉ, TES SOURCILS SURBAISSÉS' - THE ONLY KNOWN MANUSCRIPT OF BAUDELAIRE'S MUCH QUOTED EROTIC POEM.

'Les promesses d'un visage' was written in 1865 or 1866, and sent by Baudelaire along with some other verses to Catulle Mendès for publication in the literary periodical *Le Parnasse contemporain*. Mendès, whose name is written in pencil at the top of the manuscript, was to include fifteen of the poems in the next issue, under the collective title of *Nouvelles Fleurs du mal*. But in a letter dated 23 January 1866, he wrote to Baudelaire saying "Quelques pièces, trop vives, ne peuvent prendre place dans le Parnasse". 'Les promesses d'un visage' was presumably one of these, but it soon found its way into *Les Épaves* as number XI of the "Galanteries". A table of contents found in Baudelaire's papers lists our poem as number 14, whilst the manuscript bears the deleted number 16.

Published clandestinely in Brussels in February 1866 by Poulet-Malassis, in an edition of only two hundred and seventy copies, *Les Épaves* contained twenty-three poems, an introduction by Poulet-Malassis and a frontispiece of the author by Félicien Rops. It was to be the last book overseen by Baudelaire himself, who suffered a debilitating stroke a month later and died the following year back in Paris.

Despite much speculation, including links with Manet's painting *La Chanteuse des rues*, the identity of the mysterious dedicatee "Mademoiselle A...z" remains unknown. In fact our manuscript suggests that the dedication was to have been the original title, but this was then revised to 'Promesses', and finally given its full title of 'Les promesses d'un visage'.

à Mademoiselle A....z. <sup>Musé</sup> 

Les Promesses. d'un voyage  
Y'aima, ô pale beauté, tes sourcils surbaissés  
D'où semblent couler des ténèbres;  
Tes yeux, quoique très noirs, m'inspirent des pensées  
Qui ne sont pas du tout funèbres;

Tes yeux, qui sont d'accord avec tes noirs cheveux  
avec ta crinière élastique  
Tes yeux languissants me disent: « Si tu vois,  
Amant de la muse plastique,

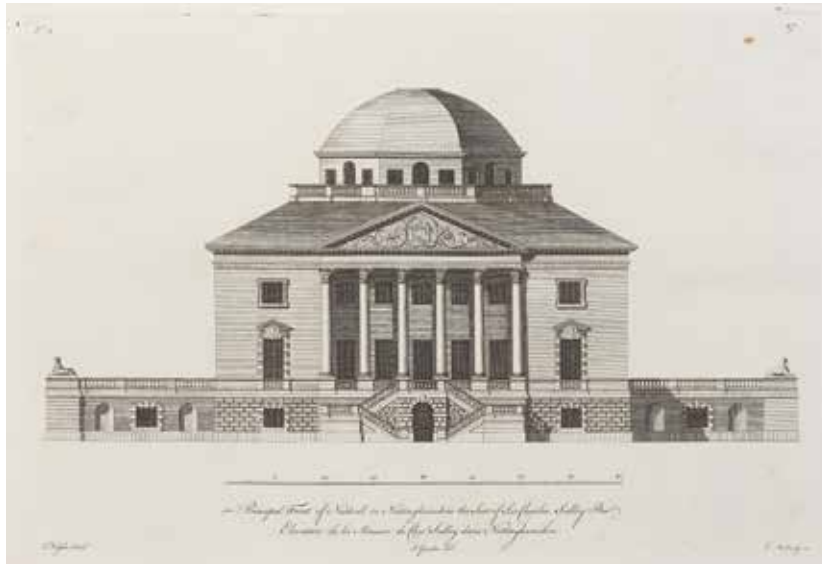
Suivre l'affaire qu'en toi nous avons <sup>exalté</sup> ~~révélé~~  
Et tous les goûts que tu professes,  
En pourrai constater notre véracité  
Depuis le nombril jusqu'aux fesses;

En trouveras au bout de deux beaux seins <sup>lourds</sup>  
Deux larges médailles de bronze  
Et sous un ventre uni, doux comme du velours,  
Dix fois comme la peau d'un bœuf,

Une riche touison qui vraiment est la sœur  
De cette énorme chevelure  
Souple et frisée, et qui t'égale en épaisseur,  
Nuit sans étoiles, nuit obscure! »



84



85

83 •

**BINDINGS**

Chambers' Encyclopaedia: A Dictionary of Universal Knowledge for the People, 10 vol., *half-titles, colour-printed engraved maps, illustrations in the text, contemporary tree calf gilt, red and green morocco spine labels, marbled edges*, W. & R. Chambers, 1860-1868--HULTON (PAUL) AND DAVID B. QUINN. The American Drawings of John White 1577-1590, 2 vol., *numerous plates (some colour), red crushed morocco gilt, t.e.g., slipcase, folio*, British Museum, 1964--OMAR KHAYYAM. The Rubaiyat, *tipped-in colour plates, and decorations by Willy Pogany, red crushed morocco gilt by Sangorski & Sutcliffe, central gilt arabesque in centre of upper cover, gilt crescent and star motif on spine, g.e., some fading to upper cover*, George Harrap, [c.1930]--CASTLE (EGERTON) English Book-plates, *green half morocco gilt by Bayntun, of Bath, George Bell, 1892--MICHAEL (A.C.) An Artist in Spain, tipped-in colour plates, red crushed morocco gilt, by Stikeman & Co., N.Y., elaborately tooled borders to covers (and similar design on spine) with some green morocco onlays, g.e.*, Hodder & Stoughton, [c.1915]--TOMLINSON (H.M.) The & The Jungle, *woodcut illustrations by Claire Leighton, green calf gilt by Bayntun, g.e.*, Duckworth, 1930, *various sizes*; and another (17)

£500 - 700  
 €550 - 770  
 US\$630 - 880

84 •

**BINDINGS**

GOOD (JOHN MASON) Pantologia: a New Cyclopaedia, 12 vol., *half-titles, numerous engraved plates (many hand-coloured), occasional light foxing, indistinct ownership inscriptions on half-titles, contemporary red straight-grained morocco, blindstamped and gilt, extremities lightly rubbed*, 8vo, G. Kearsley et al., 1813

£800 - 1,200  
 €880 - 1,300  
 US\$1,000 - 1,500

85 •

**[CAMPBELL (COLEN)]**

Vitruvius Britannicus, or the British Architect; Containing Plans, Elevations, and Sections; or the Regular Buildings Both Public and Private, in Great Britain... Taken from the Buildings, or Original Designs of Woolfe and Gandon Architects, vol. 4 (of 5). FIRST EDITION, *engraved title, dedication leaf, 79 engraved plates (numbered 1-98, including 19 double-page each with 2 numbers), UNTRIMMED WITH WIDE MARGINS, contemporary half calf, gilt red morocco spine label, worn [Harris 945; Fowler 76], folio (585 x 390mm.)*, [no publisher], 1767

£800 - 1,200  
 €880 - 1,300  
 US\$1,000 - 1,500



86

86

**CHARLES I**

The shoes reputedly worn by Charles I on the day of his execution, Tuesday 30 January 1649, a pair of seventeenth century linen shoes, with low heels and slightly rounded toe, the linen ground now exposed but with remnants of the original black silk overlay, cross over latches, silk ribbon trim, leather soles, 95 x 255mm. (2)

**£2,000 - 4,000**

**€2,200 - 4,400**

**US\$2,500 - 5,000**

Provenance: Leathe family of Dale Head Hall, near Keswick, Cumberland; presented by Thomas Stanger-Leathes (1791-1876) to Crosthwaite's Museum, Keswick, some time prior to 1826; sold at Rydal Hall, Grasmere when the museum closed in 1870, to the Lowther Family of Lowther Castle; The Earls of Lonsdale, their Lowther Castle sale, April-June 1947 (the shoes were not apparently in the sale catalogue as they were in a locked drawer of a cabinet containing coins and medals); Copper & Adams of James Street, exhibited at London Antique Dealers Fair, 1947; Sotheby's, c.1949; purchased by Bryan Hall (1922-2004), Norfolk antiquarian and collector; his sale, Bonhams, The Contents of the Old Rectory, Banningham, Norfolk, 23 March 2004, lot 1495; two UK private collections.

Included in the lot are three letters from Hedley Hope Nicholson, written in 1949 in his capacity as a member of *The Committee of the Society of King Charles the Martyr*, and mentioning the fact that at one point Queen Mary had been intending to purchase the shoes whilst they were with Copper & Adams. "I think it very likely that the King wore such a pair of shoes on the scaffold. He would have changed into them after the walk from St. James' Palace – he took special care of his appearance that day, which he referred to as 'my second marriage day'".

Also included is a typed note from Bryan Hall: "For various reasons my Father subscribed to Sotheby's Catalogues dealing with small antiquarian objects. It was in one of these catalogues I saw the lot comprising the black shoes worn by Charles I when walking to the scaffold".

Coincidentally, the Museum of London was due to hold an exhibition this year entitled *Executions*, focussing on those who died and those who witnessed executions first hand. It was to include a vest and other items said to have been worn by King Charles I when he went to the scaffold, but no shoes.

Literature: *Catalogue of Crosthwaite's Museum*, Printed by Thomas Bailey, 1826, p.44; *Cumberland and Westmorland Herald*, 'George Bott recalls Keswick museum Giant's shoes among the odd and bizarre', 3 October 1998 ("Equally rare was a pair of shoes worn by the great Mogul when his eyes were put out by a rebel, a shoe and a clog worn by Queen Elizabeth, and the shoes of King Charles I when he was beheaded... The royal footwear was presented to Peter Crosthwaite by Thomas Stanger Leathes, Dale Head Hall, Thirlmere").



88

87 •

**CORNWALL**

BORLASE (WILLIAM) *The Natural History of Cornwall*, 2 engraved plates, one folding engraved map, Oxford, for the Author, 1758; *Observations on the Antiquities Historical and Monumental of the County of Cornwall*, 23 engraved plates, one map, and numerous illustrations in the text, Oxford, W. Jackson, 1754, some toning and spotting, contemporary uniform calf, rebacked with red and green gilt morocco lettering labels, folio--HITCHINS (FORTESCUE) *The History of Cornwall, from the Earliest Records and Traditions*, 2 vol., 11 engraved plates (one folding), 2 additional plates bound in, letterpress advertisement for Truro bookseller Joseph Pollard loosely inserted (with his yellow ticket inside upper cover), 4 pages cut down and re-inserted (?from another copy), 3 leaves with some marginal repairs, early half calf gilt, 4to, Helston, William Penaluna, 1824 (4)

£400 - 600

€440 - 660

US\$500 - 750

88 •

**DESCARTES (RENE)**

PETRARCH (FRANCISCO) *Operum... tomus secundus* [-tertius; quartus], vol. 2-4 only (of 4), woodcut initials, a few pages with light waterstain at lower fore-corner, contemporary calf, covers with central gilt oval motif, rebacked preserving much of original spine, solander box [Adams P776], folio (310 x 195mm.), Basel, Heinrich Petri, 1554

£40,000 - 60,000

€44,000 - 66,000

US\$50,000 - 75,000

DESCARTES' COPY OF PETRARCH - THE ONLY SURVIVING VOLUME FROM THE PHILOSOPHER'S LIBRARY.

Descartes adored poetry, writing in his *Discours de la méthode*, "l'ay esté nourri aux lettres dès mon enfance.... le sçavois... Que la Poesie a des delicatesses & des douceurs tres ravissantes.... l'estois amoureux de la Poesie". Of Descartes' own poetry, a few fragments survive from his school days at La Flèche - verses that he preserved for the rest of his life, and which were listed among his papers after his death in Stockholm in 1650. His niece, Catherine, also became a poet.

The first volume of Heinrich Petri's edition contains only Petrarch's prose works; the present parts contain his celebrated sonnets in Italian, his Latin verse, and further Latin prose.

Provenance: René Descartes, ownership inscription on title; his nephew Joachim IV Descartes de Chavagnes (1635-1718), councillor in the parliament of Brittany in 1659, and son of Descartes' half-brother, ownership inscription on title; Lemoine de La Girauday, eighteenth century ownership inscription on title; in the library of the publishing house Hachette, late nineteenth century inkstamp on title "Bibliothèque Géographique Hachette & Cie." This library was founded around 1877 for the use of Hachette authors, but was dispersed by 1899.

RES. 11735

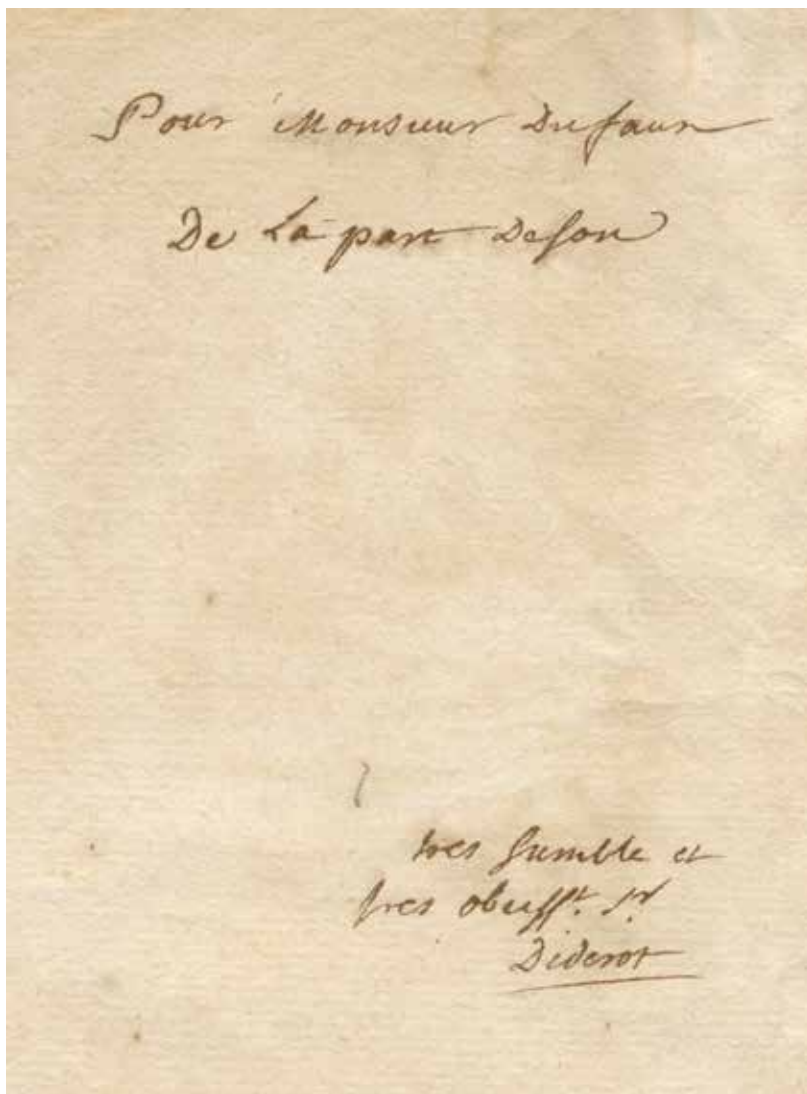
Descartes

O P E R V M

FRANCISCI  
Petrarchæ Florentini, V. C.  
Tomus Secundus, in quo  
continentur quæ uer-  
sa pagella reci-  
tantur.

*L'union de la France*





89

89 •

**[DIDEROT (DENIS)]**

Principes de la philosophie morale ou essai de M. S[hafesbury] sur le mérite de la vertu. Avec réflexions, 2 parts in 1 vol., FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Pour Monsieur Dufaur [or Dufaux], de la part de son très humble et très obéissant [serviteur], Diderot" inside upper wrapper, 2 etched plates, title vignette, and 2 divisional headpieces by Fessard after Durand, untrimmed in contemporary marbled wrappers, skillfully rebaced to match, morocco-backed solander box by Loutrel, 12mo, Amsterdam [but Paris], Zacharie Châtelain, 1745

£20,000 - 30,000

€22,000 - 33,000

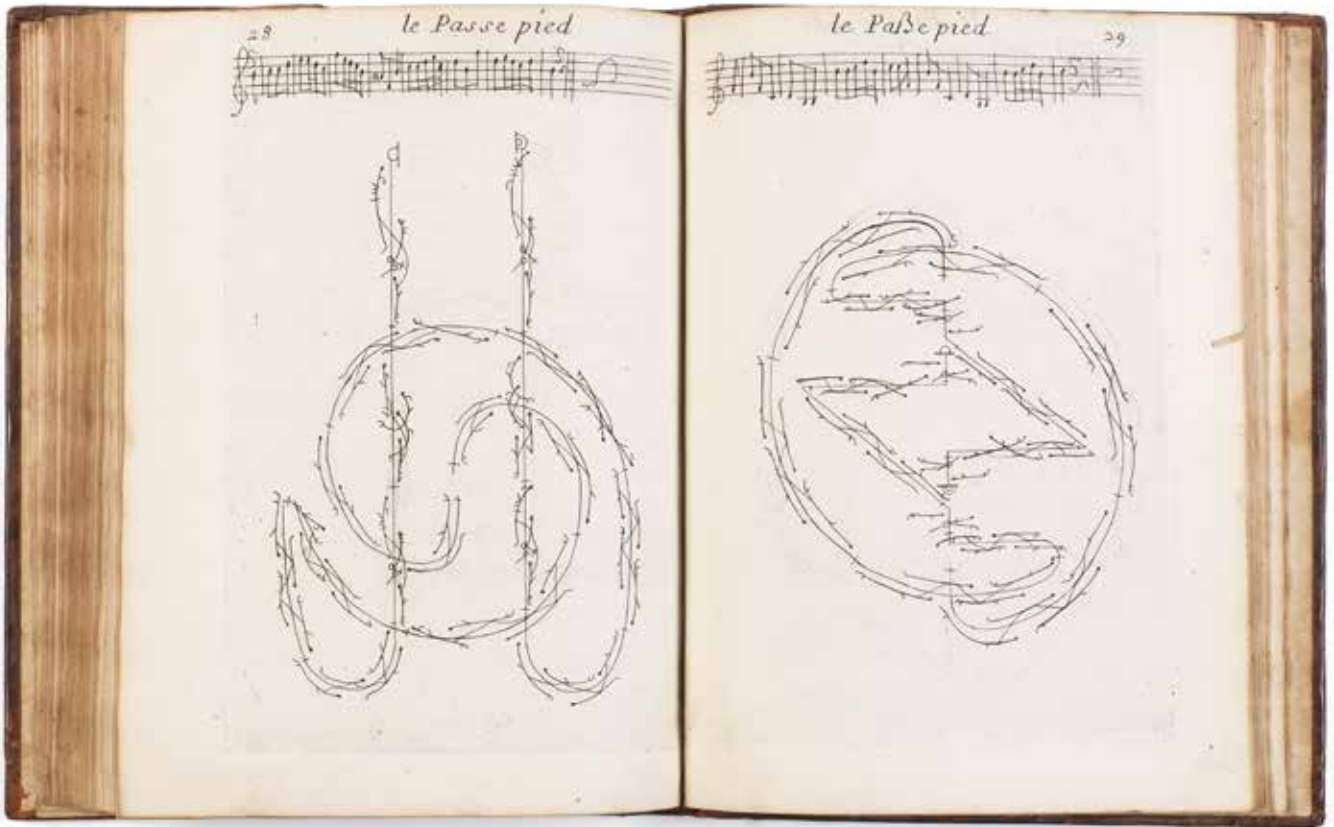
US\$25,000 - 38,000

BOOKS INSCRIBED BY DIDEROT ARE ALMOST UNOBTAINABLE.

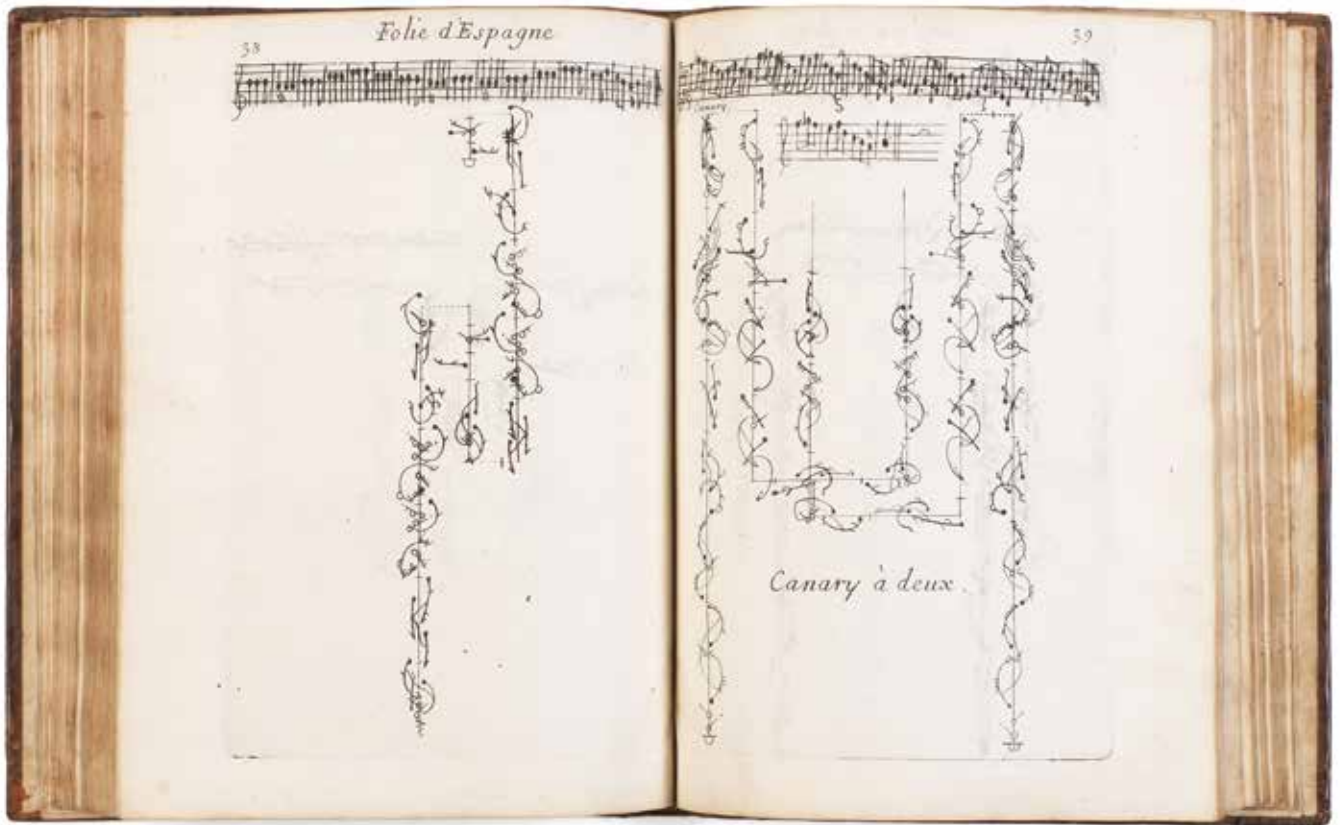
The 1963 Diderot exhibition at the *Bibliothèque nationale* did not feature a single presentation copy, and auction records list only one inscribed book, again a copy of the *Principes*, which was presented to Mme. de Sainte Croix (Christie's, 3 December 1986, lot 177, £3,200). A third copy of this work is known to have been inscribed to Rousseau.

The *Principes* contains the first original work published by the still anonymous author, following several translations. In some ways it continues his work as a translator, as it contains an adaptation of the Earl of Shaftesbury's 'An Inquiry concerning Virtue and Merit' (from volume 3 of *Characteristics Of Men Manners, Opinions, Times*, 1711), but to it Diderot added his own "reflections". The *Journal de Trévoux* captured the spirit of the book when it described it as a "discourse on morality as if written by Mr. Locke".





90



**FEUILLET (RAOUL AUGER)**

Chorégraphie ou l'Art de décrire la dance, par caractères, figures et signes démonstratifs, avec lesquels on apprend facilement de soy-même toutes sortes de dances. Ouvrage tres-utile aux maîtres à danser & à toutes personnes qui s'appliquent à la dance; Recueil de dances composées par M. Feuillet; Recueil de dances composées par M. Pecour... et mises sur le papier par M. Feuillet, 3 parts in 1 vol., FIRST EDITIONS, (i) *dedicatory epistle to Pécour, Preface and Privilege (each 2pp.), 49 full-page and 2 half-page etchings, woodcut diagrams in the text throughout, page 104 numbered 92 in error;* (ii) *84 plates (16 folding); (iii) 72 plates, light dampstaining at edges of about 20 leaves, a few plates trimmed within platemark touching two or three plate numbers, contemporary calf, spine in 5 gilt-tooled compartments with lettering label, joints very skillfully restored [(i) RISM B VI, p.314;(ii) BUC p.333; (iii) RISM P 1125 and BUC p.767], 4to (240 x 175mm.), Paris, chez l'auteur et Michel Brunet, 1700*

£30,000 - 40,000

€33,000 - 44,000

US\$38,000 - 50,000

FIRST EDITIONS OF FEUILLET'S EXTREMELY RARE AND INNOVATIVE ILLUSTRATED DANCE MANUALS, the source for all eighteenth century dance theory, the inspiration behind the works of Weaver and Rameau, and a major factor in the continued rise to pre-eminence of French ballet.

In *Chorégraphie*, Raoul-Auger Feuillet (1659-1710), choreographer and dance master, was the first person to describe in detail and illustrate the 'Beauchamp-Feuillet' system of notation, which had been commissioned by Louis XIV (founder of the Académie Royale de Danse in 1661), and devised in the 1680s by Pierre Beauchamp. This was innovative in several ways: the attractive and distinctive engravings ("dances gravées") show the dance tunes across the top of the page for the benefit of the musicians, whilst the dancers' movements and steps are given visual representation in the notation below, with flowing diagrams to show the bends, leaps, turns, falls and glides of the dancer, the focus being on the footwork.

The dances described in the second part include the rigaudon, gigue, sarabande, canary à deux, entrée grave pour homme, bourée d'Achille, folie d'Espagne pour femme and forlana, culminating in the extraordinarily complex 'Balet de neuf Danseurs'.

The third part comprises further dances by Louis Pécour (1653-1729), transcribed by Feuillet, and the fact that the three parts were always intended to be seen as a single work is made clear in Feuillet's Preface: "J'aurais cru donner trop peu a public si je ne lui avais seulement que l'explication des principes et des éléments de la danse, sans y joindre des exemples particuliers de différentes dances, pour en enseigner l'usage et la pratique; c'est ce qui m'a engagé à composer plusieurs dances que j'ai mises à la fin de ce traité, dont il y a plusieurs entrées de ballet, propres pour hommes et pour femmes, tant pour une personne seules, pour deux, pour quatre, que pour huit, sur de différents airs et différents mouvements, il y en a pour maîtres et d'autres pour des écoliers déjà avancés dans cet exercice. Outre les dances que j'ai faites et que je donne, j'ai mis à la fin de ce livre un recueil des plus belles dances de bal qui ont été composées par M. Pecour, qu'il a bien voulu revoir lui-même avant d'être gravées".

Feuillet's work was a great success and a second edition followed a year later, with translations rapidly appearing and its influence extending to England, Germany and Italy. The first edition of *Chorégraphie* is extremely scarce. RISM locates only five copies, and WorldCat one, whilst just two copies seem to have been offered at auction in the last forty years, both of which included the even scarcer first edition of *Recueil de... M. Pécour*. The British Library holds only this, the other *Recueil* and a second edition of the *Chorégraphie* (which had 2 supplementary leaves inserted).

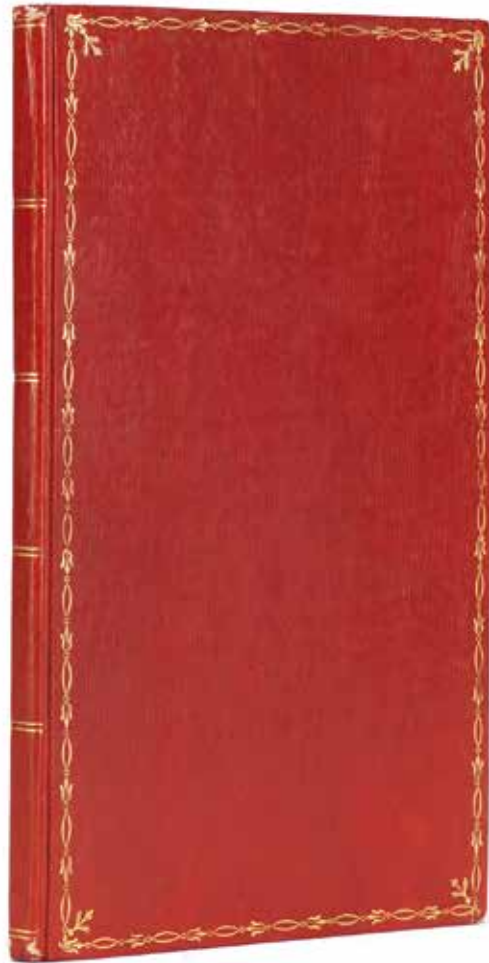
The interest in Feuillet and his choreography continues to this day. The *Consort de Danse Baroque* under the direction of Philippa Waite is offering Beauchamp-Feuillet Notation Reading Classes on Zoom until 16 August, and their 29th International Annual Baroque Summer School in Cardiff is going ahead with reduced numbers and presumably some socially-distanced dancing. Philippa Waite is co-author with Judith Appleby of *Beauchamp-Feuillet Notation: A Guide for Beginner and Intermediate Baroque Dance Students*, 2003.

Fraulein  
 Louise von Werther  
 für thätige Theilnahme  
 danckbar.

Weimar  
 d. 20. May  
 1819

Goethe

91



91

91 •

**GOETHE (JOHANN WOLFGANG VON)**

Bey Allerhöchster anwesenheit Ihre Majestät der Kaiserin Maria Feodorovna in Weimar Maskenzug, FIRST EDITION, INSCRIBED BY THE AUTHOR ("Fraulein/ Louise von Werther/ für thätige Theilnahme/ danckbar/ Goethe/ Weimar/ d. 20 May/ 1819"), on front free endpare, occasional spotting, original red boards, sides with gilt borders, spine gilt with double rules, blue endpapers, g.e., corners very slightly rubbed but otherwise fine, preserved in vellum-backed solander box signed Arthur Kurz, 8vo (215 x 130 mm.), [Privately Printed], 1818

£30,000 - 40,000  
 €33,000 - 44,000  
 US\$38,000 - 50,000

PRESENTATION COPY FROM GOETHE OF THIS RARE PRIVATELY PRINTED MASQUERADE, INSCRIBED TO LOUISE VON WERTHERN, who played the role of Epos in the Prologue.

The masquerade took place in Weimar on 18 December 1818, and was held in celebration the visit of the Empress Maria Feodorovna, mother of Alexander I of Russia, to her daughter Maria Pavlovna Romanov (1786-1859), who had married Carl Friedrich, Crown Prince of Saxe-Weimar in 1804. The procession and grand ball saw over a hundred Weimar courtiers donning costumes or masks, among them Goethe himself (as Mephistopheles), von Münchhausen, Schiller (Götz

von Berlichingen), Schopenhauer and Frau von Goethe. Goethe's text, written and published anonymously, was probably distributed to the guests and participants, and comprises his dramatic poem with a prologue and epilogue, a description of the masked procession, and a list of the performers. The first trade edition was published by Cotta in Stuttgart in 1819, with a cover bearing the title 'Festgedichte Weimar 18ter December 1818'. It was to be the last of 14 masquerades (Maskenzüge) composed by Goethe for the Weimar court feasts.

The inscription to "Louise von Werther" is intriguing. It does seem very strange, or perhaps mischievous, that Goethe should both use the French spelling of 'Louise' and leave the 'n' off her surname, transforming it into that of his famous character Werther (the loosely autobiographical protagonist in the epistolary novel *The Sorrows of Young Werther*, 'Die Leiden des jungen Werthers'). This same mistake is also found twice in the printed list of performers, where the missing final 'n' in "Fr. von Werther" and "Frl. von Werther" is supplied in pencil.

The surname is that of the von Werthern-Beichlingen family, of which Goethe knew several members, in particular his contemporary the countess Johanna Luisa von Werthern, whom he considered as "the best of the countesses". She died in 1811 so cannot be the Frau von Werther who played the role of Ximene; but the Fräulein von Werther[n] who played Epos would appear to be Luise Clara von Werthern-Beichlingen (1798-1891), who married Hans Heinrich Graf Könneritz in 1820.

92 •

**HARRAL (THOMAS) AND SAMUEL IRELAND**

Picturesque Views of the Severn, 2 vol., half-titles, 52 hand-coloured lithographed plates after Ireland (including frontispieces), some toning to margins, light spotting, contemporary gilt- and blindstamped blue morocco. g.e., rubbed, joints starting [Abbey Scenery 429], G. and W.B. Whittaker, 1824--FIELDING (THEODORE HENRY) AND J. WALTON. A Picturesque Tour of the English Lakes, title with large hand-coloured aquatint vignette, 45 hand-coloured aquatint plates (of 48), modern green morocco by Morell, t.e.g., R. Ackermann, 1821, FIRST EDITIONS, 4to (3)

£500 - 700  
€550 - 770  
US\$630 - 880

Provenance: First work, H. Quinton, Bristol, nineteenth century ownership stamp.

93 •

**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, 155 engraved illustrations on 119 sheets (as called for), early half morocco, g.e., worn, upper joint repaired, new endpapers, large folio (665 x 490mm.), Baldwin, Cradock and Joy, 1822

£600 - 800  
€660 - 880  
US\$750 - 1,000

94 •

**HOPE (THOMAS)**

Household Furniture and Interior Decoration, FIRST EDITION, additional engraved title and 60 plates by Aiken and Dawe, ink smear to pl.38, contemporary black half morocco, spine gilt with Greek key tools, extremities very lightly rubbed [Abbey Life, 24; Berlin Kat. 1236], folio (465 x 275mm.), T. Bensley for Longman, 1807; Costume of the Ancients, 2 vol., "new edition", 300 engraved plates, without half-titles, contemporary tree calf, joints cracking, extremities rubbed, 8vo, W. Miller, 1812 (3)

£1,200 - 1,800  
€1,300 - 2,000  
US\$1,500 - 2,300

Hope's *Household Furniture* is considered "the most important English furniture design book of the early nineteenth century" (Musgrave, 1970 facsimile edition). It contains what may be the earliest use of the term "interior decoration".

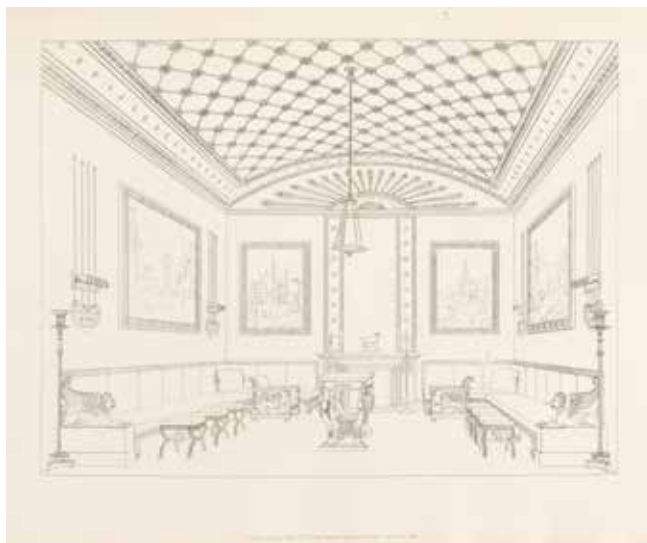
Provenance: First work, John Harris, pictorial bookplate; Second work, Hobart, J.B. Bury, and Michael Bury, bookplates.



92



93



94

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.



95

95 •  
**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, edges untrimmed, modern red half calf over original marbled boards, publisher's printed label ("Martial Achievements. Coloured Plates, Thirteen Guineas") inside upper cover [Abbey Life 365; Tooley 281], 4to (365 x 295mm.), J. Jenkins, [1815, plates watermarked 1825]

£800 - 1,200  
€880 - 1,300  
US\$1,000 - 1,500

96 •  
**JUDAICA**

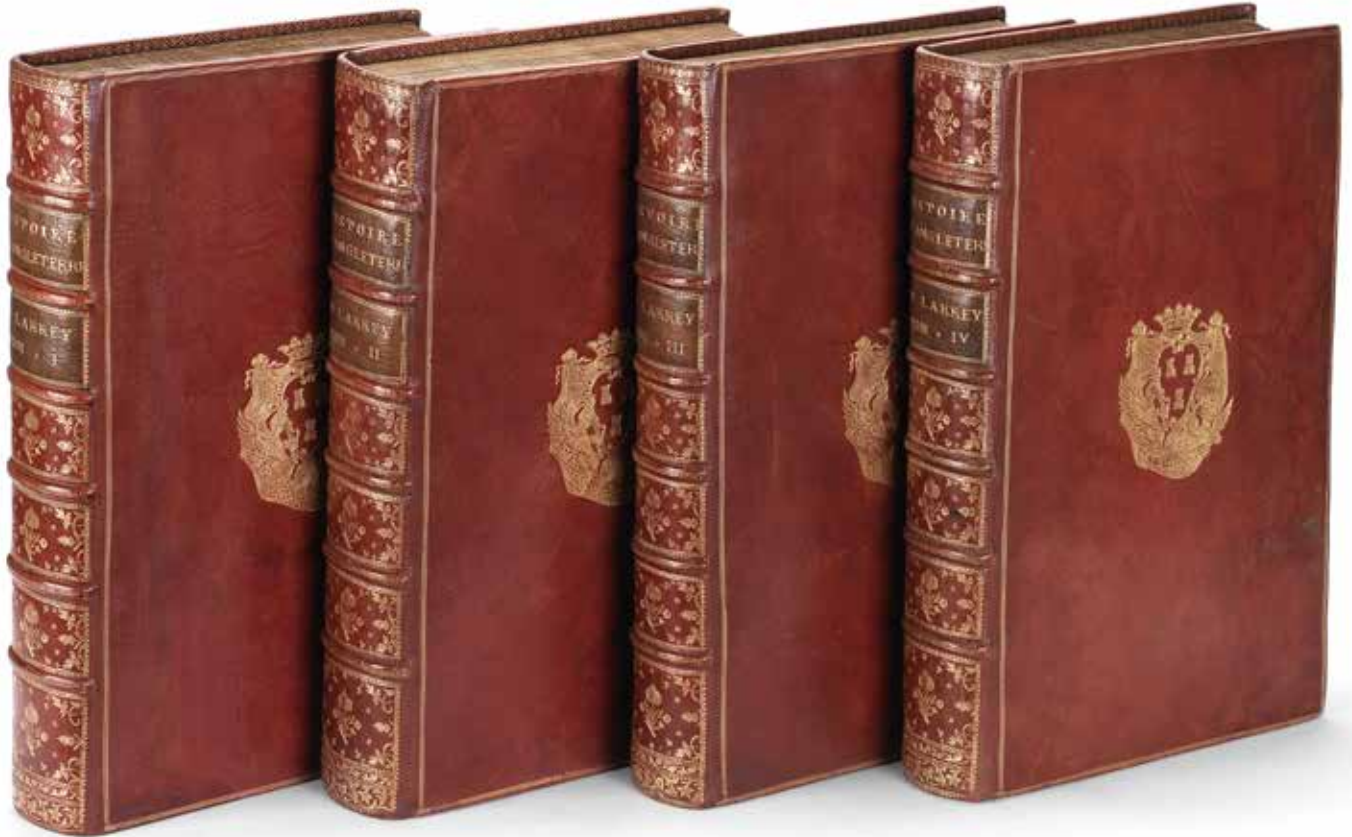
CARDOSO (ISAAC FERNANDO) *Las excelencias de los Hebreos*, FIRST EDITION, large woodcut device on title and divisional title (between pp.332-333), trace (or single hole) of worming in upper margin of approximately 145 pages (touching headline letters of 10, thin trace touching text letters on about 10 leaves), light dampstain to approximately 40 pages, early vellum over boards (small losses at head of spine and upper edges) [Den Boer, *Spanish and Portuguese Printing*, 315; Palau 44099; Wolf I, 1265], 4to, Amsterdam, David de Castro Tartas, 1679

£1,200 - 2,000  
€1,300 - 2,200  
US\$1,500 - 2,500

First edition of an important work of Jewish apologetics, in which the author describes the virtues of the Jewish people, and refutes common anti-Jewish stereotypes, also including much information on the Spanish and Portuguese Inquisition. Born in Portugal, Fernando Cardoso (1604-1683) travelled to Spain to take up a position as physician to the Court of Philip IV, living there as a Christian. Subsequently he moved in 1648 to Verona in Italy, where he joined the Sephardi community as a professing Jew. Here he wrote *Las excelencias de los Hebreos*, "a defense of Jewry as a whole, it is also, on a personal level, a justification of his [Cardoso's] own choice to live as a Jew" (Y.H. Yerushalmi, *From Spanish Court to Italian Ghetto: Isaac Cardoso: a Study in Seventeenth-Century Marranism and Jewish Apologetics*, 1981).



96



97

97 •

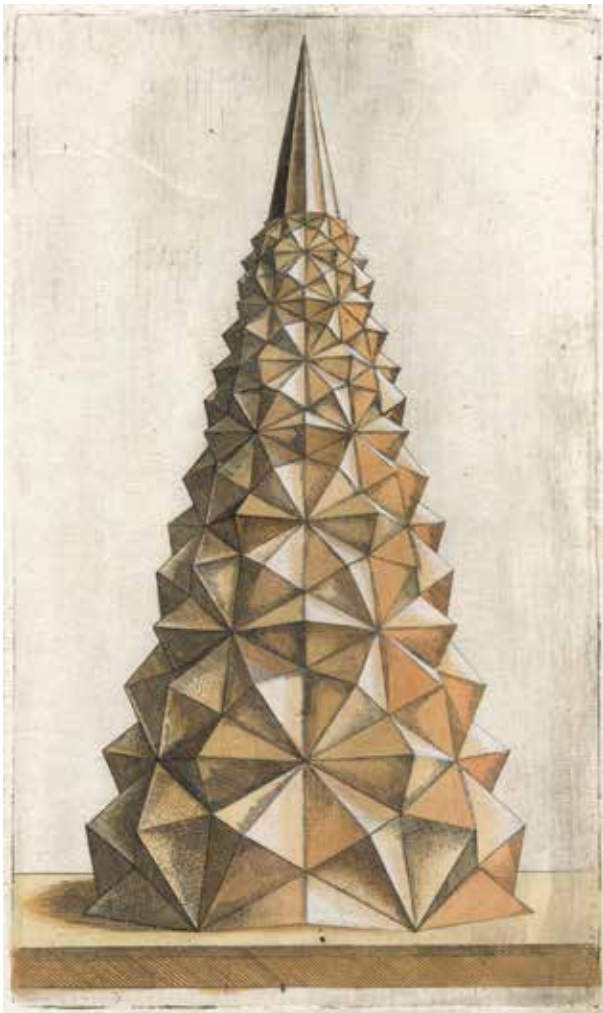
**LARREY (ISAAC DE)**

Histoire d'Angleterre, d'Ecosse et d'Irlande; avec un abrégé des évènements les plus remarquables arrivés dans les autres Etats, 4 vol., 2 engraved frontispieces, 67 beaux portraits by van der Werff, after Vermeulen, P. à Gunst, G. Valck, Audran, Ch. Simonneau, Drevet and E. Desrochers, occasional light toning, contemporary red crushed morocco with GILT ARMS OF MADAME DE POMPADOUR ON COVERS [Olivier 2399 fer 1], enclosed within 3 filet gilt border, spines gilt in 7 compartments, 2 with grey-brown morocco lettering labels, the others with pomegranate devices within elaborate borders, g.e., small scuff to cover of vol. 4, folio (370 x 230mm.), Rotterdam, Reinier Leers, 1707-1697-1698, Fritsch et Bühm, 1713

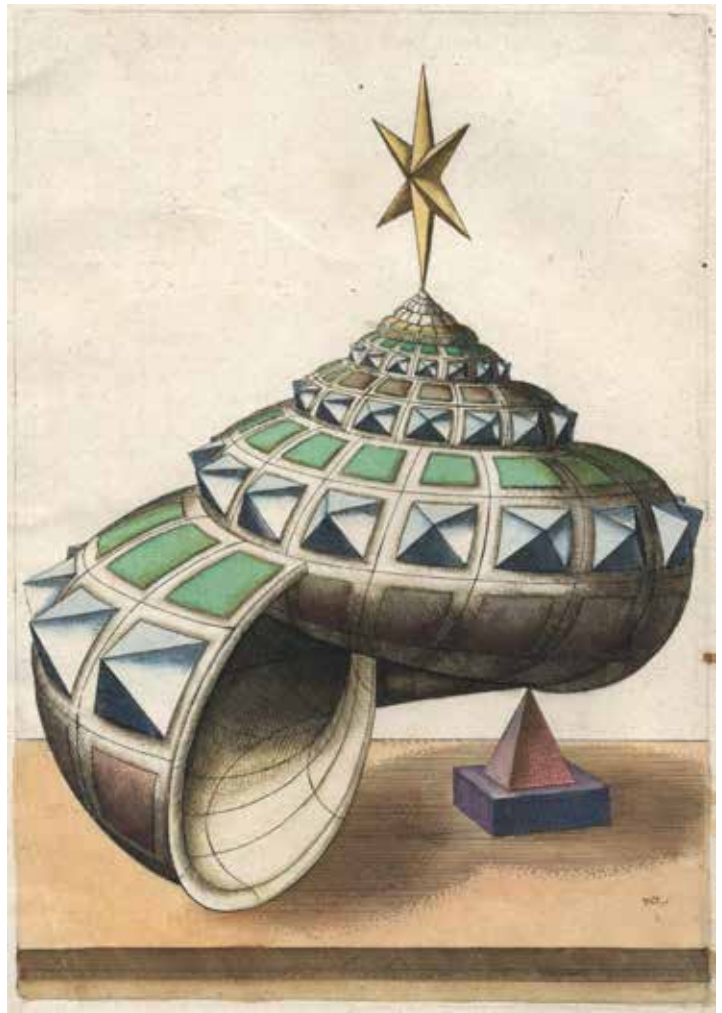
£40,000 - 60,000  
 €44,000 - 66,000  
 US\$50,000 - 75,000

FINELY BOUND FOR MADAME DE POMPADOUR, the mistress of Louis XV. A patron of the arts, she assembled a huge library, encompassing literature, history, philosophy, and many other fields. "Long before she had met the King, her friendships had extended to Voltaire as well the authors of the great *Encyclopédie*. When Louis XV banned its publication she persuaded him to allow private subscribers to receive their copies" (Amanda Foreman, introduction to Nancy Mitford's biography, 2001). Isaac de Larrey (1639-1719) was a Protestant historian, who fled to Holland in around 1685; there, he was appointed historiographer to the States General.

Provenance: Jean-Antoinette Poisson, marquise de Pompadour (1721-1764), binding; her sale, 1765, lot 3185.



98



98

98 •

**LENCKER (HANS)**

*Perspectiva literaria*. Das ist ein clerliche fürreyssung wie man alle Buchstaben des gantzen Alphabets... in die Perspectif einer flachen Ebenen bringen mag, FIRST EDITION, 21 (of 22) plates after drawings by Hans Lencker, engraved by Matthias Zündt (initialled on plate 19), ALL COLOURED IN A CONTEMPORARY HAND, plate 14 with an additional variant engraving of the perspective design (a sphere with pyramids emanating, similar in style to the other engavings but numbered "G.III" in upper corner) pasted opposite, Gothic text, some light foxing, short tear to one plate, last leaf near detached, old German inscription in Gothic, in ink, on verso of last leaf (this near detached), modern limp binding using an old sheet of vellum [Thieme-Becker XXIII, 45; VD16 L-1149], folio (307 x 200mm.), Nuremberg, Ulrich Neuber, 1567

£30,000 - 40,000  
 €33,000 - 44,000  
 US\$38,000 - 50,000

EXTREMELY RARE HAND-COLOURED COPY OF THIS SPECTACULAR GERMAN TREATISE ON PERSPECTIVE - INCLUDING THE FIRST COMPLETE ALPHABET CONCEIVED BY HANS LENCKER.

The very elaborate perspective figures were designed by the master goldsmith Hans or Johannes Lencker (1523-1585), and engraved by his colleague Matthias Zündt. Lencker was the eldest of a dynasty of goldsmiths and engravers from Nuremberg. He worked in many fields, including the design of tableware, glass cutting and the art of bookbinding, helping to inspire a whole generation of "perspective" artists, including the renowned Jamnitzer.

The *Perspectiva literaria* is extremely scarce, only two or three copies recorded as having sold at auction in the post-war period. USTC and World Cat locate a total of 8 copies, all in European institutions, mostly in Germany. The present copy, uniquely hand-coloured, contains 21 plates (of 22, a geometric figure plate is missing), comprising a frontispiece using the letters of the word "perspectiva", 12 plates of intricate letters of the alphabet in various perspective arrangements, and 8 plates of geometric figures. Some of the latter are very complex, such as a spiral-shaped faceted shell, a cone made of triangular faces, a knot of twisted cylinders, and a hollow cube surrounded by a polyhedron.







99

99 •

**OVIDIUS NASO (PUBLIUS)**

Les métamorphoses,... avec des remarques, et des explications historiques par M. L'abbé Banier, 2 vol. in one, *text in Latin and French in parallel columns, titles printed in red and black with engraved vignette, engraved allegorical frontispiece by Picart, half-title in volume 1 (not called for in volume 2), 130 large engraved illustrations after Lebrun, Maas, Picart, Romain and others, some light spotting and toning, contemporary marbled calf, rubbed* [Cohen-De Ricci 768, "Magnifique ouvrage"], folio (475 x 300mm.), Amsterdam, R. & J. Wetstein & G. Smith, 1732

£600 - 800  
 €660 - 880  
 US\$750 - 1,000

100 •

**PAUSANIAS**

Descrizione della Grecia, *first edition in Italian, title within woodcut border, waterstaining at end, eighteenth century vellum, 4to*, Mantua, F. Osanna, 1594--CASSIUS DIO (LUCIUS) *Historiae romanae*, 2 vol., *half-titles, engraved frontispieces*, Hamburg, C. Herold, 1750--HERODOTUS. *Historiarum*, *half-title, additional engraved title, upper joint splitting*, Amsterdam, P. Schouten, 1763--FABER (BASILIUS) *Thesaurus eruditionis scholasticae*, 2 vol., *half-titles*, Leipzig, T. Fritsch, 1726, *folio*--CATO et al. *Scriptores rei rusticae*, 2 vol., *engraved frontispiece and 4 folding plates, 4to*, Leipzig, C. Fritsch, 1735--GRONOVIVS (JOHANN FRIEDRICH) *De sestertiis*, *eighteenth century red morocco gilt, g.e., 8vo*, Amsterdam, L. & D. Elzevir, 1656, *contemporary blindstamped vellum unless otherwise mentioned; and another* (10)

£800 - 1,200  
 €880 - 1,300  
 US\$1,000 - 1,500

Provenance: First work, Lord Robert Spencer (1747–1831), third son of the Third Duke of Marlborough and friend of Charles James Fox, bookplate; thence by descent; Sotheby's, 19 November 1970, "property of the Trustees of the will of the late E.C.P. Lascelles, Esq., removed from Woolbeding House." Second work, Philip Stanhope, 4th Earl of Chesterfield, bookplate.

101

**PHOTOGRAPHY - GAMBIER BOLTON**

GAMBIER BOLTON (ROBERT) "Majesty", *carbon print, captioned and signed ("Gambier Bolton, F.Z.S. 336" in the print, mounted, framed and glazed, image to view 220 x 275mm., [c.1890, printed c.1900]*

£400 - 600  
 €440 - 660  
 US\$500 - 750

Celebrated image of a noble-looking Lion ("Majesty"), dignified in spite of the background brickwork and bars of the London Zoo location. Gambier Bolton (1854-1928), member of the Royal Photographic Society and the Zoological Society, was a pioneer of animal photography. "To watch Mr. G. Bolton is to learn how to see the zoo from another point of view than that common to ordinary or even scientific visitors. He is concerned, not with the habits, but with the form, appearance, and attitudes of animals" (C.J. Cornich, 'How to See The Zoo', *Cornhill Magazine*, 1896).



100



101

102

**PHOTOGRAPHY - JULIA MARGARET CAMERON**

Portrait of Lord Alfred Tennyson, half length turned to the right, albumen print, SIGNED AND DATED BY CAMERON "From Life. Registered Copy. Copy Right Julia Margaret Cameron June 3d. 1869. The last photograph of the Laureate" beneath the image, ADDITIONALLY SIGNED BY TENNYSON ("A. Tennyson") in lower margin of original card mount, framed and glazed [Cox and Ford 810], image 303 x 241mm., sheet to view 358 x 270mm., 3 June 1869

£1,500 - 2,500  
€1,600 - 2,700  
US\$1,900 - 3,100

"THE LAST PHOTOGRAPH OF THE LAUREATE", signed by both the photographer and the sitter.

Provenance: Tennyson Family; Sotheby's Belgravia, 1980; Roy Davids; his sale Bonhams, 8 May 2013, lot 471.



103

**SINGH (DULEEP)**

Autograph letter signed ("Duleep Singh") to "Mr dear Lady Login", arranging for her to visit, advising on trains and warning that he may have to pay a visit elsewhere; with autograph envelope, 2 pages, 8vo, Elveden Hall, Thetford, 26 May 1868

£1,500 - 2,500  
€1,600 - 2,700  
US\$1,900 - 3,100

The last Maharaja of the Sikh Empire invites his guardian's widow, Lady Lena Login, to his beloved Elveden Hall.

102

104

**SMEATON (JOHN)**

A Narrative of the Building and a Description of the Construction of Eddystone Lighthouse with Stone, engraved vignette on title, 23 engraved plates and plans (one folding, with short tear and small loss to one corner), occasional light spotting, contemporary half calf, rebaked preserving original spine and gilt lettering label, one corner repaired, worn, folio (563 x 375mm.), Longman, Hurst, 1813

£400 - 600  
€440 - 660  
US\$500 - 750

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



103

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



105



106

105\*

**SPAIN - POLITICAL SATIRE**

La Flaca [-La Madeja], 256 issues (complete) bound in 3 vol., mixed edition of the first 100 issues, 3 general pictorial volume titles, each issue usually 4pp., each with a full-page colour-printed lithographed caricature illustration (double-page after the number 100), the decorative pictorial heading to some issues also colour-printed, modern cloth, folio (430 x 300mm.), Barcelona, March 1869 - 3 March 1876, sold as a periodical (3)

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

Scarce complete set of a journal satirising the government, church and other establishment bodies of Spain, commenting on important national and international political issues of the day, press freedom, Colonialism, and the foibles of man. Each issue includes a striking large format colour-printed caricature, many by the magazine's chief illustrator Tomás Padró. Due to press censorship the title of the journal occasionally changed its title (*La Carcajada, La Madeja, El Lio*), reviving after periods of closure.

106

**SPRATT (GEORGE)**

The Antiquarian; China; The Conchologist; The Mineralogist; The Itinerant Apothecary; The Circulating Library; The Connoisseur; The Entomologist; The Greengrocer, hand-coloured lithographs by G.F. Madeley after Spratt, each glazed and framed, approximately 230 x 190mm., C. Tilt, 1830 (9)

£600 - 800

€660 - 880

US\$750 - 1,000

107\*

**TOLSTOY (LEO)**

Anna Karenina, 3 vol., FIRST EDITION, without the final blank in volume 3, contemporary aubergine quarter calf, gilt lettered spine, spines refurbished, preserved in slipcase [Kilgour 1196; Simmons, pp.340, 346-7], 8vo, Moscow, T. Ris, 1878

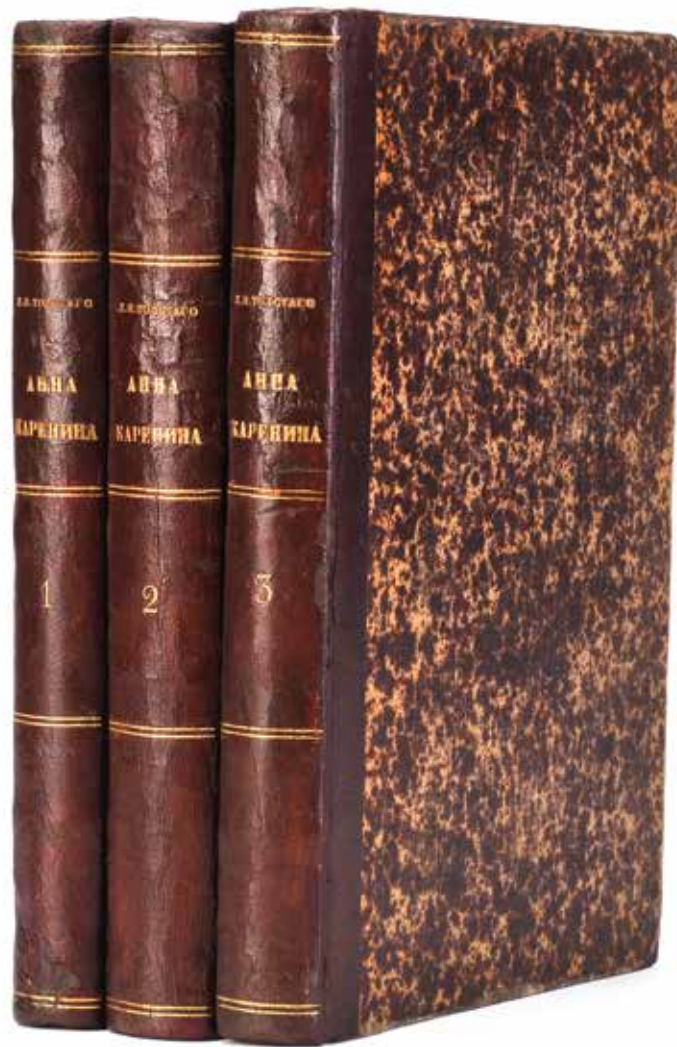
£8,000 - 10,000

€8,800 - 11,000

US\$10,000 - 13,000

'AS ART IT IS PERFECTION' - DOSTOEVSKY ON TOLSTOY'S MASTERPIECE.

Tolstoy's second great novel, which was also considered by Thomas Mann to be 'without equal' in European literature, was serialised over a period of five years in *Ruskii Vestnik*, beginning in 1873. However, a clash between its editor Mikhail Katkov and Tolstoy prevented publication of the final instalment, so this first edition in book form also marks the first appearance of the complete text.



107



108

## SPECTACLES AND ASSOCIATION ITEMS

108

### BARKER (RONNIE)

A pair of spectacles worn by Ronnie Barker in 'The Two Ronnies', tortoise shell, no lenses, with an autograph letter signed ("Ronnie Barker"), 20 March 2001, confirming the provenance and their use

£500 - 700

€550 - 770

US\$630 - 880

109<sup>Y</sup>

### CHURCHILL (WINSTON)

A pair of spectacles made for Winston Churchill by C.W. Dixey and Son Ltd., tortoise shell, with a recent typed letter signed from the optician confirming the provenance and identifying details

£5,000 - 7,000

€5,500 - 7,700

US\$6,300 - 8,800

READING GLASSES MADE FOR CHURCHILL. C.W. Dixey and Son Ltd. were the dispensing opticians to Churchill until his death in 1965. As former director P.C. Varnes notes in the accompanying letter, "the full rimmed round eye were always marked with a white dot at the end of the side pieces and usually three pairs were made to his prescription and kept at our Cavendish Square showroom and then later at the Wigmore Street practice."

It is believed that after Churchill's death C.W. Dixey had three pairs of his spectacles still in its possession. One pair was reportedly given to Chartwell (now National Trust), another sold at auction in 2011 (with a note on Dixey's stationery reading "These tortoiseshell spectacles were made in 1954 for... Churchill"), and the present pair. His glasses were marked with metal dots on the end of the arms, to indicate their purpose: one dot for reading and two dots for speeches. The present pair have one dot.



110

110

### KENNEDY (JOHN FITZGERALD)

A magnifying glass used by Kennedy during his presidency, lucite handle and frame, handle embossed with maker's name 'STANLEY', diameter 40mm., brown leather case, with a typed letter signed from Evelyn Lincoln on White House stationery, 7 July 1993, confirming the provenance

£2,000 - 4,000

€2,200 - 4,400

US\$2,500 - 5,000

A KENNEDY MEMENTO. Evelyn Lincoln, describing herself here as "Personal Secretary to our late President", relates how "This small magnifying glass... was carried by President John F. Kennedy in his coat pocket whenever he felt that he would need it during a meeting outside the Oval Office. Otherwise, he kept it in the top drawer of his desk, and that is where it was when his things were removed on the morning of November 23, 1963."

Provenance: John F. Kennedy; Evelyn Lincoln, retained after his assassination on 22 November 1963; Robert L. White, collector of JFK material and friend of Evelyn Lincoln, to whom her letter is addressed; presumably included in his sale, Guernsey's, New York, 15-21 December 2005. An article in the *Baltimore Sun* of 23 May 1996 records that White spent "countless hours of research [including] photographs showing each item in use. For example, to document the authenticity of a magnifying glass used by the president to read documents, White spent three days of research in Boston's Kennedy Presidential Library and found a photo of the object on Kennedy's coffee table."



109



111

111<sup>Y</sup>

**TURNER (JOSEPH MALLORD WILLIAM)**

A group of 4 items, comprising:

(i) A pair of tortoise shell spectacles, with a slight bridge and round glass lenses, metal arms and extendable temple sides terminating in looped ends, stamp with maker's mark Benz at one temple, English, second quarter of the nineteenth century

(ii) A snuff box, burr-maple, the lid with a integral hinge revealing a tortoise shell-lined interior, with a broken handle, Scottish, nineteenth century

(iii) A folding magnifying glass, horn handle and frame, English, nineteenth century

(iv) A card case of pull-off top form, leather over board, some losses, English, nineteenth century

Together with a postcard from Mrs Parkes to Mr Carpenter, 4 April 1906 and a note written by Mr Carpenter explaining the provenance of the objects (4)

**£8,000 - 10,000**

**€8,800 - 11,000**

**US\$10,000 - 13,000**

**ONE OF ONLY TWO KNOWN PAIRS OF TURNER'S SPECTACLES.**

These spectacles were made by Benz and bought from the London opticians, Stanley Pearce. The other pair, saved by John Ruskin, is in the collection of the Ashmolean and has been on loan to Tate Britain since 1987.

The prescriptions of the two pairs of spectacles differ; the present pair measure -2.50 for both the left and right lenses whereas the Ashmolean pair measure +3 and +4. The consultant ophthalmic surgeon James McGill has studied Turner's work, and believes his eyesight was a -3, suggesting he used the present glasses for long distance vision and the Ashmolean pair in later life for reading, painting and other close work.

The right lens of the present glasses also measures a stigmatism of -0.25 X 43. Turner may have had a stigmatism, argues Patrick Trevor-Roper, citing an 1872 paper to the Royal Institution where it is suggested that "the distortion which accompanied the blurring, along with the overall reddening (in Turner's watercolours), were due to a secondary astigmatism that... a sclerosis of the lens may induce" (*The World Through Blunted Sight*, 1988, p.92).

The present relics all come from the collection of Maria Tanner, who cleaned Turner's studio on Queen Anne Street in Chelsea. She worked for his housekeeper, Hannah Danby, and the two women lived together in Turner's house after his death in 1851. In his will, Turner appointed Hannah Danby as "Custodian and Keeper of the Pictures House and Premises 47 Queen Anne Street" and left her £150 to keep the Gallery "in a viewable state at all times." In turn, Hannah Danby mentioned Maria Tanner in her own will, dated 7 December 1853.

Exhibited: Tate Britain, 1979-2003, where described as "associated with J.M.W. Turner."

Provenance: Mrs Maria Tanner; by descent to her children, Mr Tanner and his sister, Mrs Parkes, 29 Hercules Road Lambeth; purchased in 1906 by John and Emma Carpenter (b.1856), née Towle, of Plymouth; a gift to her brother, Samuel and Emma Towle, née Trevor; by descent to Grace Emma Bradley, née Towle (d.1977); by descent to Gwendoline Helen Trevor Bradley (b.1909); by descent to her godson, cousin and executor; sold by them, Sotheby's, 27 November 2003, lot 16; UK private collection.





112

112

**WELLINGTON (ARTHUR WELLESLEY, FIRST DUKE OF)**

A pair of blued steel spectacles, round lenses and thin folding wire sides with arrow-shaped ends (one arm broken), with dark red leather case, gilt-tooled label to interior "JONES/ 62/ CHARING CROSS", and on exterior "X", with manuscript memorandum in ink "These spectacles belonged to the Duke of Wellington. They were given to me on leaving Strathfield Saye [the Hampshire home of the Dukes of Wellington] to return to India on the 31st December 1841. I bequeath these to my dear Child Louisa Michel June 14th 1843 Simlah, C.H. Churchill"

£2,000 - 4,000

€2,200 - 4,400

US\$2,500 - 5,000

Provenance: By tradition, Arthur Wellesley (1769-1852), 1st Duke of Wellington; Chatham Horace Churchill (1791-1843), Major General in Her Majesty's Service in the East Indies who fought at Waterloo; Louisa Anne Michel (née Churchill, 1819-1905); Christie's, South Kensington, 19 August 1993, lot 69; David Gainsborough Roberts; Christie's, South Kensington, 14 September 2016, lot 562.



113

**ENGLISH LITERATURE AND HISTORY**

113\*

**AESOP**

Fables with His Life: in English, French and Latin, engraved additional pictorial title, full-page engraved armorial coat-of-arms, 30 engraved plates (of 31, without "indecent" plate 17) by Thomas Dudley and Francis Barlow, one full-page engraved illustration ("See here how natures books..."), 110 half-page engraved illustrations, light dampstain to lower fore-edge of final few leaves, nineteenth century calf gilt, red and green gilt morocco spine labels, rubbed [ESTC R22991], folio (304 x 190mm.), H. Hills Jun., for Francis Barlow, 1687

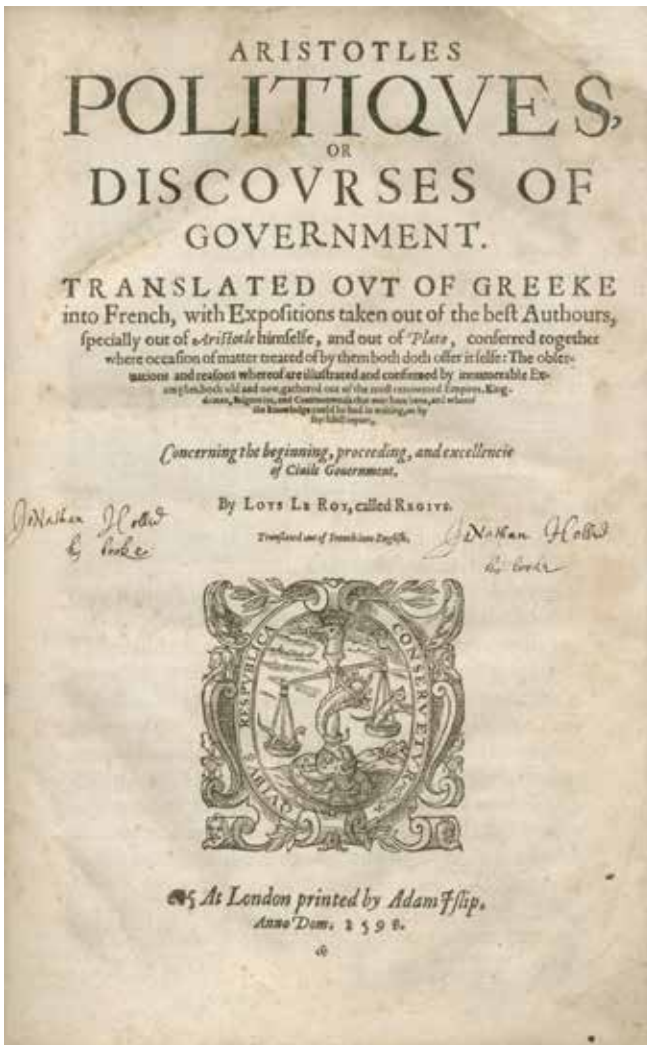
£600 - 800

€660 - 880

US\$750 - 1,000

Aesop's *Fables* with Aphra Behn's English verses, replacing those of Thomas Philipott which had been used in the 1666 edition, but retaining Francis Barlow's celebrated illustrations.

Provenance: Lawrence W. Adamson, bookplate.



114

114\*

**ARISTOTLE**

Politiques, or Discourses of Government, *first edition in English, without initial and final blanks, first 5 leaves with blank upper fore-corner repaired, D6 ink-stained, panelled calf gilt by James Brockman [ESTC S106844; Pforzheimer 10], folio (285 x 180mm.), Adam Islip, 1598*

£4,000 - 6,000  
 €4,400 - 6,600  
 US\$5,000 - 7,500

FIRST EDITION IN ENGLISH OF ARISTOTLE'S *POLITICS*, translated first into French by Loys Le Roy and thence to English by John Dickenson. Dickenson (c. 1570-1635/6) served in several important diplomatic positions in the Low Countries in the early 1600s, and was appointed ordinary clerk to the Privy Council in 1622.

Provenance: Jonathan ?Holland, early ownership inscriptions on title; Earls Cowper, Panshanger bookplate.

115\*

**[AUSTEN (JANE)]**

JEFFERSON (REV. THOMAS, of Tunbridge) *Two Sermons, on the Reasonableness, and Salutory Effects of Fearing God... Also an Essay, Intended as a Vindication of Divine Justice, 32-page list of subscribers, including Jane Austen and other members of her family, errata slip pasted to rear free endpaper, untrimmed in contemporary sheep-backed boards, 8vo (225 x 140mm.), Tunbridge, Printed for the author, by Maunder and Holmes, 1808*

£300 - 500  
 €330 - 550  
 US\$380 - 630

THE SECOND APPEARANCE OF THE NAME 'JANE AUSTEN' IN PRINT.

"In 1796 Jane Austen was a subscriber to Fanny Burney's *Camilla*. She was also in 1808 subscriber to a book then about to be published - and seems to have solicited subscriptions from others. On 15th June 1808 she wrote from Godmersham to Cassandra at Southampton: 'I have read Mr Jefferson's case to Edward, and he desires to have his name set down for a guinea and his wife's for another...' Two letters later, on 26th June, she wrote: '...let me remember that I have now some money to spare, & that I wish my name put down as a subscriber to Mr Jefferson's works. My last letter was closed before it occurred to me how possible, how right, & how gratifying such a measure wd be'" (W.A.W. Jarvis of Basingstoke, 'Mr Jefferson's case' in *Collected Reports of the Jane Austen Society*, 1986-1995, pp.143-46).

The unusually long list of subscribers to the present work contains thirteen with the surname Austen, including 'Mrs Austen', 'Miss Austen' (Cassandra) and 'Miss Jane Austen'. The stated aim of the publication was to raise money to help the author 'to support and place out a family of eight children, and Jefferson's 'case' clearly struck a chord with many people, in the locality of Tonbridge, across the South East and beyond.

Provenance: John Hussey, contemporary ownership signature on title-page (this probably one of the six copies which went to members of the Hussey family); John Symons (1943-2009), Librarian at the Wellcome Library 1968-2005.

116\*

**[BURTON (ROBERT)]**

The Anatomy of Melancholy, *fifth edition, half-title, with 2L1 (often cancelled) but title in facsimile, 4E3 with large paper flaw at upper fore-corner margin, modern panelled calf antique [ESTC S122250], Oxford, Henry Cripps, 1638--BROWNE (THOMAS) Pseudodoxia Epidemica, second edition, title repaired at gutter and lower fore-corner, contemporary calf, rebacked [ESTC R2160], A. Miller, 1650, folio (2)*

£300 - 500  
 €330 - 550  
 US\$380 - 630



117

117\*  
**[CAMDEN (WILLIAM)]**

The Historie of the Most Renowned and Victorious Princesse Elizabeth, Late Queene of England, FIRST EDITION, *engraved portrait frontispiece of Elizabeth, headlines cropped and a handful of running titles shaved, paper flaw to 2B1 touching side-note, contemporary calf, rebacked preserving original spine* [ESTC S4171], folio (265 x 170mm.), Benjamin Fisher, 1630

£800 - 1,200  
 €880 - 1,300  
 US\$1,000 - 1,500

WITH THE BOOKPLATE OF SHAKESPEARE'S EDITOR, THOMAS HANMER.

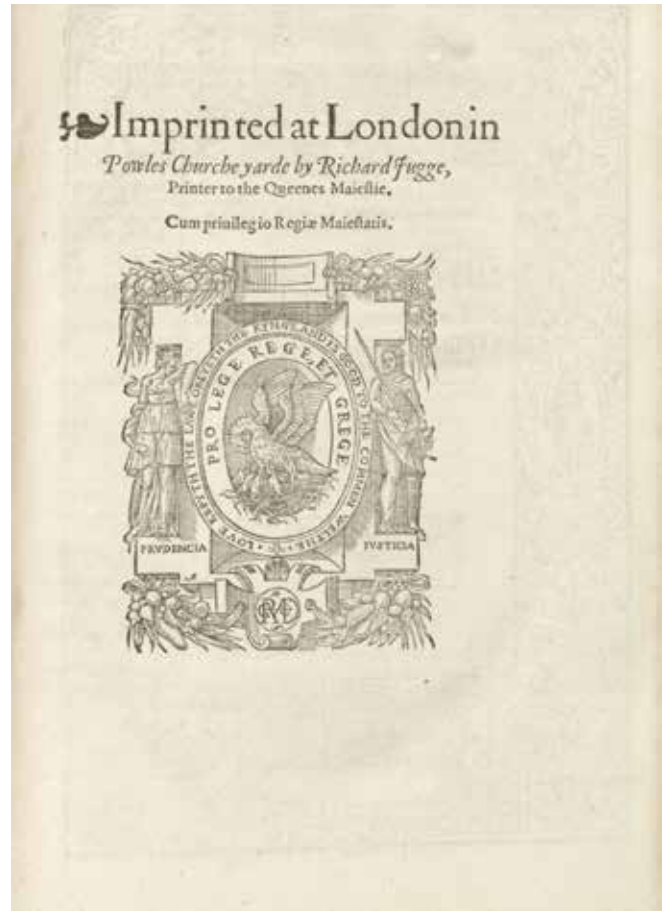
Provenance: Charles Crompton, ownership inscription on title; "Pretium 00-15-00, Anno Domini 1668", inscription on title possibly in his hand; Thomas Hanmer (1677-1746), editor of Shakespeare, large bookplate dated 1707 on verso of title.

118\*  
**DICKENS (CHARLES)**

The Works, 36 vol., "Centenary Edition", plates, *contemporary red half calf, t.e.g., some rubbing and light abrasions to spines, 8vo*, Chapman & Hall, 1910-1911

£600 - 800  
 €660 - 880  
 US\$750 - 1,000

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.



119

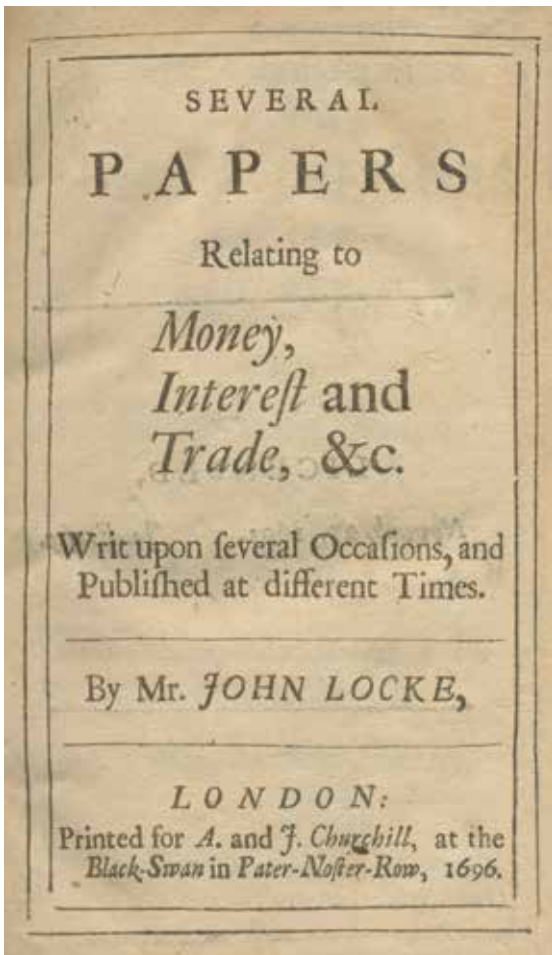
119\*  
**HENRY VIII - ELIZABETH I**

A Table to all the Statutes made from the beginning of the raigne of Kyng Edwarde the.vi. vnto this present.xii.yeare of the reigne of oure moste gracious and soueraigne Ladye Queene Elizabeth [-The Second Volume, Conteing those Statutes which have beene made in the time of... Henry the eight], 35 works in 2 vol., *black letter, many titles within decorative woodcut border, large and small historiated initials throughout, final work in first volume with rust-marks and holes in margin from clasp mounts, long tears to final text leaf in second volume, contemporary blindstamped calf* [Oldham HM b (3) 795, DI a (10) 600], later clasps, joints restored, one volume rebacked preserving most of spine [STC 9546, 9421.2, 9426, 9431, 9437.5, 9440.2, 9444.4, 9440.14, 9449.6, 9454, 9455, 9460.5, 9467, 9469 (except "Iugge" per ESTC not "Jugge" per STC), 9477a, 9478, 9482; 9304, 9360.7, 9362.2, 9363.4, 9368.5, 9371.5, 9375.7, 9378.5, 9384.5, 9389.5, 9393.5, 9396.5, 9400.3, 9403, 9406.5, 9409.3, 9411.5, 9414.5], folio (275 x 180mm.), [various printers, c.1550-1575], sold as a periodical (2)

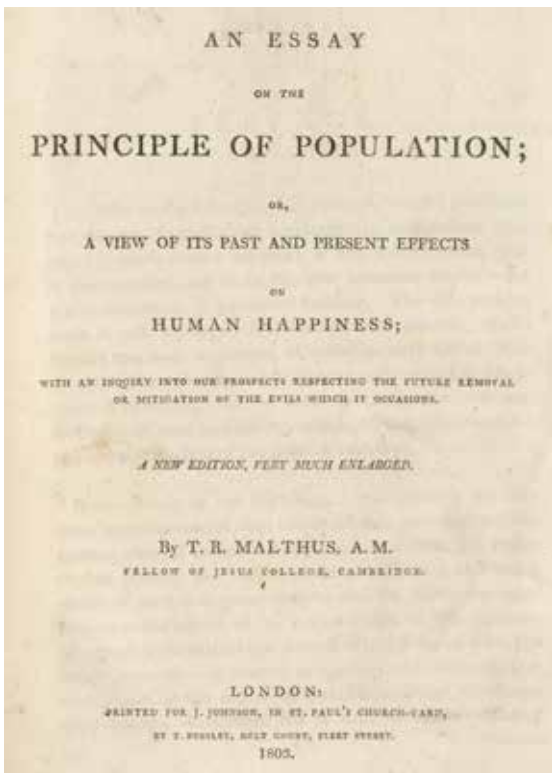
£3,000 - 5,000  
 €3,300 - 5,500  
 US\$3,800 - 6,300

In contemporary bindings by Oldham's "F.D. binder", whose work is very distinctive and who "must clearly have been a German immigrant" (*English Blind-stamped Bindings*, p.32 and pl.XXIX).

Provenance: The Contents of Glyn Cywarch, The Property of Lord Harlech, Bonhams, 29 March 2017, lot 315.



120



121

120\*

**LOCKE (JOHN)**

Several Papers Relating to Money, Interest and Trade, &c., *ink pressmark "Ac/c" on front free endpaper, contemporary calf, red gilt morocco spine label, rubbed [ESTC R19558; Goldsmiths 3315; cf. Kress 1980], 8vo, A. and J. Churchill, 1696*

£700 - 900

€770 - 990

US\$880 - 1,100

One of two issues printed in 1696, this copy has the reading "By Mr. John Locke," on title, and the essay "Further considerations" is dated 1696 and has 112 pages.

121\*

**MALTHUS (THOMAS)**

An Essay on the Principle of Population; or, a View of its Past and Present Effects on Human Happiness, *second edition, a few leaves spotted, contemporary calf, upper cover gilt lettered 'Board of Agriculture 1804', rebounded [Goldsmiths 18640; Kress B.4701], 4to, J. Johnson, 1803*

£1,200 - 1,800

€1,300 - 2,000

US\$1,500 - 2,300

"A greatly expanded second edition of the *Essay*, incorporating details of the population checks that had been in operation in many different countries and periods. Although nominally a second edition, it was regarded by Malthus as a substantially new work" (ODNB).

Provenance: Board of Agriculture, lettering on upper cover; Royal Agricultural Society of England, bookplate.

122\*

**MANWOOD (JOHN)**

A Treatise of the Lawes of the Forest, *second published edition, without initial blank, small repair at edge of title, modern calf [ESTC S111855], Societie of Stationers, 1615--GOODWIN (THOMAS) Moses and Aaron. Civil and Ecclesiastical Rites used by the Ancient Hebrewes, sixth edition [ESTC R18455], E. G[riffin], 1641; Romanae historiae anthologia... An English Exposition of the Roman Antiquities... for the Use of Abingdon Schoole, title within woodcut border [ESTC S103227], Oxford, J. Lichfield, 1631; ROUS (FRANCIS) Archaeologiae atticæ... Three Bookes of the Attick Antiquities, [ESTC R28817], J. Williams, 1645, 3 works bound in one vol., contemporary calf, foot of spine neatly restored; together 2 volumes, early marginalia, small 4to (2)*

£500 - 700

€550 - 770

US\$630 - 880

Provenance: First work, Augustus Henry, 3rd Duke of Grafton (1735-1811), bookplate; Second item, Robert Pickeringe, ownership inscription dated 1659; Robert Bates of Workshop, ownership inscriptions dated 1722-3.



123

123\*

**MONTAIGNE (MICHEL DE)**

Essays, written in French... Done into English, according to the last French edition, by John Florio, second edition in English, engraved portrait of Florio, occasional light waterstaining at foot, small repairs at foot and upper fore-corner of title, contemporary calf, rebacked preserving original spine [ESTC S111840], folio (290 x 185mm.), M. Bradwood for E. Blount and W. Barret, 1613

£2,000 - 4,000  
 €2,200 - 4,400  
 US\$2,500 - 5,000

Provenance: John Darby, ownership inscription on title.

124\*

**MOREL (GUILLAUME)**

Verborum latinorum cum graecis anglicisque coniunctorum, first few leaves strengthened or with closed tears at fore-edge, contemporary calf, covers gilt lettered "T.W.", rebacked preserving original spine [ESTC S115091], H. Byneman, 1583--COOPER (THOMAS) Thesaurus linguae Romanae & Britannicae, without initial blank, pen trials on final leaf, contemporary calf, covers gilt with crest of a bird within a wreath, rebacked [ESTC S107254], [Henry Denham], 1573, folio (2)

£700 - 900  
 €770 - 990  
 US\$880 - 1,100

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

125\*

**RALEIGH (WALTER)**

The Historie of the World, engraved portrait on title, with "Minde of the Front" but wanting the additional engraved title page dated 1614, 6 engraved double-page maps and 2 battle plans, woodcut genealogical tables, contemporary calf, rebacked [ESTC S116303], H. Lownes, 1628--COMMYNES (PHILIPPE DE) The Historie, title within elaborate woodcut, woodcut genealogies, title slightly trimmed and strengthened at fore-edge, seventeenth century calf, rebacked [ESTC S107247; Pforzheimer 190], A. Hatfield for J. Norton, 1596; with an incomplete copy of Stow's "Survey of London", c.1633, folio (3)

£400 - 600  
 €440 - 660  
 US\$500 - 750

Provenance: First work, Charles Dormer, ownership inscription on title; Second work, Benedictine Abbey of Fort Augustus, bookplate.



126

126\*

**SERMONS - SEVENTEENTH CENTURY**

HALL (JOSEPH) *The Righteous Mammon: An Hospitall-Sermon.. in Easter-weeks 1618, lower fore-corner of title torn away [ESTC S2711], Edward Griffin for Nathaniell Butter, 1618; [An Holy Panegyrick. A Sermon... Upon the Anniversarie Solemnitie of the Happie Inauguration of Our Dead Sovereigne Lord King James, Mar. 24. 1613], lacks title, several seventeenth century annotations in the margins, including note concerning a sermon by "Mr. Green... Ffeb. 24 1647" [ESTC S122954], Samuel Macham, 1613; A Sermon Preached before his Maiestie... on Sunday Sept. 15. 1622, [ESTC S113020, 4 copies], J. Haviland, for N. Butter, 1622; The Great Impostor... Febr.2 1623, light dampstaining [ESTC S92840], J. Haviland, for H. Fetherstone, 1623; The Best Bargaine. A Sermon.. on Sunday, Sept. 21. 1623, some side-margins shaved [ESTC S124971, one copy only], J. Haviland, for H. Fetherstone, 1623; JACKSON (THOMAS) *An Helpe to the Best Bargaine. A Sermon on Mat.13.46, [ESTC S101360, 5 copies], Nich. Okes, for Mat. Walbanke, 1624; HALL (JOSEPH) The True Peacemaker... September 19, 1624, light dampstaining, [ESTC 103756], J. Haviland, for N. Butter, 1624; [AILESBURY (THOMAS)] *Christus Redivus: Or the First Fruits of Them that Sleepe, dampstaining [ESTC S105766, 2 copies only], G.E. for Leonard Becket, 1624, 8 works bound in 1 vol., FIRST EDITIONS, titles within woodcut decorative borders, all with some cropping, some text cropped, several ink annotations, contemporary blind-stamped calf, worn with small losses to extremities of spine, upper hinge cracked, 8vo***

£600 - 800

€660 - 880

US\$750 - 1,000

A bound volume of eight sermons, mostly by Joseph Hall, several with early ink annotations, commenting on the author's style; "His method doth all others excell/Wch teacheth pleasantly breefly and well", and "To ye learned and ingenious divine/ Mr ?D. Hall of his vovves Cent/ me vow, and I breake, thou won'st/and dost fullfill/such is ye difference 'twixt/good and ill".

Provenance: William Brooke, seventeenth century ownership inscription on blank verso of titles to first and third works; John Gregg, early inscription on verso of title to third (crossed through) and fourth works.

127\*

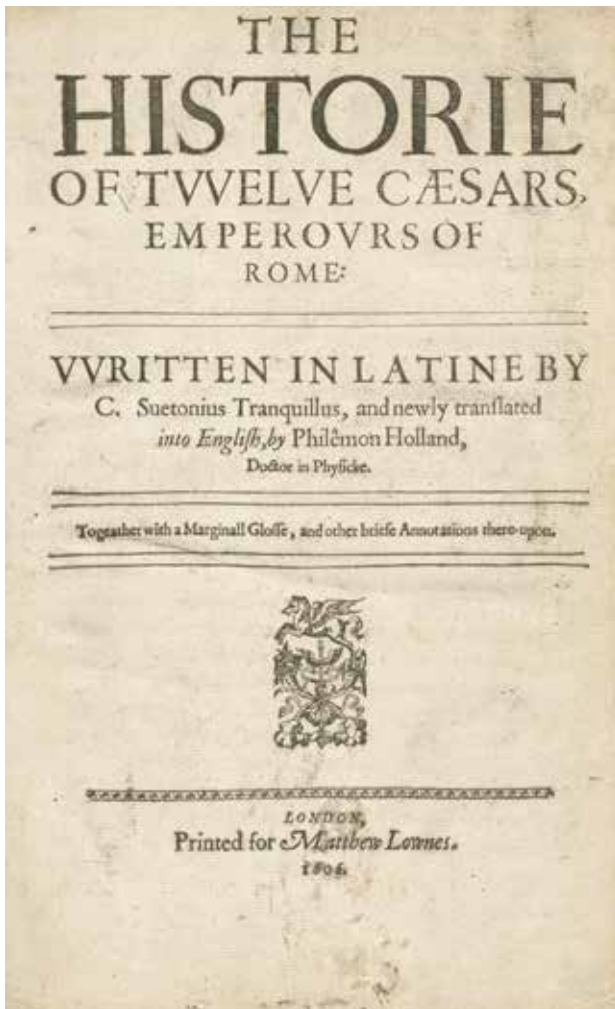
**SUETONIUS TRANQUILLUS (CAIUS)**

*The Historie of Twelve Caesars, Emperours of Rome, first edition in English, translated by Philemon Holland, 12 small profile portraits of each Emperor, title lightly soiled, 2 leaves from Sidney's Arcadia misbound amongst preliminaries, one upper rule cropped, modern calf antique [ESTC S126802], folio (275 x 175mm.), Matthew Lownes, 1606*

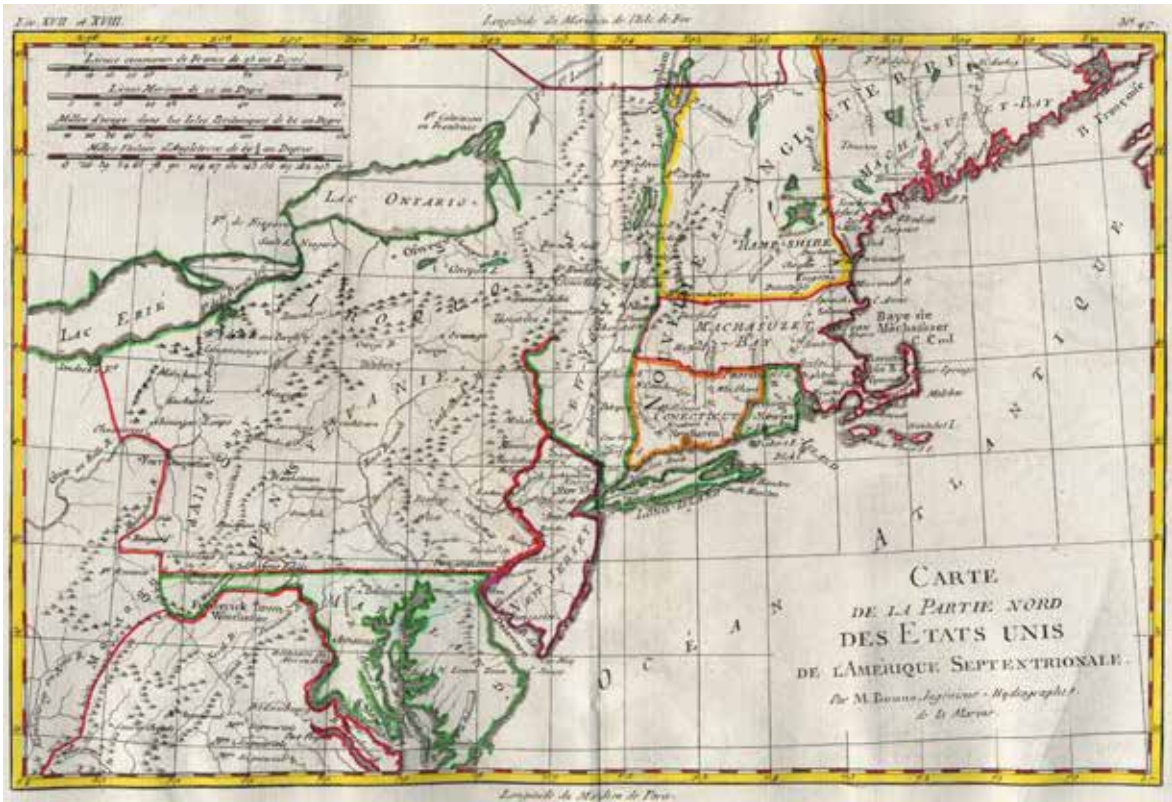
£1,500 - 2,500

€1,600 - 2,700

US\$1,900 - 3,100



127



128

## ATLASES AND MAPS

128\*

### [BONNE (RIGOBERT)]

Atlas de toutes les parties connues du globe terrestre, *half-title*, 22pp. of text (including *hand-coloured title*), 50 *hand-coloured engraved maps* (most *double-page*, several *folding*), without the tables, *contemporary calf gilt* [c.f. Phillips 652], 4to (258 x 214mm.), [Geneva, c.1780]--CARY (JOHN) Cary's New and Correct English Atlas: Being a New Set of County Maps from Actual Surveys, *engraved title*, 47 *engraved maps hand-coloured in outline*, *contemporary boards* [Phillips 5207], 4to (350 x 265mm.), John Cary, 1793 (2)

£400 - 600

€440 - 660

US\$500 - 750

129\*

### CAMDEN (WILLIAM)

Britannia: or, a Chorographical Description of the Flourishing Kingdoms of England, Scotland, and Ireland, and the Islands of Adjacent, 4 vol., *second edition* ("enlarged by the latest discoveries by Richard Gough"), *engraved portrait*, 57 mostly *folding engraved maps* by John Cary (50 *hand-coloured*), 104 *engraved plates*, *light dampstain to portrait*, *contemporary polished calf gilt*, *red and black gilt morocco spine labels*, a few *small abrasions to spines* but generally *bright* [Chubb CCLXXII], *folio* (432 x 270mm.), J. Nichols and Son, for John Stockdale, 1806

£800 - 1,200

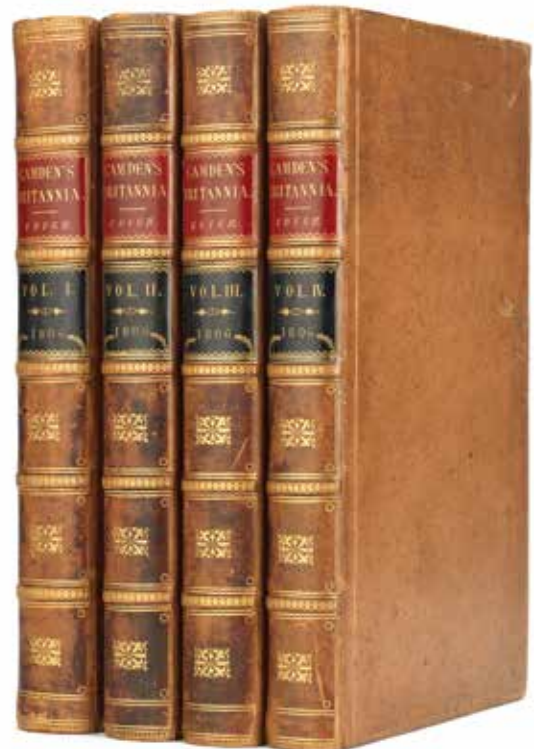
€880 - 1,300

US\$1,000 - 1,500

A handsome set of Richard Gough's expanded edition, with the maps *hand-coloured*.

Provenance: L.S.(?) Lillington, early ownership inscription on titles; D.A.W. Russell, bookplate.

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.



129



130

130\*

**CARY (JOHN)**

Cary's New English Atlas; Being a Complete Set of County Maps, from Actual Surveys, *double-page engraved title, 46 double-page hand-coloured engraved county maps on 44 sheets, letterpress index at end, contents slip pasted inside upper cover, 6 additional hand-coloured copies of the engraved "Index to Cary's Improved Map of England" loosely inserted, light pencil sketches (car, head, and erotic doodle above name "M. Hutchings" on verso of map 23), modern half calf over old marbled boards, gilt lettering on spine* [Chubb CCCXXXIII, "A beautifully engraved atlas"], folio 545 x 358mm.), J. Cary, 1809

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900



131

131\*

**CARY (JOHN)**

New British Atlas, Being a Complete Set of County Maps... Together with Correct Maps of England, Wales, Scotland & Ireland, *engraved title, leaf of contents and 47 maps on 49 double-page engraved mapsheets, all hand-coloured in outline, wide margins with ink numeral in upper corner, contemporary morocco-backed marbled boards, spine worn, covers detached* [Chubb CCCXIX], folio (515 x 365mm.), John Stockdale, 1805

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance: W.A. Grant, ownership inscription on title; Cullen House Library, bookplate.



132

132\*

**CELESTIAL MAPS**

MYNDE (JAMES), AFTER JOHN FLAMSTEED. Collection of four celestial maps, from *Atlas Coelestis*, *hand-coloured engraved maps*, 532 x 648mm., [c.1729] (4)

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500



133

133\*

**CORNWALL**

HOOGE (ROMEYN DE) Carte maritime de l'Angleterre depuis les Sorlingues jusques à Portland, *hand-coloured engraved chart on two sheets joined, extending from Scilly to Portland in the English Channel and Bideford in the Bristol Channel, inset map of Scilly and inset views of Lands End, Falmouth and Portland, and arms of the Earl of Portland, allegorical figures, ships etc.* [Palmer 9; Quixley 18], 600 x 950mm., Amsterdam, Pierre Mortier, 1693

£700 - 900

€770 - 990

US\$880 - 1,100

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.



134\*

**DENMARK**

JANSONNIUS (JOANNES) Daniae regni typum, *hand-coloured double-page engraved map, wide borders on each side, incorporating 8 city views (including Copenhagen, Helsingør, Lubeck, and Hamburg), 10 costumed figures, 3 portraits (including Tycho Brahe), 470 x 545mm., [Amsterdam], 1629; and another (2)*

£600 - 800

€660 - 880

US\$750 - 1,000



135\*

**FRANCE - BRITTANY**

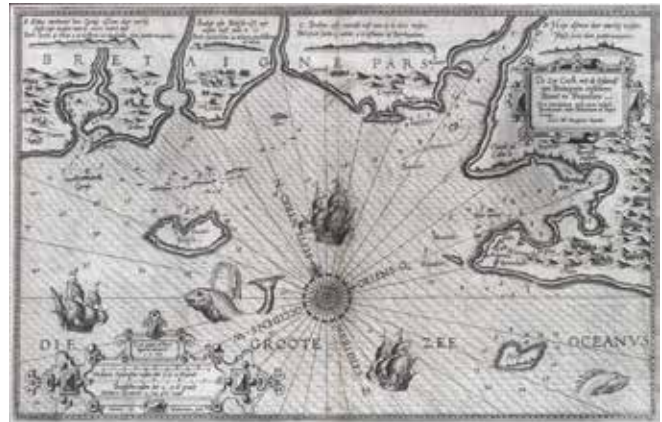
[WAGHENAER (LUCAS JANSZON)] De Zee Custe, met de Eijlande van Breitaignen, tusschem Blauet en Picqueliens, *double-page engraved sea chart by Johannes van Deutecom after Waghenaer, sea area embellished with sea creatures, ships, compass and decorative cartouche, Latin text on the verso, FINE IMPRESSION, 340 x 510mm., 1583 [but 1586]*

£400 - 600

€440 - 660

US\$500 - 750

134



136\*

**GREENWOOD (CHARLES AND JOHN)**

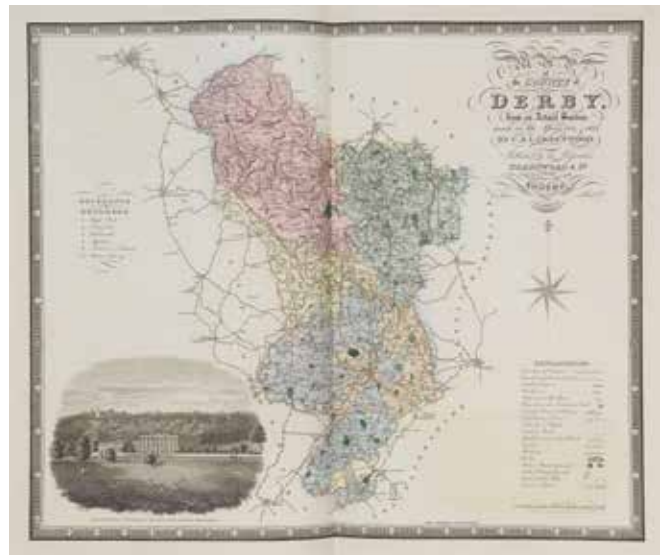
Atlas of the Counties of England, from Actual Surveys Made from the Years 1817 to 1833, *engraved title with hand-coloured general map, 46 double-page hand-coloured engraved maps (most with inset view), Lincoln slightly shaved at upper margin, some off-setting, letterpress index cut down mounted, later quarter morocco, rubbed [Chubb CCCCLVIIIa, "a beautifully prepared atlas"], folio (640 x 425mm.), C. & J. Greenwood, 1 April 1834*

£1,500 - 2,000

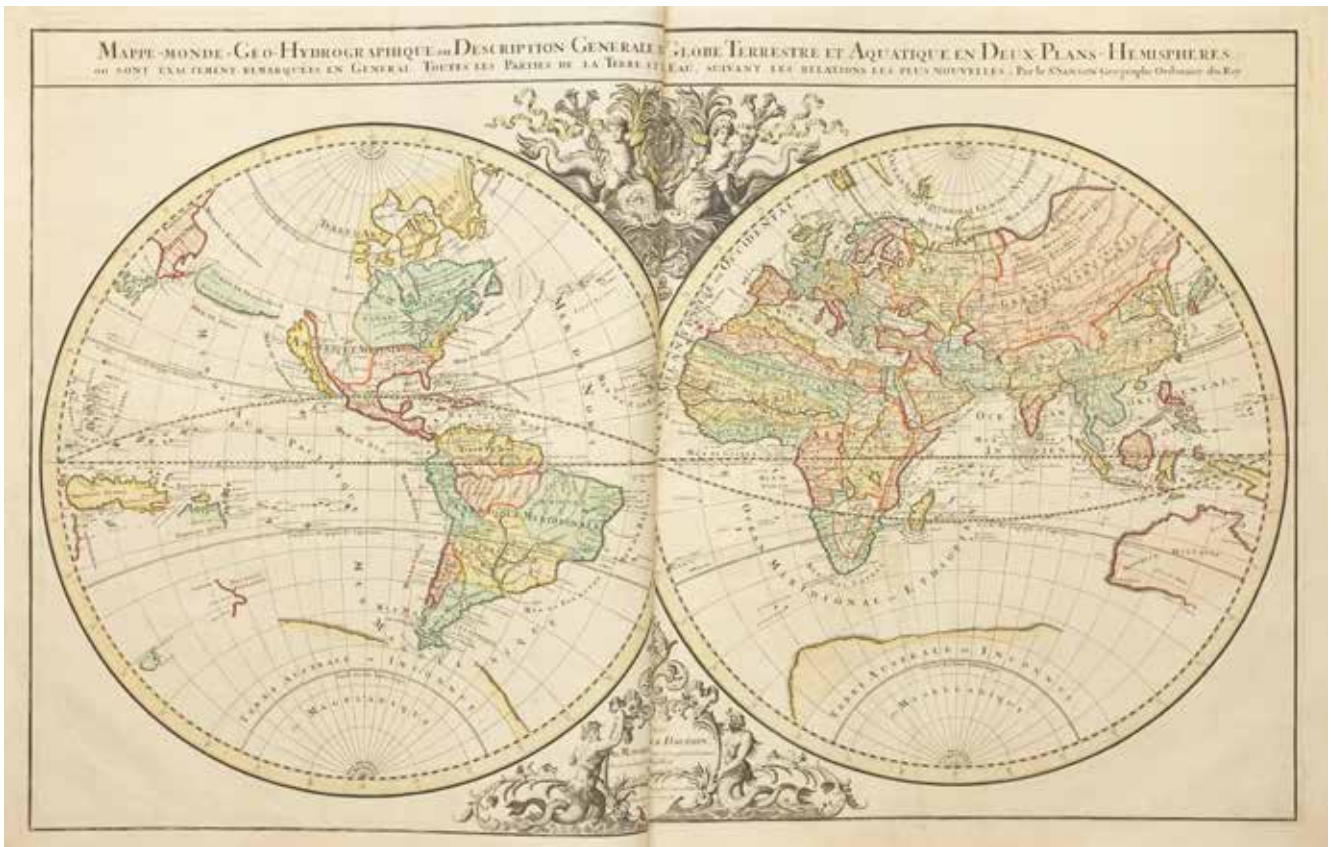
€1,600 - 2,200

US\$1,900 - 2,500

135



136



137

137\*

**JAILLOT (ALEXIS HUBERT)**

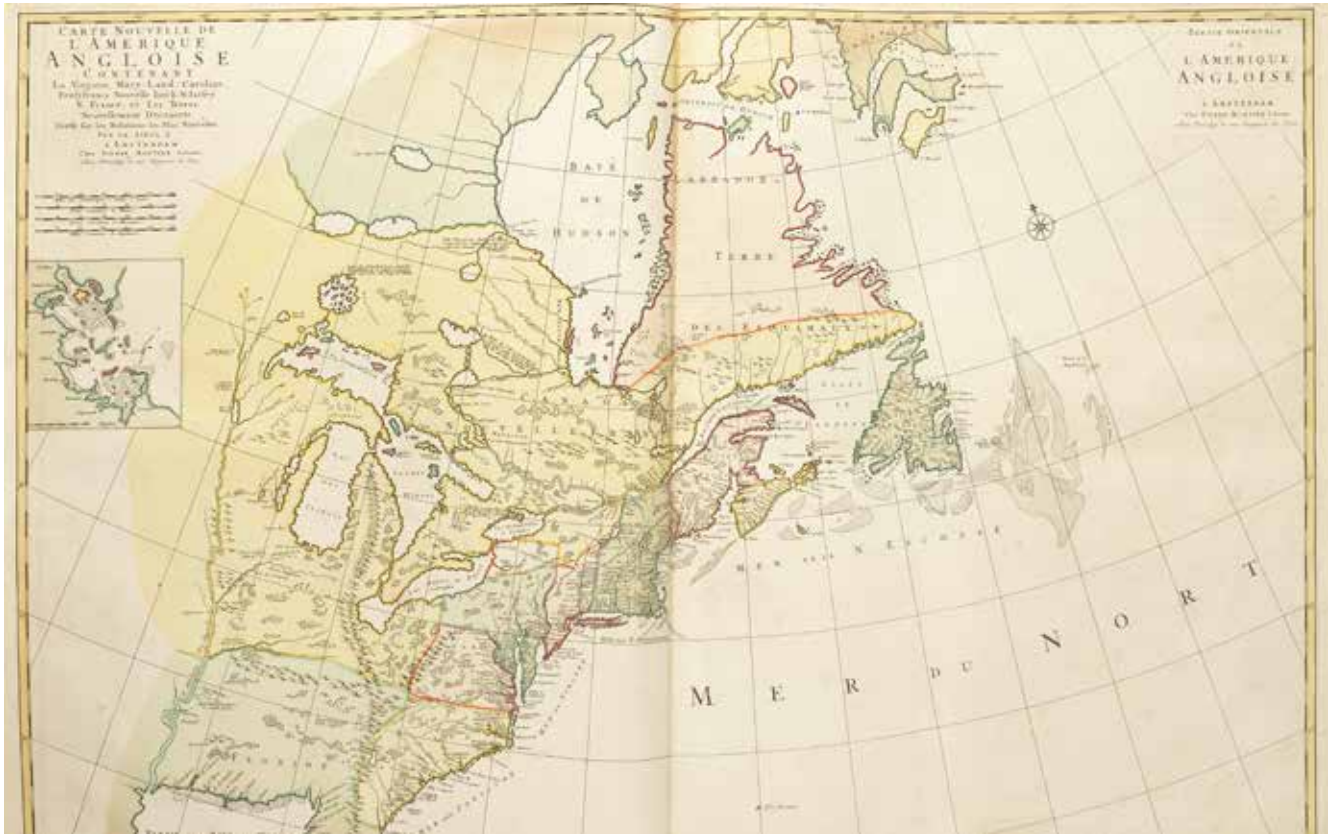
Atlas nouveau contenant toutes les parties du monde, ou sont exactement remarquées les empires, monarchies, royaumes, estats, republicues & peuples qui s'y trouvent á present, 2 vol. in one, *one hand-coloured engraved title, 2 letterpress titles in red and black, 'Table des cartes' pasted within elaborate engraved border, 125 HAND-COLOURED ENGRAVED MAPS, 19 engraved tables, occasional light browning, a few maps trimmed within platemark touching border, lacking map 76 of Namur called for in 'Tables des cartes', final map of Venice with significant loss, title creased and with offsetting and repairs, 'Tables des cartes' with loss at one corner, modern red half calf, rubbed [cf. Koeman Mor 1, but with vol. 2 title here dated 1700], folio (605 x 480mm.), Paris, Hubert Jaillot, 1696 [but Amsterdam, Pierre Mortier, 1700]*

**£10,000 - 15,000**  
**€11,000 - 16,000**  
**US\$13,000 - 19,000**

A COLOURED COPY of the Sanson/Jaillot/Mortier atlas. At the close of the seventeenth century, Sanson's plates were purchased by the influential cartographer Alexis Hubert Jaillot, who joined Sanson's heirs in the production of this atlas, which first appeared in 1681. Pierre (or Pieter) Mortier was born in Amsterdam, but lived and worked in Paris for various cartographical publishers from 1681 to 1685. On his return to Amsterdam, according to Koeman, "His knowledge of modern French cartography led him to copying the maps by Sanson, published by Jaillot."

The present copy is near complete, wanting only the map of Namur called for on the list of tables and maps. It was issued without the small plans and views of cities sometimes found in this edition. It includes a World map (*Mappe-Monde Geo-Hydrographique*) showing California as an island, and parts of New Zealand and Australia. "The two hemispheres are drawn on an enlarged scale, engraved with distinction, and usually printed on heavy quality paper. The limited decoration enhances the overall effect: at the top cherubs with flowing banners are seated astride dolphins and support the arms of France. At the bottom a bold cartouche is flanked by two twin-tailed mermen" (see Shirley 462 fourth plate, state 3).

In addition, there are several maps of America: "Carte particuliere de l'Amerique septentrionale" (Hudson's Bay), "Carte nouvelle de l'Amerique angloise", "Carte particuliere de Virginie, Maryland, Pennsilvanie ...", "Carte general de la Caroline", "Carte particuliere de la Caroline", "Carte particuliere de Isthmus ou Darien qui comprend le Golfe du Panama", and "Le Golfe de Mexique".

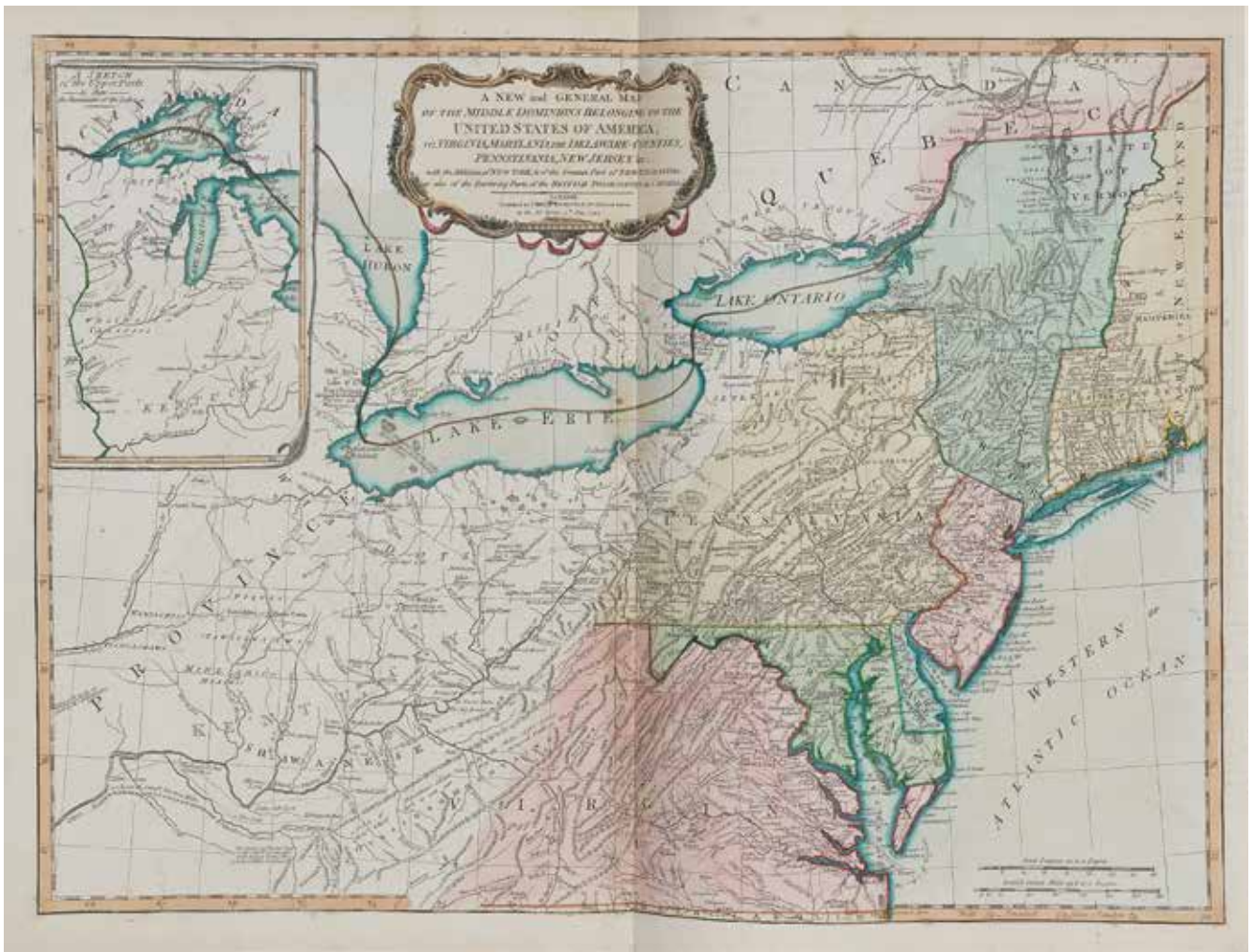


137



137

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.



138

138\*

**LAURIE (ROBERT) AND JAMES WHITTLE**

A New and Elegant Imperial Sheet Atlas, Comprehending General and Particular Maps of Every Part of the World, 52 hand-coloured engraved maps after Dunn, Jefferys, d'Anville, Rennel, and others, the majority double-page and folding, short tear to United States, later maroon half morocco, neatly rebacked preserving original gilt-tooled spine [cf. Phillips, *Atlases* 4302; cf. Shirley, *British Library T.LAU-2a*], folio (535 x 393mm.), Laurie & Whittle, 1797

£4,000 - 6,000

€4,400 - 6,600

US\$5,000 - 7,500

Rare atlas, including 2 World maps, and 8 of the Americas. This copy contains two additional maps (Invasions of England; Coast of Brazil) which are not called for in the list of contents.

139

**LONDON UNDERGROUND**

GARBUTT (PAUL E.) London Transport... Underground, *large colour printed map, mounted on fibreglass panel, mounting holes drilled around perimeter, a few surface abrasions, Metropolitan Line faded, 1015 x 1270mm., Waterlow & Sons, [c.1975]*

£600 - 800

€660 - 880

US\$750 - 1,000

Mammoth-format version of Paul Garbutt's Tube map, designed for mounting on a station platform. Garbutt had "responded to criticism of [Harold Hutchison's] unpopular, angular style of Underground map by drawing a new version, restoring the map's elegant curves, to relieve intellectual boredom at home during the Christmas break in 1962. He can therefore be said to be one of the few people who have altered the course of the Thames - and the Circle Line" (London Transport Museum web site). His basic configuration has proved extremely durable, featuring a "thermos flask" shaped Circle Line, horizontal Central Line and vertical Northern Line. In this iteration, the Piccadilly Line extension to Heathrow is shown as under construction.



139

140\*

**NORFOLK**

[WAGHENAER (LUCAS JANSZON)] The sea mappe of the north coaste of England betweene Walberswick & Burnham with all the bankes and sholdes there alongst, *hand-coloured double-page engraved sea chart, sea area embellished with numerous ships, 2 compasses, and cartouche with bar scales, the land with sheep, cows, a horse, houses and forestry, English text on verso, 335 x 510mm., [1588]*

£400 - 600

€440 - 660

US\$500 - 750

Waghenaer's decorative map of the Norfolk coast, from Anthony Ashley's *The Mariners Mirour*, the first maritime atlas in English.



140

141\*

**SOUTH AMERICA - STRAIT OF MAGELLAN**

[DUDLEY (ROBERT)] Carta particolare dello Stretto di Magellano e di Maire, *early issue without "Lo.6o" added to the cartouche, double-page engraved map by Antonio Francesco Lucini after Dudley, decorative cartouche, compass in the sea area, 500 x 750mm., [Florence, Francesco Onofri, 1647]*

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

Map showing the Strait of Magellan from Robert Dudley's *Arcano del Mare*, the first sea atlas published by an Englishman, and the first atlas to utilize the Mercator Projection on a uniform basis.



141



142

142\*

### SOUTH AMERICA - STRAIT OF MAGELLAN

[JANSSONIUS (JOHANNES)] Freti Magellanici ac novi freti vulgo Le Maire exactissima delineatio, sea creatures, decorative cartouche, ship and compass in the sea areas, penguins ("Pingini Aves"), Latin text on verso, 385 x 495mm., [Amsterdam, c.1640]--BLAEU (WILLEM) Tabula Magellanica qua Tierrae del Fuego, shipping fleet in the sea area, cartouche with family of local inhabitants, French text on verso, 435 x 550mm., [Amsterdam, c.1650]--[MERCATOR (GERARD)] Exquisita & magno aliquot mensium periculo lustrata et iam resecta Freti Magellanici Facies, sea creatures, shipping and compass in sea area, cartouche incorporating penguin, Latin text on verso, 355 x 470mm., [Amsterdam, 1606, or later]--[MONTANUS (ARNOLDUS)] Tabula Magellanica, qua tierrae del Fuego, land populated by scenes of hunting ostriches, penguin groups, sea with ships, decorative cartouches, 360 x 295mm., [Amsterdam, c.1671]--DE WIT (FREDERICK) Tractus Australior Americae meridionalis a Rio de la Plata per Fretum Magellanicum ad Toraltum, naval battle, ships and compasses in sea area, large historiated cartouche, 490 x 560mm., [Amsterdam, c.1675], double-page engraved maps, the first three mentioned hand-coloured; and another map of the Magellan Straits by Blaeu (6)

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900



143

143\*

### SOUTH COAST AND THAMES ESTUARY

HOOGHE (ROMEYN DE) Carte nouvelle des costes d'Angleterre depuis la rivière de la Tamise jusques à Portland, & des Isles Voisines, hand-coloured engraved chart on two joined sheets, extending from Portland to Dover in the English Channel and Southend in the Thames Estuary, ships (several engaged in battle), Royal Arms and inset map of the North Sea extending to Dunkirk, Calais and Ipswich) and inset views of Portsmouth and Rochester surrounded by allegorical figures, 600 x 930mm., Amsterdam, Pierre Mortier, 1693

£600 - 800

€660 - 880

US\$750 - 1,000



144

144\*

### STRABO

Strabonis rerum geographicarum libri XVII, FIRST EDITION, edited by Isaac Casaubon, title within woodcut historiated border, Latin and Greek text in double column, double-page engraved World map by Rumbold Mercator [Shirley 157], light dampstain in upper margin (touching text on some leaves) throughout, seventeenth century calf, covers with gilt filet border, decorative corner-pieces and central floral wreath, rebounded in calf, retaining old red morocco gilt spine label [Adams S1908], folio (362 x 218mm.), Geneva, Eustathius Vignon, 1587

£2,000 - 4,000

€2,200 - 4,400

US\$2,500 - 5,000

First edition of Isaac Casaubon's celebrated edition of Strabo, containing Gerard Mercator's only obtainable world map, condensed from his 1569 map into double-hemisphere form by his son Rumold. "This engraving is a model of clarity and neatness, with typical cursive flourishes to the lettering of the sea names" (Shirley). The 1587 map appears in various issues: with Latin or English text in the bottom margin, and with or without text on verso. This copy, like others in Strabo that have appeared at auction, is a variant of the issues described by Koeman: with no text on verso nor in the bottom margin.

Provenance: Carberry Tower, Library label with shelfmark. Carberry Tower was in the possession of the Elphinstone family.



145

145'

**WORLD AND CONTINENTS**

ORTELIUS (ABRAHAM) *Typus orbis terrarum...* 1587; *Americae sive novi orbis, nova descriptio*; *Asiae nova descriptio*; *Africae tabula nova*; *Europae*, 5 double-page engraved maps, HAND-COLOURED, Latin text on verso, each approximately 355 x 485mm., [Antwerp, 1587] (5)

£8,000 - 12,000

€8,800 - 13,000

US\$10,000 - 15,000

A FINE SET.

146'

**WORLD**

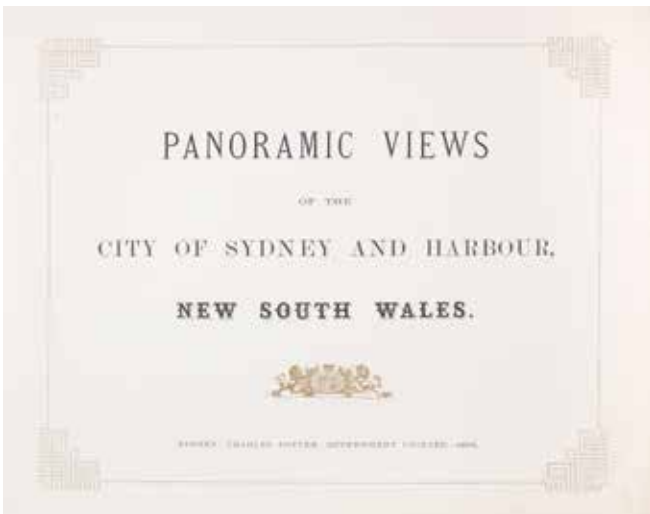
GILL (MACDONALD) *The "Time and Tide" Map of the Atlantic Charter*, large colour lithographed decorative map, laid on linen, slightly frayed at old folds, old mounting pin holes in blank margins, slight losses to printed title at top margin and to printed border at foot, overall approximately 1130 x 838mm., George Philip & Son, for "Time & Tide Magazine", 1942

£400 - 600

€440 - 660

US\$500 - 750

"This magnificent map drawn up while the Second World War still raged is already envisaging a world following an Allied victory" (Curtis & Pedersen, *War Map. Pictorial Conflict Maps 1900-1950*, 2016). It was issued to commemorate the 1941 the "Atlantic Charter", the joint declaration Franklin D. Roosevelt and Winston Churchill, which set out their war and peacetime aims, a template of the United Nations.







## TRAVEL

147

### AUSTRALIA - SYDNEY AND CRICKET

Photographs. New South Wales [-Panoramic Views of the City of Sydney and Harbour, New South Wales], 2 vol., the first containing 100 gelatin silver prints (270 x 355mm.), mounted within sepia-tinted printed borders, all captioned in negatives, the second containing 11 folding panoramas, albumen prints mounted, some captioned in negative, each volume with lithographed dedication leaf and title page, original red morocco, elaborately gilt with various roll-tooled borders, and gilt lettering on upper covers, covers with inlaid strapwork in green morocco, decorative metal cornerpieces and clasps, silk doublures, extremities lightly rubbed, oblong folio (480 x 390mm.), Sydney, Charles Potter, Government Printer, 1896

£40,000 - 60,000

€44,000 - 66,000

US\$50,000 - 75,000

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.



SPECTACULAR PAIR OF PRESENTATION ALBUMS, including eleven panoramas depicting the 16th Ashes series and topographical views.

The albums were presented to Lady Darley, the wife of Sir Frederick Darley (1830-1910) who briefly served as acting Governor of New South Wales from March to November 1895. Darley also held the roles of Chief Justice and Lieutenant-Governor of New South Wales, and participated in the ceremonial founding of the Commonwealth of Australia in 1901. Lady Darley founded the Fresh Air League, supported nursing and children's causes, and developed a talent for 'spirit drawing'.

This is one of a handful of similar presentation albums produced by the NSW Government around this time: the NSW State Library holds a 1900 presentation album to the 7th Earl Beauchamp which also includes 100 photographs (dating from 1879–1892) but no panoramas; whilst Lady Carrington's presentation album, 1886, is in Western Sydney Records Centre, with half the number of photographs and again without panoramas.

Whilst the photographs are uncredited, many can be attributed to the highly successful Sydney commercial photographers John Paine and Charles Bayliss. The first volume includes images of: the bays and quays of Sydney; the Botanic Gardens before and after the destruction of the International Exhibition's Garden Palace; numerous government and private buildings; churches and colleges (6); hospitals (6); street scenes (12); and areas further afield such as the Nepean River, Orange, and Newcastle (21). A full list is available.

Panoramas in the second volume comprise:

- (i) Panorama of the City and Harbour of Sydney, from north Sydney, N.S.W. (320 x 1810mm.)
- (ii) Panorama of Sydney looking E. from Tower of General Post Office (325 x 1300mm.)
- (iii) Panorama of Sydney looking W. from Tower of General Post Office (325 x 1280mm.)
- (iv) Untitled view with Lands Office in foreground (265 x 1720mm.)
- (v) Untitled view over Garden Palace Grounds (260 x 1720mm.)
- (vi) Sydney International Exhibition (260 x 1860mm.)
- (vii) Sydney N.S. Wales 1888 [view over Garden Palace Grounds] (270 x 1340mm.)
- (viii) Untitled view of the Royal Agricultural Show at Moore Park (295 x 2010mm.)
- (ix) Stoddart's Team vs. Combined Australia, First Test Match 1895 (320 x 1300mm.)
- (x) Untitled view of the Fifth Test at Melbourne Cricket Ground, 1-6 March 1895 (325 x 1260mm.)
- (xi) Untitled view of the Zig-Zag Railway, Blue Mountains (375 x 750mm.)

The England cricket team toured Australia and Ceylon in 1894-95, captained by Andrew Stoddart. Five Test matches were played, and England won 3-2. The First Test, won by England, was the first of only three tests in history to be won by a side forced to follow on.

Provenance: Lady Lucy Darley (1839-1913), printed presentation from the Government of New South Wales dated 16 March to 20 November 1895 facing title page; Swann Galleries, 27 April 1999, lot 2.





148

148\*

### BERNAL DIAZ DEL CASTILLO

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

£4,000 - 6,000

€4,400 - 6,600

US\$5,000 - 7,500

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

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



149

149\*

### CHINA

DAPPER (OLFERT) Gedenkwaerdig bedryf der Nederlandsche Oost-indische maetschappye, op de kuste en in het keizerrijk van Taising of Sina, 3 parts in one vol., FIRST EDITION, *first impression of the second part (issued without the 4 plates issued in the second), title printed in red and black, additional engraved pictorial title (dated 1671), 34 engraved plates and maps (most double-page or folding), numerous engraved illustrations in the text, without folding map, light dampstains (mostly marginal), contemporary calf gilt, stamped in gilt with royal arms beneath "Military Depot" on upper cover, spine tooled with red morocco gilt lettering label, neatly rebacked preserving original spine [Cordier BS 2348; Lowendahl 145; Lust 507]*, folio (310 x 200mm.), Amsterdam, Jacob van Meurs, 1670

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,500

First edition of Dapper's important work on China, drawing on documents and information from the embassies and trade missions sent by the Dutch East India Company to China from 1662 to 1668.



150

150\*  
**CORYATE (THOMAS)**

Coryats Crudities: hastily gobbled up in five moneths travells... newly digested in the hungry aire of Odcombe in the county of Somerset, and now dispersed to the nourishment of the travelling members of this kingdome, 2 parts in 1 vol., FIRST EDITION, engraved allegorical title-page by William Hole, letterpress title ("Three Crude Veines..."), 4 engraved plates (2 folding), full-page woodcut of the Prince of Wales's crest, full-page engraved portrait on p.496, 4 leaves of preliminaries (gathering "b") misbound, additional title trimmed just touching image at upper margin and re-margined, printed title cut down and mounted, 27 leaves (including the "Posthuma" section at end) remargined, woodcut arms repaired at margin with some loss to outer line border, the plate of the Strasbourg clock cropped at lower margin, blue crushed morocco gilt by Zaehnsdorf, covers with 3-line fillet border, spine tooled in 6 compartments with raised bands, gilt dentelles, g.e. [ESTC S108716; Keynes, Donne 70; Pforzheimer 218], 4to (212 x 155mm.), [William Stansby, for the Author], 1611

£1,000 - 2,000  
 €1,100 - 2,200  
 US\$1,300 - 2,500

"There has probably never been another such combination of learning and buffoonery as is here set forth" (Pforzheimer). In 1608 Coryate travelled, often alone on foot, through France and Italy to Venice, from where he returned via Switzerland and Germany, a journey which he drew upon for his *Crudities*, "which was intended to encourage courtiers and gallants to enrich their minds by continental travel". Prior to publication Coryate sought testimonials from fellow writers, and these mostly mock-heroic elegies were printed in the book. Contributors included Ben Jonson, Donne, Harington, Drayton and other members of the "Mermaid Tavern" set.

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.



151

151\*  
**DANIELL (SAMUEL AND WILLIAM)**

Sketches representing the Native Tribes, Animals, and Scenery of Southern Africa, FIRST EDITION, 48 soft-ground etched plates by William Daniell after Samuel Daniel, scattered light spotting, later half morocco, lightly rubbed, spine faded [Abbey Travel 326; Gay 3136; Mendelssohn I, p.412], 4to, W. Daniell and W. Wood, 1820

£600 - 800  
 €660 - 880  
 US\$750 - 1,000

A "MOST BEAUTIFUL AND SENSITIVE WORK" (Abbey), approximately half of the plates depicting animals, the others tribesmen and women.



PILGRIMS FOR MECCA



A PILGRIM FOR MECCA

152

152

**EGYPT AND THE MIDDLE EAST - PHOTOGRAPHY**

“The Second Cataract to Karnak”; “Karnak to Syria & Constantinople”; “The Holy Land, Jersey, Tunis 1908”; “Egypt, Naples, Geneva and the Levant 1908”, together 4 albums, overall approximately 700 mostly gelatin silver prints (of which 146 larger mostly professional images, 260 x 200mm. mounted one per page; the others from amateur cameras 105 x 130mm. mounted 4 per page), contemporary half morocco, titles in gilt on upper covers, g.e., rubbed, 2 covers detached, 4to, [c.1908] (4)

£600 - 800  
 €660 - 880  
 US\$750 - 1,000

Subjects include Egypt (approximately 120 large images, of which 37 signed in the negative by Antonio Beato, others attributable to him; towards 120 others of scenes along the Nile, Lebanon and Syria (52, including 16 views of the “Pilgrim Railway” through Lebanon, showing pilgrims and their camels in carriages, Hejaz and Daraa stations, etc.), Holy Lands (upwards of 150, including good series of local woman, Russian pilgrims, Mosque of Omar, etc.). Others of the Levant, Italy and Greece, with small group of Jersey (mostly golf courses), and France.

Provenance: Gray Kynoch Rae (1887-1947), gilt name (or initials) on album covers, and identified as subject (“Bino” or “G.K.R.”) in several images. One album inscribed to him “from his loving father & fellow traveller 1908”. His father was Edward Rae (1847-1923), author of *The Country of the Moors. A Journey from Tripoli in Barbary to the City of Kairwan*, 1877.

153

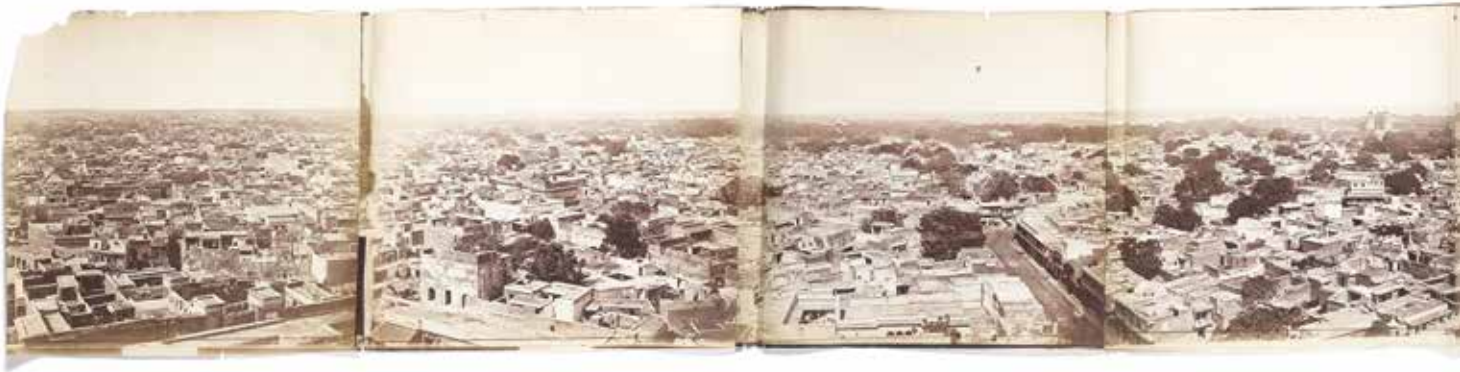
**GRINDLAY (ROBERT MELVILLE)**

Scenery, Costumes and Architecture, Chiefly on the Western Side of India, FIRST EDITION, third issue, hand-coloured engraved vignette on title, 36 hand-coloured aquatint plates after Grindlay, Westall, Stanfield, Roberts, Daniel and others, all on thick paper, half morocco by J. Wright, spine elaborately gilt, extremities lightly rubbed, g.e. [*Abbey Travel* 442; *Colas* 1333; cf. *Tooley* 239], folio (405 x 300mm.), Smith, Elder, 1830

£6,000 - 8,000  
 €6,600 - 8,800  
 US\$7,500 - 10,000

A FINE COPY. “Next to Daniell the most attractive colour plate book on India. One of the few books in which the name of the colourist is mentioned. viz. J.B. Hogarth” (*Tooley*). The work was originally issued in six parts comprising six plates each, taken from a collection of sketches and drawings made by Grindlay while he was in the service of the East India Company. There are three issues: the first bound from parts, the second in two volumes without part-titles, and the present third issue bound in one volume with one title giving the name of publishers Smith, Elder.





155



154

154\*

**INDIA - DELHI DURBAR 1903**

BOURNE (SAMUEL) and CHARLES SHEPHERD. The Coronation Durbar. Delhi 1903, FIRST EDITION, 133 platinum prints by Bourne & Shepherd, mounted on 101 leaves of thick green paper, recto only, with 2 loosely inserted small gelatin silver print panoramas of the same event, disbound, folio (445 x 340mm.), Calcutta, Simla, Bombay and London, Printed by Eyre & Spottiswoode, for Bourne & Shepherd, [1903]

£1,500 - 2,500  
 €1,600 - 2,700  
 US\$1,900 - 3,100

155

**INDIA - PHOTOGRAPHY**

BEATO (FELICE) Panorama of Delhi taken from the Jamma Masjid, 8 lightly albumenized prints joined, numbered in negatives Dx1-Dx8, loss to sky at upper left corner, 2 or 3 further small losses at top edge, 2 tears and creases in sky area at upper right corner, 265 x 2450mm., 1858

£8,000 - 12,000  
 €8,800 - 13,000  
 US\$10,000 - 15,000

"Felice Beato started to make panoramas early in his career, and they became one of his specialties.... The panorama's large size and sweeping scope afforded the illusion of continuity in time and thus could convey a sense of narrative" (Lacoste, *Felice Beato: A Photographer on the Eastern Road*, pp.8-9). Beato used the high vantage point of a minaret, this time at the Jamma Masjid, Delhi's principal mosque. A 9-part variant of this panorama, taken from a slightly different angle, was sold in our San Francisco rooms on 10 October 2012, lot 2060.

156

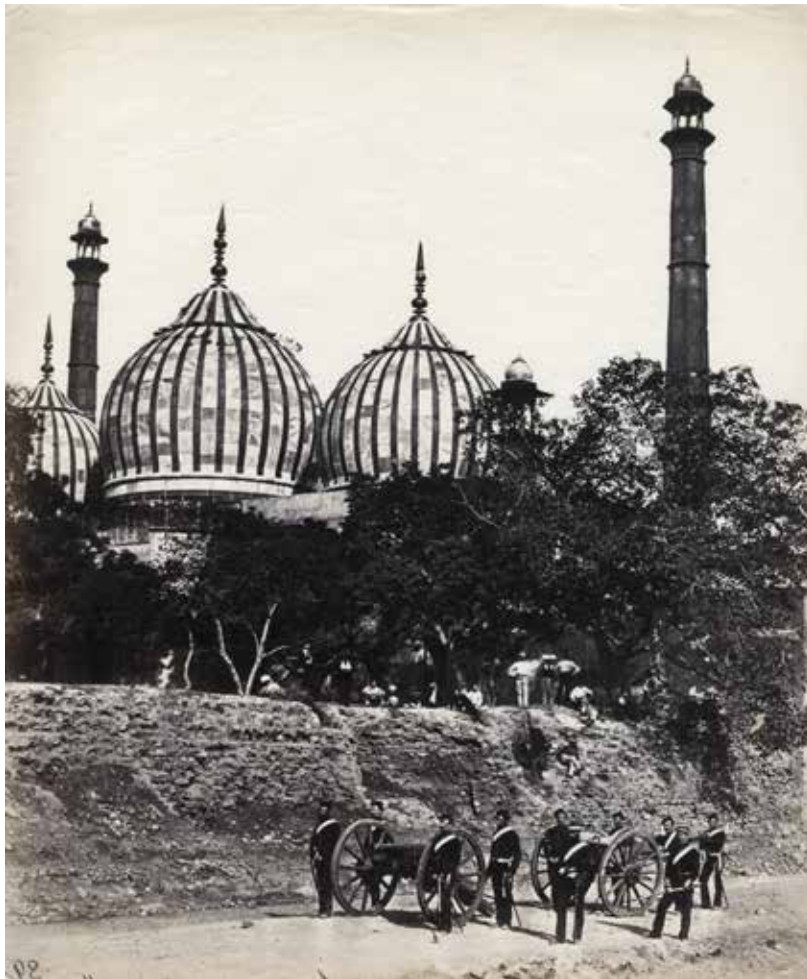
**INDIA - PHOTOGRAPHY**

BEATO (FELICE) Seventeen photographs of Delhi, lightly albumenized prints, mostly numbered in negatives, approximately 255 x 300mm., 1858-1859

£4,000 - 6,000  
 €4,400 - 6,600  
 US\$5,000 - 7,500

Includes: Jantar Mantar, the Old Observatory (D43); Zinat-ul-Masajid (D39); view of the Jama Masjid (D32); steps of the same (D33); Humayun's Tomb (D41?); Street near the canal at the Kabul Gate (D37); Seenmura Boorg Palace (D28); the Bank (D26); Hindu temple in the Qtub complex (D52, D55).





156



157

157

**INDIA - PHOTOGRAPHY**

BEATO (FELICE) Eighteen photographs of Delhi and environs, *lightly albumenized prints, mostly numbered in negatives, approximately 255 x 300mm.*, 1858-1859

**£2,000 - 4,000**  
**€2,200 - 4,400**  
**US\$2,500 - 5,000**

A group of Beato's Delhi series, mostly depicting key locations in the Indian rebellion of 1857. Includes: the Red Fort and Salimgarh; Mosque picket on the ridge (D8); Hindu Rao's house (D4, D5); Crow's Nest Battery (D7, D8); Mount Piquet with Metcalfe House and Stables in the distance (D11); Metcalfe House (D12); Ludlow Castle (D14); Flagstaff Tower (D21). Together with a view of the Gateway of the Taj Mahal at Agra (A11).

158

**INDIA - PHOTOGRAPHY**

BEATO (FELICE) Panorama of Lucknow taken from the Kaiser Bagh Palace, *5 lightly albumenized prints joined (of 6), some parts numbered in negatives B1, B2 and B4, light creasing, short tear at lower right corner, 265 x 1470mm.*, 1858

**£5,000 - 7,000**  
**€5,500 - 7,700**  
**US\$6,300 - 8,800**

The Kaiser Bagh was the palace of the King of Oudh, and a symbolic stronghold of the mutineers, many of whom had originally been recruited by the British from among the former army of the state of Oudh. The palace was recaptured by Sir Colin Campbell on 14 March 1858.

159

**INDIA - PHOTOGRAPHY**

BEATO (FELICE) Twenty-four photographs of Lucknow, together with 2 parts of a panorama, *lightly albumenized prints, numbered in negatives, the 2 parts of the panorama joined, approximately 240 x 300mm.*, 1858

**£4,000 - 6,000**  
**€4,400 - 6,600**  
**US\$5,000 - 7,500**

Beato arrived in the city in March of 1858, just days after the British had finally routed the rebel sepoys who had previously lain siege to the Residency. "Large sectors of a once radiant and sparkling city were reduced to rubble" during the conflict (Llewellyn-Jones, *Lucknow: City of Illusion*, p.7).

Includes: execution of rebels (L1); ornate gateway at Kaiser Bagh (L21); bridge of boats (L5); Moti Mahal (L19); Secundra Bagh (L12); road by which Henry Havelock entered (L31); Clock Tower Gate (L33); Munchee Bagh or Old Citadel (L41); Stone Bridge and the New Fortifications (L44); overhead view of the Hussainabad Imambara (L52); two parts of his 8-part panorama taken from the Great Imambara (A4, A5).



158



159



160

160

**INDIA - PHOTOGRAPHY**

BEATO (FELICE) Six photographs of Amritsar including the Golden Temple complex, *lightly albumenized prints, some numbered in negative, one laid down, approximately 250 x 300mm., 1858-1859*

£3,000 - 5,000

€3,300 - 5,500

US\$3,800 - 6,300

After documenting the aftermath of the Siege of Lucknow, Beato travelled to Amritsar. He took some of the first photographs of the Harmandir Sahib or Golden Temple, and produced a series of 19 images of the temple complex. It appears that Beato did not produce many prints of his Amritsar series as he probably thought they would be less commercial than his images of the destruction wrought in the wake of the 1857 uprising.

Comprising: the Golden Temple; another view (numbered U5); view of the Akal Takht (also known as the Akal Bunga) of the Golden Temple (U9); Gateway of the Ram Bagh (U16); Gurdwara Baba Atal (number cropped, perhaps U12); Amritsar street scene (U44, laid down).



162

161

#### ITALY - ANTIQUITIES

BARTOLI (PIETRO SANTI) *Le antiche lucerne sepolcrali figurate. Raccolte dalle cave sotteranee, e grotte di Roma... con l'osservazioni di Gio. Pietro Bellori, 3 engraved parts titles, 116 engraved plates (plates 33-46 of part 2 bound at the end of part 1), caption in ink in margin of each plate, light spotting, contemporary mottled calf, spine gilt, rubbed [Berlin Cat. 889; Cicognara 3609], folio (322 x 205mm.), Rome, Gio. Francesco Buagni, 1691--VENUTI (RIDOLFO) Antiqua numismata maximi moduli aurea, argentea, aerea ex Museo Alexandri S.R.E. Card. Albani in Vaticanam Bibliothecam, 2 vol., FIRST EDITION, engraved vignette on titles, engraved plates, numerous large engraved vignette views, contemporary calf gilt, large gilt arms on sides, spine worn [Cicognara 3043], folio (404 x 263mm.), Rome, Calcographeii Cameralis, 1739-1744--LA CHAUSSE (MICHEL ANGE) *Le grand cabinet romain our recueil d'antiquitez romaines... que l'on trouvé à Rome, engraved allegorical frontispiece, title printed in red and black with engraved vignette, 43 engraved plates (most with 4 images), small dampstain just touching frontispiece image, modern calf-backed marbled boards, folio (355 x 240mm.), Amsterdam, Francois l'Honoré, & Zacharie Chastelain le fils, 1706 (4)**

£400 - 600

€440 - 660

US\$500 - 750

Provenance: First and second works, L.F. Salzmann, bookplate (1899).

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.

162

#### LE BRUYN (CORNELIUS)

*Travels into Muscovy, Persia, and Part of the East-Indies, 2 vol., engraved frontispiece, portrait of the author, 3 double-page engraved maps, 108 (of 114) engraved plates (many double-page, several panoramas), engraved illustrations in the text, contemporary panelled calf, spine gilt tooled in 7 compartments within raised bands, joints neatly repaired, folio (345 x 222mm.), A. Bettesworth and C. Hitch, 1737*

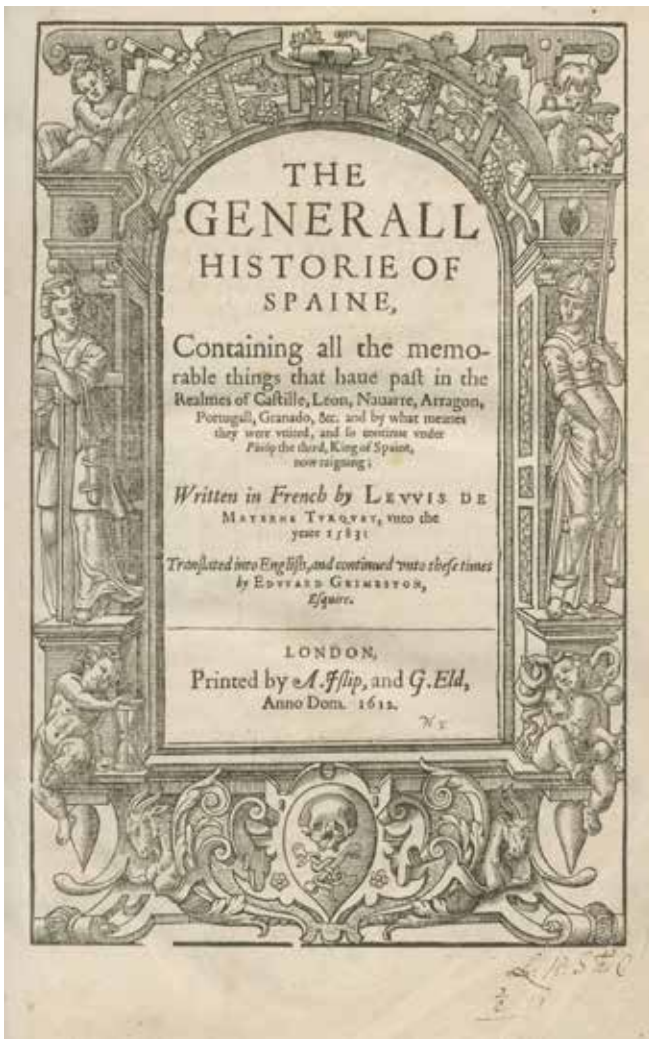
£1,000 - 2,000

€1,100 - 2,200

US\$1,300 - 2,500

The first English edition of an account of an important expedition through Russia, Persia, and India, including large panoramas of Moscow, Isfahan, and Persopolis.

Provenance: Edward Lord Suffield, bookplate; "JMR", twentieth century bookplate.



163

163

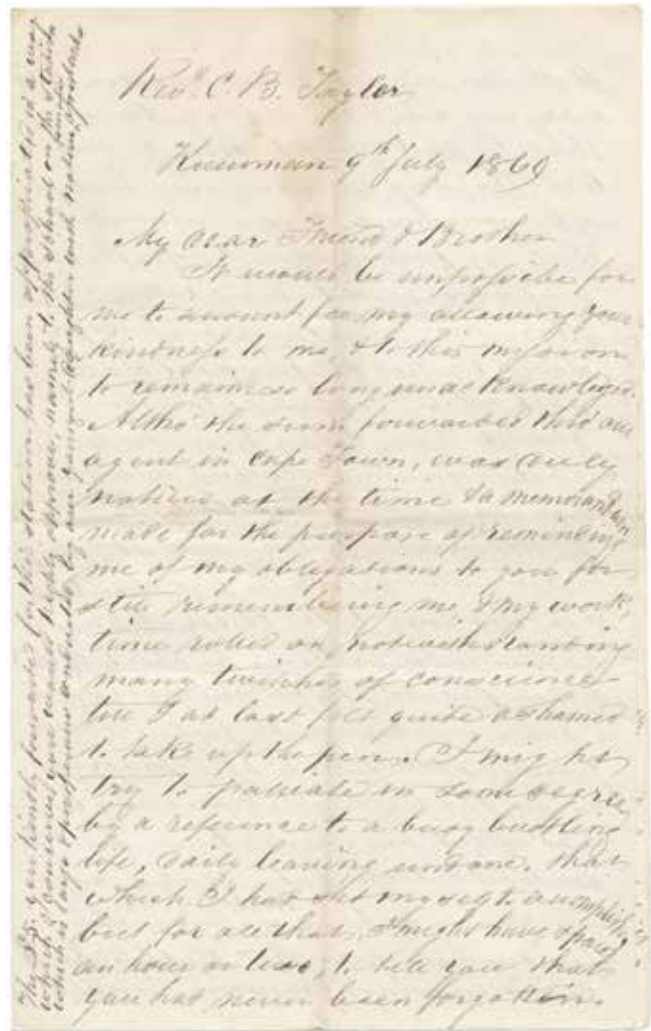
**MAYERNE TURQUET (LOUIS)**

The Generall Historie of Spaine, first edition in English, title within woodcut architectural border, long clearly repaired tear in 5H1, contemporary speckled calf, foot of spine skillfully restored [ESTC S114485], folio (315 x 205mm.), A. Islip and G. Eld, 1612

£1,000 - 1,500  
 €1,100 - 1,600  
 US\$1,300 - 1,900

A very crisp copy.

Provenance: Henry Smith, ownership inscription on front free endpaper dated 1660; Adrian Bullock, Sheringham, bookplate dated 1989; Bloomsbury Auctions, 21 March 2013, lot 163.



164

164

**LIVINGSTONE (DAVID)**

MOFFAT (ROBERT) Autograph letter signed ("Robert Moffat"), to the Rev C.B. Taylor ("My dear Friend & Brother"), a long letter written during his last months in Africa, looking back on all that has happened since they last met and on the prospects for Africa and the spread of the Gospels ("...Even long neglected & long trodden down Africa the oppressed of the nations & abode of ignorance is becoming susceptible of the wide spreading genial rays of the sun of righteousness, which has arisen on her with healing in his wings. The astonishing explorations of Dr Livingstone & others have laid open to Xtian philanthropy lands teeming with inhabitants, whose degradation has been increased a thousand fold by the demon of slavery..."), 8 pages on two bifolia, some dust-staining where originally folded for the envelope, recipient's pencil marking, 8vo, Kuruman [Northern Cape], 9 July 1869

£1,000 - 2,000  
 €1,100 - 2,200  
 US\$1,300 - 2,500

'THE ASTONISHING EXPLORATIONS OF DR LIVINGSTONE' – Robert Moffat provides an overview of the state of Africa and the achievements of his son-in-law David Livingstone. He and his wife Mary were to retire from Africa the following year.

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.

165\*

**MORIER (JAMES)**

A Journey Through Persia, Armenia, and Asia Minor, to Constantinople, in the Years 1808 and 1809; in which is included, some account of the proceedings of His Majesty's mission, under Sir Harford Jones... to the court of the King of Persia, 26 aquatint and engraved plates, 3 engraved folding maps, without half-title, 1812; A Second Journey Through Persia, Armenia, and Asia Minor, to Constantinople, between the Years 1810 and 1816. With a Voyage by the Brazils and Bombay to the Persian Gulf, half-title, 19 engraved and aquatint plates and maps (4 hand-coloured, several double-page or folding), 1818, contemporary uniform calf gilt, rebacked preserving original spines, rubbed, one upper cover heat scorched [Abbey Travel 357, 358; Atabey 836, 837], Longman--BUCKINGHAM (JAMES SILK) Travels in Mesopotamia. Including a Journey from Aleppo, across the Euphrates to Orfah... through the Plains of the Turocomans, to Diarbekr, in Asia Minor; from thence to Mardin, on the Borders of the Great Desert, and by the Tigris to Mosul and Bagdad, with Researches on the Ruins of Babylon, Nineveh, Arbela, Ctesiphon, and Seleucia, folding engraved map, lithographed plan and plate, wood-engraved illustrations in the text, contemporary calf, rebacked in calf gilt [Atabey 163; Blackmer 233], Henry Colburn, 1827, FIRST EDITIONS, some spotting, 4to (3)

£800 - 1,200  
€880 - 1,300  
US\$1,000 - 1,500

Provenance: George Lloyd, Baron Lloyd of Dolobran (1879-1941). Lloyd served as High Commissioner to Egypt from 1925 to 1929, later publishing *Egypt Since Cromer*, 1933-34; by descent to the present owner.

166

**POLAR**

MARSTON (GEORGE EDWARD) "King Penguin. Emperor Penguins", watercolour and body colour on artist's board, captioned in pencil, framed, image 270 x 290mm., [1910s?]

£2,000 - 3,000  
€2,200 - 3,300  
US\$2,500 - 3,800

Provenance: William C. Roberts, cook on the Nimrod expedition; by descent to the present owner.

167

**POLAR**

MARSTON (GEORGE EDWARD) "Adelie Land Penguin. Antarctic Penguin", watercolour and body colour on artist's board, captioned in pencil and signed lower right, framed, image 320 x 250mm., [1910s?]

£2,000 - 3,000  
€2,200 - 3,300  
US\$2,500 - 3,800

Provenance: William C. Roberts, cook on the Nimrod expedition; by descent to the present owner.



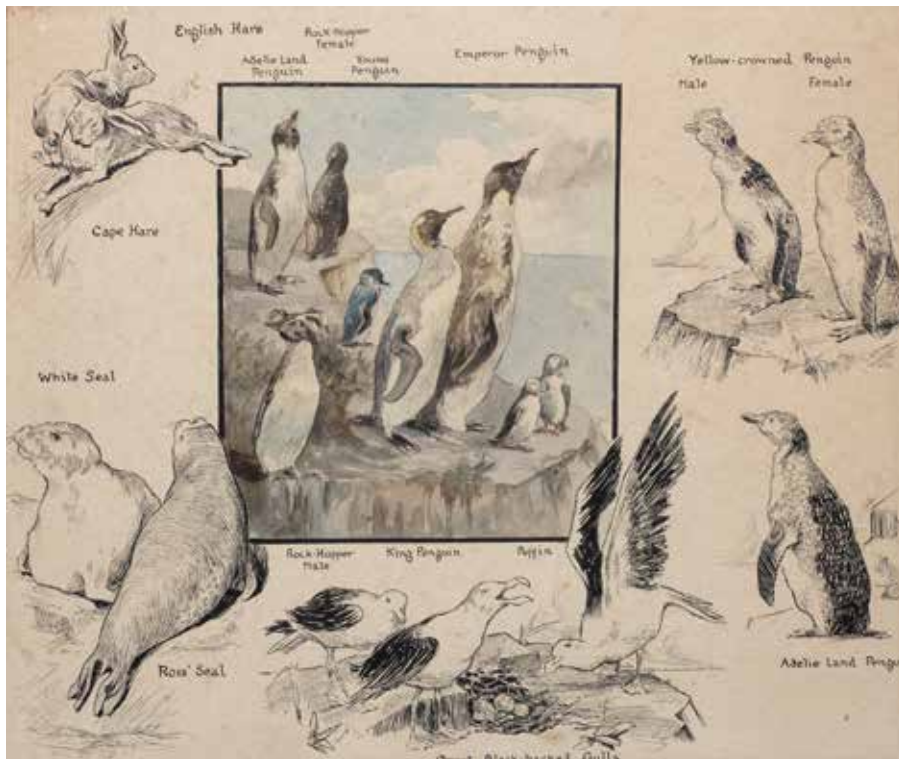
165



166



167



168

168

**POLAR**

MARSTON (GEORGE EDWARD) Polar wildlife, *ink, watercolour and body colour on artist's board, captioned in ink, framed, image 320 x 380mm., [1910s?]*

£2,000 - 3,000

€2,200 - 3,300

US\$2,500 - 3,800

Provenance: William C. Roberts, cook on the Nimrod expedition; by descent to the present owner.

169

**POLAR**

PONTING (HERBERT GEORGE) "The Terra Nova at the Ice-Foot, Cape Evans", *large grey-blue toned carbon print with Ponting's blindstamp signature lower right, mounted on card, Fine Art Society label on verso with caption in ink, a few light surface abrasions, 60mm. tear at left edge reaching icicle, image 740 x 590mm., [January, 1911]*

£2,000 - 4,000

€2,200 - 4,400

US\$2,500 - 5,000

Fine Art Society Exhibition, catalogue no. 24. The F.A.S. made available the Ponting photographs in four sizes, the current example being the largest format.

Provenance: Sidney Gordon Brown (1923-2010), a biologist specializing in whales, who visited Antarctica twice and worked at South Georgia; thence by descent.



169



170

**POLAR**

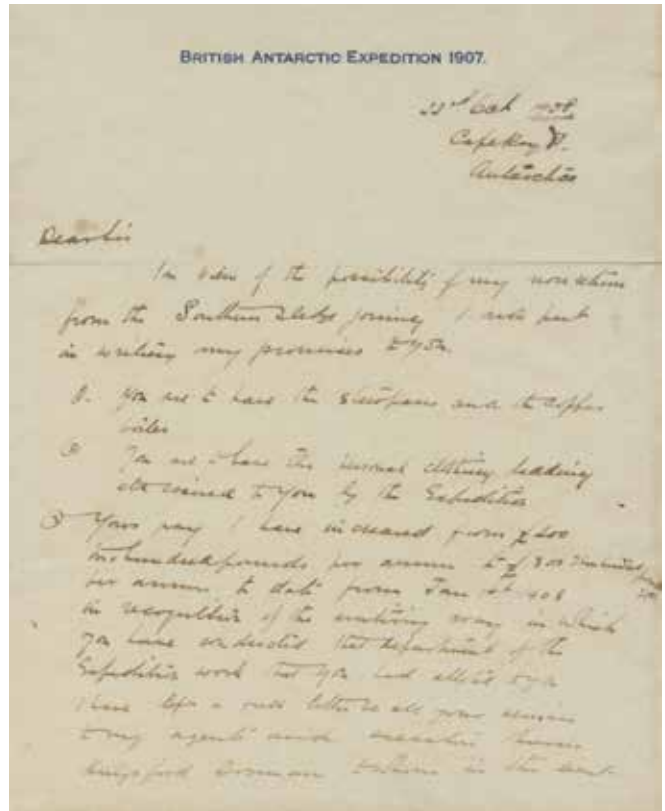
SHACKLETON (ERNEST HENRY) Autograph letter signed ("Ernest H. Shackleton, Commander B.A.E. 1907") to William C. Roberts, expedition cook and assistant zoologist, promising him "in view of the possibility of my non return from the Southern sledge journey" that "you are to have the stewpans and the copper boiler" and "the personal clothing bedding etc. issued to you by the Expedition", confirming that his salary has increased, and noting that "Should the Expedition be successful and funds be available I hope to pay you a bonus", 2 pages, on *British Antarctic Expedition 1907 stationery*, second page torn without loss, framed, 4to, "Cape Royds, Antarctica", 23 October 1908

£3,000 - 4,000  
€3,300 - 4,400  
US\$3,800 - 5,000

'IF I AM DEAD AND THE EXPEDITION IS STILL SUCCESSFUL, my executors know my wishes in this matter': Shackleton provides for his team, six days before heading out on the southern march.

William C. Roberts had been chosen as cook for the Nimrod expedition following issues with unruly cooks on the Discovery expedition. "Roberts, at the age of thirty-five, had had extensive experience as a cook both on land and sea, most recently serving as the pastry chef at the Naval and Military Club" (Beau Riffenburgh, *Shackleton's Forgotten Expedition*).

Provenance: William C. Roberts; by descent to the present owner.



170

171\*

**POLAR**

SHACKLETON (ERNEST HENRY) *The Heart of the Antarctic. Being the Story of the British Antarctic Expedition 1907-1909*, 2 vol. only (of 3, without "The Antarctic Book Winter Quarters 1907-09"), FIRST EDITION, WITH SIGNATURES OF ALL THE SHORE PARTY MEMBERS on two tipped-in leaves (taken from the missing 'Winter Quarters' volume), half-titles, photogravure frontispiece portraits, numerous plates (including 16 tipped-in colour after George Marston, others mostly photographic), lacking one plate and the folding panorama and 3 maps usually in pocket, illustrations and diagrams in the text, spotting, several plates and text leaves frayed or with edge tears, modern calf preserving original vellum from covers and spines, t.e.g. [Conrad p.148; Renard 1446; Rosove 305.A2; Spence 1096; Taurus 57], 4to, William Heinemann, 1909

£1,000 - 2,000  
€1,100 - 2,200  
US\$1,300 - 2,500

Provenance: William C. Roberts, cook on the Nimrod expedition; by descent to the present owner.



171

172\*

**PURCHAS (SAMUEL)**

Purchas his Pilgrimage. Or Relations of the World and the Religions observed in all ages, FIRST EDITION, lacks ¶2-3 (Epistle Dedicatorie) and final blank, title repaired at fore-edge with some of rules supplied in manuscript, fore-edge trimmed close just glancing some side-notes and trimming index, small paper flaw to F2 with loss to side notes, modern calf gilt [ESTC S121937; Sabin 6667], folio (265 x 170mm.), William Stansby, 1613

£500 - 800  
€550 - 880  
US\$630 - 1,000

Provenance: Sir William Pole of Shute, bookplate.



173

173\*

**ROBERTS (DAVID)**

The Holy Land, Syria, Idumea, Arabia, Egypt & Nubia, 6 vol. in 3, 248 tinted lithographed plates (including pictorial titles), 2 engraved maps, occasional light foxing, publisher's purple cloth gilt, g.e., inner hinges unobtrusively restored [cf. *Abbey Travel* 272, 385 & 388, folio edition], 4to, Day & Son, 1855-1856

£2,500 - 3,500  
 €2,700 - 3,800  
 US\$3,100 - 4,400

An attractive set of the quarto edition of Roberts's masterpiece.

Provenance: S. Abington Vessey, gift inscription from her father dated 1867.

174\*

**RUSSIA**

LEPEKHIN (IVAN IVANOVICH) Dnevnyia zapiski puteshestviia po raznym provintsiam Rossiiskogo gosudarstva [Diaries of a Journey Through Various Provinces of the Russian State in 1768 and 1769-1772], 4 vol., FIRST EDITION, half-titles in volumes 2 and 3, 52 engraved plates on 45 sheets (most folding), 3 folding engraved maps, some plates shaved within but not touching image, volumes 1-3 contemporary calf, gilt red and green morocco lettering labels, old paper shelf numeral in upper compartment, red edges, volume 4 non-uniform early half calf, gilt red morocco lettering label, some rubbing [Nissen ZBI 2450; Svodnyi katalog 31612, citing 12 preliminary pages in volume 3, our set with 6, seemingly complete], 4to (volume 4 taller), St. Petersburg, 1771-1772-1780-1805

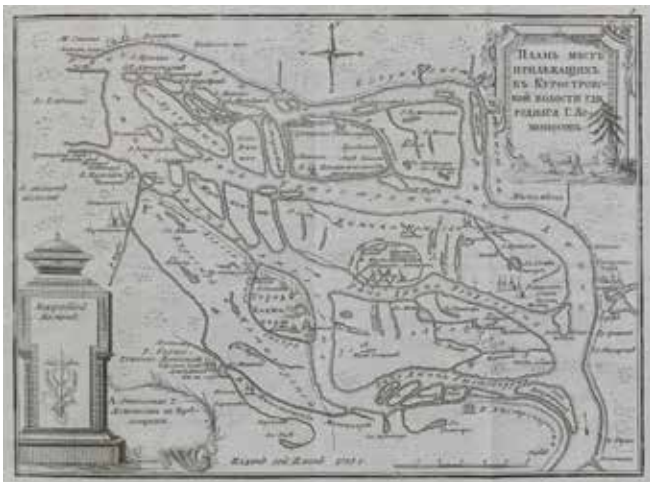
£1,500 - 2,000  
 €1,600 - 2,200  
 US\$1,900 - 2,500

RARE first edition of an account of important expeditions led by Lepekhin, at the direction of the St. Petersburg Academy, to study the natural resources and economic state of Russia. "The *Diaries* are a rich collection of natural science and ethnographic information relating to the Volga area, the Urals and adjacent northwestern Kazakhstan and western Siberia, and northern European Russia" (*Dictionary of Scientific Biography*). Lepekhin gave special attention to the description of upwards of 300 species of animals, 100 birds, and insects, cultivation of plants and forestry, and geology, in which he "closely approached an understanding of the possibility of change caused by external conditions" (*D.S.B.*). No copies traced on Rare Book Hub.

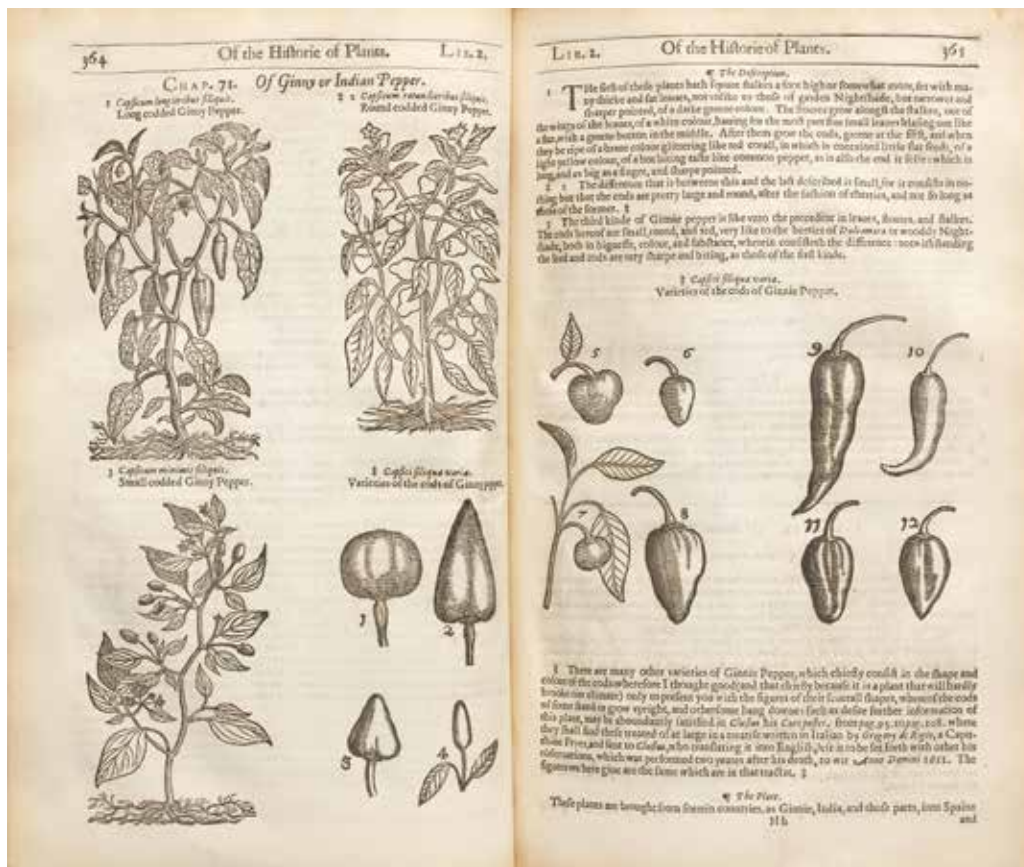


173

Provenance: A.I. Ward, bookplate, all volumes. Volumes 1 and 2 with small red stamp on verso of title, and (also volume 3) ink numeral in gutter margin of title. Volume 4 with small circular stamp of Lenin Library on p.41.



174



176

## NATURAL HISTORY

175\*

### CURTIS (JOHN)

British Entomology; being illustrations and descriptions of genera of insects found in Great Britain and Ireland, 8 vol., FIRST EDITION, list of subscribers, 770 hand-coloured engraved plates, additional ink numeral on each plate, contemporary green half morocco gilt by J.B. Hawes of Cambridge, t.e.g., rubbed [Nissen ZBI 1000], 8vo, for the Author, 1823-1840

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

“Cuvier pronounced British Entomology to be ‘the paragon of perfection!’” (ODNB).

Provenance: East Sussex Library, bookplate (stamped “discarded”).

176\*

### GERARD (JOHN)

The Herball of Generall Historie of Plantes, second edition, engraved title, woodcut illustrations throughout, without initial and final blanks, title laid down with loss to lower right corner, small loss to lower corner of 7A1, contemporary calf, rebounded [ESTC S122175; Henrey 156; Hunt I, 230; Nissen BBI 698], folio (350 x 230mm.), A. Islip, J. Norton, and R. Whitakers, 1636

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

Provenance: Ann Brackenbury, John Phillips, ownership inscriptions on title; John Riddell, bookplate.

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.



175



177

177\*

**GOULD (JOHN)**

The Birds of Great Britain, vol. 1 (of 5), FIRST EDITION, 37 hand-coloured lithographed plates after Gould, Joseph Wolf, and H.C. Richter, mostly by Richter and Hart, most heightened with gum-arabic, contemporary green half morocco, spine gilt in compartments with raised bands (some light rubbing, hinges slightly cracked) [Fine Bird Books, p.78; Nissen IVB 372; Sauer 23; Wood, p.365; Zimmer, p.261], folio (550 x 367mm.), by the Author, 1873

£5,000 - 8,000

€5,500 - 8,800

US\$6,300 - 10,000

Volume one includes the birds of prey, including owls.

Provenance: Edward Francis Searle (1863), bookplate; The Arcadian Library, Christie's, 14 November 2007, lot 225.

178

**GOULD (JOHN)**

A collection of 37 hand-coloured lithographs from John Gould's 'The Birds of New Guinea and the Adjacent Papuan Islands', 4 mounted, framed and glazed, the remainder loose (some together with sheet of descriptive text), each approximately 550 x 365mm., [c.1875-1888] (37)

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,500



178

179\*

**HUMPHREYS (HENRY NOEL) AND JOHN OBADIAH WESTWOOD**

British Butterflies and their Transformations, 43 hand-coloured lithographed plates (including additional pictorial title), 1841; British Moths and their Transformations, 2 vol., 124 hand-coloured lithographed plates, one loose, 1843, FIRST EDITIONS, half-titles, uniform red half morocco gilt, t.e.g., William Smith--WOOD (WILLIAM) Index Entomologicus, or a Complete Illustrated Catalogue of the Figures ...of the Lepidopterous Insects of Great Britain... New and Revised Edition, 59 hand-coloured engraved plates, additional manuscript index and 2 amateur watercolour sketches of butterflies tipped-in, contemporary green half morocco, G. Willis, 1854--HULME (F. EDWARD) Butterflies and Moths of the Country Side, FIRST EDITION, 35 colour plates, red half morocco gilt, for Hatchards, t.e.g., Hutchinson, 1903, 8vo and 4to; and 3 others (8)

£400 - 600

€440 - 660

US\$500 - 750



179

180\*

**LESSON (RENÉ-PRIMEVÈRE)**

Histoire naturelle des oiseaux-mouches, 82 hand-coloured engraved plates (of 86), Histoire naturelle des oiseaux de paradis et des épimaques, half-title, 43 hand-coloured engraved plates (3 double-page, shaved at lower margin touching imprint), several plates loose, [1834-1835], FIRST EDITIONS, early red half morocco, t.e.g., some rubbing [Anker 291, 296; Nissen IVB 547, 550], 8vo, Paris, Arthus Bertrand (2)

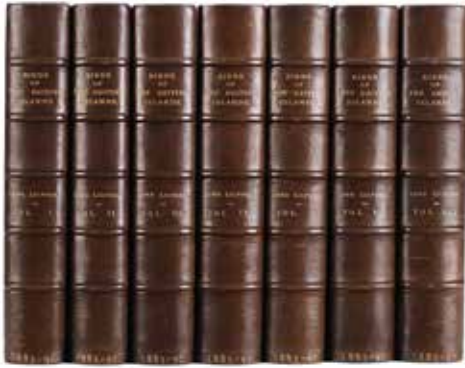
£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500



180



181

181\*

**LILFORD (THOMAS L. POWYS, FOURTH BARON)**

Coloured Figures of the Birds of the British Islands, 7 vol., FIRST EDITION, *list of subscribers, photogravure portrait, 421 plates after A. Thorburn, G.E. Lodge and J.G. Keulemans, mostly chromolithographed, some hand-finished, all mounted on guards, some spotting, neat pencil numeral in corner of each plate, contemporary dark green half morocco gilt by R.H. Porter, t.e.g.* [*Fine Bird Books, p.91; Nissen IVB 563; Zimmer, p.399*], 8vo, R.H. Porter, 1885-1897

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

Provenance: West Dean, bookplate.



182

182\*

**LILFORD (THOMAS L. POWYS, FOURTH BARON)**

Coloured Figures of the Birds of the British Islands, 7 vol., FIRST EDITION, *list of subscribers, photogravure portrait, 421 plates after A. Thorburn, G.E. Lodge and J.G. Keulemans, mostly chromolithographed, some hand-finished, all mounted on guards, occasional light spotting, neat pencil numeral in corner of each plate, contemporary green half morocco gilt by R.H. Porter, t.e.g., spines faded* [*Fine Bird Books, p.91; Nissen IVB 563; Zimmer, p.399*], 8vo, R.H. Porter, 1885-1897

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

183\*

**LOUDON (JANE)**

The Ladies' Flower-Garden, *third edition, 42 hand-coloured lithographed plates, modern cloth*, James Nelson, 1860; British Wild Flowers, *59 hand-coloured lithographed plates (of 60), early half morocco, lacks spine, worn*, William Smith, 1846--[DUPPA (RICHARD)] The Classes and Orders of the Linnaean System of Botany, 3 vol., FIRST EDITION, *239 engraved plates (of 240), all but 3 hand-coloured, some offsetting and light spotting, quarter calf over marbled boards, gilt morocco spine labels* [*Nissen BBI 566*], Longman, Hurst, 1816--[HEY (REBECCA)] The Moral of Flowers, *23 hand-coloured lithographed plates, contemporary green morocco gilt, rebounded preserving original spine, g.e.*, Longman, Rees, 1836--WHITE (GILBERT) The Natural History of Selbourne, 2 vol., *new edition, 4 engraved plates, contemporary green calf gilt*, C. and J. Rivington, 1825--MILLER (JOHN) An Illustration of the Sexual System of Linnaeus, 2 vol., *engraved frontispiece, 2 engraved titles, 190 hand-coloured engraved plates, contemporary green morocco, rebounded to match, g.e.* [*Henrey 1155*], for the Author, 1779-1789, 8vo; and 5 others, including 2 odd volumes by Cavanilles (15)

£800 - 1,200

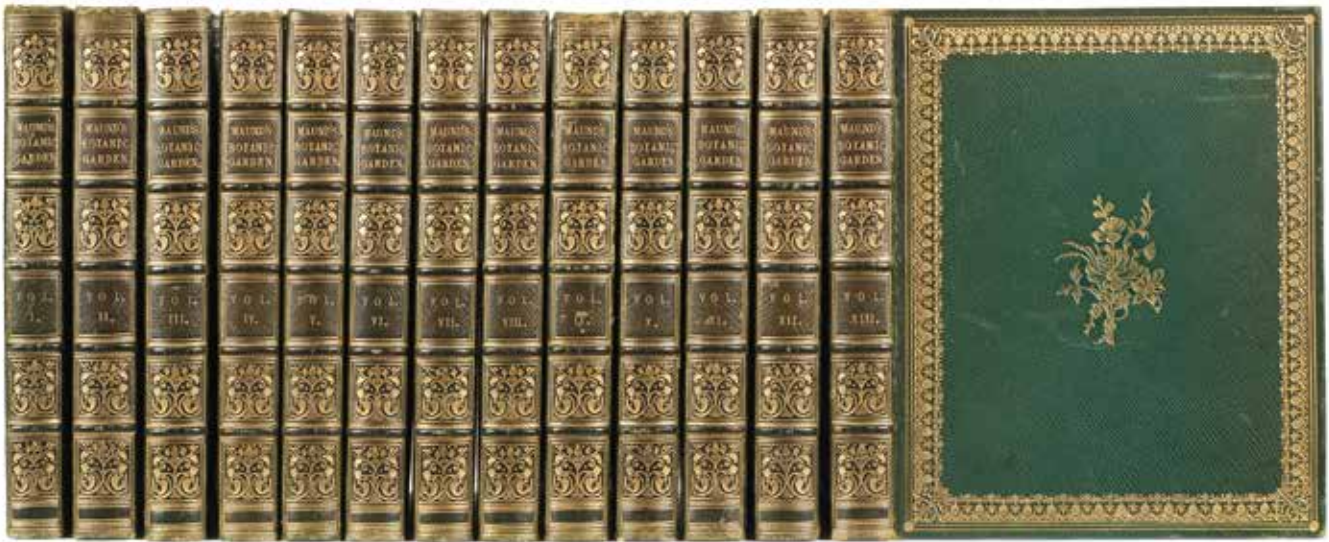
€880 - 1,300

US\$1,000 - 1,500

Provenance: First work, J. Love, early ownership inscription on title; Gloria Rollinson, bookplate.



183



184

184\*

**MAUND (BENJAMIN)**

The Botanic Garden: Consisting of Highly Finished Representations of Hardy Ornamental Flowering Plants, Cultivated in Great Britain; With their Classification History, Culture, and Other Interesting Information, 13 vol., FIRST EDITION, *engraved additional title in each volume, engraved dedication to Queen Victoria in volume 3, 312 hand-coloured engraved plates (each depicting 4 flowers, tissue guards), spotting to engraved titles, contemporary uniform green morocco gilt, sides with 2-line fillet border, roll-tool floral inner border, with central gilt-blocked flower bouquet, spine tooled in 6 compartments within raised bands, g.e.* [Nissen BBI 2222], THE PLESCH COPY, small 4to (220 x 180mm.), Simpkin and Marshall [and others], 1825-[1850]

£1,000 - 2,000  
 €1,100 - 2,200  
 US\$1,300 - 2,500

Provenance: Arpad Plesch, bookplate in volume 1; Sotheby Parke Bernet & Co., 18 November 1975, Lot 515.

185\*

**MEE (MARGARET)**

Flowers of the Brazilian Forests, NUMBER 58 OF 100 SPECIALLY BOUND COPIES WITH AN ORIGINAL WATERCOLOUR, *signed on the colophon by Mee and the publisher, the watercolour of an orchid (signed and captioned, 335 x 245mm.) tipped-in as issued on card, 38 colour plates, publisher's full vellum, gilt lettered on spine, folio (535 x 385mm., Tryon Gallery, 1968*

£1,000 - 1,500  
 €1,100 - 1,600  
 US\$1,300 - 1,900

The original watercolour in this copy is the orchid *Gongora bufonia*.



185



186

186\*

**REDOUTÉ (PIERRE JOSEPH)**

SITWELL (SACHEVERELL) AND ROGER MADOL. *Album de Redouté...* from the Edition of 1824 and a New Redouté Bibliography, NUMBER 23 OF 25 SPECIALLY BOUND COPIES WITH AN ORIGINAL REDOUTÉ PLATE, signed by the authors on the colophon, containing an original coloured plate of *Fritillaria Perssica* from "Les Liliacées", 25 coloured plates including wreath frontispiece, publisher's half vellum gilt, t.e.g., Collins, 1954--SITWELL (SACHEVERELL) AND WILFRID BLUNT. *Great Flower Books 1700-1900*, NUMBER 84 OF 295 COPIES signed by the authors, printed on 'Amstel' special mould-made paper, 38 plates (most colour), publisher's half morocco, slipcase (worn), Collins, 1956--JONES (PAUL) *Flora Magnifica...* text by Wilfrid Blunt, NUMBER 375 OF 500 COPIES, signed by Jones on colophon, 16 colour plates, publisher's half vellum, slipcase, Tryon Gallery, 1976--MEE (MARGARET) *Flowers of the Brazilian Forests*, marked "file copy only... ex series" in pen on colophon, 31 colour plates, publisher's cloth, slipcase, Tryon Gallery, 1968--RICKMAN (PHILIP) *A Selection of Bird Paintings and Sketches*, NUMBER 416 OF 500 COPIES, signed by the author, colour frontispiece and 31 colour plates tipped-in, publisher's half morocco gilt, g.e., slipcase, Fine Sporting Interests Ltd, 1989, folio--[ROBINSON (WILLIAM, editor)] *Flora and Sylva: A Monthly Review for Lovers of Garden, Woodland, Tree or Flower*, 3 vol., 66 chromolithographed plates after H.G. Moon, tissue guards, wood-engraved illustrations, some spotting, publisher's half vellum, t.e.g., some spotting on spines, 4to, 1903-1905 (8)

£700 - 900

€770 - 990

US\$880 - 1,100



187

187\*

**SHAW (GEORGE) AND JOHN FREDERICK MILLER**

*Cimelia Physica. Figures of Rare and Curious Quadrupeds, Birds, &c. Together with Several of the Most Elegant Plants*, FIRST EDITION, second edition, 60 hand-coloured engraved plates (including frontispiece) by and after Miller, light offsetting (mostly plate to facing text), modern red morocco, sides with gilt roll-tool floral border, gilt lettered spine [Fine Bird Books p.94; Nissen IVB 638; Stafleu and Cowan 6033; Wood p. 465; Zimmer p.585], folio (532 x 354mm.), T. Bensley, for Benjamin and John White, and John Sewell, 1796

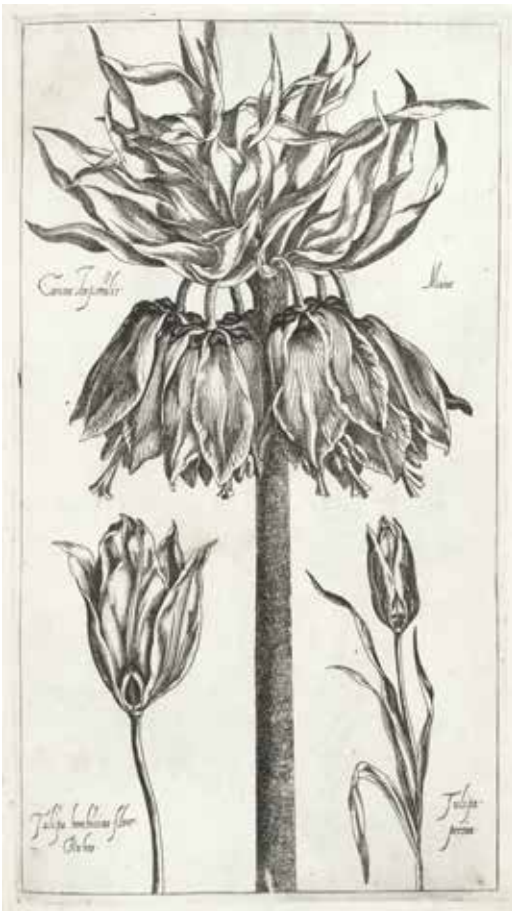
£3,000 - 5,000

€3,300 - 5,500

US\$3,800 - 6,300

The fine plates, including 41 ornithological subjects, are "coloured from the subjects themselves" by John Frederick Miller. He was in the employ of Sir Joseph Banks, and had access to the vast collection of zoological specimens which he accumulated. This copy is without the plate list and Linnaean table found in the very scarce first edition, and on occasion bound in the second edition.





189

188\*

**SWAINSON (WILLIAM)**

Zoological Illustrations or Original Figures and Descriptions of New, Rare, or Interesting Animals... First Series, vol. 1 and 2 (of 3), 119 hand-coloured engraved plates (as called for), some plate numerals in ink, contemporary green morocco, spines elaborately blindstamped within 2-line gilt fillet border, g.e., slightly rubbed [Fine Bird Books, p.146; Nissen IVB 911; Zimmer, p.612], 8vo, Baldwin, Cradock, and Joy, 1820-1822

£600 - 800

€660 - 880

US\$750 - 1,000



189

189\*

**VALLET (PIERRE)**

Le jardin du tres Chrestien Henry IV, Roy de France et de Navarre, FIRST EDITION, etched architectural title-page (including portraits of Carolus Clusius and Matthias de L'Obel), 4 leaves of letterpress, etched portraits of Vallet and Jean Robin, 73 etched and engraved plates (unnumbered) after and by Vallet, English plant name neatly added within platemark to 6 plates (a further 10 in pencil), title just trimmed within fore-edge platemark not touching image, a few light spots but generally clean, strong impressions, modern morocco, covers with blind 3-line fillet border, gilt morocco spine label [Blunt, p.99; Cleveland Collections 154; Dunthorne 253; Hunt 187; Nissen BBI 2039; Pritzel 9671], folio (348 x 215mm.), [Paris], 1608

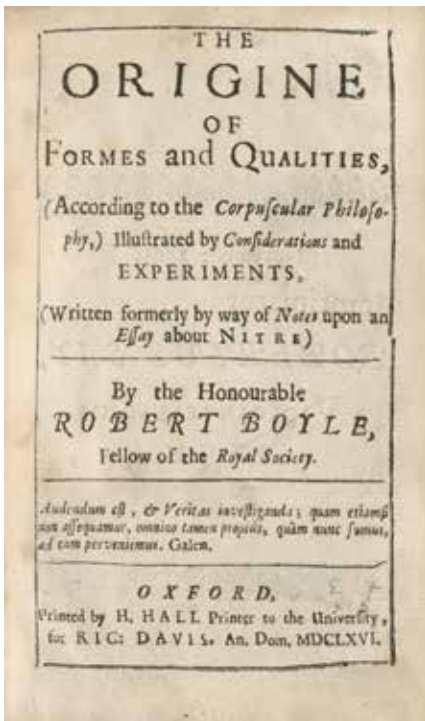
£15,000 - 20,000

€16,000 - 22,000

US\$19,000 - 25,000

FIRST EDITION OF "THE FIRST IMPORTANT FLORILEGIUM... A WORK OF GREAT BEAUTY" (Blunt). Dedicated to Marie de Medici, consort of Henry IV, who "set the fashion, soon followed by the ladies of the court, for embroidery with floral designs" (*ibid.*), Vallet's work was at least partially intended to serve as a pattern-book for this purpose, but the plates were however executed with great botanical accuracy. The plants which Vallet depicted were cultivated by Jean Robin, director of the royal gardens at the Louvre Palace, and include several exotic flowers he introduced from Spain and the islands of the coast of Guinea.

Provenance: "From the Roden Library, bought at Hodgkins in the 19 sixties", pencil note inside upper cover.



190

**SCIENCE**

190\*

**BOYLE (ROBERT)**

The Origine of Formes and Qualities, (According to the Corpuscular Philosophy), Illustrated by Considerations and Experiments, FIRST EDITION, title within one-line rule border, with 2-leaf "advertisements" bound before p.270, light dampstaining to opening leaves and towards end, contemporary calf, gilt red morocco spine label, upper hinge neatly repaired [ESTC R18303; Fulton 77; Madan III, 2739], 8vo, Oxford, H. Hall, for R. Davis, 1666

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

In *Origine* "Boyle paved the way for the Newtonian concept of light... [this] new concept thus set forth by Boyle was widely quoted at the time, especially by Locke, Newton, and other physicists of the period" (Fulton).

Provenance: Early pressmark ("E7/XA") on title-page.

191\*

**BOYLE (ROBERT)**

The Philosophical Works, 3 vol., engraved portrait, 21 folding engraved plates, browning, small loss to title of vol. 3 [Fulton 244], 4to, W. and J. Innys, 1725--SCHROEDER (JOHN) The Compleat Chymical Dispensatory, browning, a few gatherings with wormhole in lower margin, without initial and final blanks [ESTC R33737], J. Darby for R. Chiswell, 1669, contemporary calf, rebacked and recornered; and 2 others, chemistry (6)

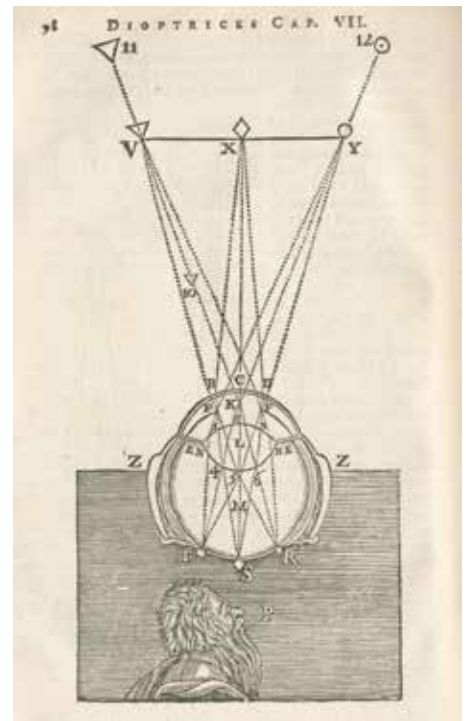
£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500



191



192

192\*

**DESCARTES (RENE)**

Geometria, engraved portrait, contemporary calf, rubbed, 1659; Principia matheseos universalis, 4 parts in one vol., contemporary vellum, upper cover soiled, 1661; Principia philosophiae, half-title, engraved portrait, engraved illustrations, 1672; Specimina philosophiae, woodcut illustrations, 1672; Passiones animae, 1672, 3 works bound in one vol., contemporary blindstamped calf, upper joint cracking, 4to, Amsterdam, L. & D. Elzevir (3)

£600 - 800

€660 - 880

US\$750 - 1,000

193

**EINSTEIN (ALBERT)**

Photograph signed and inscribed to the photographer ("To Mr Tycko/ Albert Einstein. 1932"), showing Einstein head-and-shoulders facing up to his right, the image signed in black ink by the photographer ("Tycko LA"), and on the original studio mount marked 'Study by Tycko/ The Ambassador', platinum print, very slight oxidation at the edges but overall in fine bright and attractive condition, photograph 238 x 188mm., overall 380 x 300mm., 1932

£6,000 - 8,000

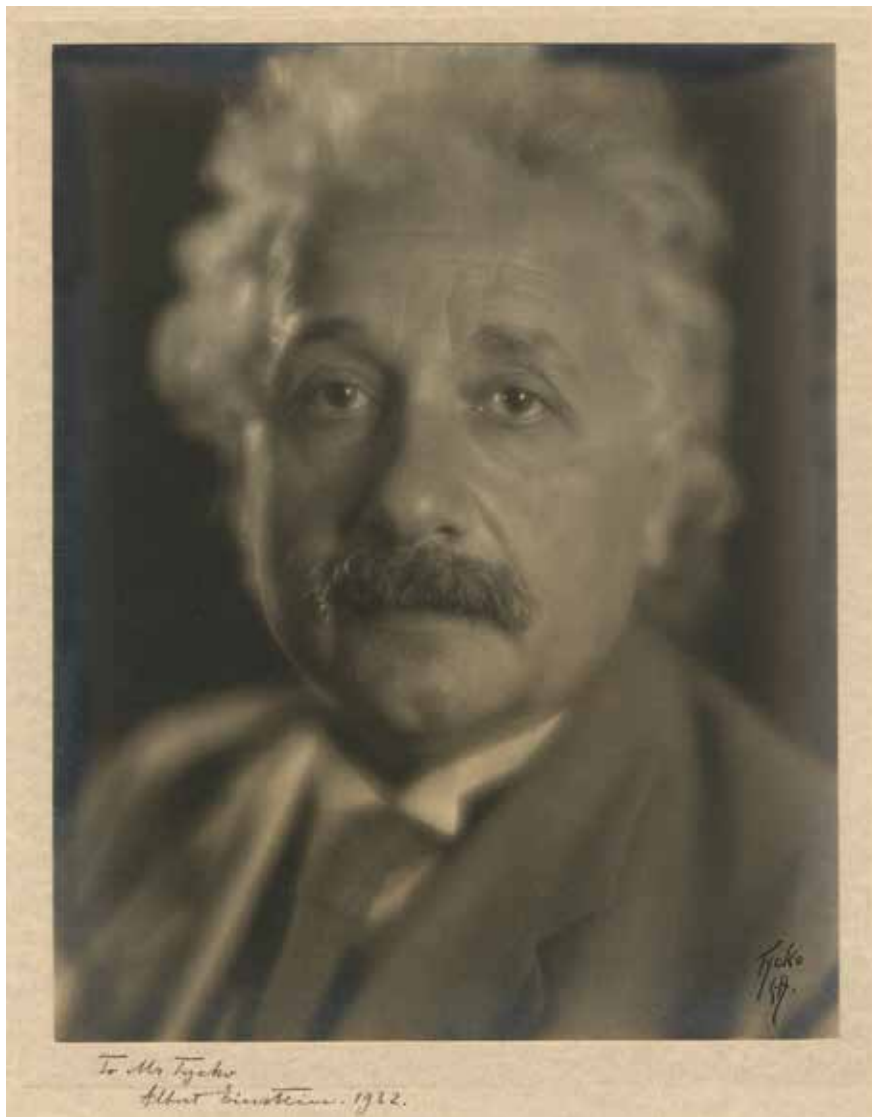
€6,600 - 8,800

US\$7,500 - 10,000

A FAMOUS IMAGE, INSCRIBED BY EINSTEIN TO THE PHOTOGRAPHER. Aaron Tycko had his studio at the Ambassador Hotel, Los Angeles, and Einstein greatly admired the photographs taken of him at this sitting, telling Tycko on 2 March 1932 that he finds in them 'a truly artistic treatment of the light effect through which photography approximates the art of painting': 'Man findet auf ihnen eine wahrhaft kuensterliche Behandlung der Lichteffecte, durch welche die Photographie der Malerei nahezukommen vermag' (see the letter sold at Bonhams, New York, 5 December 2018, lot 466).

The present owner's step-father was given this photograph by Tycko himself, a friend and fellow admirer of Einstein, in exchange for a painting.

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.



193

194\*

**EUCLID**

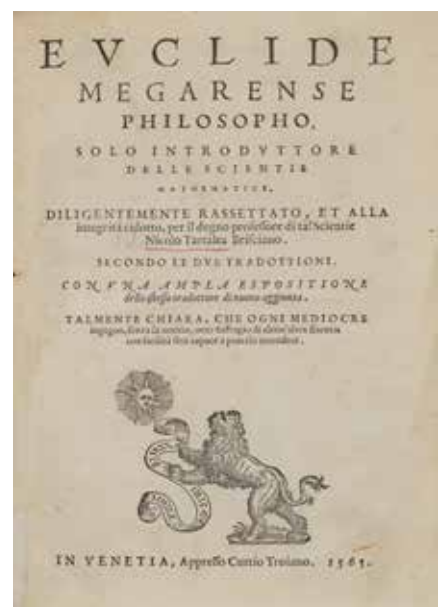
Euclide... solo introduttore delle scienze matematiche, *translated by Niccolo Tartaglia, woodcut printer's device on title-page and verso of final leaf, numerous diagrams in the text, thin trace of worming (filled) touching letters on 9 leaves, light dampstaining towards end, translator's name neatly underlined in red ink on title, modern vellum, solander box [Adams E993; Censimento 16], small 4to (193 x 138mm.), Venice, Curzio Troiano, 1565 [1566]*

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

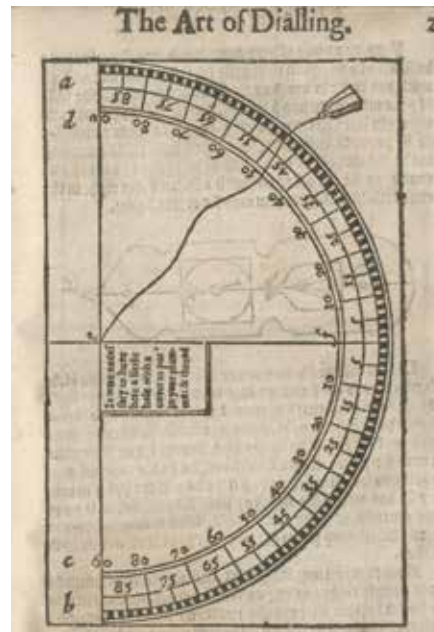
Niccolo Tartaglia's translation, the first translation of Euclid into a vernacular, was first published in Rome in 1543. This later edition additionally contains the first appearance of Tartaglia's translation of *Opusculum de levi & ponderoso*.



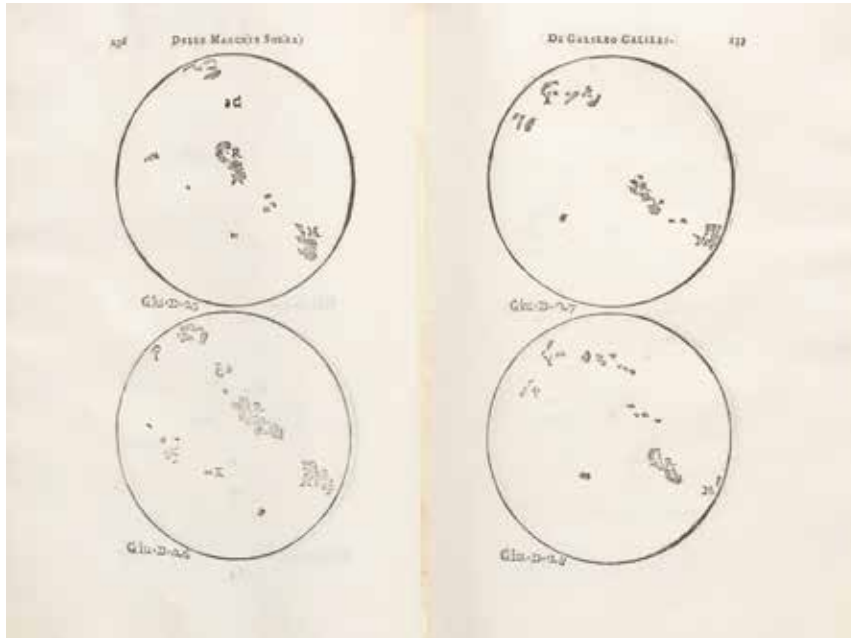
194



195



196



197

195\*

**EUCLID**

Euclid's Elements of Geometry... Likewise Euclid's Data, engraved portrait of Euclid, light browning, table supplied in facsimile, title and R1-2 with repaired tears, contemporary calf, rebacked [ESTC R25387], folio (295 x 180mm.), R. & W. Leybourn, for G. Sawbridge, 1661

£1,000 - 2,000

€1,100 - 2,200

US\$1,300 - 2,500

FIRST ENGLISH EDITION TO CONTAIN EUCLID'S DATA and the third complete English edition.

196\*

**FALE (THOMAS)**

Horologiographia: The Art of Dialling, Teaching an Easie and Perfect Way to make all Kinds of Dials, woodcut diagrams by Jodocus Hondius, title browned and typographic border shaved at foot, L2 slightly trimmed at fore-edge and with short repaired tear, contemporary calf, rebacked [ESTC R16336], small 4to, Felix Kingstone, 1652

£1,000 - 2,000

€1,100 - 2,200

US\$1,300 - 2,500

197\*

**GALILEI (GALILEO)**

Opere, 3 vol., *half-titles, additional general title in red and black with engraved vignette of Florence, folding engraved plate, portrait, woodcut illustrations, later vellum, red morocco spine labels, 4to*, Florence, G. Tartini, 1718

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,500

Provenance: Sotheby's, 13 May 1975, lot 1043.

198\*

**HELMONT (JAN BAPTIST VAN)**

Ortus medicinae, *fourth edition, half-title, engraved title, light brownning and waterstaining, later quarter calf, folio*, Leiden, J.A. Huguetan, 1668--HIPPOCRATES. [In Greek:] Tou megalou Hippocratous... Magni Hippocratis... opera omnia, *lacking frontispiece, light waterstains, repairs to margins of final few leaves, modern half vellum, folio*, Geneva, S. Chouët, 1657--CELSUS (AULUS CORNELIUS) De medicina, *engraved portrait, bookplate of George Paterson, contemporary calf, 8vo*, Leiden, J.A. Langerak, 1746--BROEN (JOHANNES) Animadversiones medicae, *wormholes to 3 or 4 gatherings, modern quarter calf, small 4to*, Leiden, C. Boutestein et al., 1695; and another (5)

£500 - 700

€550 - 770

US\$630 - 880

199\*

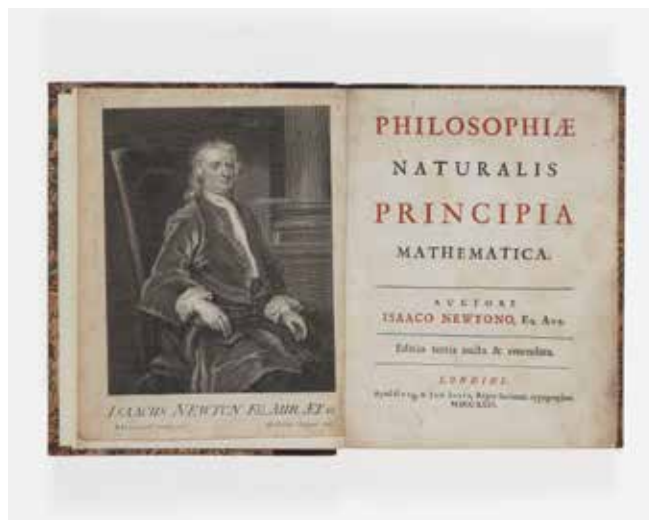
**KERSEY (JOHN)**

The Elements of that Mathematical Art commonly called Algebra, books 1-2 only (of 4) in one vol., *FIRST EDITION, lacking engraved portrait frontispiece, title printed in red & black, contemporary calf, rubbed [ESTC R35421], folio*, W. Godbid for T. Passinger, 1673--SANDERSON (ROBERT) Logicae artis compendium. Editio nona, *a few wormholes, final leaf frayed at edges, contemporary calf, chipped at head of spine [ESTC R183226], 8vo*, Oxford, L. Lichfield, 1680--EUCLID. Elementorum libri xv [-Posteriores libri ix], 2 vol., *title of first volume with 2 inkstamps and slightly frayed at fore-edge touching typographic border, modern vellum, thick 8vo*, Rome, A. Zannetti, 1603--KEILL (JOHN) Introductio ad veram physicam, *third edition, contemporary calf, rebaked, 8vo*, Oxford, at the Sheldonian Theatre, 1715--CLARKE (SAMUEL) Collection of Papers which passed between the late Learned Mr Leibnitz and Dr Clarke, *modern half morocco, 8vo*, J. Knapton, 1717--LIVIUS (TITUS) The Roman History, *engraved frontispiece, 2 maps of Rome, light waterstain throughout, frontispiece and title repaired at lower fore-corner, contemporary calf, rebaked [ESTC R25048], folio*, A. Churchill, 1686---DUBREUIL (JEAN) The Practice of Pespective, *fourth edition, title in red and black, engraved illustrations throughout, modern half calf, 4to*, J. Bowles, 1765; and 7 others (15)

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500



201

200\*

**MANUSCRIPT - ASTRONOMY**

"De Astronomia... Tractatus de Optica" being the second part of a student's notes on natural sciences ("Pars secunda physicae"), with a handful of marginal diagrams, *manuscript on paper, approximately 400 pages, p.705 torn at foot with some loss, contemporary green vellum, covers bowed and joints splitting, 4to, 1772*

£500 - 700

€550 - 770

US\$630 - 880

Provenance: Unidentified student; Thomas O'Connor (1755-1803), Bishop of Achonry, note recording his gift of this volume; Professor's Library, St. Mary's College, Galway (founded in 1912 as a junior seminary), ink stamp.

201\*

**NEWTON (ISAAC)**

Philosophiæ naturalis principia mathematica... Editio tertia aucta & emendata, *edited by Henry Pemberton, half-title, engraved portrait frontispiece by George Vertue after Vanderbank, imprimatur leaf (dated 25 March), title printed in red and black, numerous woodcut diagrams (and one engraved illustration) in the text, index and advertisement leaf at end, corner tips of title neatly repaired, imprimatur leaf repaired at upper margin and trimmed, quarter crushed morocco by V.R. Stoakley of Cambridge, marbled sides [Babson 13; Wallis 9], 4to (238 x 182mm.)*, William and John Innyes, 1726

£3,000 - 4,000

€3,300 - 4,400

US\$3,800 - 5,000

"THE *PRINCIPIA* IS GENERALLY DESCRIBED AS THE GREATEST WORK IN THE HISTORY OF SCIENCE" (*PMM*). This 1726 edition was the last to be published during the author's lifetime and is the basis of all subsequent editions. Edited by Henry Pemberton, it included a new preface by Newton (dated 12 January 1726), and a substantial number of alterations, "the most important being the scholium on fluxions, in which Leibnitz is mentioned by name" (Babson). Approximately 1250 copies were printed.



202

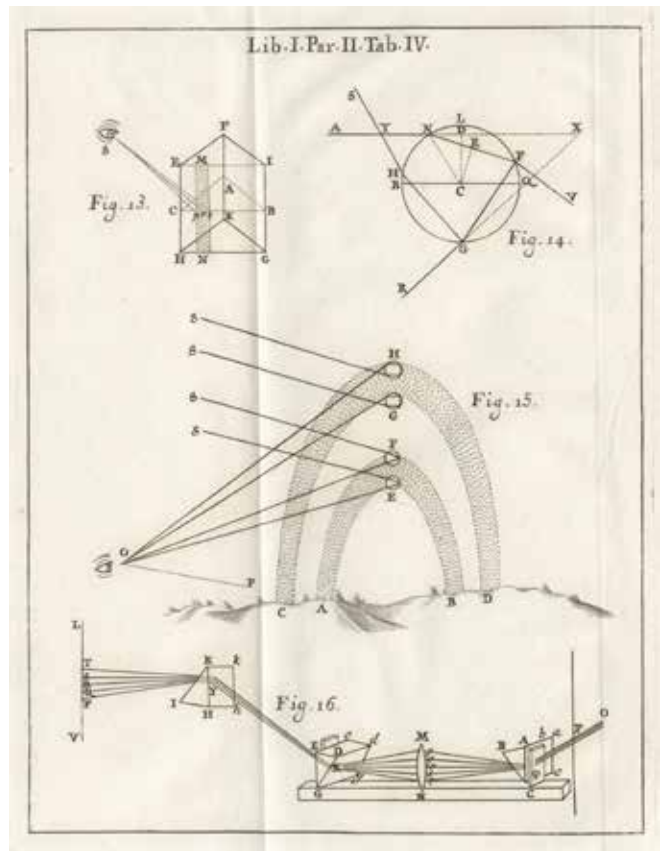
202\*

**NEWTON (ISAAC)**

Philosophiae naturalis principia mathematica... Editio tertia aucta & emendata, edited by Henry Pemberton, title printed in red and black, half-title, numerous woodcut diagrams (and one engraved illustration) in the text, index and advertisement leaf at end, lacks frontispiece (supplied in facsimile) and imprimatur leaf, title laid down and repaired with small losses to lettering of the opening two words (supplied in pen facsimile), light dampstaining to final few leaves (mostly marginal), contemporary calf, rebacked, spine elaborately tooled in gilt within 5 compartments, red gilt morocco lettering label, old abrasions to sides [Babson 13; Wallis 9], 4to (245 x 188mm.), William and John Innys, 1726

£1,000 - 2,000  
 €1,100 - 2,200  
 US\$1,300 - 2,500

Provenance: J. Evans, old ink ownership inscription on original front free endpaper, one ink note ("= Descendendo currant") beside a passage on p.144.



203

203\*

**NEWTON (ISAAC)**

Optices libri tres, fourth Latin edition, half-title, title in red and black, 42 folding engraved plates, contemporary vellum, gilt lettered on spine [Babson 142; Gray 184; Wallis 184], 4to, Padua, J. Mantre, 1749

£400 - 600  
 €440 - 660  
 US\$500 - 750

Provenance: Collegio dei Santi Padri del Santissimo Redentore, inkstamp on title; Sotheby's, 13 May 1975, lot 1078.

204\*

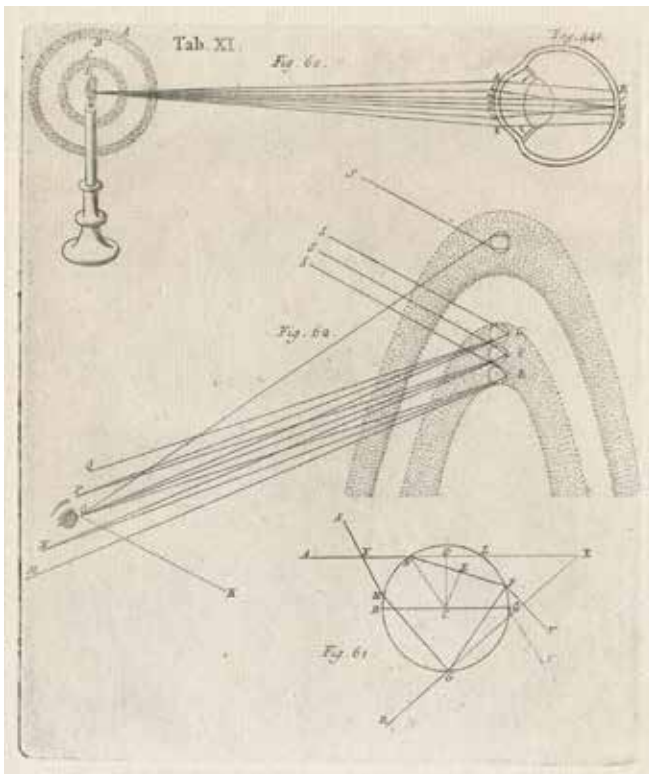
**NEWTON (ISAAC)**

Opera quae exstant omnia, 5 vol., 33 engraved plates only (of 34, as often, 5 folding), lacking half-titles, occasional light toning, heavier to a few gatherings in final volume, one page with long repaired tear, modern half calf, gilt morocco lettering pieces on spine [Babson 8; Wallis 1], 4to (305 x 225mm.), J. Nichols, 1779-1785

£1,500 - 2,500  
 €1,600 - 2,700  
 US\$1,900 - 3,100

FIRST AND ONLY COLLECTED EDITION of Newton's works, a tall copy. "This edition is by no means complete... but a very full collection of original texts issued in book form"(Babson).

Provenance: Birmingham Library, inkstamps on titles, plates and elsewhere.



204

205\*

**NEWTON (ISAAC)**

The Chronology of Ancient Kingdoms Amended, 3 folding engraved plates, ownership inscription of A. Ekins on title [Babson 214; Wallis 309], J. Tonson, 1728--[PEMBERTON (HENRY) A View of Sir Isaac Newton's Philosophy, subscribers list, 11 engraved plates only (of 12, one in facsimile) [Wallis 123; Babson 98], S. Palmer, 1728, FIRST EDITIONS, contemporary calf, rebaked, 4to--MACLAURIN (COLIN) An Account of Sir Isaac Newton's Philosophical Discoveries, second edition, half-title, 6 folding engraved plates, bookplate of Lady Frances Bentinck, contemporary calf [Babson 86], 8vo, A. Millar, 1750--GRAVESANDE (G.J.) Philosophiae Newtonianae institutiones, in usus academicos, 17 folding engraved plates, contemporary boards, rubbed, joints cracked [Wallis 81.4], 12mo, Vienna, J.T. Trattner, 1760; and another (5)

£600 - 800

€660 - 880

US\$750 - 1,000

206\*

**ROYAL SOCIETY**

The Philosophical Transactions and Collections, to the End of the Year 1700 [-1733]. Abridg'd, 8 vol., imprimatur leaf, numerous folding engraved plates, contemporary panelled calf, spines gilt, 4to, T. Bennet, and others, 1705-1734, sold as a periodical

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

An attractive set.

Provenance: Sir William Beauchamp-Proctor (1722-1773), bookplate.

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.



206



207

207\*

**RÖSSLIN (EUCHARIUS)**

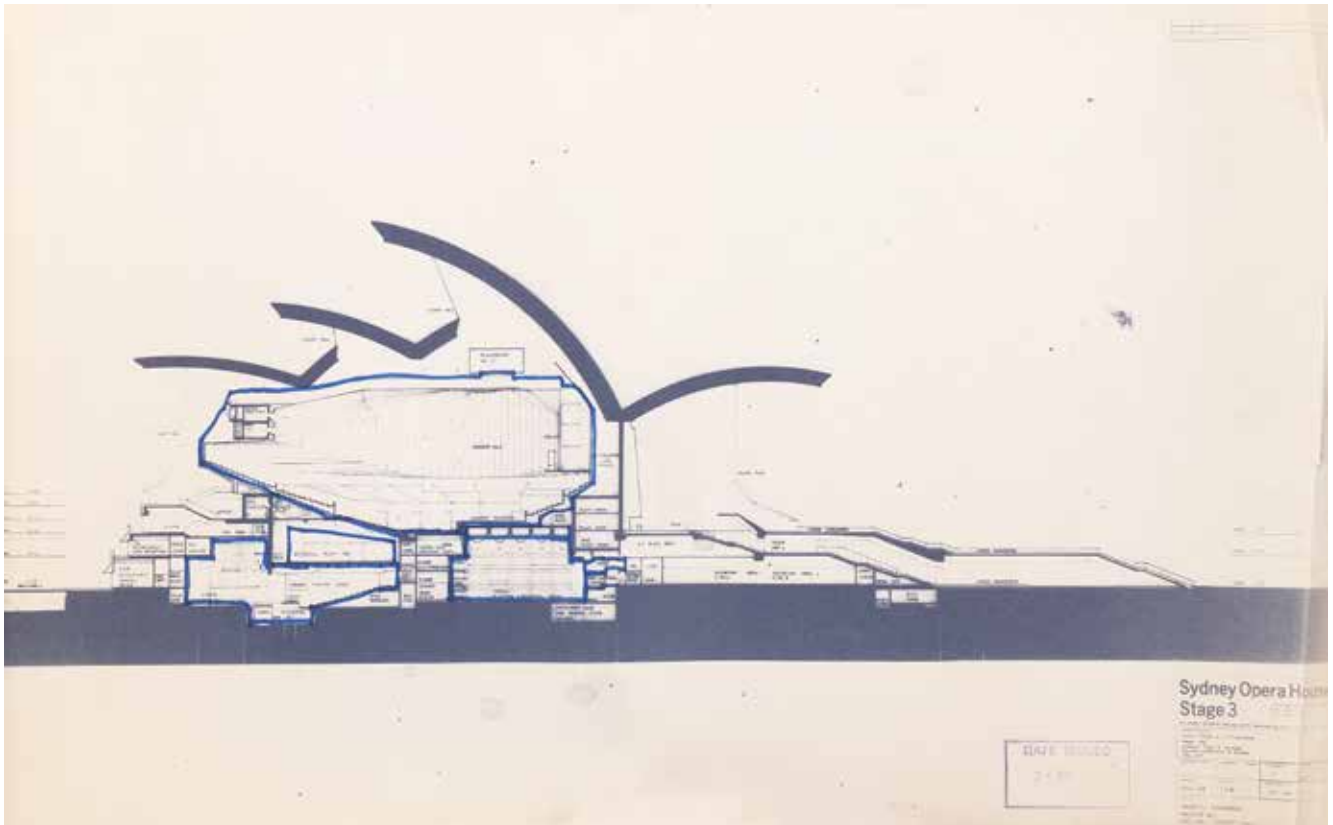
Hebammenbüchlin. Empfengnuss und Geburt dess Menschen, auch schwangerer Frauen allerhand zufellige gebrechen, Heirs of C. Egenolff, 1578; APOLLINARIS (Q.) Ein neuer Albertus Magnus von Weibern und Geburten der Kinder, Nicholaus Basseus, 1579, 2 works bound in one vol., titles in red and black, woodcut illustrations, light waterstain towards end, contemporary limp vellum, recased and upper cover repaired at fore-edge, 12mo, Frankfurt

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

Provenance: Jeremy Stepto, ownership inscription on verso of title; Frederic Straker (of Angerton Hall, Northumberland), bookplate.



208

## BALLET AND OPERA

208

### AUSTRALIA - SYDNEY OPERA HOUSE

Collection of architectural and construction documents for Sydney Opera House, issued during "Stage III" of the works to contractors by the newly-appointed architects Hall, Todd & Littlemore, comprising: blueprints marked up in blue and red with acoustic and fire walls, mostly detailed plans but 2 elevations, in all 13 sheets (each approximately 310 x 500mm.); another similar set, 14 sheets; 16 plans showing "division of areas"; 2 large blueprint "Longitudinal Sections" of the main hall of the Opera House, showing the boxes and theatre but also lightbridges, movable orchestra platform, other backstage areas, and with "Technical data of flying equipment" (750 x 1350mm.); 2 binders of "Standard Detail Drawings", showing details of floor and wall construction, intersection of different materials, etc. (210 x 330mm.); all worn with some tears and fraying, c.1970-71

£2,000 - 4,000

€2,200 - 4,400

US\$2,500 - 5,000

Sydney Opera House was built in three stages: stage I (1959–1963) consisted of building the upper podium; stage II (1963–1967) the construction of the outer shells; and stage III (1967–1973) the interior design and construction. The original architect, Jørn Utzon, resigned from the project as stage II was coming to completion; Hall, Todd & Littlemore, who were appointed to replace him, made significant changes to his design. The project was completed ten years late and 1,357% over budget in real terms.

Provenance: An employee of Hornibrook Group, one of the companies involved in construction and maintenance of the Opera House; private collection.

209

### BAKST AND BALLETS RUSSES

LEVINSON (ANDRÉ) Leon Bakst: The Story of His Life, NUMBER 252 OF 315 COPIES, 68 mounted plates (mostly colour), illustrations in the text, tissue guards, occasional light spotting, publisher's boards, light soiling, folio, Bayard Press, 1923--MASON (RUPERT) and others. Robes of Thespis. Costume Designs by Modern Artists, frontispiece and 109 plates (mostly colour), publisher's pictorial cloth gilt, Ernest Benn, 1928--Serge Diaghileff. Season of Russian Ballet 1927. At the Princes Theatre, [1927]; XXle Saison des Ballets Russes de Serge de Diaghilew. Théâtre Sarah-Bernhardt, cover design by Paul Tchelitchev, [1928]; Opéra Privé de Paris. Première Saison, tipped-in colour plates and cover artwork by Bilbin, [1929]; Three issues (nos. 2, 9, and 13) of Jar-Pitza [The Firebird], 2 with contributions by Bakst, spines split, 1921-1922; and 3 programmes for Col. W. de Basil's Ballets Russes, 4to (11)

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

210

### BARBIER (GEORGE)

Costume design of a "Gypsy", with tambourine, pencil, watercolour and gouache, heightened in silver gilt, on card, 268 x 205mm., signed and dated "George Barbier 1919"

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

A striking watercolour design, possibly relating to costumes designed by Barbier for the Gypsy ballet "Amarilla", danced by the Anna Pavlova and Alexandre Volinine at Drury Lane in 1920.





209



210

211

**[BARBIER (GEORGE)]**

Costume design for an elegant female in a twenties "Empire-style" dress, perhaps for the "Napoleon à Malmaison" performance, at La Folie-Begère, ink, watercolour and gouache, pencil sketch of a headdress, and annotations in the margins, ink note and stamp on verso, light toning at extreme edges, mounted, framed, and glazed, image 265 x 245mm., [c.1925]

£600 - 800

€660 - 880

US\$750 - 1,000



211



212

212

**BENOIS (ALEXANDRE)**

Four costume designs for "Casse Noisette" (The Nutcracker), including "No. 81. Le Chocolat cavalier" [male], "No. 82 Pas de trois de Chocolat" [female], "N. 80 grande Valse des Roses. Les boutons de Roses", and "N.93 grande Valses de Roses. Le raisin", ink, watercolour and gouache on paper, captions and annotations in ink and pencil, one with samples of colour fabric swatches pinned in blank area, mounted, framed and glazed as pairs, each image to view 240 x 158mm., [c.1938] (2)

£1,500 - 2,000

€1,600 - 2,200

US\$1,900 - 2,500

Fine costume designs for a production of *Casse Noisette* (The Nutcracker), designed by the Russian Alexandre Benois for a production first performed at La Scala, Milan in 1938.

Provenance: Sotheby's, 17 November 1971, lots 76 and 79; by descent to the present owner.



213

213

**BLOND (MAURICE)**

Design for an 'Exotic Dancer', pen, watercolour and gouache design of a highly stylised dancer, on paper, browned, laid on card, signed and dated ("M. Blond 1923") on the image, 210 x 155mm., [1923]--ZAMORA (JOSÉ DE) "L'éventail en paille", pen and watercolour design of a female dance in exotic costume, on paper, captioned and signed ("José de Zamora, Paris") on image, 345 x 255mm., [?1920s]-[BILIBIN (IVAN, previously attributed to)] Three figures in mediaeval costumes (male in armour, his leggings with eagle symbol decoration; 2 women in robes), on paper (watermarked "Ingres... JCA... France"), toning and spotting, ink signature "A. Bilibin" on verso of mount, 440 x 625mm.--Fine unattributed pencil sketch of a male ballet dancer in Harlequin costume, pencil on paper, 255 x 170mm., [c.1930], all framed and glazed (4)

£700 - 900  
 €770 - 990  
 US\$880 - 1,100



214

214

**CHEKHONIN (SERGEI VASIL'EVICH)**

Costume design for a female dancer, possibly from *Islamey* by Mily Balakirev, pencil, watercolour and wash, on paper, mounted, framed and glazed, image to view 350 x 228mm., signed and dated "Sergei Tchzhonine, Paris" (lower right)

£2,000 - 4,000  
 €2,200 - 4,400  
 US\$2,500 - 5,000

Chekhonin's "theatre costumes were like a patchwork of gussets of Suprematist canvases, randomly cut out. A new, decorative form was constructed from triangular, square and sometimes oval-shaped forms" (L. Andreeva, *On the late creative period of S. Chekhonin*, Soviet Decorative Art-76, Moscow, 1978, p.230).

Provenance: Sotheby's, 3 June, 1971; by descent to the present owner.



215



216



217



218

215

**KOROVIN (KONSTANTIN)**

Costume design for a servant ("Un serviteur") carrying a sack of potatoes, from the ballet *Snegurochka* (The Snow Maiden), ink and watercolour, on paper, captioned in ink and pencil, 375 x 255mm., signed and dated in ink "Constant Korvine, Paris 1928"

£700 - 900

€770 - 990

US\$880 - 1,100

Korovin (1861-1939) design for a performance of Rimsky-Korsakov's opera *The Snow Maiden* (Snegurochka).

Provenance: Sotheby's, 15 December 1969; by descent to the present owner.

216

**KOROVIN (KONSTANTIN)**

Two costume designs (The fool; Khan's wife), for Pugni's ballet *Konek Gorbunok* [The Little Humpbacked Horse], ink, watercolour and gouache, on paper, mounted, framed and glazed, images to view approximately 360 x 238mm., signed in Cyrillic ("Kor", lower right), undated (2)

£1,000 - 2,000

€1,100 - 2,200

US\$1,300 - 2,500

The ballet *Konek Gorbunok* [The Little Humpbacked Pony] is based on Russian fairy tale. It was set to music by Cesare Pugni, with original choreography by Arthur Saint-Léon, and first performed in 1864 by the Imperial Ballet, St. Petersburg. Konstantin Korovin, who had joined the Bolshoi theatre in 1899, subsequently making designs for several productions of the ballet.

Provenance: purchased at Sotheby's, 15 November 1971, lot 7; by descent to current owner.

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.



219

217<sup>AR</sup>

**LANCASTER (OSBERT)**

Costume design of "The Rich Old Man" for the ballet *Bonne-Bouche*, watercolour and gouache on paper, mounted, framed, and glazed, image to view 358 x 265mm., captioned, signed and dated "Osbert Lancaster, [19]52"

£600 - 800  
 €660 - 880  
 US\$750 - 1,000

A design for the production of comic ballet *Bonne-Bouche*, with choreography by John Cranko, first performed by the Sadler's Wells Ballet at the Royal Opera House on 4 April 1952. This was Lancaster's debut as designer for the ballet, this image of the "Rich Old Man" perhaps recognisable as a self-portrait caricature.

Provenance: Sotheby's, 1 February 1975, lot 204; by descent to the present owner.

218<sup>AR</sup>

**MESSEL (OLIVER)**

Costume design for a male figure in Mozart's "*Le Nozze di Figaro*", ink, charcoal, pencil, gouache and watercolour on paper, toned, mounted, framed and glazed, 365 x 238mm., [c.1955]

£500 - 700  
 €550 - 770  
 US\$630 - 880

Oliver Messel (1904-1978) was "Great Britain's leading theatre designer from the early 1930s to the mid 1950s..., [winning] international acclaim for his lavish, painterly and poetic designs informed by period styles" (V & A Museum website). Messel made the designs for *Le Nozze di Figaro* for the Metropolitan Opera House, New York, in 1959.

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.

219'

**MUSIC - JESSYE NORMAN**

Large collection of approximately 80 scores from the library of Jessye Norman, by composers from Berg and Britten to Wagner, several (including works by Berlioz, Handel, Bach and Mozart) initialed ("J.N.") on the upper cover, and approximately 8 extensively marked up with annotations in pencil, pen or highlighter, some photocopies, mostly original wrappers, folio; together with 2 signed photographs and a contact sheet of a photoshoot, housed in eight archive boxes (quantity)

£1,000 - 2,000  
 €1,100 - 2,200  
 US\$1,300 - 2,500

THE LATE JESSYE NORMAN'S WORKING SCORES. Marked-up scores include: Schoenberg *Erwartung* (the one-woman opera which Norman performed at the Met in 1989, marking the company's first single-character production); Schubert *Gesänge für eine Singstimme mit Klavierbegleitung* (including the *Winterreise* - at 'Rückblick' Norman has noted "turn head to begin song"; she collaborated with Robert Wilson on a staging of the song cycle); Poulenc *La voix humaine* (acting notes such as position on stage, gestures, etc.); Berlioz *La damnation de Faust*; Schumann Op.42 *Frauenliebe und -leben* (Norman supplying literal word-for-word translation for 'Seit ich ihn gesehen', and filling blank pages with the lyrics of hymns by Lina Sandell); Mahler *Kindertotenlieder* and *Lieder eines fahrenden Gesellen*; and Mascagni *Cavalleria Rusticana*.

Provenance: Estate of Jessye Norman.

## T.E. LAWRENCE AND THE CORVINUS PRESS



220

220\*

### CORVINUS PRESS

FINDLAY (RICHARD) Honour, LIMITED TO 70 COPIES, SIGNED BY THE AUTHOR, August 1936--GOLDING (LOUIS) Pale Blue Nightgown, LIMITED TO 64 COPIES, SIGNED BY THE AUTHOR, *spine faded*, October 1936--The Song of Songs [Newly Interpreted and Rendered as a Masque by Louis Golding], LIMITED TO 175 COPIES, SIGNED BY GOLDING, *printed in blue and red, blue vellum, ties, 4to*, April 1937--MARE (WALTER DE LA) Poems, LIMITED TO 50 COPIES, SIGNED BY THE AUTHOR, December 1937--WAGNER (RICHARD) The Flying Dutchman, LIMITED TO 130 COPIES, *printed in black and red, vellum gilt*, October 1938--[BLUNDEN (EDMUND)] On Several Occasions By a Fellow of Merton College, LIMITED TO 60 COPIES, SIGNED BY THE AUTHOR, December 1938--A Diary of the Travels of John Tillery with His Fellow Sufferers thro' Syria and Egypt while Prisoners with Gen. Bonaparte 1799, LIMITED TO 40 COPIES, *presentation copy inscribed by Lord Carlow, printed on Silverflake paper*, Christmas 1938--[RAMEE (LOUISE DE LA)] A Tale of a Toad [by] Ouida, LIMITED TO 24 COPIES, *uncut, foxing, small folio* May 1939--BATES (H.M.) I Am Not Myself, LIMITED TO 35 COPIES, SIGNED BY THE AUTHOR, June 1939--JACKSON (HOLBROOK) The Story of Don Vincente, LIMITED TO 60 COPIES, *presentation inscription by Lord Carlow, printed on Silverflake paper*, November 1939, *unless otherwise mentioned original morocco or calf-backed patterned boards, t.e.g., 8vo*, Corvinus Press (10)

£1,000 - 2,000  
 €1,100 - 2,200  
 US\$1,300 - 2,500

Provenance: George Lloyd, Baron Lloyd of Dolobran (1879-1941). Two of the works, printed as Christmas gifts, are inscribed to him by Lord Carlow, the creator of the Press. Lloyd had been made Air Commodore of Carlow's No. II (Fighter) Group squadron in 1937; by descent to the present owner.



221

221\*

### CORVINUS PRESS

ZWEIG (STEFAN) George Frederick Handel's Resurrection. Auferstehung Georg Friedrich Handels, NUMBER 11 OF ONLY 32 COPIES, SIGNED BY THE AUTHOR, PRESENTATION INSCRIPTION FROM VISCOUNT CARLOW, *text in English and German, title-page and initial letters designed and arranged by Berthold Wolpe, printed in black and red, original crushed morocco, gilt-blocked illustration in centre of each cover, gilt-lettered spine, t.e.g. [Nash & Flavell 27], 4to*, Corvinus Press, 1938

£600 - 800  
 €660 - 880  
 US\$750 - 1,000

"The cuts, factotums, and general influence in the design of Berthold Wolpe make this one of the most handsome of Carlow's books. The binding, with Wolpe's splendid phoenix cut, is particularly fine" (Nash and Flavell).

Provenance: George Lloyd, Baron Lloyd of Dolobran (1879-1941), presentation inscription "For Lord Lloyd with ever grateful thanks from Carlow" on the front free endpaper. George Lionel Seymour Dawson-Damer, Viscount Carlow (1907-1944) was the proprietor of the Corvinus Press; by descent to the present owner.



223 George Lloyd, by William Roberts

222\*

**CRESSWELL (KEPPEL A.C.)**

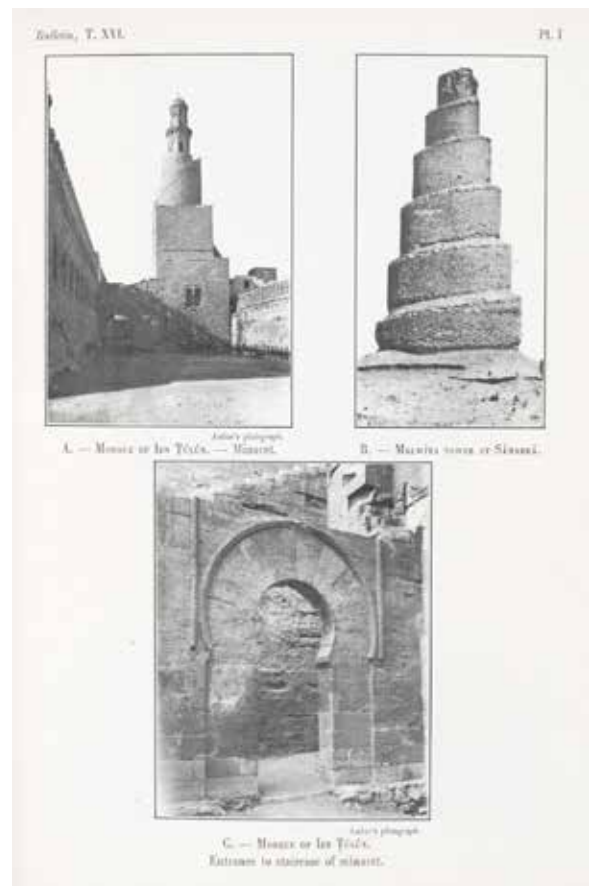
A Brief Chronology of the Muhammadan Monuments of Egypt to A.D. 1517, 18 photographic plates, 1919; The Origin of the Cruciform Plan of Cairene Madrasas, 12 photographic plates, 1924; Archaeological Researches at the Citadel of Cairo, 30 photographic plates, 9 folding plans, 1924; The Works of Sultan Bibars Al-Bunduqdari in Egypt, 31 photographic plates, 5 other plates and plans (one folding), 1926, Cairo, Imprimerie de l'Institut Francais d'Archéologie Orientale; The Origin of the Plan of the Dome of the Rock, British School of Archaeology in Jerusalem, 1924, 5 works bound in 1 vol., AUTHOR'S PRESENTATION COPY INSCRIBED "To H.E. Lord Lloyd, ... with respectful compliments of the author, A. Cresswell" on the front free endpaper, red crushed morocco gilt by Sangorski & Sutcliffe, t.e.g., publisher's printed wrappers bound in, 4to

£600 - 800

€660 - 880

US\$750 - 1,000

Provenance: George Lloyd, Baron Lloyd of Dolobran (1879-1941). Lloyd served as High Commissioner to Egypt from 1925 to 1929, later publishing *Egypt Since Cromer*, 1933-34; by descent to the present owner.



222

223\*

**LAWRENCE (T.E.)**

Seven Pillars of Wisdom. A Triumph, PRIVATELY PRINTED EDITION, INSCRIBED BY LAWRENCE "INCOMPLETE COPY. I.XII.26 T.E.S." on p.XIX, some initials printed in red, 4 folding maps (including 2 duplicates), 31 plates (including "Prickly Pear", "Irish Troops being Bombed in the Judean Hills", and portraits of both Lawrence and Lloyd), illustrations in the text, pictorial endpapers, blue half morocco gilt by Roger Coverley & Sons, spine with gilt decoration and lettering ("The Seven Pillars") in six compartments with raised bands, t.e.g. [O'Brien A040], 4to (255 x 188mm.), [Printed for the author by Manning Pike and H.J. Hodgson, 1926]

**£20,000 - 30,000**

**€22,000 - 33,000**

**US\$25,000 - 38,000**

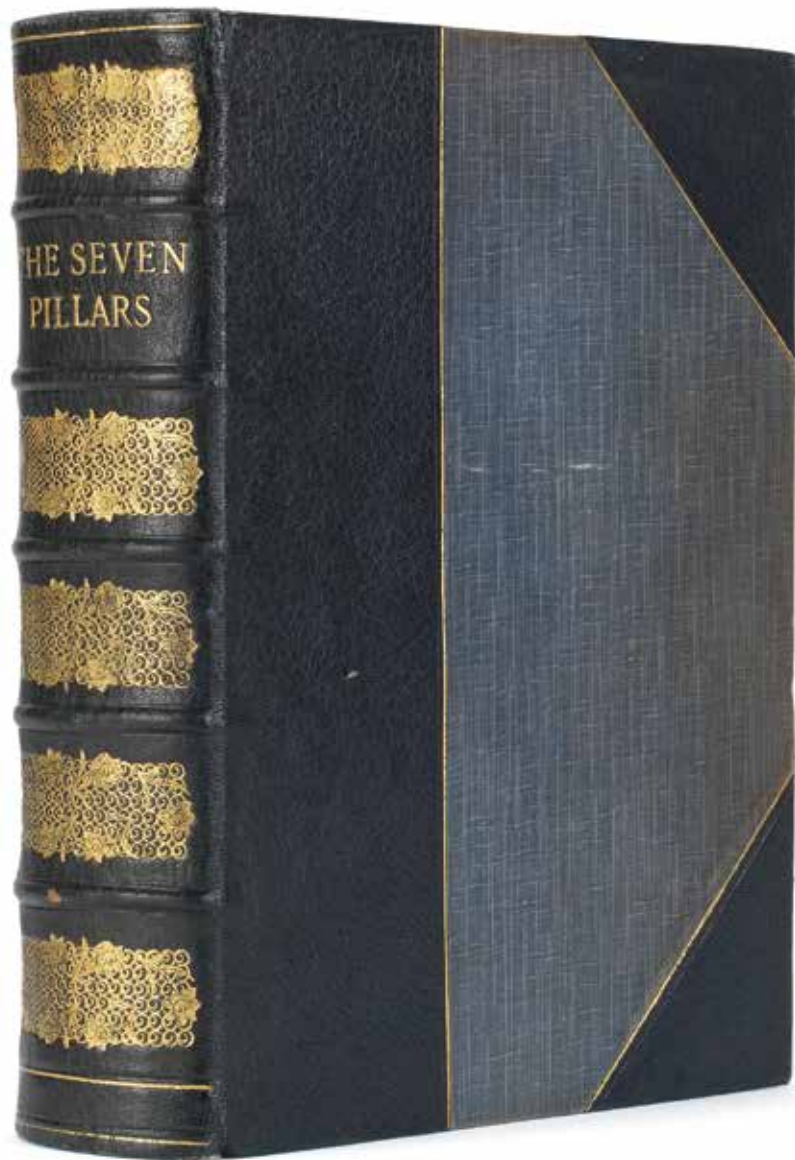
A FINE ASSOCIATION COPY OF THE PRIVATELY PRINTED EDITION OF *SEVEN PILLARS*, belonging to George Lloyd, who worked alongside Lawrence in Arabia during the time described in Chapters 71 to 73 of the book. Some 170 copies with a full complement of plates were sold to subscribers. In terms of association, these are not as interesting as the 32 or so "incomplete copies" (lacking some plates, but textually complete) which were given by Lawrence to close friends and colleagues who had served with him during the Arab campaign.

*Seven Pillars* is "a personal, emotional narrative of the Arab revolt in which Lawrence reveals how by sheer willpower he made history. It was a testimony to his vision and persistence and a fulfillment of his desire to write an epic ... its climax is the Arab liberation of Damascus, a victory which successfully concludes a gruelling campaign and vindicates Lawrence's faith in the Arab" (*ODNB*). Lloyd first met Lawrence in 1914, whilst working for the Intelligence Department in Cairo, liked him immediately ("a very remarkable fellow"), helped plan the Arab Revolt with him and, in 1917, accompanied him on a mission to destroy the main bridge on the railway line from Mecca, and onwards to El Jaffer. In *Seven Pillars* Lawrence describes Lloyd, who was riding a horse gifted to him by Emir Feisel, as "one of the best fellows and least obtrusive travellers alive... [he] was the rare sort... who could eat anything with anybody, anyhow and at any time", and on parting with him at the end of the journey, remarked "It was a sorry thing to see Lloyd go. He was understanding, helped wisely, and wished our cause well. Also he was the one fully-taught man with us in Arabia, and in these few days together our minds had ranged abroad discussing any book or thing in heaven or earth which crossed our fancy". A portrait of Lloyd by William Roberts is included in *Seven Pillars*.

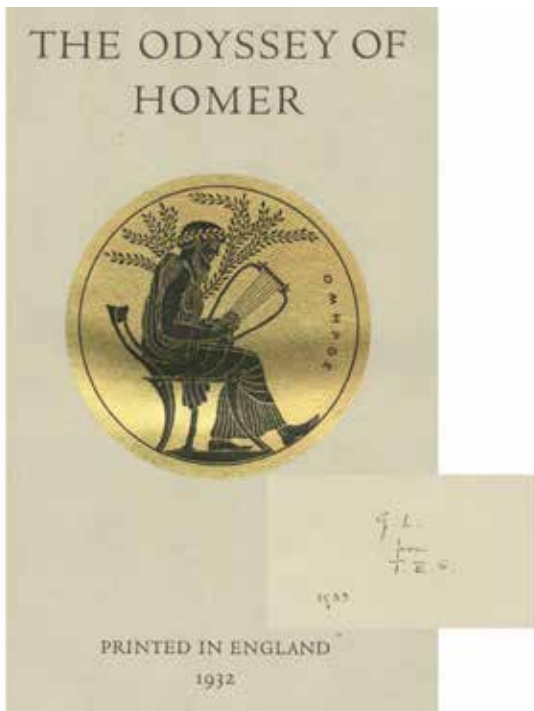
In August 1917 Lloyd, writing from Cairo to Sir Reginald Wingate, predicted with great prescience the success of *Seven Pillars*, stating that Lawrence "has done wonderful good work and will some day be able to write a unique book. Generally the kind of man capable of these adventures lacks the pen and wit to record them adequately. Luckily Lawrence is specially gifted with both" (quoted in John Charmley, *Lord Lloyd and the Decline of the British Empire*, 1987). Their friendship endured until Lawrence's death, Lloyd attending his funeral, and naming his country house Clouds Hill in tribute to Lawrence's cottage home.

Provenance: George Lloyd, Baron Lloyd of Dolobran (1879-1941); by descent to the present owner.





223



224

224\*

**LAWRENCE (T.E.)**

The Odyssey of Homer, [translated by T.E. Lawrence], LIMITED TO 530 COPIES, AUTHOR'S PRESENTATION COPY, INSCRIBED "George Lloyd, from T.E.S., 1933" on the front free endpaper, 26 woodcut roundels printed in gold and black including title vignette and headpieces to each of the 24 books, original black morocco by W.H. Smith, gilt-lettered on spine, t.e.g., others untrimmed [O'Brien A144], 4to, Emery Walker, Wilfred Merton and Bruce Rogers, 1932

**£4,000 - 6,000**  
**€4,400 - 6,600**  
**US\$5,000 - 7,500**

PRESENTATION COPY INSCRIBED BY LAWRENCE TO LORD LLOYD, his close companion from the campaign in Arabia. "Bruce Rogers' *Odyssey* is indisputably amongst the most beautiful books ever produced" (Blumenthal, *Bruce Rogers: A life in letters*, 1987).

Provenance: George Lloyd, Baron Lloyd of Dolobran (1879-1941), presentation inscription from the author. See Lot XXX for relationship between Lloyd and Lawrence; by descent to the present owner.

225\*

**LAWRENCE (T.E.)**

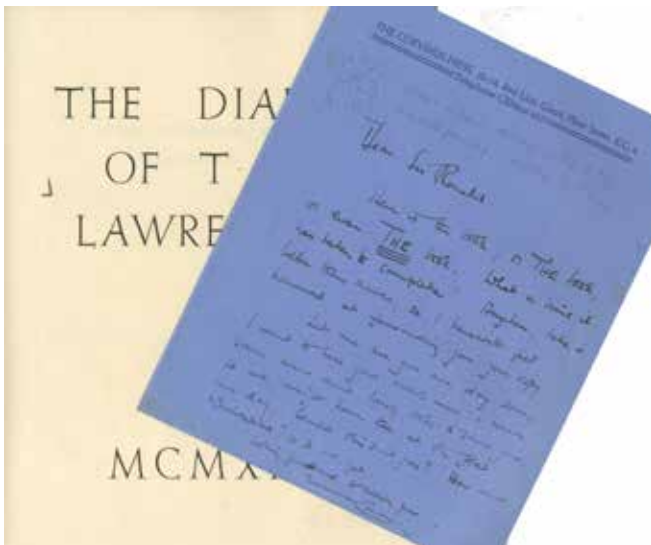
The Diary of T.E. Lawrence. MCMXI, ONE OF 130 COPIES on Parchment substitute paper, from an overall edition of 203 copies, one gold-printed illustration, 13 photographic plates, tissue guards, AUTOGRAPH LETTER FROM LORD CARLOW TO RONALD STORRS loosely inserted, original morocco-backed boards, spine lettered in gilt, t.e.g., others uncut [O'Brien A194; Nash and Flavelle 16], 4to (293 x 230mm.), Corvinus Press, June 1937

**£800 - 1,200**  
**€880 - 1,300**  
**US\$1,000 - 1,500**

RONALD STORRS' COPY, PRESENTED TO HIM BY THE PUBLISHER, LORD CARLOW - "Here is the book, or The book, or even THE [underlined three times] book. What a time it has taken to complete!... I herewith feel honoured at forwarding you your copy... How about 'Orientations'; is it out yet?". On the letter from Carlow (on Corvinus Press headed paper), enclosing the book and enquiring about Storrs' memoir *Orientations* (which was also published in 1937), Storrs notes that he acknowledged receipt of it on 4 September 1937 "... & read in sun on balcony of 84 & PG: only worth printing as written by T.E.L.". Storrs was appointed Oriental Secretary to the British Agency in 1909, and in 1917 Political Officer representing the Egyptian Expeditionary Force. He was a great supporter of T.E. Lawrence, who wrote in *The Seven Pillars* that "The first of all of us was Ronald Storrs,... the most brilliant Englishman in the Near East, and subtly efficient, despite his diversion of energy in love of music and letters, of sculpture, painting, of whatever was beautiful in the world's fruit... Storrs was always first, and the great man among us".

Lawrence's Syrian diary from 1911 was written during his solitary "off-season" journey on foot through the north of the country, where he had been employed on an archaeological dig. "This was the most ambitious and handsome volume published by the Corvinus Press... The text was reprinted in *Oriental Assembly*" (O'Brien).

Provenance: Ronald Storrs (1881-1955), presentation inscription to him from the publisher; George Lloyd, Baron Lloyd of Dolobran (1879-1941), who first met Storrs when working in Cairo in 1917, and remained a close friend until his death. Both men attended Lawrence's funeral, Storrs as a pallbearer; by descent to the present owner.



225



226

**MODERN BOOKS, MANUSCRIPTS & ORIGINAL ILLUSTRATIONS**

226\*

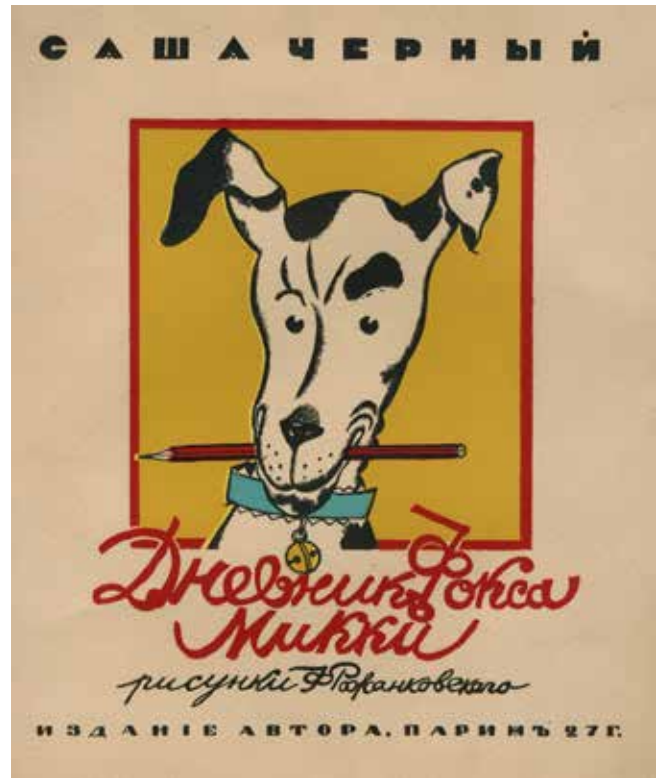
**BAWDEN (EDWARD)**

BLISS (DOUGLAS PERCY) Edward Bawden, NUMBER 181 OF 200 SPECIAL COPIES, with four-colour lithograph ("Nekayah, the Prince and Imlac in Cairo") titled and signed by Bawden, the lithograph in loose folder as issued, the book quarter morocco, together in slipcase, [1979]--LEWIS (JOHN) John Nash, the Painter as Illustrator, NUMBER 19 OF 150 SPECIAL COPIES with an additional suite of 6 wood-engraved plates by Nash, printed from the original wood blocks, loose in folder as issued, the book quarter morocco, together in slipcase, 1978, Pendomer Press--[OFFICINA BODONI] The Little Flowers of Saint Francis of Assisi, LIMITED TO 1500 COPIES, wood-engraved illustrations by Paolo Molnar, publisher's cloth, dust-jacket, slipcase, New York, [Officina Bodoni, Verona for] Limited Editions Club, 1930, 4to--BONE (MUIRHEAD AND GERTRUDE) Old Spain, 3 vol. (including portfolio), ONE OF 265 COPIES SIGNED BY THE AUTHOR AND ARTIST, WITH 2 ORIGINAL DRYPOINT ETCHINGS, 2 vignettes on titles and 120 full-page plates after Muirhead Bone, original pigskin, gilt-lettered spines, t.e.g., the drypoint etchings (each signed in pencil, loose as issued in window-mounts) in matching pigskin-backed portfolio, slightly rubbed, folio (520 x 355mm.), Macmillan, 1936 (6)

£600 - 800

€660 - 880

US\$750 - 1,000



227

227\*

**CHORNY (SASHA)**

Dnevnik foksa Mikki [The Diary of Mikki the Fox Terrier], FIRST EDITION, NUMBER 69 OF 200 COPIES, SIGNED AND DATED "Sasha Chorny, Paris 1927", illustrated by F. Rojankovsky, publisher's printed wrappers, covers creased at corners, spine taped, 4to, Paris, Printed by the Author, 1927

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

Sasha Chorny was one of the most important Russian satirists of the early twentieth century. Although best known for his work during his exile, he made a name for himself in St. Petersburg during the twilight of the Tsars. Chorny emigrated after the Bolshevik Revolution and eventually settled in Paris; *Dnevnik foksa Mikki* is a fictitious diary of Chorny's own fox terrier.



228

228

**CHURCHILL (WINSTON)**

Portrait photograph by Walter Stoneman, SIGNED BY CHURCHILL, gelatin silver print, half length, looking into the camera, signed and dated by the sitter ("Winston S. Churchill. 1947") on the original mount below the image, photographer's stamp on verso, framed and glazed, size of image 230 x 150mm., [1 April 1942, dated 1947]

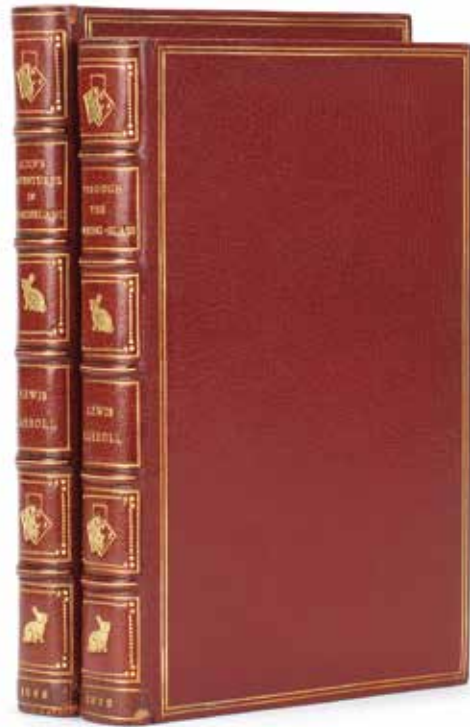
£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

Celebrated war-time portrait of Churchill taken on 1 April 1942, by Walter Stoneman, self-styled 'the Man's Photographer'.

Provenance: Roy Davids; his sale, Bonhams, 10 April 2013, lot 93.



229

229\*

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

Alice's Adventures in Wonderland, FIRST PUBLISHED (SECOND ENGLISH) EDITION, with page 30 correctly numbered and the inverted 'S' in the last line of the Contents page, half-title, 42 illustrations by John Tenniel, very short tear in margin of 4 leaves, a few small smudges, 1866 [1865]; Through the Looking-glass, and What Alice Found There, FIRST EDITION, first issue, with 'wade' on p.21, half-title, 50 illustrations by John Tenniel, 1872, uniform red crushed morocco gilt, by Riviere & Son, sides with 2-line fillet border, spines with gilt-blocked rabbit and playing card motifs in compartments with raised bands, g.e., original cloth covers and spines bound in, slightly rubbed at lower edges, housed in single cloth slipcase [Williams, Madan and Green 46, and 84], 8vo, Macmillan (2)

£6,000 - 8,000

€6,600 - 8,800

US\$7,500 - 10,000

Provenance: First work, "Mary Freeling, Xmas 1865", ownership inscription on blue endpaper (bound in at end); Second work, "C.M. Cobb", early ownership inscription at head of title-page. Both with bookplate of Brian Fenwick-Smith.



231

230\*

**DU MAURIER (DAPHNE)**

Rebecca, FIRST EDITION, *light spotting, publisher's cloth, dust-jacket, spine panel toned and with small loss at head and foot, tiny losses at fore-edge of jacket*, 8vo, Victor Gollancz, 1938

£700 - 900

€770 - 990

US\$880 - 1,100

231\*

**GREENAWAY (KATE)**

SPIELMANN (MARION HARRY) and GEORGE S. LAYARD. Kate Greenaway, "EDITION DE LUXE PRESENTATION COPY", *signed by John Greenaway, with an original pencil sketch by Kate Greenaway depicting three skipping girls, colour plates, lightly rubbed*, 4to, Adam and Charles Black, 1905--ANDERSEN (HANS CHRISTIAN) Fairy Tales and Legends... Illustrated by Rex Whistler, SIGNED BY WHISTLER *on half-title*, Cobden-Sanderson, 1935, *publishers' white cloth*, 4to and 8vo (2)

£600 - 800

€660 - 880

US\$750 - 1,000

Provenance: First item, inscribed "To Lady Tate [the wife of Sir William Henry Tate, 2nd Bt.] with the kindest regards of M.H. Spielmann & his wife, Christmastide, 1905" on flyleaf; Second item, Wooley and Wallis, 3 March 1993, lot 170.



230

**JONES (DAVID)**

Series of one hundred and twenty six letters signed (variously “much love from Dafyd”, “your most loving Dafyd”, “your devoted Dafyd”, “with very, very, much love, Dafyd” etc.) to Valerie Wynne-Williams, Price, (“Fy Elri annywyll”, “My dearest Elri”, “Elri gariad”, “Dearest and ever dearest Elri Lan”, etc.), two addressed to her husband Michael (“Mihangel”) and one to them both, dating from shortly after their first meeting, the sequence ending just before his death, some fifteen letters illustrated with coloured pencil, pen and ink drawings and inscriptions.

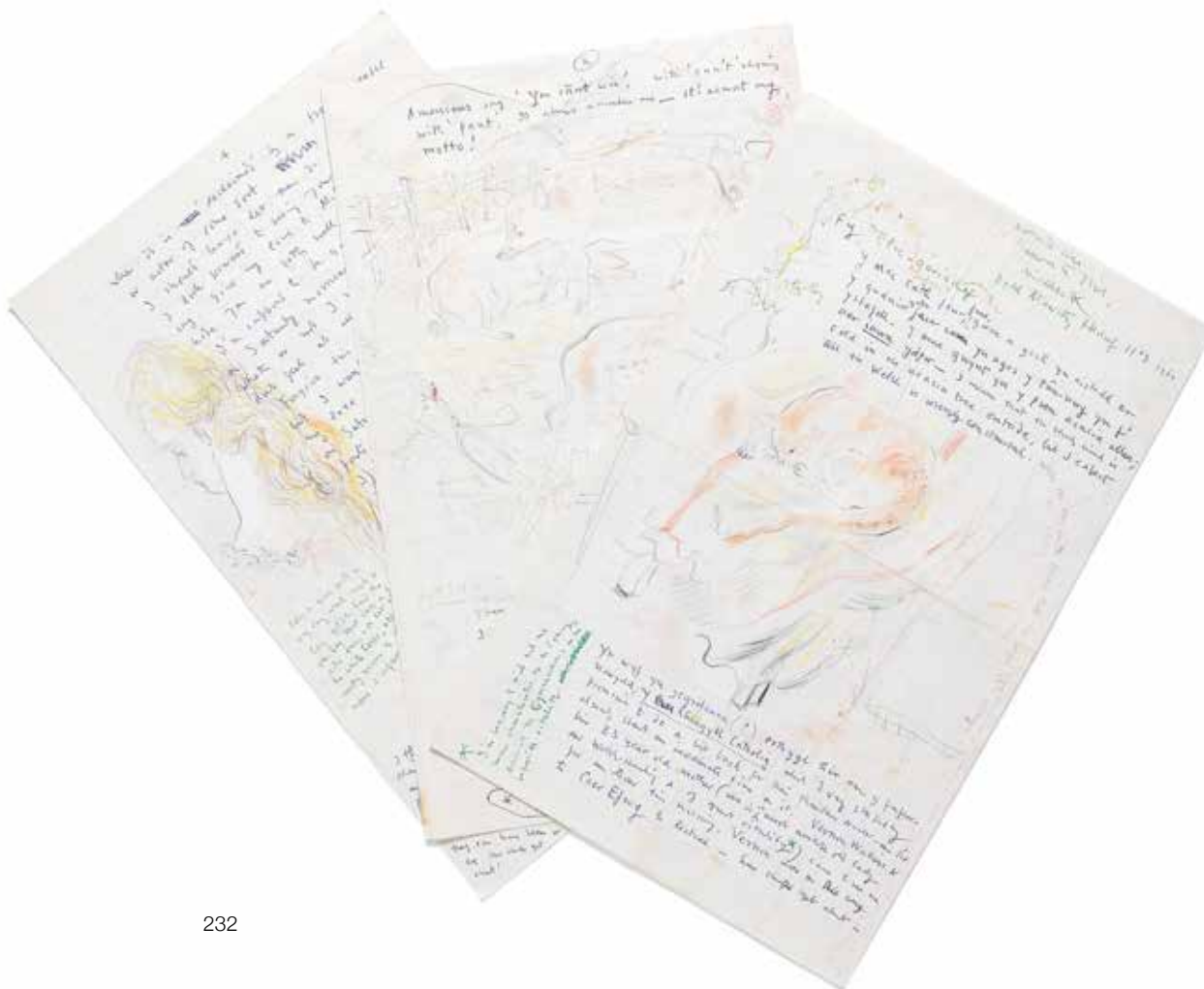
An extraordinary, entertaining and revealing series of letters touching on all aspects of their relationship and key themes of his life, interwoven throughout with long discourses on Welsh language, culture and ancient history, often lapsing into Welsh, and full of his feelings for her (“...Please please darling Elri let me know if & when you can see me soon and make it as soon as you can... If this letter sounds exaggerated & intemperate... forgive it, but my love for you couldn't be exaggerated & that's the truth...”); taking pleasure in her appearance (“...I think your black frock specially lovely especially with that more or less wine coloured little woollen jacket... You ought to have a golden collar like the girls in Kulhwch & Olwen...”) and sending gifts (“...I loved to see the thin twined gold round your nice neck – dear Elri...”); speaking of struggles with his work (“...When people say they paint for ‘pleasure’ I am dumbfounded. It's always a vast struggle for me. Perhaps I'm awfully bad at it really – but there's nothing else I can do at all, nothing...”), including the creation of *The Lee Shore* which he gave to her (“...these kind of drawings are touch & go & take ages & a lot of thought... it's nice when bits of it come out more or less as one wanted. But when I start a picture it's always almost like starting something one had never done before... the same struggle each time...”); his writing and legacy (“...I have not really, not in my deepest self, liked anything I've done for years & years & years. As to writing, I think *The Anathemata* will stand up alright (even though only a few people can make head or tail of it) – but in painting I seem to have lost my way... It's a strange business, this creativity – you can't command it, - it's like love – y mae y gwynt yu chwythu lle y mynno [the wind blows where it pleases]...”); his love of Wales (“...Ours is a rum nation, such an incomprehensible mixture of deep-felt sensitivity and total vulgarity...”), including detailed enquiries as to the etymology of Welsh words and place names; the importance of keeping the Welsh language alive (“...It's probably doomed anyhow... everything is weighted against these things of locality & tradition... some sympathy & understanding might be shown to those who try to save what can be saved...”); his own perceived inability to master the Welsh language (“...I'm terribly miserable that I can't seem to make any progress with Welsh... I'm just too old and too bloody stupid at languages...”), and his reluctance to join Plaid Cymru (“...it's probably a waste of money. But still I think their intentions are OK...”); touching on his Catholicism (“...the grave changes the Catholic authorities have made I find as difficult to take as I do the casting aside of Welsh by Welshmen...”); his illness and depression (“...I get these half physical half nervous things they are awful but not imagined... I did feel horrible & weak & peculiar & frightened, it's so silly & so impossible to explain...”); reminiscences of the first world war (“...that 10th of July battle of 43

years ago that I mentioned last night [the assault on Mametz Wood] is the one ‘described’ in the last part (part 7) of *In Parenthesis*...”), his camp on Salisbury Plain (“...by opening the flap [of the tent], there was Stonehenge in the grey light of a usually rainy dawn... I did a drawing of it, but alas, I've lost it...”), and seeing Lloyd George in 1915 (“... strange bloke, must have had very great qualities, perhaps that's why Winston C liked him... Damned interesting... cheap rhetoric & nothing more...”); discussing friends such as Jim Ede (“...who has one or two of my best pictures...”), Kenneth Clark (“...a really understanding and civilised man...”), the Eliots (“...they are obviously very happy, which was jolly nice to see. I'm deeply attached to him... He's a really great man and a good one...”), Eric Gill and his wife Mary (“...she had a lot to put up with one way & another...”), the poet Roy Campbell (“...a great mate of Dylan Thomas at one time – what a pair!...”), Harman Grisewood (“...The only Englishman who understood my thing about Wales – and much more besides including the arts & the catholic liturgy...”), Saunders Lewis, René Hague, Tom Burns, David Pryce-Jones, Douglas Cleverdon, Catherine Ivainer, Helen Sutherland, Kathleen Raine, Bernard Wall and others; the work of fellow artists including Kyffyn Williams (“...I like the way he talked of painting...”) and Augustus John (“...more like a Welshman of some past epoch... his big, very physical someone truculent, buccaneer-like exterior... he had real genius... Wales certainly should be proud of him...”); with much on his writing for various journals, the publication in the United States of *In Parenthesis*, his work for BBC radio, a television interview with Saunders Lewis for the *Writers World* series in 1964 (“...Interesting ‘technically’ – I've never seen so many powerful lights & weird cameras... A nice thing emerged from this ordeal. Which was that the young man who was largely responsible for making the film was Tristram Powell [son of Anthony], he's extremely nice &, as it happens, knows all sorts of people I know or have known...”); glimpses into his homelife with continual complaints of the cold and “these confounded domestic chores”, his “disgustingly untidy” rooms are in “muddle” and “chaos” with “endless piles of papers”; also sprinkled with various amusing anecdotes such as an encounter with a pig in Sidmouth, a visit by Stravinsky and his wife in 1963 (“...very surprising... I thought there must be some mistake, but no, he apparently has read some of my work & wants to see the drawings & me. He is over eighty – terribly nice, direct & simple. I did feel it a great honour...”), the return of an early work rediscovered by Stephen Spender (“...one of the kindest and most generous things I've ever heard of – it quite revived my flagging belief in human nature! It is about the best drawing I ever did – certainly the best animal drawing and I'm delighted to possess it again...”); with his views on a myriad of subjects ranging from De Gaulle (“...I'm all for him...”), to the RA show of 1961 (“... shockingly bad...”), his preference for biros over fountain pens (“... bought a shilling green biro today so now I've got red & black & blue & green...”), the Royal garden party and much else; the first fifteen letters in the sequence written in fountain pen (until 9 August 1959) and then a characteristic mixture of black, blue, red and green ballpoint at several angles across the page, with twenty six autograph envelopes, 356pp, *tall folio* (c.330 x 205mm.), Northwick Lodge, Harrow-on-the-Hill, Monks Dene Residential Hotel, 2 Northwick Park Road, Harrow and Calvary Nursing Home, Sudbury (“Sodbury”) Hill, Harrow, [mostly dated in Welsh], 4 February 1959 to 27 July 1974

**£30,000 - 50,000**

**€33,000 - 55,000**

**US\$38,000 - 63,000**



232

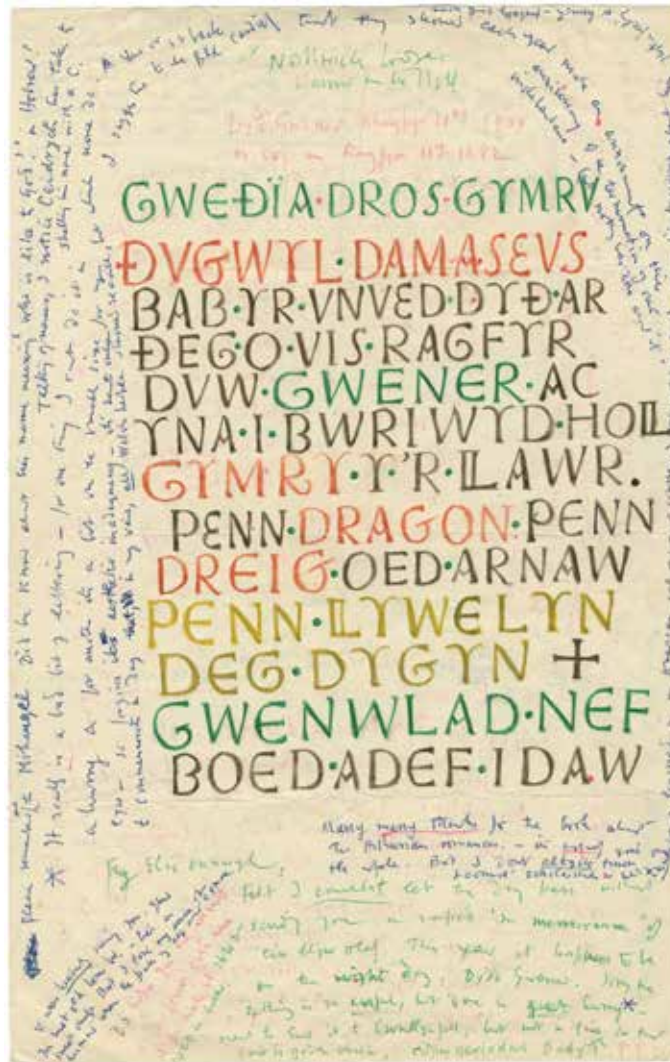
**'IT'S PART OF MY NATURE TO WRITE... IT'S A JOY TO WRITE TO YOU...': ILLUSTRATED LETTERS FROM DAVID JONES TO VALERIE WYNNE-WILLIAMS.**

Jones's letters are unique: 'annotated in several colours, [they] tumbled effortlessly from sheet to sheet and subject to subject like the dialogues of Plato. He concentrated on a friend, on a subject of conversation, on a detail of any kind, historical or technical or visual or intellectual, with uncommon intensity' (Peter Levi, *ODNB*).

It is somehow fitting that David Jones and Valerie Price met as a result of a correspondence. In her own words '...I had written some letters to the *Times* with regard to Welsh affairs. Dafydd also contributed some letters... I later invited Dafydd to a Plaid Cymru party I was giving. He did not attend but telephoned and asked me to meet him at Northwick Lodge...', which she did, accompanied by her soon-to-be husband Michael Wynne-Williams (ed. René Hague, *Dai Greatcoat: a self portrait of David Jones in his Letters*, London, 1980, p.177). That was the beginning of a lasting and intense relationship: 'A native Welsh speaker, Valerie was twenty-five, dark haired, vivacious... By the end of their visit... Jones was smitten' (Thomas Dilworth, *David Jones: Engraver, Soldier, Painter, Poet*, London, 2017, p.298).

Feeling that marriage and family life could not accommodate his artistic vocation, Jones had always been a believer in Romantic Love and had several strong platonic attachments to women throughout his life, most

notably to Lady Prudence Pelham, perhaps seeing himself in the role of Malory's Sir Launcelot endeavouring to resist enchantment. Valerie was the last and arguably the most all-consuming of these attachments which, unlike the others, had the element of a strong physical attraction ('...I like your beautiful upper right arm... & I like the white upper part of your dress and, of course, your face, and the long black gloves...'). He was particularly attracted to her voice and had her read aloud to him in Welsh. His letters to her are love letters. He wrote to her frequently and at great length ('...I think about you every day and much more often than that...'), and he kept her replies in a red silk-lined case. It is "blissful" to be with her, he writes: "I rejoice in the thought of you always" and "in a special sort of way, adore you". He is preoccupied with her when they are apart; "...You did make me so happy...I do hope we meet again very, very, soon. I do wish that today was yesterday again... with very, very, much love..." he writes in April 1959. His dependence on her is almost childlike, his concern parental – he is "terrified" when she arrives late lest "something really awful has happened" and reprimands her for not writing ("...I, I admit, was disappointed on not hearing from you on my birthday, but in no way angry, do believe that..."). He continually worries about her health, that their letters are going astray and, sometimes forgetting she has the demands of a husband, family and career, pleads with her to write and repeatedly asks if she's read books or articles he has sent or heard his broadcasts, desperate for her approval ("...I ask only for a little note expressing some kind of affection..."). He takes great pleasure in sending her gifts - flowers (he is furious with the "vile, horrible interfloral



232

people” when they fail to send the right ones), a golden torque (“...it becomes you very much...”), inscriptions (including a marriage poem which was lost) and pictures. Whilst many of his friends feared her influence as an interloper and possible predator, in the opinion of Jones’s great friend Harman Grisewood she was ‘sympathetic, gentle, and honest, never... exploitative’ (Dilworth, p.300). To Jones, as is abundantly clear here, she was the unchanging epicentre of his world.

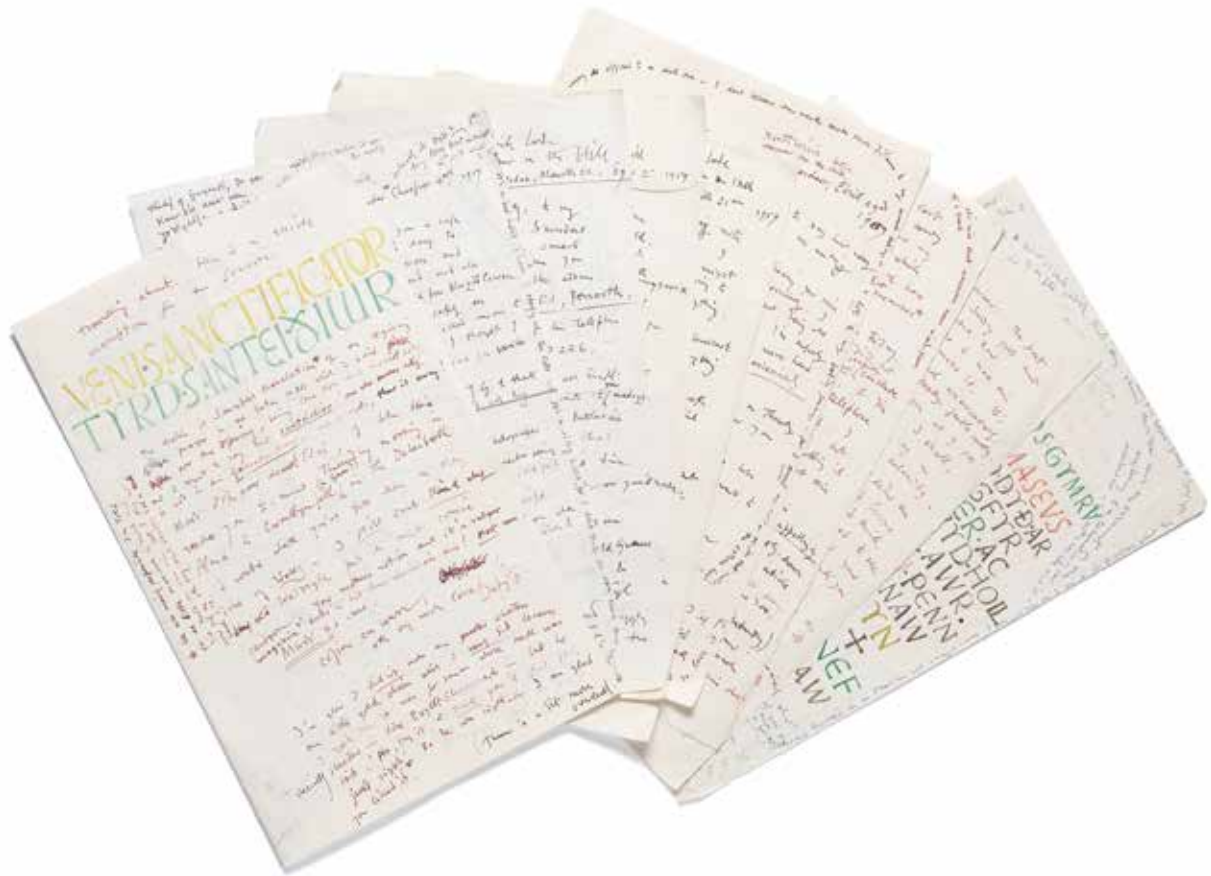
These letters are not only love letters to Valerie Wynne-Williams, however, they are love letters to Welsh culture and language, the very thing that brought them together. Throughout he lapses into Welsh (which he asks her to correct) and digresses into long discourses on Welsh history and legend and the etymology of the language. He laments the decline of spoken Welsh (“...because of the attitude of mind of so many Welsh people. If only they would stand firm and see what they are betraying, something could still be done...”), whilst finding his own inability to master the language a constant preoccupation and disappointment, lamenting “...You’ve no idea what it means to me – it is a disaster & prevents me fulfilling so much of my heart’s desire. I feel an alien in ways I can’t explain...”.

Throughout the correspondence his continuing battle with depression is revealed which keeps him confined to his room and refusing

invitations, leaving him in a “...low, unreasonable, irritable, depressed trough and very muddled...”. By May 1962 he is on “six different kinds [of pills] a day”, and continually complains of feeling “drugged” and “feeble” which, according to his biographer ‘all but ended his creative life’ (Dilworth, p.315). His illness is bound up with struggles with his painting, most notably here with *Gwener*, *Ceidwades Caolnau* (Venus, Keeper of Hearts) - sold in these rooms on 22 November 2017 - where Valerie is depicted as the embodiment of Venus: “...I do hope you like Gwener, because you’ve made it possible for me to do it...” he writes in September 1959 and announces “It’s title I think is The Lee-shore”. He writes too of his subsequent works *Trystan a Eswyllt* (“could not be more different”) and *Annunciation in a Welsh Hill Setting*, which he famously refused to sell to Stravinsky, and admits to her that, despite the difficulties in completing these major later works, he is resigned to the struggle as “there’s nothing else I can do at all, nothing”.

His illustrations on these letters are striking; delicate floral vignettes adorn her name, he sends a delicate pink rose reminiscent of the woodcut he customarily presented to women he admired, a cat curled-up in an armchair, the horses in the field below his house, a herd of pigs (“...much harder to draw than the horses or cats... sheep are also jolly hard...”), a beautiful girl (“...with a very long white neck & long golden hair... a bit like a white horse... mostly because of the





232

mane I suppose...”), even a prosaic map of Harrow with road names and annotations in Welsh becomes a work of art. From his childhood memories he sketches Capel Drillo (“...It was just by this chapel that I first met my Welsh grandfather John Jones when he was very old...”) and from his reminiscences of the Great War, the view from his tent on Salisbury Plain.

Our letters include several examples of the inscriptions which, later in his life, gave him most pleasure and less anxiety to complete, serving to ‘combine (or bridge between) painting and poetry...’ (Dilworth, p.284). He enjoyed the placing of the letters and the use of Welsh, Latin or Greek texts which allowed the piece to be seen rather than read. A particularly fine piece of thirteen lines included within a letter of December 1959 in biro and coloured inks begins ‘Gwedia Dros Cymru’ and is written to commemorate the anniversary of the death of the last Welsh-born Prince of Wales, a date he often commemorates with her. Jones, however, is not happy with it (“it really is a bad bit of lettering”) and asks her to “forgive its aesthetic inadequacy”; another, comprising two lines of Latin and Welsh in yellow and green inks begins ‘Veni Sanctificator’, the first line of a prayer in the Latin mass.

Valerie Wynne-Williams had a successful career as a radio and television broadcaster, model and actress. An ardent Welsh Nationalist,

she was instrumental in promoting the establishment of a Welsh-language TV channel in Wales and was elected as the Plaid Cymru candidate for Barry. It came as a surprise to Jones to read in the *Radio Times* that she had also been a champion hurdler in her youth before recalling “...I shall always remember your leaping up the stairs with the lightness of a deer, a hydd – one of the few animals names I know in Welsh without thinking hard...”.

The correspondence has been in Valerie Wynne-Williams’ possession until now, and was made available to Thomas Dilworth for use in his recent biography. They are not published, however, in René Hague’s collected letters. Her letters to David Jones are held in the National Library of Wales (ref. CT1/11).



233

233\*

**KANDINSKY (WASSILY)**

*Klänge*, FIRST EDITION, NUMBER 64 OF 300 COPIES SIGNED BY THE ARTIST, on vergé de Hollande paper watermarked Van Gelder Zonen, 56 woodcuts (12 in colour), light offsetting to text, publisher's burgundy linen-backed red boards with large gilt-stamped design on covers, spine faded, 4to, Munich, R. Piper & Co., [1913]

£30,000 - 50,000

€33,000 - 55,000

US\$38,000 - 63,000

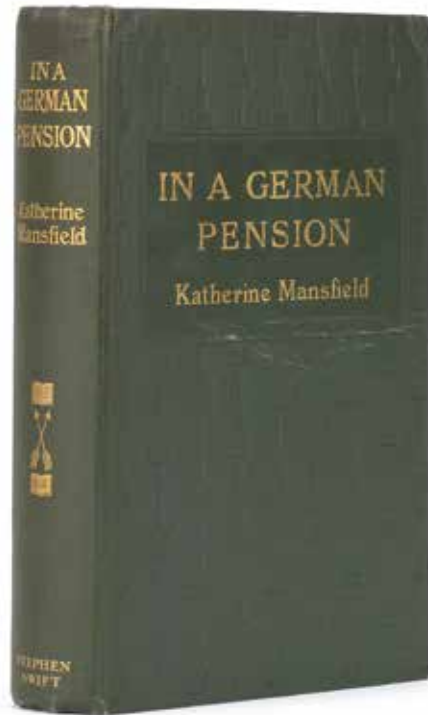
'LA PALETTE DE CÔTÉ ET À SA PLACE LA MACHINE À ÉCRIRE': ONE OF 300 SIGNED COPIES OF KANDINSKY'S MASTERPIECE OF ARTISTIC AND POETICAL EXPRESSIONISM.

*Klänge* ('Sounds' or 'Resonances'), defined by Kandinsky as an "album musical", comprises thirty-eight prose poems accompanied by fifty-six woodcuts in black and white and colours. It was one of the earliest artist's books to contain non-representational art, and Kandinsky's stated aim was to break down artistic barriers: "Nous combattons pour la peinture, mais peindre seulement n'est pas suffisant. J'ai eu l'idée d'un livre synthétique qui balayera la moitié des conceptions anciennes, étroites, en brisant les murs qui séparent les arts".

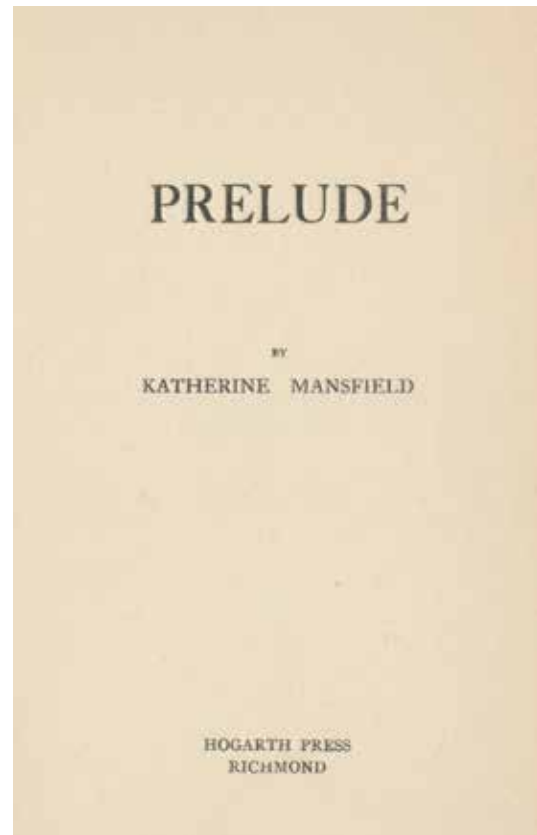
Kandinsky himself saw the work as an important turning point in his artistic journey, the repetitions and alliterations foreshadowing dada and zaoum poetry: "Dans les bois et dans le reste – les bois et les poèmes – on peut découvrir les traces de mon passage du "figuratif" à l'abstrait". He had begun work on the woodcuts in 1907, and later on he would explain that he had been writing the poems for a long time too: "C'est depuis de longues années que j'écris de temps en temps des "poèmes en prose" et parfois même des "vers". Ce qui est pour moi un "changement d'instrument" — la palette de côté et à sa place la machine à écrire [...] [Ce livre] est un petit exemple de travail synthétique" (XXe siècle, n° 3, 1938).

Kandinsky's genius is probably best summed up by Hans (or Jean) Arp: 'Kandinsky s'est livré dans ces poèmes aux recherches spirituelles les plus rares. De "l'être à l'étant pur" il a fait surgir à la lumière des beautés que jamais personne n'avait encore contemplées. Les poèmes de Kandinsky révèlent la vacuité des apparences et de la raison'. Arp also remarked that the sonorous quality of the poetry in *Klänge* was very influential in modern literature and was recited by the Dadaists in the Cabaret Voltaire in Zürich.

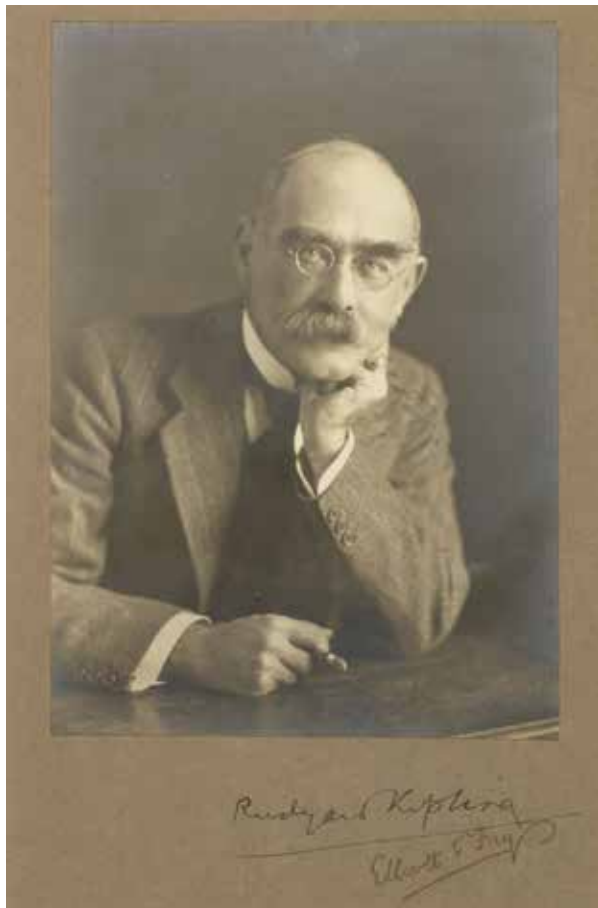




235



236



234

234

**KIPLING (RUDYARD)**

Portrait photograph, by Elliot & Fry, SIGNED BY KIPLING, *gelatin silver print, neatly mounted on card, signed by the sitter ('Rudyard Kipling'), and the photographers ('Elliott & Fry') on mount beneath image, framed and glazed, image 190 x 140mm., [1924]*

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

A half-length portrait of the author, seated at a table with his head resting on one hand and holding a cigar in the other, staring straight at the viewer.

Provenance: Roy Davids; his sale, Bonhams, 10 April 2013, lot 257.

235

**MANSFIELD (KATHERINE)**

*In a German Pension, FIRST EDITION, first impression, 4+32pp. publisher's advertisements at end, "Presentation Copy" blindstamp on title, publisher's green cloth gilt, extremities lightly bumped [Kirkpatrick A1], 8vo, Stephen Swift & Co., [1911]*

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500

First edition of Mansfield's first book, published in an edition of only around 500 copies.

Provenance: Scofield Thayer (1889-1982), owner-editor of American periodical *The Dial*, bookplate. Mansfield pushed hard to have her stories published in his pages, but without success. Thayer referred to her as "England's latest short story prima donna," in a letter to T.S. Eliot.

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.

236\*

**MANSFIELD (KATHERINE)**

Prelude, FIRST EDITION, *partially unopened, publisher's plain dark blue wrappers, yapp edges bumped and slightly chipped at extremities* [Kirkpatrick A2, "c.300 copies printed"], 8vo, Richmond, Hogarth Press, [1918]

£600 - 800

€660 - 880

US\$750 - 1,000

237\*

**MANSFIELD (KATHERINE)**

*Je ne parle pas français*, FIRST EDITION, LIMITED TO 100 COPIES of *which fewer were issued, publisher's wrappers, printed label on upper cover, preserved in cloth chemise* [Kirkpatrick A3], 4to, Hampstead, Heron Press, 1919

£2,000 - 4,000

€2,200 - 4,400

US\$2,500 - 5,000

This edition contains the unexpurgated text. The version printed in *Bliss* (1920) and in subsequent editions was bowdlerised by Michael Sadleir, the editor responsible at Constable. John Middleton Murry wrote: *Je ne parle pas français* "was printed for private circulation by my brother and myself. It was printed in 1918, though dated 1919. The stitching and binding took us the whole of January. Of the original 100 copies, about 20 were spoiled, and of the 80 perhaps 60 actually issued" (Mantz, *The Critical Bibliography*, 1931, p.34).

238\*

**MANSFIELD (KATHERINE)**

*Bliss and Other Stories*, FIRST EDITION, *publisher's cloth, DUST-JACKET, jacket with three or four small losses at corners, foot of spine panel, and foot of rear panel, strengthened on verso at folds* [Kirkpatrick A4], 8vo, Constable, 1920

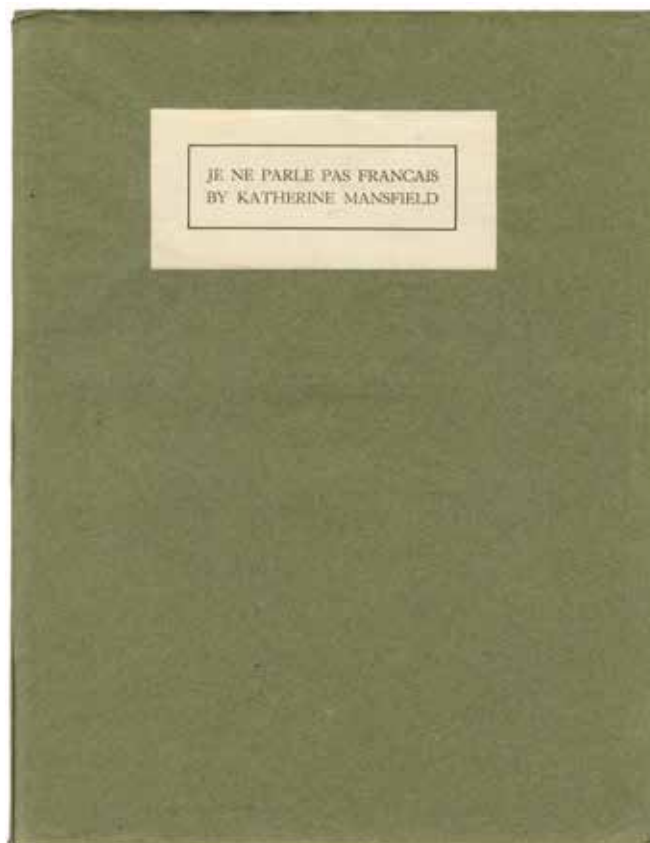
£600 - 800

€660 - 880

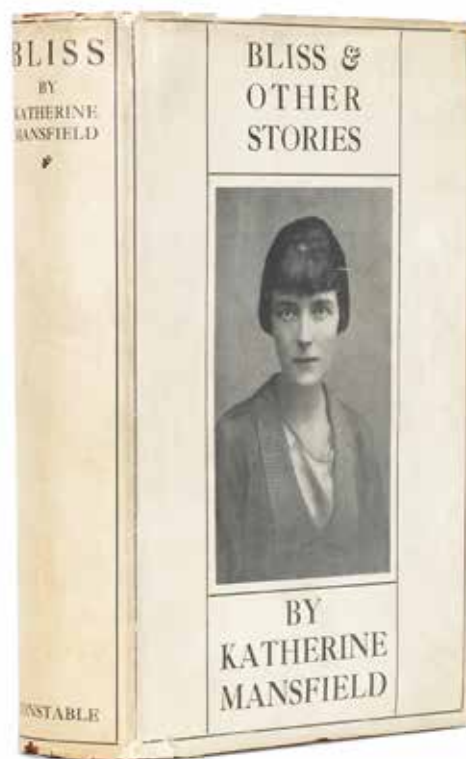
US\$750 - 1,000

Mansfield's second collection, following *In a German Pension* (1911), in extremely rare dust-jacket.

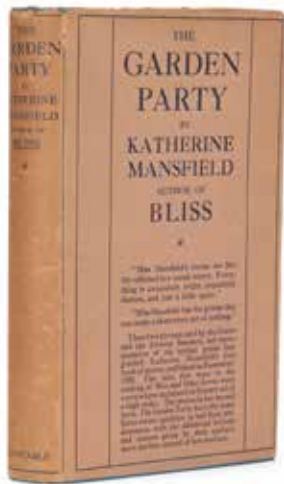
Provenance: Brief gift inscription from V.K. (or G.K.?) dated December 1920 on front free endpaper.



237



238



239

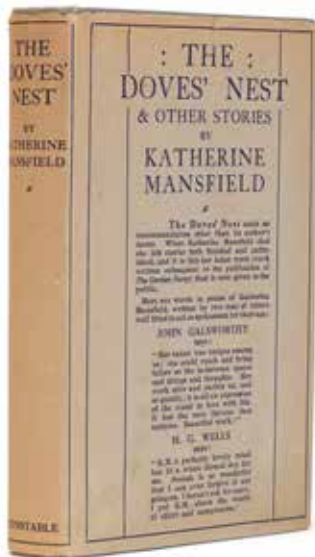
239\*

**MANSFIELD (KATHERINE)**

The Garden Party, and Other Stories, FIRST EDITION, *first printing*, ONE OF APPROXIMATELY 25 COPIES in *publisher's trial binding of greenish-blue cloth stamped in navy blue, front paste-down soiled, dust-jacket, slightly chipped at head of spine and corners* [Kirkpatrick A5], 8vo, Constable, [1922]

£800 - 1,200  
 €880 - 1,300  
 US\$1,000 - 1,500

Kirkpatrick quotes, "There were 25 copies so issued, lettered in blue; the greater part was taken by travellers or sent to Australia, as this was merely a binders' trial issue. It was decided that the colour did not show well enough, and the lettering on the later issue of the First Edition was in ochre." Paul Rassam recalls being told by Michael Sadleir, Mansfield's publisher at Constable, that only eleven or twelve such copies had been supplied by the binders as samples.



240

240\*

**MANSFIELD (KATHERINE)**

The Doves' Nest, FIRST EDITION, ONE OF 25 COPIES of the *first issue, publisher's trial binding of only slightly ribbed blue-grey cloth, dust-jacket, 2 short tears at head, spine lightly toned* [Kirkpatrick A6], 8vo, Constable, [1923]

£600 - 800  
 €660 - 880  
 US\$750 - 1,000

Twenty-five copies were sent out as samples for travelling salesmen, with no date on the verso of the title page (Kirkpatrick).



241

241\*

**NASH (PAUL)**

Genesis. Twelve Woodcuts by Paul Nash with the First Chapter of Genesis in the Authorised Version, NUMBER 11 OF 375 COPIES, 12 full-page woodcut plates by Nash, text printed in Rudolph Kochs Neuland type, printed on Zanders hand-made paper, bookplate of David J. Aron, uncut in publisher's black boards, lettered in gilt, slightly rubbed, Curwen Press for Nonesuch Press, 1924--LERMONTOV (MIKHAIL Y.) A Song about Tsar Ivan Vasilyevitch, NUMBER 30 OF 750 COPIES, printed in red and black, woodcut decorations by Nash, publisher's russet morocco with morocco inlays in black and beige, designed by Nash, rubbed at lower edges, The Aquila Press, 1929--LEROY (L. ARCHIER) Wagner's Music Drama of the Ring, 4 wood-engraved plates by Nash, publisher's notice slip inserted, light spotting, publisher's cloth-backed patterned boards, Noel Douglas, [1925]--NASH (PAUL) Monster Fields, 1946; Aerial Flowers, 1947, LIMITED TO 1000 COPIES, illustrations by Nash, publisher's wrappers, tipped-on colour plate on upper covers, Oxford, Counterpoint, 8vo and small 4to; and 5 others relating to Nash (10)

£1,000 - 1,500  
 €1,100 - 1,600  
 US\$1,300 - 1,900



242

242\*

**PHOTOBOOK - JAMES WEDGE**

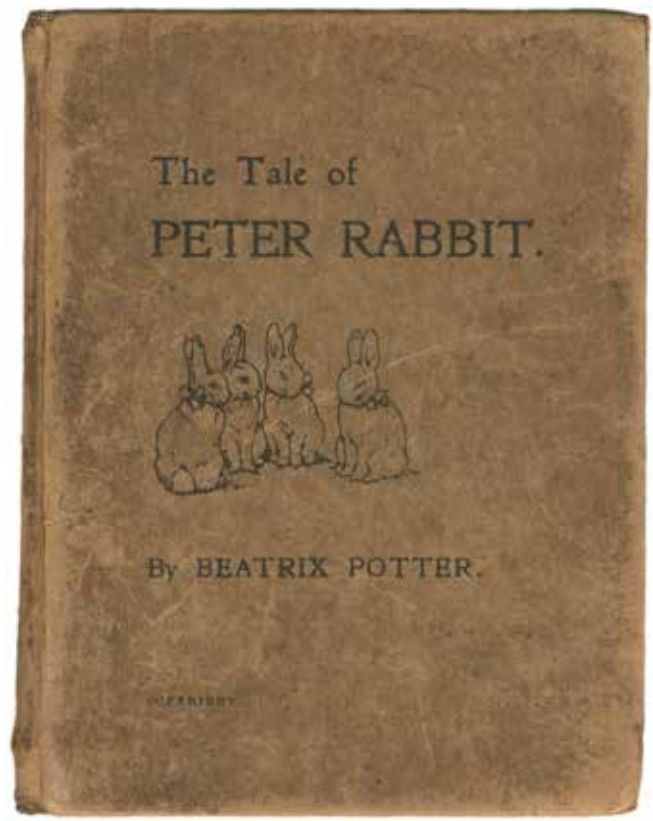
WEDGE (JAMES) James Wedge Books, LIMITED TO 500 COPIES, numbered and signed by the author/photographer, inscribed by the dedicatee Pat [Booth] ("To my fantasy(s) love Pat") on the dedication leaf, 21 tipped-in photographic plates (some part coloured), publisher's pictorial boards, rubbed, oblong 4to, Countdown Books, 1972; Original photographic artwork by Wedge, PHOTOGRAPH of a naked woman [Pat], with actual piece of yellow fabric applied, captioned in white tippex "These Misunderstandings Are Becoming Most Exciting!!!", mounted on card, in perspex box frame as issued, 480 x 375mm., [c.1972] (2)

£600 - 800

€660 - 880

US\$750 - 1,000

"These misunderstanding are becoming most exciting!!!": artwork and book reflecting the ideologies of seventies fashion and photography culture. Wedge's muse and model is Pat Booth, with whom he founded King's Road boutiques Top Gear and Countdown, and who also posed for David Bailey and Norman Parkinson.



243

243\*

**POTTER (BEATRIX)**

The Tale of Peter Rabbit, FIRST EDITION, SECOND PRINTING, [ONE OF 200 COPIES], colour frontispiece, 41 line illustrations, browning, publisher's pictorial boards with rounded spine, contents loose, heavily rubbed, linen showing through at spine ends [Quinby 1A; Osborne II.102], 16mo, [Privately Printed], February 1902

£1,500 - 2,500

€1,600 - 2,700

US\$1,900 - 3,100

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

Provenance: Ruth B. Hopwood, juvenile ownership inscription on front free endpaper dated 27 February 1902.

# Harry Potter and the Philosopher's Stone

To David & Jenny

J.K. Rowling

244

244\*

## **ROWLING (J.K.)**

Harry Potter and the Philosopher's Stone, FIRST EDITION, FIRST IMPRESSION, INSCRIBED BY THE AUTHOR "To David & Jenny, J.K. Rowling" on half-title, light toning, publisher's wrappers, worn, complete loss of lamination, covers heavily creased, some losses to printed surface near lower joint, 8vo, Bloomsbury, 1997

£15,000 - 20,000

€16,000 - 22,000

US\$19,000 - 25,000

INSCRIBED FIRST IMPRESSION of the paperback *Philosopher's Stone* - seemingly rarer than inscribed hardback copies of the first impression.



245\*

**ROWLING (J.K.)**

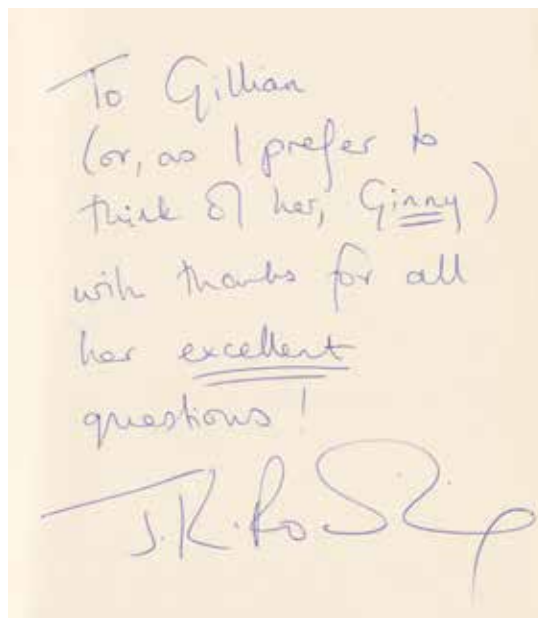
Harry Potter and the Philosopher's Stone, FIRST EDITION, *eighth impression*, INSCRIBED BY THE AUTHOR "To Gillian (or, as I prefer to think of her, Ginny) with thanks for all her excellent questions! J.K. Rowling", ownership inscription on verso of upper wrapper and traces of adhesion, publisher's wrappers, rubbed, lamination lifting, spine faded, 8vo, Bloomsbury, 1997

£600 - 800

€660 - 880

US\$750 - 1,000

Ginevra Molly Weasley, or 'Ginny', is the youngest sibling in the Weasley family and eventually becomes Harry Potter's wife. Rowling inscribed this copy of the paperback *Philosopher's Stone* to a curious fan, Gillian, who attended a book signing at Waterstone's in Glasgow in July 1998.



245

246\*

**ROWLING (J.K.)**

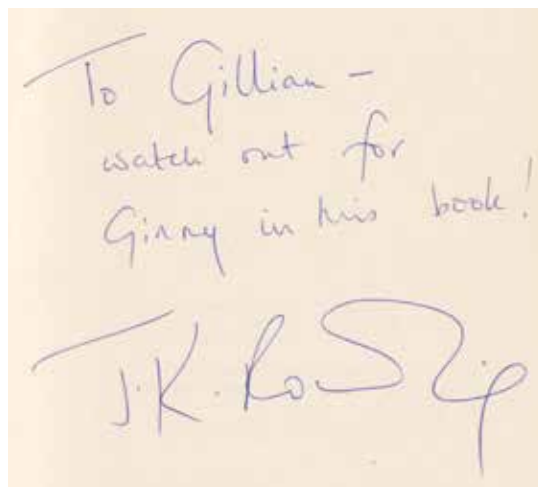
Harry Potter and the Chamber of Secrets, FIRST EDITION, *first impression*, INSCRIBED BY THE AUTHOR "To Gillian - watch out for Ginny in this book! J.K. Rowling", publisher's boards, lightly bumped at head of spine, dust-jacket, spine panel faded, 8vo, Bloomsbury, 1998

£1,500 - 2,500

€1,600 - 2,700

US\$1,900 - 3,100

In *The Chamber of Secrets*, Ginny develops a crush on Harry, and is attacking Muggle-born students while being possessed by Tom Riddle's old school diary. Rowling tells a young fan, Gillian, who came to a signing at Waterstone's in Glasgow in July 1998, to watch out for her near-namesake.



246

247\*

**RUSCHA (EDWARD)**

Twentysix Gasoline Stations, FIRST EDITION, FIRST PRINTING, NUMBER 169 OF 400 COPIES, *photographic illustrations throughout, original wrappers printed in red, glassine dust-jacket (browned at edges, spine ends chipped, small ink inscription "not mailed" near upper edge)*, preserved in card chemise attached to the inside of a felt-lined solander box [Parr & Badger, *The Photobook*, Vol. II, p.167], small 4to (179 x 142mm.), Alhambra, California, Cunningham Press, 1962 [but 1963]

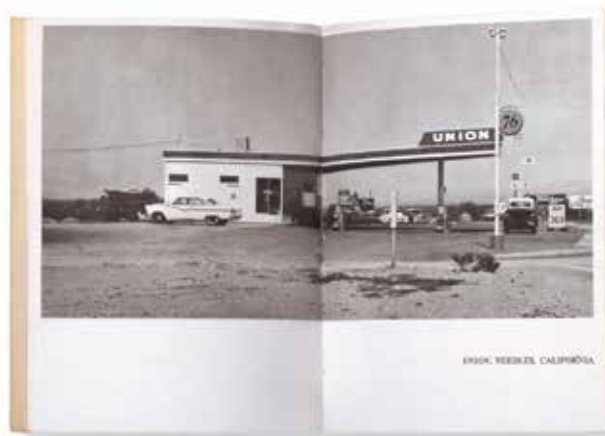
£3,000 - 4,000

€3,300 - 4,400

US\$3,800 - 5,000

THE FIRST PRINTING OF RUSCHA'S SEMINAL PHOTOGRAPHIC ARTIST BOOK. 'I realized that for the first time this book had an inexplicable thing I was looking for, and that was a kind of a "Huh?"' (E. Ruscha, interviewed by Willoughby Sharp, in *Avalanche*, no. 7, Winter/Spring 1973). The book is dated 1962 on the title-page but Ruscha revised its form some fifty times while it was at the printers, delaying its publication until the following year. The photographs depict petrol stations along Route 66 between Ruscha's house in Los Angeles and his parental home in Oklahoma City.

Provenance: Alan Hamp, 1962, pencil ownership inscription on rear of front wrapper.



247



248

248

**SENDAK (MAURICE)**

A Wild Thing (Bernard), original illustration, pencil, pastel and crayon on paper, signed in pencil lower right, image 150 x 150mm., framed

£1,000 - 2,000  
€1,100 - 2,200  
US\$1,300 - 2,500

Bernard is the Wild Thing asleep in the cover illustration of *Where the Wild Things Are* (1963).

Provenance: Richard J. Deiser, New Jersey; by descent; UK private collection.



249

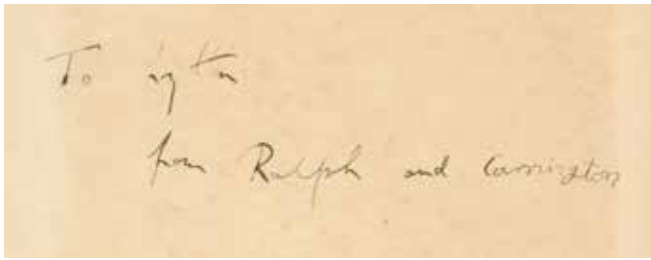
249

**SENDAK (MAURICE)**

King Max, original illustration, ink on paper, signed lower right, image 170 x 100mm., framed

£1,000 - 2,000  
€1,100 - 2,200  
US\$1,300 - 2,500

Provenance: Richard J. Deiser, New Jersey; by descent; UK private collection.



250

250\*

**STRACHEY, CARRINGTON AND PARTRIDGE**

HICKEY (WILLIAM) *Memoirs...* edited by Alfred Spencer, 4 vol., INSCRIBED TO LYTTON STRACHEY BY DORA CARRINGTON AND RALPH PARTRIDGE on front free endpaper, *photogravure plates, light spotting, 2 pages in vol. 4 loose, publisher's cloth, lightly rubbed, 8vo, Hurst & Blackett, [c.1930]*

£500 - 700

€550 - 770

US\$630 - 880

LYTTON STRACHEY'S COPY, with his bookplate in each volume, and inscribed in the first volume "[in Ralph's hand:] To Lytton from Ralph and [in Dora's hand:] Carrington." We have traced no other books at auction with inscriptions uniting the Strachey-Carrington-Partridge ménage.

Carrington designed these bookplates for Strachey, in two sizes; the present examples are the larger (35 x 45mm.) and rarer versions. In her diary on 20 March 1931, Carrington records sticking them into his books.

251

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

Autograph letter signed ("JRR Tolkien"), to Mr Potts, responding to his request to fill in a questionnaire, "I think you are asking too much of a busy man. Most of your questions are in any case unanswerable by me, and some impertinent. You may put me down as an odd character for personally I do not believe that any valuable truths or insights are discoverable by such questionnaires", *one page, 8vo (176 x 135mm.), on cream-coloured Sandfield Road headed notepaper, some creases and light spotting, Headington, Oxford, 15 August 1964*

£1,000 - 1,500

€1,100 - 1,600

US\$1,300 - 1,900

'I THINK YOU ARE ASKING TOO MUCH OF A BUSY MAN... YOU MAY PUT ME DOWN AS AN ODD CHARACTER': Tolkien rebukes a young admirer.

Richard Potts sent Professor Tolkien a questionnaire whilst working on his dissertation on children's literature, hoping that the bestselling author would shed some light on his craft. A copy of the questions that caused so much ire does not survive but Potts remembers "I was taken back by his letter. It was not what I had expected. I had asked a number of questions, how and when he wrote, what was the source of his writing. I greatly admired his work but found the length daunting. I may have made reference to this reservation and it was perhaps this that prompted the angry tone of his letter". Potts went on to be a successful children's author in his own right, with titles such as *A Boy and his Bike, Haunted Mine* and *Tod's Owl*.

This letter is sold by his family to benefit the Birth Companions charity.



251

252\*

**TUER (ANDREW W.)**

*History of the Horn-book, 2 vol., PRESENTATION COPY, inscribed to "Dr John Hopkinson, with the kind regards of And. W. Tuer", 7 facsimile horn books in pockets inside upper covers, plates and illustrations, soiling to titles, publisher's vellum gilt, t.e.g. Leadenhall Press, 1896--WALTON (ISAAC) The Compleat Angler, LIMITED EDITION, number 218 of 250 copies signed by the illustrator James Thorpe, tipped-in colour plates, bookplate of Miller of Knutsford, publisher's pictorial vellum gilt, Hodder & Stoughton, [c.1911], t.e.g., 4to (3)*

£200 - 400

€220 - 440

US\$250 - 500

253\*

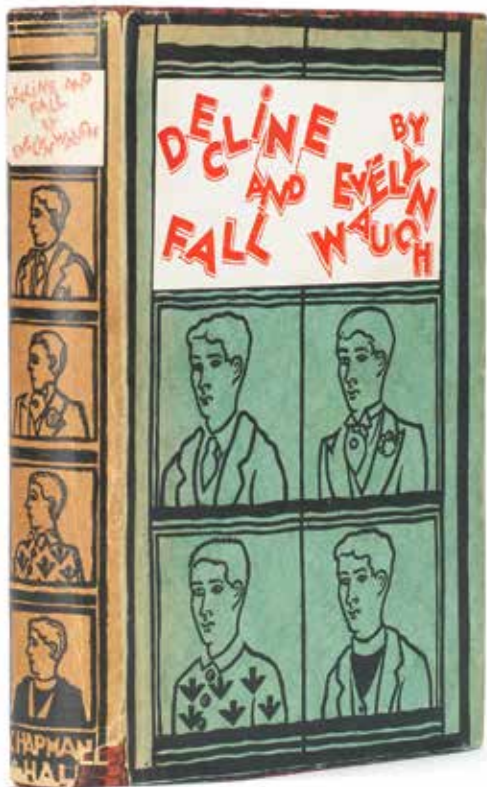
**VERVE**

*Verve. An Artistic and Literary Quarterly, Nos. 1-4, colour plates, photographic illustrations, publisher's pictorial wrappers (designed by Matisse, Braque, Bonnard, and Rouault), in ORIGINAL BOX CASES, 4to, Paris, 1937-1939; and 8 others, including 7 other volumes of Verve, 2 with covers designed by Matisse, sold as a periodical (12)*

£400 - 600

€440 - 660

US\$500 - 750



254

254\*

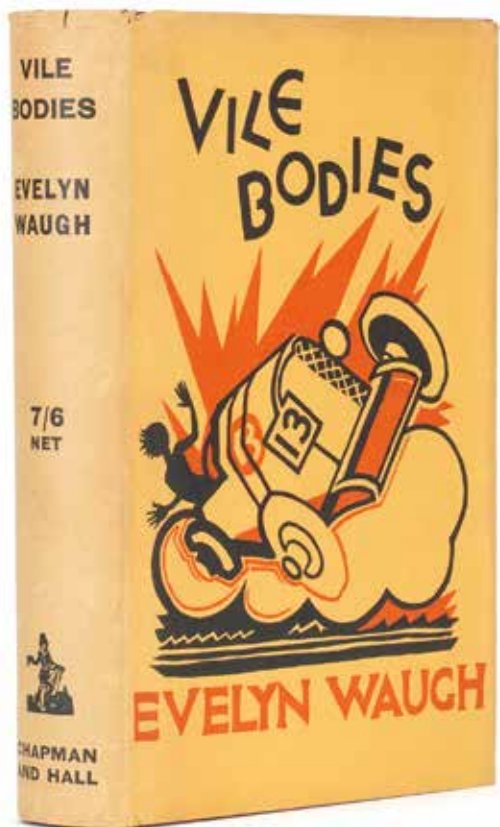
**WAUGH (EVELYN)**

*Decline and Fall. An Illustrated Novelette, FIRST EDITION, FIRST ISSUE, with "Martin Gaythorne-Brodie" and "Kevin Saunderson" unchanged on pp.168-9, half-title, frontispiece and 5 plates by Waugh, publisher's cloth, gilt lettered on spine, ownership inscription on front free endpaper, pictorial dust-jacket designed by Waugh (priced "7/6 Net"), spine panel faded and segment of loss to imprint, 8vo, Chapman & Hall, 1928*

£2,000 - 4,000

€2,200 - 4,400

US\$2,500 - 5,000



255

255\*

**WAUGH (EVELYN)**

*Vile Bodies, FIRST EDITION, pictorial title, publisher's cloth, first state dust-jacket priced at 7/6 on spine and with list of books on lower panel ending with "Second Choice", spine panel very slightly faded and with 3 short tears at head, tiny chip to upper fore-corner, 8vo, Chapman & Hall, 1930*

£4,000 - 6,000

€4,400 - 6,600

US\$5,000 - 7,500

FINE COPY.

256\*

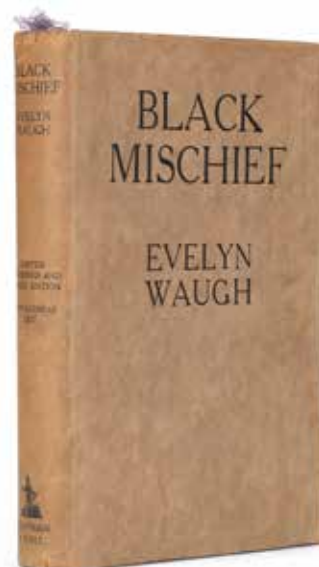
**WAUGH (EVELYN)**

Black Mischief, ONE OF 250 LARGE PAPER COPIES, SIGNED BY THE AUTHOR, *plates and illustrations, place-marker ribbon detached and loosely inserted, publisher's mauve cloth, fading to spine, dust-jacket, edges slightly creased and strengthened on verso, t.e.g., others uncut, large 8vo, Chapman and Hall, 1932*

£600 - 800

€660 - 880

US\$750 - 1,000



256

257\*

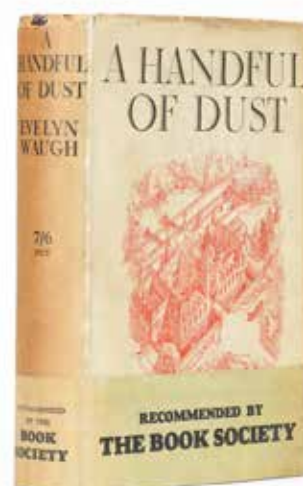
**WAUGH (EVELYN)**

A Handful of Dust, FIRST EDITION, *light spotting at ends, publisher's cloth, spine very slightly faded, dust-jacket, spine panel browned, chipped at head and with loss at foot affecting imprint, 2 closed tears to lower edge of rear panel, original publisher's wraparound band, strengthened at folds, 8vo, Chapman and Hall, [1934]*

£3,000 - 5,000

€3,300 - 5,500

US\$3,800 - 6,300



257

258\*

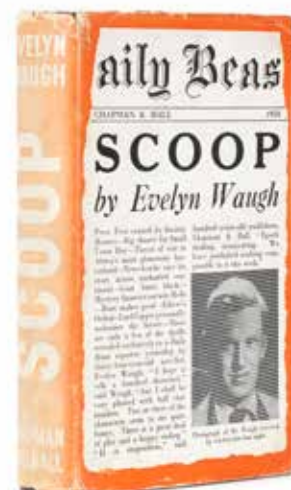
**WAUGH (EVELYN)**

Scoop: a Novel about Journalists, FIRST EDITION, SIGNED BY THE AUTHOR *on title page, mixed issue with raised indistinct 8 in publication date but "a" to last line of p.88, publisher's cloth, spine very slightly faded, first issue dust jacket with "Daily Beast" masthead, jacket taped on verso along head and foot, spine panel faded and extremities chipped, 8vo, Chapman and Hall, [1938]*

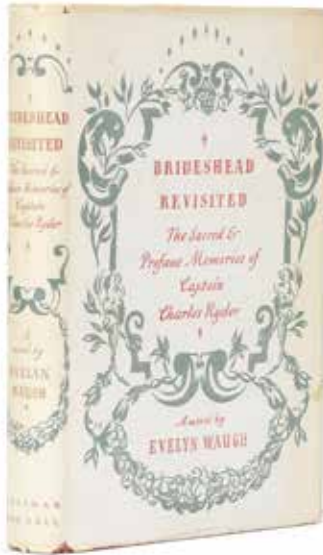
£1,000 - 2,000

€1,100 - 2,200

US\$1,300 - 2,500



258



259

259\*

**WAUGH (EVELYN)**

Brideshead Revisited: the Sacred and Profane Memories of Captain Charles Ryder, FIRST EDITION, publisher's cloth, dust-jacket, spine panel slightly chipped at corners, 1in-square section of lower panel torn and reattached, 8vo, Chapman & Hall, 1945

£400 - 600

€440 - 660

US\$500 - 750

260\*

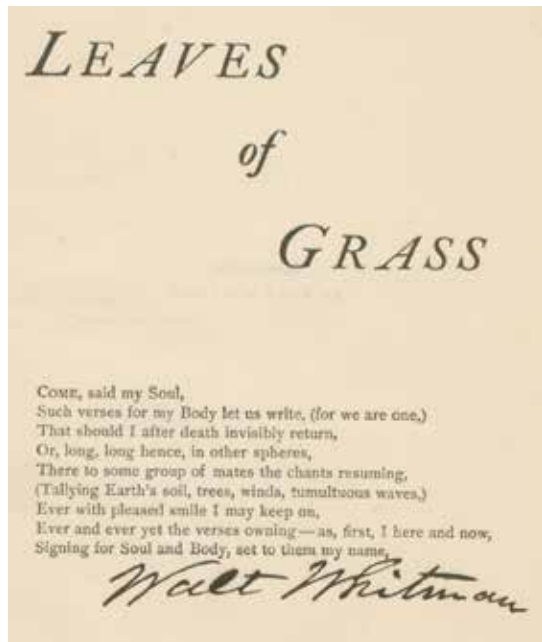
**WHITMAN (WALT)**

Complete Poems & Prose... 1855... 1888. Authenticated & Personal Book (handled by W.W.), SIGNED BY WHITMAN on title to "Leaves of Grass", additionally inscribed "Edition: Six Hundred number two hundred fifty-nine" in red ink [by Horace Traubel, Whitman's executor] on verso of "Leaves" title, title incorporating a portrait of Whitman, 3 further portrait plates (one with small loss to blank fore-margin), contemporary buckram, gilt lettered "Walt Whitman" on spine, t.e.g., soiled, 3 small light stains on upper cover, upper hinge weakened [BAL 21431], large 8vo, [Philadelphia, for the Author, 1888]

£800 - 1,200

€880 - 1,300

US\$1,000 - 1,500



260

261\*

**WILDE (OSCAR)**

Proof sheets from the estate of Arthur Lee Humphreys, manager of Hatchard's and intimate friend of Constance Wilde, relating to his publication of *Oscariana*, comprising:

- (i) [*Oscariana*], pp. [1]-64 only, 2 sets, on thin wove paper, no shoulder notes, the first page of each set blank and annotated in pencil "Please supply copy for Title", spotting
- (ii) *Oscariana* | *Epigrams Selected* | by | Constance Wilde | [2 fleurons] | Produced by Arthur Humphreys | Distributed by Simpkin & Marshall, pp. [1]-64 only, on Alliance laid paper, with only one shoulder-note, on p.64., spotting
- (iii) *Ibid.*, pp. 81-88 only, on van Gelder laid paper, with shoulder-notes
- (iv) *Ibid.*, pp. [1]-88 (complete), on thin wove paper, now with shoulder-notes throughout, many with manuscript proof corrections in ink
- (v) *Oscariana* | *Epigrams* | [2 fleurons] | Produced by Arthur Humphreys | Distributed by Simpkins & Marshall | London 1894, single bifolium only, blank apart from title, on wove paper, heavily spotted
- (v) *Oscariana* | *Epigrams* | [2 fleurons] | London: Published by | Arthur Humphreys. 1895, pp. [1]-16 only, 2 sets, on van Gelder laid paper, with shoulder-notes
- (vi) [Fragments], 8 single leaves of the same page (p. 7) in 3 different settings, printed on recto only, with running title "Fragments.", on various papers
- (vii) [Drop-title:] *The Soul of Man.*, pp. 1-[99] only (without half-title and title), on thin wove paper, a few typographic manuscript proof corrections in ink, first leaf of each gathering dated in ink "21.iii.'95" and blindstamped "Chiswick Press", occasional light soiling [cf. Mason 367]
- (viii) HUMPHREYS (ARTHUR LEE) Typed memoir, entitled "Robert Ross", opening "I first met Robbie Ross in the 'eighties'. He was then a very delicate looking youth and pathetically pale", 4 pages, recto only, [c.1918]

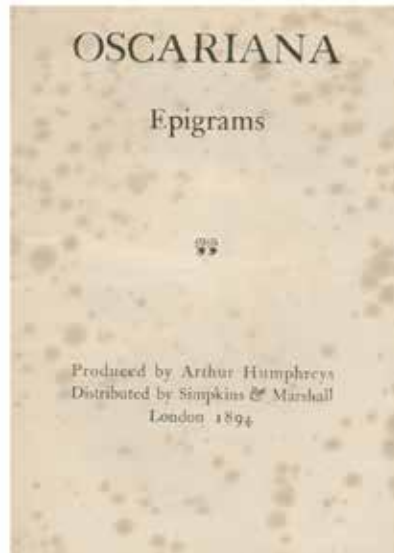
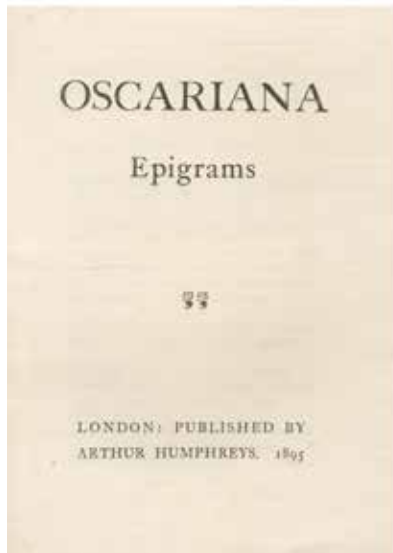
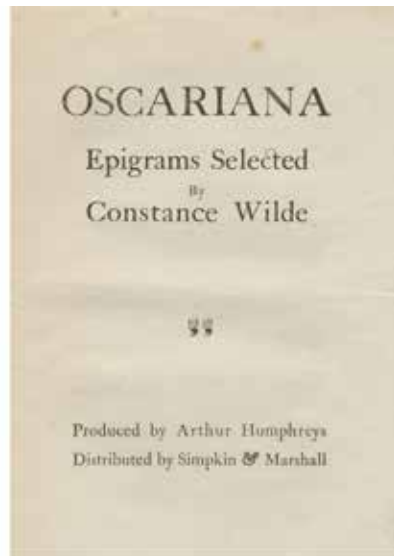
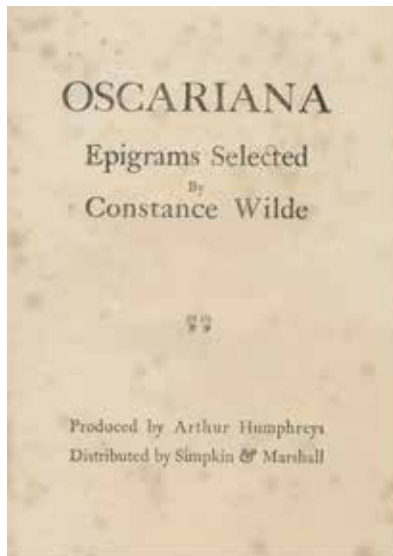
£1,500 - 2,500

€1,600 - 2,700

US\$1,900 - 3,100



262



261

PROOF SHEETS OF THE LAST BOOK TO BE PUBLISHED BEFORE WILDE'S FALL. In the summer of 1894, Constance Wilde was discussing with Arthur Humphreys, the manager of Hatchard's, the possibility of publishing a small book of Oscar's aphorisms which she would select. A separate publication of 'The Soul of Man under Socialism' was also arranged. A contract was signed on 14 August by Humphreys and Wilde, with Lord Alfred Douglas as witness (Ellmann, p.401). However, in November, Wilde wrote to Humphreys that "The book is, as it stands, so bad, so disappointing, that I am writing a set of new aphorisms, and will have to alter much of the printed matter" (*Letters*, ed. Hart-Davis, p.378). He may have resented the increasingly close relationship between Humphreys and Constance—an intimacy that only came to light when her letters to him were sold at auction in 1985 by one of his descendants. The changing nature of Constance's involvement in *Oscariana* can be seen here in the removal of her name from the title page during the proofing process.

According to Ellmann, *Oscariana* was "privately printed in January 1895", and Mason provides the detail that fifty copies were printed at that time by John Strangeways and Sons (cf. Mason 628). It was the last book by Wilde to be published before his fall.

Provenance: Arthur Lee Humphreys (1865-1946); thence by descent to the present owner.

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.

262\*

**WILDE (OSCAR)**

[The Works], 13 vol., *uniform green half morocco gilt, for Hatchards, spines tooled with flower design and lettering in 5 compartments within raised bands, t.e.g., 8vo, Methuen (except Dorian Gray by Charles Carrington), [1909-1910]*

£700 - 900

€770 - 990

US\$880 - 1,100



263

263\*

**WORLD WAR I - BAGHDAD AND MESOPOTAMIA**

Archive relating to the British transport corps ("Remount Depot", and "Mule Column") centred at Baghdad, comprising Lieutenant Ralph Smith's diary for 1918; his manuscript account fund book for "No. 3 Mule Column" (1917-1920); his letterbook (Mesopotamia, May 1919-June, 1920), with related telegrams, photographs, and ephemera; Small group of official correspondence relating to Gunner Harry Dryburgh of the Remount Depot, Baghdad (mostly relating to travel permissions), c.1918-1919; three programmes for theatrical performances held at the M.T. Depot Theatre (1918-1919), and cinema programme for the Olympia Cinema, 31 May to 4 June 1919, *the diary disbound, others original bindings, ephemera loose, the theatrical programmes printed on coloured paper, various sizes, [c.1917-1922]*

£600 - 800

€660 - 880

US\$750 - 1,000

"NEVER SHALL I FORGET THE PAIN & TERROR IN THAT POOR LITTLE THING'S FACE. I had nothing to help it & they were miles from any habitation... without food and medicine" (13 May, near Qara Tappah) - an evocative diary kept by Lieutenant Smith, capturing both the horror and beauty of his daily life. It was written whilst serving he with the No. 3 Mule Column, a section of the Transport Corps stationed in Mesopotamia, to which he was assigned in June 1917.

The diary includes mentions of Qara Tappah, Baguba, Abu Jisra, Hillah (March 3, visiting "the house built by the German excavators who have done so much here..." and the Babylonian remains, which Gertrude Bell had visited in January), Abu Saida (31 March, "I killed 1000 flies in my tent..."; April 5, "Changed into my light underwear..."; April 17, "... Saw streams of Kurds & Arabs on the road... on the trek with camels"; April 23, "... held a court martial... of Hazzat Shah... for theft from a mail bag, found him guilty & sentenced him to 30 lashes..."), Table mountain (trip with his orderly, Mohammed Qasim, whose photograph is included), Kifri and environs of Baghdad (29 April, "Tuz Khurmatli [Khurma] was taken today and nearly the whole of the Turkish force killed or taken prisoners"; 2 May, "Passed the 2 lots of Turkish prisoners... one prisoner of the first lot died on the way... they are evidently hungry and tired...").

The majority of Smith's letter book correspondence relates to his ordering books on India (from Mudie's Select Library, Higginbotham in Madras - from where he purchased his Lett's Diary - and others), or selling others (12 April 1920, placing an advert in the Baghdad Times "For Sale. Palmer's Arabic Grammar..."). Smith's record of the No.3 Mule Column Fund records Receipts ("Sale of a consignment of cigarettes for the column", "Proceeds of the sale of parts of two Turkish carts...") and Expenditure ("Football, 2 bladders & one tube cement", "Sweets for the the Peace celebrations"). The entertainment programmes include pantomimes ("Red Riding Hood", "A Gipsy Romance" by the Advaxeliers at the Baghdad Depot Theatre), and an Olympia Cinema listing printed by the Dangor Press, Baghdad.



264\*

**YEATS (W.B.)**

Stories of Red Hanrahan, FIRST EDITION, AUTHOR'S PRESENTATION COPY, INSCRIBED "Mrs Worthington from her friend the writer, with pleasant memories of the Hudson - W.B. Yeats, May 1905" and with a series of zodiacal symbols, publisher's linen-backed boards, printed title label on upper cover, rubbed, spine detached and lacking label [Wade 59], 8vo, Dundrum, Dun Emer Press, 1904

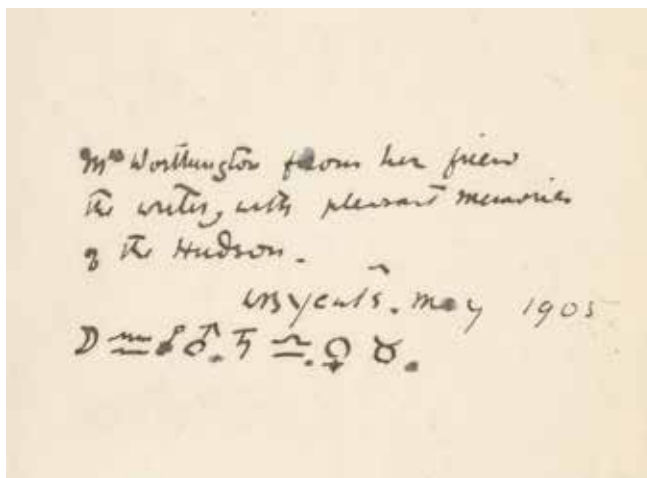
£1,500 - 2,500

€1,600 - 2,700

US\$1,900 - 3,100

PRESENTATION COPY to Julia H. Worthington (1856-1913), a socialite friend of the collector John Quinn. Yeats stayed at her house on the Hudson during his American tour, and in May 1905, she visited him in London and he took her to see Wilde's *Salome*: "I think it pleased her to be so evidently at the heart of some kind of shrine", he wrote back to Quinn (*Collected Letters of W.B. Yeats*, vol. IV, 1905-1907, ed. Domville, p.104). *Stories of Red Hanrahan* was published on the 16 May.

Yeats was interested in astrology for his whole life, and was involved in the Hermetic Order of the Golden Dawn. We have traced no other Yeats inscription with astrological symbols.



264

265\*

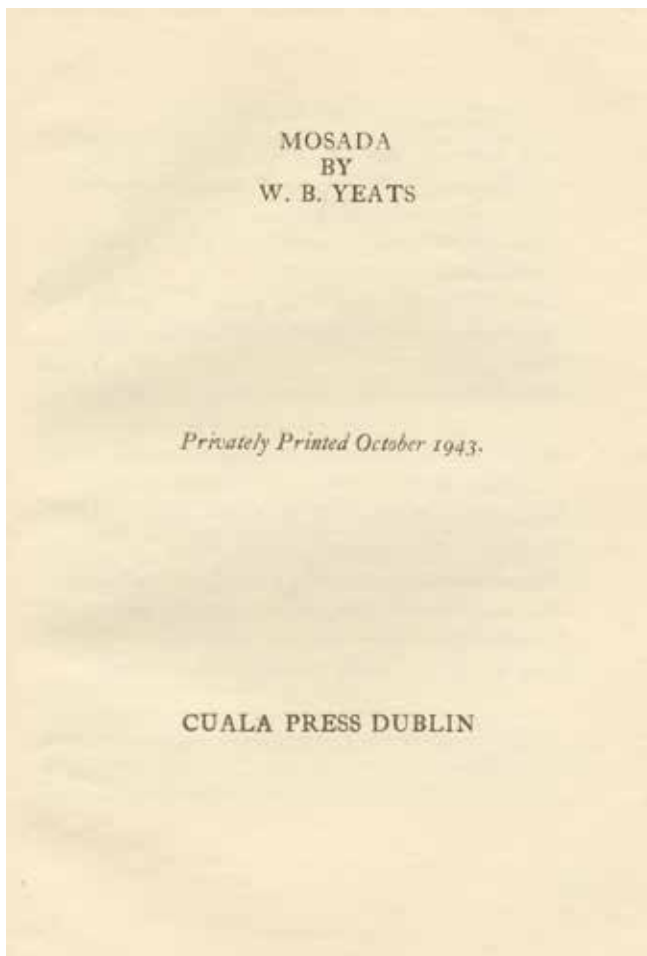
**YEATS (W.B.)**

Mosada, NUMBER 40 OF 50 COPIES, frontispiece facsimile from manuscript, original cream parchment wrappers, unopened, trace of a bookplate removed, original glassine, numbered "40" in ink at one corner [Wade 206], Dublin, Privately Printed... Cuala Press, 1943; *The Tower*, 2cm section of loss to foot of spine panel [Wade 158], 1928; *The Winding Stair*, 1933; *Plays in Prose and Verse*, [Wade 136], 1922; *Stories of Red Hanrahan*, second edition, dust-jacket clipped [Wade 157], 1927, publisher's cloth, DUST-JACKETS, Macmillan; *Wild Swans at Coole*, [Wade 118], 1917; *Michael Robartes and the Dancer*, ink name stamp to title [Wade 127], 1920, publisher's linen-backed boards, lightly faded, Dundrum, Cuala Press; *The Countess Kathleen*, publisher's parchment-backed boards, toned [Wade 6], T. Fisher Unwin, 1892, FIRST EDITIONS except where stated otherwise, 8vo (8)

£1,500 - 2,500

€1,600 - 2,700

US\$1,900 - 3,100



265

# Bonhams

AUCTIONEERS SINCE 1793



## Entertainment Memorabilia

Montpelier Street, London | 30 September 2020

### ENQUIRIES

+44 (0) 20 7393 3984

[claire.tolemoir@bonhams.com](mailto:claire.tolemoir@bonhams.com)

[Bonhams.com/Entertainment](https://www.bonhams.com/Entertainment)

**GEORGE HARRISON/JOHN LENNON:  
A PROTOTYPE BARTELL FRETLESS  
GUITAR OWNED AND PLAYED BY  
HARRISON AND LENNON**

£200,000 - 300,000

€222,600 - 334,000

US\$251,000 - 377,000 \*

\* For details of the charges payable in addition to the final hammer price, please visit [bonhams.com/buyersguide](https://www.bonhams.com/buyersguide)

## NOTICE TO BIDDERS

This notice is addressed by *Bonhams* to any person who may be interested in a *Lot*, and to all persons participating in the auction process including auction attendees, *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 you as 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*, and 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. A photograph or illustration may not reflect an accurate reproduction of the colour(s) or true condition 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 items or parts are sold for their artistic, historic or cultural interest and 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. Prices depend upon bidding and lots can sell for *Hammer*

*Prices* below and above the *Estimates*, so *Estimates* 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 *Bonhams* for a *Condition Report* on the *Lot's* general physical condition. If you do so, this will be provided by *Bonhams* on behalf of the *Seller* free of charge. As this is offered additionally and without 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. The *Condition Report* represents *Bonhams'* reasonable opinion as to the *Lot's* general condition in the terms stated in the particular report, and *Bonhams* does not represent or guarantee that a *Condition Report* includes all aspects of the internal or external condition of the *Lot*. Neither does the *Seller* owe or agree to owe you as a *Bidder* or *Buyer* any obligation or liability 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.

#### *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 reserve the right at our sole discretion to refuse admission to our premises or to any *Sale* and to remove any person from our premises and *Sales*, 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 is put up for *Sale*. We have complete discretion in which 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 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

You must complete and deliver to us one of our *Bidding Forms*, either our *Bidder Registration Form*, *Absentee Bidding Form* or *Telephone Bidding Form* in order to bid at our *Sales*.

If you are a new client at *Bonhams* or have not recently updated your registration details with us, you must pre-register to bid at least two working days before the *Sale* at which you wish to bid. You will be required to provide government-issued proof of identity and residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, government issued proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and /or deposit from you before allowing you to bid.

We reserve the rights at our discretion to request further information in order to complete our client identification and to decline to register any person as a *Bidder*, and to decline to accept their bids if they have been so registered. We also reserve the rights to postpone completion of the *Sale* of any *Lot* at our discretion while we complete our registration and identification enquiries, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, or if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams* or be detrimental to *Bonhams'* reputation.

#### *Bidding in person*

So long as you have pre-registered to bid or have updated your existing registration recently, you should come to our *Bidder* registration desk at the *Sale* venue and fill out a *Registration and Bidding 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, and have pre-registered to bid or have updated your existing registration details recently, please complete a *Registration and 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 offered at no additional charge 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*, once you have pre-registered to bid or have updated your existing registration details recently. 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.

*Bonhams* will not be liable for service delays, interruptions or other failures to make a bid caused by losses of internet connection, fault or failure with the website or bidding process, or malfunction of any software or system, computer or mobile device.

#### *Bidding through an agent*

Bids will be treated as placed exclusively by and on behalf of the person named on the *Bidding Form* unless otherwise agreed by us in writing in advance of the *Sale*. If you wish to bid on behalf of another person (your principal) you must complete the pre-registration requirements set out above both on your own behalf and with full

details of your principal, and we will require written confirmation from the principal confirming your authority to bid.

**You are specifically referred to your due diligence requirements concerning your principal and their source of funds, and the warranties you give in the event you are the Buyer, which are contained in paragraph 3 of the Buyer's Agreement, set out at Appendix 2 at the back of the Catalogue.**

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) 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. 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* including the warranties as to your status and source of funds. 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*. It is your responsibility to ensure you are aware of the up to date terms of the *Buyer's Agreement* for this *Sale*.

## 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* on each *Lot* purchased:

27.5% up to £2,500 of the *Hammer Price*  
25% of the *Hammer Price* above £2,500 and up to £300,000  
20% of the *Hammer Price* above £300,000 and up to £3,000,000  
13.9% of the *Hammer Price* above £3,000,000

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 *Account*. If you do so, please quote your padfile number and invoice number as the reference. Our *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  
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 issued in the name of the *Buyer* (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 issued in the name of the *Buyer* (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. We reserve the rights to investigate and identify the source of any funds received by us, to postpone completion of the sale of any *Lot* at our discretion while we complete our investigations, and to cancel the *Sale* of any *Lot* if you are in breach of your warranties as *Buyer*, if we consider that such *Sale* would be unlawful or otherwise cause liabilities for the *Seller* or *Bonhams*, or would be detrimental to *Bonhams'* reputation.

## 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 licences please contact Alban Shipping on +44 (0) 1582 493 099 enquiries@albanshipping.co.uk

## 12. EXPORT/TRADE RESTRICTIONS

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

The refusal of any CITES licence or permit and any delay in obtaining such licences or permits shall not give rise to the rescission or cancellation of any *Sale*, nor allow any delay in making full payment for the *Lot*.

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

Other than any liability of the *Seller* to the *Buyer* of a *Lot* under the *Contract for Sale*, neither we nor the *Seller* are liable (whether in negligence or otherwise) for any error or misdescription or omission in any *Description* of a *Lot* or any *Estimate* in respect of it, whether contained in the *Catalogue* or otherwise, whether given orally or in writing and whether given before or during the *Sale*. Neither we nor the *Seller* will be liable for any loss of *Business*, profits, revenue or income, or for loss of reputation, or for disruption to *Business* or wasted time on the part of management or staff, or for indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract (if any) or statutory duty, restitutionary claim or otherwise. In any circumstances where we and/or the *Seller* are liable in relation to any *Lot* or any *Description* or *Estimate* made of any *Lot*, or the conduct of any *Sale* in relation to any *Lot*, whether in damages, for an indemnity or contribution, or for a restitutionary remedy or otherwise, our and/or the *Seller's* liability (combined, if both we and the *Seller* are liable) will be limited to payment of a sum which will not exceed by way of maximum the amount of the *Purchase Price* of the *Lot* irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from any negligence, other tort, breach of contract (if any) or statutory duty or otherwise. Nothing set out above will be construed as excluding or restricting (whether directly or indirectly) our liability or excluding or restricting any person's rights or remedies in respect of (i) fraud, or (ii) death or personal injury caused by our negligence (or by the negligence of any person under our control or for whom we are legally responsible), or (iii) acts or omissions for which we are liable under the Occupiers Liability Act 1957, or (iv) any other liability to the extent the same may not be excluded or restricted as a matter of law or (v) our undertakings under paragraphs 9 (in relation to specialist *Stamp* or *Book Sales* only) and 10 of the *Buyer's Agreement*. The same applies in respect of the *Seller*, as if references to us in this paragraph were substituted with references to the *Seller*.

## 15. BOOKS

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

## 16. CLOCKS AND WATCHES

All *Lots* are sold "as is", and the absence of any reference to the condition of a clock or watch does not imply that the *Lot* is in good

condition and without defects, repairs or restorations. Most clocks and watches have been repaired in the course of their normal lifetime and may now incorporate parts not original to them. Furthermore, *Bonhams* makes no representation or warranty that any clock or watch is in working order. As clocks and watches often contain fine and complex mechanisms, *Bidders* should be aware that a general service, change of battery or further repair work, for which the *Buyer* is solely responsible, may be necessary.

## 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. Re-proof is required before any such firearm is to be used.

### Guns Sold as Parts

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

### Condition of Firearms

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

### Original Gun Specifications Derived from Gunmakers

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

### Licensing Requirements

#### Firearms Act 1968 as amended

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

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

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

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

*Lots* marked "S2" and bearing blue labels are Section 2 firearms and require a valid British Shotgun certificate, RFD licence or import licence. *Lots* marked "S5" and bearing specially marked red labels are Section 5 prohibited firearms and require a valid Section 5 Authority or import licence.

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

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

### Taxidermy and Related Items

On behalf of the *Seller* of these articles, *Bonhams* undertakes to comply fully with CITES and DEFFRA 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 Kutichinsky

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

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

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 Kutichinsky

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 attempt to detail, as far

as practicable, 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 polished, in our *Catalogues* reference is only made to visible chips and cracks. No mention is made of polishing, 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.

### Botting 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

##### BUYERS SALE CONTRACT WITH SELLER

**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 on Bonhams' website, 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 and the relevant terms for Bidders and Buyers in the Notice to Bidders govern the Contract for Sale of the Lot by the Seller to the Buyer.

1.2 The Definitions and Glossary contained in Appendix 3 in the Catalogue are incorporated into this Contract for Sale and a separate copy can also be provided by Bonhams on request. Where words and phrases are used which are in the List of Definitions, they are printed in italics.

1.3 The Seller sells the Lot as the principal to the Contract for Sale, such contract being made between the Seller and you through Bonhams which acts in the sole capacity as the Seller's agent and not as an additional principal. However, if the Catalogue states that Bonhams sells the Lot as principal, or such a statement is made by an announcement by the Auctioneer, or by a notice at the Sale, or an insert in the Catalogue, then Bonhams is the Seller for the purposes of this agreement.

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

##### 2 SELLER'S WARRANTIES AND UNDERTAKINGS

2.1 The Seller undertakes to you that:

2.1.1 the Seller is the owner of the Lot or is duly authorised to sell the Lot by the owner;

2.1.2 save as disclosed in the Entry for the Lot in the Catalogue, the Seller sells the Lot with full title guarantee or, where the Seller is an executor, trustee, liquidator, receiver or administrator, with whatever right, title or interest he may have in the Lot;

2.1.3 except where the Sale is by an executor, trustee, liquidator, receiver or administrator the Seller is both legally entitled to sell the Lot, and legally capable of conferring on you quiet possession of the Lot and that the Sale conforms in every respect with the terms implied by the Sale of Goods Act 1979, Sections 12(1) and 12(2) (see the Definitions and Glossary);

2.1.4 the Seller has complied with all requirements, legal or otherwise, relating to any export or import of the Lot, and all duties and taxes in respect of the export or import of the Lot have (unless stated to the contrary in the Catalogue or announced by the Auctioneer) been paid and, so far as the Seller is aware, all third parties have complied with such requirements in the past;

2.1.5 items consigned for sale by the Seller are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering, terrorist financing or breach of any applicable international trade sanctions;

2.1.6 subject to any alterations expressly identified as such by an announcement or notice at the Sale venue or by the Notice to Bidders or by an insert in the Catalogue or on the Bonhams website, 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.

##### 3 DESCRIPTIONS OF THE LOT

3.1 Paragraph 2.1.5 sets out what is the Contractual Description of the Lot. In particular, the Lot is not sold as corresponding with any part of the Entry in the Catalogue which is not printed in bold letters, the remainder of which Entry merely sets out (on the Seller's behalf) Bonhams' opinion about the Lot and which is not part of the Contractual Description upon which the Lot is sold. Any statement or representation other than that part of the Entry referred to in paragraph 2.1.5 (together with any express

alteration to it as referred to in paragraph 2.1.5), including any Description or Estimate, whether made orally or in writing, including in the Catalogue or on Bonhams' Website, or by conduct, or otherwise, and whether by or on behalf of the Seller or Bonhams and whether made prior to or during the Sale, is not part of the Contractual Description upon which the Lot is sold.

3.2 Except as provided in paragraph 2.1.5, the Seller does not make or give and does not agree to make or give any contractual promise, undertaking, obligation, guarantee, warranty, or representation of fact, or undertake any duty of care, in relation to any Description of the Lot or any Estimate in relation to it, nor of the accuracy or completeness of any Description or Estimate which may have been Bonhams. No such Description or Estimate is incorporated into this Contract for Sale.

##### 4 FITNESS FOR PURPOSE AND SATISFACTORY QUALITY

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

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

##### 5 RISK, PROPERTY AND TITLE

5.1 Risk in the Lot passes to you after 7 days from the day upon which it is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot, or upon collection of the Lot if earlier. 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 beyond 7 days from the day of the fall of the Auctioneer's hammer until you obtain full title to it.

5.2 Title to the Lot remains in and is retained by the Seller until: (i) 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, and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer's Agreement with Bonhams set out in Appendix 2 in the catalogue.

##### 6 PAYMENT

6.1 Your obligation to pay the Purchase Price arises when the Lot is knocked down to you on the fall of the Auctioneer's hammer in respect of the Lot.

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

##### 7 COLLECTION OF THE LOT

7.1 Unless otherwise agreed in writing with you by Bonhams, the Lot will be released to you or to your order only when: (i) 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 and (ii) Bonhams has completed its investigations pursuant to clause 3.11 of the Buyer's Agreement with Bonhams set out in Appendix 2 in the catalogue.

7.2 The Seller is entitled to withhold possession from you of any other Lot he has sold to you at the same or at any other Sale and whether currently in Bonhams' possession or not, until payment in full and in cleared funds of the Purchase Price and all other sums due to the Seller and/or Bonhams in respect of the Lot.

7.3 You should note that Bonhams has reserved the right not to release the Lot to you until its investigations under paragraph 3.11 of the Buyer's Agreement set out in Appendix 2 have been completed to Bonhams' satisfaction.

7.4 You will collect and remove the Lot at your own expense from Bonhams' custody and/ or control or from the Storage Contractor's custody in accordance with Bonhams' instructions or requirements.

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

7.6 You will be wholly responsible for any removal, storage or other charges or expenses incurred by the Seller if you do not remove the Lot in accordance with this paragraph 7 and will indemnify the Seller against all charges, costs, including any legal costs and fees, expenses and losses suffered by the Seller by reason of your failure to remove the Lot including any charges due under any Storage Contract. All such sums due to the Seller will be payable on demand.

##### 8 FAILURE TO PAY FOR THE LOT

8.1 If the Purchase Price for a Lot is not paid to Bonhams in full in accordance with the Contract for Sale, the Seller will be entitled,

with the prior written agreement of Bonhams but without further notice to you, to exercise one or more of the following rights (whether through Bonhams or otherwise):

8.1.1 to terminate immediately the Contract for Sale of the Lot for your breach of contract;

8.1.2 to resell the Lot by auction, private treaty or any other means on giving seven days' written notice to you of the intention to resell;

8.1.3 to retain possession of the Lot;

8.1.4 to remove and store the Lot at your expense;

8.1.5 to take legal proceedings against you for any sum due under the Contract for Sale and/or damages for breach of contract;

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;

8.1.7 to repossess the Lot (or any part thereof) which has not become your property, and for this purpose (unless the Buyer buys the Lot as a Consumer from the Seller selling in the course of a Business) you hereby grant an irrevocable licence to the Seller by himself and to his servants or agents to enter upon all or any of your premises (with or without vehicles) during normal Business hours to take possession of the Lot or part thereof;

8.1.8 to retain possession of any other property sold to you by the Seller at the Sale or any other auction or by private treaty until all sums due under the Contract for Sale shall have been paid in full in cleared funds;

8.1.9 to retain possession of, and on three months' written notice to sell, Without Reserve, any of your other property in the possession of the Seller and/or of Bonhams (as bailee for the Seller) for any purpose (including, without limitation, other goods sold to you) and to apply any monies due to you as a result of such Sale in satisfaction or part satisfaction of any amounts owed to the Seller or to Bonhams; and

8.1.10 so long as such goods remain in the possession of the Seller or Bonhams as its bailee, to rescind the contract for the Sale of any other goods sold to you by the Seller at the Sale 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 Seller or to Bonhams by you.

8.2 You agree to indemnify the Seller against all legal and other costs of enforcement, all losses and other expenses and costs (including any monies payable to Bonhams in order to obtain the release of the Lot) incurred by the Seller (whether or not court proceedings will have been issued) as a result of Bonhams 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 Seller becomes liable to pay the same until payment by you.

8.3 On any resale of the Lot under paragraph 8.1.2, the Seller will account to you in respect of any balance remaining from any monies received by him or on his behalf in respect of the Lot, after the payment of all sums due to the Seller and to Bonhams, within 28 days of receipt of such monies by him or on his behalf.

##### 9 THE SELLER'S LIABILITY

9.1 The Seller will not be liable for any injury, loss or damage caused by the Lot after the fall of the Auctioneer's hammer in respect of the Lot.

9.2 Subject to paragraph 9.3 below, except for breach of the express undertaking provided in paragraph 2.1.5, the Seller will not be liable for any breach of any term that the Lot will correspond with any Description applied to it by or on behalf of the Seller, whether implied by the Sale of Goods Act 1979 or otherwise.

9.3 Unless the Seller sells the Lot in the course of a Business and the Buyer buys it as a Consumer,

9.3.1 the Seller 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 Description of the Lot or any Entry or Estimate in relation to the Lot made by or on behalf of the Seller (whether made in writing, including in the Catalogue, or on the Website, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the Sale;

9.3.2 the Seller will not be liable for any loss of Business, Business profits or revenue or income or for loss of reputation or for disruption to Business or wasted time on the part of the Buyer or of the Buyer's management or staff or, for any indirect losses or consequential damages of any kind, irrespective in any case of the nature, volume or source of the loss or damage alleged to be suffered, and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, restitutionary claim or otherwise;

9.3.3 in any circumstances where the Seller is liable to you in respect of the Lot, or any act, omission, statement, or representation in respect of it, or its agreement or its performance, and whether in damages, for an indemnity or contribution or for a restitutionary remedy or in any way whatsoever, the Seller's liability will be limited to payment of a sum which will not exceed by way of maximum the amount of the Purchase Price of the Lot irrespective in any case of the nature, volume or source of any loss or damage alleged to be suffered or sum claimed as due, and irrespective of whether the liability arises from

- any negligence, other tort, breach of contract, statutory duty, bailee's duty, restitutionary claim or otherwise.
- 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 Seller's negligence (or any person under the Seller's control or for whom the Seller is legally responsible), or (iii) acts or omissions for which the Seller 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 MISCELLANEOUS**
- 10.1 You may not assign either the benefit or burden of the *Contract for Sale*.
- 10.2 The Seller's failure or delay in enforcing or exercising any power or right under the *Contract for Sale* 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 Seller's ability subsequently to enforce any right arising under the *Contract for Sale*.
- 10.3 If either party to the *Contract for Sale* is prevented from performing that party's respective obligations under the *Contract for Sale* 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.
- 10.4 Any notice or other communication to be given under the *Contract for Sale* 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 Seller, addressed c/o Bonhams at its address or fax number in the *Catalogue* (marked for the attention of the Company Secretary), and if to you to the address or fax number of the Buyer given in the *Bidding Form* (unless notice of any change of address is given in writing). It is the responsibility of the sender of the notice or communication to ensure that it is received in a legible form within any applicable time period.
- 10.5 If any term or any part of any term of the *Contract for Sale* 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.
- 10.6 References in the *Contract for Sale* to Bonhams will, where appropriate, include reference to Bonhams' officers, employees and agents and to any subsidiary of Bonhams Holdings Limited and to its officers, employees and agents.
- 10.7 The headings used in the *Contract for Sale* are for convenience only and will not affect its interpretation.
- 10.8 In the *Contract for Sale* "including" means "including, without limitation".
- 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.
- 10.10 Reference to a numbered paragraph is to a paragraph of the *Contract for Sale*.
- 10.11 Save as expressly provided in paragraph 10.12 nothing in the *Contract for Sale* confers (or purports to confer) on any person who is not a party to the *Contract for Sale* any benefit conferred by, or the right to enforce any term of, the *Contract for Sale*.
- 10.12 Where the *Contract for Sale* confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of the Seller, it will also operate in favour and for the benefit of Bonhams, Bonhams' holding company and the subsidiaries of such holding company and the successors and assigns of Bonhams and of such companies and of any officer, employee and agent of Bonhams and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

**11 GOVERNING LAW**

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

**APPENDIX 2**

**BUYER'S AGREEMENT WITH BONHAMS**

**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 and following completion of our enquiries pursuant to paragraph 3.11;
- 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 our obligations and undertakings to the Seller under the *Contract for Sale* in respect of the Lot.

**3 PAYMENT AND BUYER WARRANTIES**

- 3.1 Unless agreed in writing between you and us or as otherwise set out in the *Notice to Bidders*, you must pay to us by not later than 4.30pm on the second working day following the Sale:
- 3.1.1 the Purchase Price for the Lot;
- 3.1.2 a Buyer's Premium in accordance with the rates set out in the *Notice to Bidders* on each lot, and
- 3.1.3 if the Lot is marked [AR], an Additional Premium which is calculated and payable in accordance with the *Notice to Bidders* together with VAT on that sum if applicable so that all sums due to us are cleared funds by the seventh working day after the Sale.
- 3.2 You must also pay us on demand any Expenses payable pursuant to this agreement.
- 3.3 All payments to us must be made in the currency in which the Sale was conducted, using, unless otherwise agreed by us in writing, one of the methods of payment set out in the *Notice to Bidders*. Our invoices will only be addressed to the registered Bidder unless the Bidder is acting as an agent for a named principal and we have approved that arrangement, in which case we will address the invoice to the principal.
- 3.4 Unless otherwise stated in this agreement all sums payable to us will be subject to VAT at the appropriate rate and VAT will be payable by you on all such sums.
- 3.5 We may deduct and retain for our own benefit from the monies paid by you to us the Buyer's Premium, the Commission payable by the Seller in respect of the Lot, any Expenses and VAT and any interest earned and/or incurred until payment to the Seller.
- 3.6 Time will be of the essence in relation to any payment payable to us. If you do not pay the Purchase Price, or any other sum due to us in accordance with this paragraph 3, we will have the rights set out in paragraph 7 below.
- 3.7 Where a number of Lots have been knocked down to you, any monies we receive from you will be applied firstly pro-rata to pay the Purchase Price of each Lot and secondly pro-rata to pay all amounts due to Bonhams.
- 3.8 You warrant that neither you nor - if you are a company, your directors, officers or your owner or their directors or shareholders - are an individual or an entity that is, or is owned or controlled by individuals or entities that are:
- 3.8.1 the subject of any sanctions administered or enforced by the U.S. Department of the Treasury's Office of Foreign Assets Control, the U.S. Department of State, the United Nations Security Council, the European Union, Her Majesty's Treasury, or other relevant sanctions authority ("Sanctions" and a "Sanctioned Party"); or
- 3.8.2 located, organised or resident in a country or territory that is,

- or whose government is, the subject of Sanctions, including without limitation, Iran, North Korea, Sudan and Syria.
- 3.9 You warrant that the funds being used for your purchase have no link with criminal activity including without limitation money laundering, tax evasion or terrorist financing, and that you not under investigation for neither have been charged nor convicted in connection with any criminal activity.
- 3.10 Where you are acting as agent for another party ("your Principal"), you undertake and warrant that:
- 3.10.1 you have conducted suitable customer due diligence into your Principal under applicable Sanctions and Anti-Money Laundering laws and regulations;
- 3.10.2 your Principal is not a Sanctioned Party and not owned, partially owned or controlled by a Sanctioned Party, and you have no reason to suspect that your Principal has been charged or convicted with, money laundering, terrorism or other crimes;
- 3.10.3 funds used for your or your Principal's purchase are not connected with or derived from any criminal activity, including without limitation tax evasion, money laundering or terrorist financing;
- 3.10.4 items purchased by you and your Principal through Bonhams are not being purchased or to be used in any way connected with or to facilitate breaches of applicable Tax, Anti-Money Laundering or Anti-Terrorism laws and regulations; and
- 3.10.5 that you consent to Bonhams relying upon your customer due diligence, undertaking to retain Lots and/or proceeds of Sale, for at least 5 years and to make such due diligence records available for inspection by an independent auditor in the event we request you to do so.
- 3.11 We reserve the rights to make enquiries about any person transacting with us and to identify the source of any funds received from you. In the event we have not completed our investigations in respect of anti-terrorism financing, anti-money laundering or other financial and identity checks concerning either you or the Seller, to our satisfaction at our discretion, we shall be entitled to retain Lots and/or proceeds of Sale, postpone or cancel any sale and to take any other actions required or permitted under applicable law, without liability to you.

**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, and once we have completed our investigations under paragraph 3.11, 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 in this instance 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 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 3, 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 Title (ownership) in the *Lot* passes to you (i) on payment of the *Purchase Price* to us in full in cleared funds and (ii) when investigations have been completed to our satisfaction under paragraph 3.11.

6.2 Please note however, that under the *Contract for Sale*, the **risk in the *Lot* passes to you after 7 days from the day upon which it is knocked down to you or upon collection of the *Lot* if earlier, and you are advised to obtain insurance in respect of the *Lot* as soon as possible after the *Sale*.**

**7 FAILURE TO PAY OR TO REMOVE THE LOT AND PART PAYMENTS**

7.1 If all sums payable to us are not so paid in full at the time they are due and/or the *Lot* is not removed in accordance with this agreement, we will (without further notice to you unless otherwise provided below), be entitled to exercise one or more of the following rights (without prejudice to any rights we may exercise on behalf of the *Seller*):

7.1.1 to terminate this agreement immediately for your breach of contract;

7.1.2 to retain possession of the *Lot*;

7.1.3 to remove, and/or store the *Lot* at your expense;

7.1.4 to take legal proceedings against you for payment of any sums payable to us by you (including the *Purchase Price*) and/or damages for breach of contract;

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;

7.1.6 to repossess the *Lot* (or any part thereof) which has not become your property, and for this purpose (unless you buy the *Lot* as a *Consumer*) 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 *Lot* or part thereof;

7.1.7 to sell the *Lot Without Reserve* by auction, private treaty or any other means on giving you three months' written notice of our intention to do so;

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 *Sale*) until all sums due to us have been paid in full;

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;

7.1.10 on three months' written notice to sell, *Without Reserve*, 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 *Sale*) and to apply any monies due to you as a result of such *Sale* in payment or part payment of any amounts owed to us;

7.1.11 refuse to allow you to register for a future *Sale* or to reject a bid from you at any future *Sale* or to require you to pay a deposit before any bid is accepted by us at any future *Sale* in which case we will be entitled to apply such deposit in payment or part payment, as the case may be, of the *Purchase Price* of any *Lot* of which you are the *Buyer*.

7.1.12 having made reasonable efforts to inform you, to release your name and address to the *Seller*, so they might take appropriate steps to recover the amounts due and legal costs associated with such steps.

7.2 You agree to indemnify us against all legal and other costs, all losses and all other *Expenses* (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.

7.3 If you pay us only part of the sums due to us such payment shall be applied firstly to the *Purchase Price* of the *Lot* (or where you have purchased more than one *Lot* pro-rata towards the *Purchase Price* of each *Lot*) and secondly to the *Buyer's Premium* (or where you have purchased more than one *Lot* pro-rata to the *Buyer's Premium* on each *Lot*) and thirdly to any other sums due to us.

7.4 We will account to you in respect of any balance we hold remaining from any monies received by us in respect of any *Sale* of the *Lot* under our rights under this paragraph 7 after the payment of all sums due to us and/or the *Seller* within 28 days of receipt by us of all such sums paid to us.

**8 CLAIMS BY OTHER PERSONS IN RESPECT OF THE LOT**

8.1 Whenever it becomes apparent to us that the *Lot* is the subject of a claim by someone other than you and other than the *Seller* (or that such a claim can reasonably be expected to be made), we may, at our absolute discretion, deal with the *Lot* in

any manner which appears to us to recognise the legitimate interests of ourselves and the other parties involved and lawfully to protect our position and our legitimate interests. Without prejudice to the generality of the discretion and by way of example, we may:

8.1.1 retain the *Lot* to investigate any question raised or reasonably expected by us to be raised in relation to the *Lot*; and/or

8.1.2 deliver the *Lot* to a person other than you; and/or

8.1.3 commence interpleader proceedings or seek any other order of any court, mediator, arbitrator or government body; and/or

8.1.4 require an indemnity and/or security from you in return for pursuing a course of action agreed to by you.

8.2 The discretion referred to in paragraph 8.1:

8.2.1 may be exercised at any time during which we have actual or constructive possession of the *Lot*, or at any time after such possession, where the cessation of such possession has occurred by reason of any decision, order or ruling of any court, mediator, arbitrator or government body; and

8.2.2 will not be exercised unless we believe that there exists a serious prospect of a good arguable case in favour of the claim.

**9 FORGERIES**

9.1 We undertake a personal responsibility for any *Forgery* in accordance with the terms of this paragraph 9.

9.2 Paragraph 9 applies only if:

9.2.1 your name appears as the named person to whom the original invoice was made out by us in respect of the *Lot* and that invoice has been paid; and

9.2.2 you notify us in writing as soon as reasonably practicable after you have become aware that the *Lot* is or may be a *Forgery*, and in any event within one year after the *Sale*, that the *Lot* is a *Forgery*; and

9.2.3 within one month after such notification has been given, you return the *Lot* to us in the same condition as it was at the time of the *Sale*, accompanied by written evidence that the *Lot* is a *Forgery* and details of the *Sale* and *Lot* number sufficient to identify the *Lot*.

9.3 Paragraph 9 will not apply in respect of a *Forgery* if:

9.3.1 the *Entry* in relation to the *Lot* contained in the *Catalogue* 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

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

9.4 You authorise us to carry out such processes and tests on the *Lot* as we in our absolute discretion consider necessary to satisfy ourselves that the *Lot* is or is not a *Forgery*.

9.5 If we are satisfied that a *Lot* is a *Forgery* we will (as principal) purchase the *Lot* from you and you will transfer the title to the *Lot* in question to us, with full title guarantee, free from any liens, charges, encumbrances and adverse claims, 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 *Purchase Price*, *Buyer's Premium*, *VAT* and *Expenses* paid by you in respect of the *Lot*.

9.6 The benefit of paragraph 9 is personal to, and incapable of assignment by, you.

9.7 If you sell or otherwise dispose of your interest in the *Lot*, all rights and benefits under this paragraph 9 will cease.

9.8 Paragraph 9 does not apply to a *Lot* made up of or including a Chinese painting or Chinese paintings, a motor vehicle or motor vehicles, a *Stamp* or *Stamps* or a *Book* or *Books*.

**10 OUR LIABILITY**

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 *Description* of the *Lot* or any *Entry* or *Estimate* in respect of it, made by us or on our behalf or by or on behalf of the *Seller* (whether made in writing, including in the *Catalogue*, or on the *Bonhams' Website*, or orally, or by conduct or otherwise) and whether made before or after this agreement or prior to or during the *Sale*.

10.2 Our duty to you while the *Lot* 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 *Lot* or to other persons or things caused by:

10.2.1 handling the *Lot* if it was affected at the time of *Sale* to be 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 *Lot* 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 *Business*, *Business* profits, revenue or income or for loss of *Business* reputation or for disruption to *Business* or wasted time on the part of the *Buyer's* management or staff or, if you are buying the *Lot* in the course of a *Business*, for any indirect losses or consequential damages of any kind, irrespective of any case of the nature, volume or source of the loss or damage alleged to be suffered,

and irrespective of whether the said loss or damage is caused by or claimed in respect of any negligence, other tort, breach of contract, statutory duty, bailee's duty, a restitutionary claim or otherwise.

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

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

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

**11 BOOKS MISSING TEXT OR ILLUSTRATIONS**

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

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

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

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

but not if:

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

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

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

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

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

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

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

**12 MISCELLANEOUS**

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

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

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

12.4 Any notice or other communication to be given under this agreement must be in writing and may be delivered by hand



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

- 12.5 If any term or any part of any term of this agreement is held to be unenforceable or invalid, such unenforceability or invalidity will not affect the enforceability and validity of the remaining terms or the remainder of the relevant term.
- 12.6 References in this agreement to *Bonhams* will, where appropriate, include reference to *Bonhams'* officers, employees and agents.
- 12.7 The headings used in this agreement are for convenience only and will not affect its interpretation.
- 12.8 In this agreement "including" means "including, without limitation".
- 12.9 References to the singular will include reference to the plural (and vice versa) and reference to any one gender will include reference to the other genders.
- 12.10 Reference to a numbered paragraph is to a paragraph of this agreement.
- 12.11 Save as expressly provided in paragraph 12.12 nothing in this agreement confers (or purports to confer) on any person who is not a party to this agreement any benefit conferred by, or the right to enforce any term of, this agreement.
- 12.12 Where this agreement confers an immunity from, and/or an exclusion or restriction of, the responsibility and/or liability of *Bonhams*, it will also operate in favour and for the benefit of *Bonhams'* holding company and the subsidiaries of such holding company and the successors and assigns of *Bonhams* and of such companies and of any officer, employee and agent of *Bonhams* and such companies, each of whom will be entitled to rely on the relevant immunity and/or exclusion and/or restriction within and for the purposes of Contracts (Rights of Third Parties) Act 1999, which enables the benefit of a contract to be extended to a person who is not a party to the contract, and generally at law.

### 13 GOVERNING LAW

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

### DATA PROTECTION – USE OF YOUR INFORMATION

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

### APPENDIX 3

#### DEFINITIONS AND GLOSSARY

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

#### LIST OF DEFINITIONS

**"Account"** the bank account of *Bonhams* into which all sums received in respect of the *Purchase Price* of any *Lot* will be paid.

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

**"Auctioneer"** the representative of *Bonhams* conducting the *Sale*.

**"Bidder"** Any person considering, attempting or making a Bid, including those who have completed a *Bidding Form*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

**"Seller"** the person who offers the *Lot* for *Sale* named on the *Contract Form*. Where the person so named identifies on the form another person as acting as his agent, or where the person named on the *Contract Form* acts as an agent for a principal (whether such agency is disclosed to *Bonhams* or not), "Seller" includes both the agent and the

principal who shall be jointly and severally liable as such. The *Seller* is also referred to in the Conditions of Business by the words "you" and "your".

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

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

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

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

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

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

**"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.

**"warranty"**: a legal assurance or promise, upon which the person to whom the warranty was given has the right to rely.

#### 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."

# Registration and Bidding Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
--------------------------	--------------------------	--------------------------	--------------------------

Paddle number (for office use only)

# Bonhams

This sale will be conducted in accordance with Bonhams' Conditions of Sale and bidding and buying at the Sale will be regulated by these Conditions. You should read the Conditions in conjunction with the Sale Information relating to this Sale which sets out the charges payable by you on the purchases you make and other terms relating to bidding and buying at the Sale. You should ask any questions you have about the Conditions before signing this form. These Conditions also contain certain undertakings by bidders and buyers and limit Bonhams' liability to bidders and buyers.

### Data protection – use of your information

Where we obtain any personal information about you, we shall only use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) you may have given at the time your information was disclosed). A copy of our Privacy Policy can be found on our website (www.bonhams.com) or requested by post from Customer Services Department, 101 New Bond Street, London W1S 1SR United Kingdom or by e-mail from info@bonhams.com. We may disclose your personal information to any member of our group which means our subsidiaries, our ultimate holding company and its subsidiaries (whether registered in the UK or elsewhere). We will not disclose your data to anyone outside our group but we may from time to time provide you with information about goods and services which we feel maybe of interest to you including those provided by third parties. If you do not want to receive such information (except for information you specifically requested) please tick this box  Would you like to receive e-mailed information from us? if so please tick this box

### Notice to Bidders.

At least 24 hours before the Sale, clients must provide government or state issued photographic proof of ID and date of birth e.g. - passport, driving licence - and if not included in ID document, proof of address e.g - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, and the entities name and registered address, documentary proof of its beneficial owners and directors, 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 or completed. 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, Atlases, Manuscripts & Historical Photographs	Sale date: 19 August 2020
Sale no. 26014	Sale venue: Montpelier Street

If you are not attending the sale in person, please provide details of the Lots on which you wish to bid at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Notice to Bidders in the catalogue for further information relating to Bonhams executing telephone, online or absentee bids on your behalf. Bonhams will endeavour to execute these bids on your behalf but will not be liable for any errors or failing to execute bids.

### General Bid Increments:

£10 - 200 .....by 10s	£10,000 - 20,000 .....by 1,000s
£200 - 500 .....by 20 / 50 / 80s	£20,000 - 50,000 .....by 2,000 / 5,000 / 8,000s
£500 - 1,000 .....by 50s	£50,000 - 100,000 .....by 5,000s
£1,000 - 2,000 .....by 100s	£100,000 - 200,000 .....by 10,000s
£2,000 - 5,000 .....by 200 / 500 / 800s	above £200,000 .....at the auctioneer's discretion
£5,000 - 10,000 .....by 500s	

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (if applicable)	
Company Registration number (if applicable)	
Address	
	City
Post / Zip code	County / State
Telephone (mobile)	Country
Telephone (landline)	
E-mail (in capitals)	
<b>Please answer all questions below</b>	
1. ID supplied: Government issued ID <input type="checkbox"/> and (if the ID does not confirm your address) <input type="checkbox"/> current utility bill/ bank statement. If a corporate entity, please provide the Certificate of Incorporation or Partnership Deed and a letter authorising you to act.	
2. Are you representing the Bidder? <input type="checkbox"/> If yes, please complete question 3.	
3. Bidder's name, address and contact details (phone and email): Bidder's ID: Government issued ID <input type="checkbox"/> and (if the ID does not confirm their address) <input type="checkbox"/> current utility bill/bank statement	
Are you acting in a business capacity? Yes <input type="checkbox"/> No <input type="checkbox"/>	If registered for VAT in the EU please enter your registration here: <input type="checkbox"/> <input type="checkbox"/> / <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> - <input type="checkbox"/> <input type="checkbox"/>

Please note that all telephone calls are recorded.

Telephone or Absentee (T / A)	Lot no.	Brief description	MAX bid in GBP (excluding premium & VAT)	Covering bid *

FOR WINE SALES ONLY	
Please leave lots "available under bond" in bond <input type="checkbox"/>	Please include delivery charges (minimum charge of £20 + VAT) <input type="checkbox"/>

<b>BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE SEEN THE CATALOGUE AND HAVE READ AND UNDERSTOOD OUR CONDITIONS OF SALE INCLUDING BUYER'S WARRANTIES 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.</b>	
Bidder/Agent's (please delete one) signature:	Date:

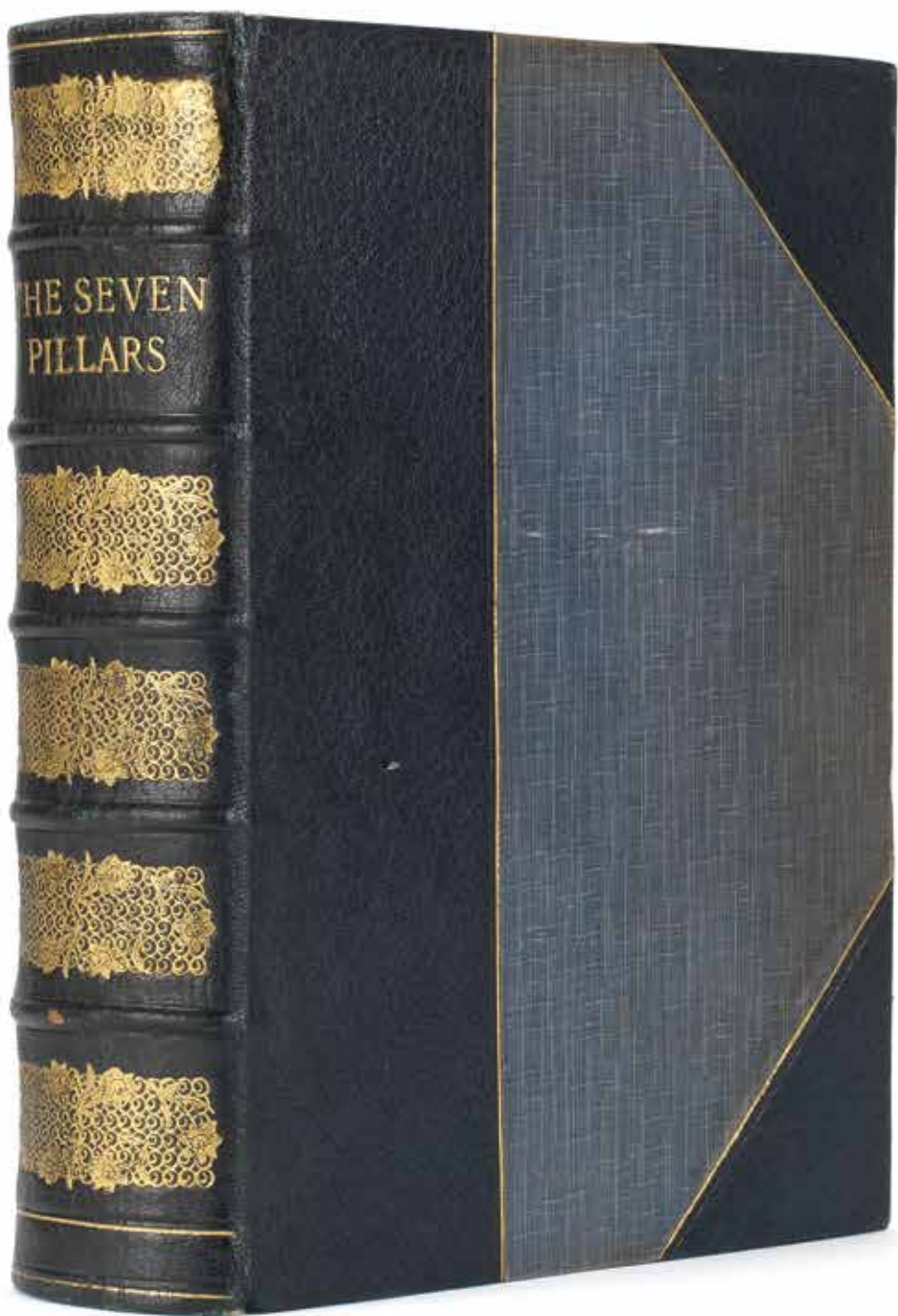
\* Covering Bid: A maximum bid (exclusive of Buyers Premium and VAT) to be executed by Bonhams only if we are unable to contact you by telephone, or should the connection be lost during bidding.

**NB. Payment will only be accepted from an account in the same name as shown on the invoice and Auction Registration form.**

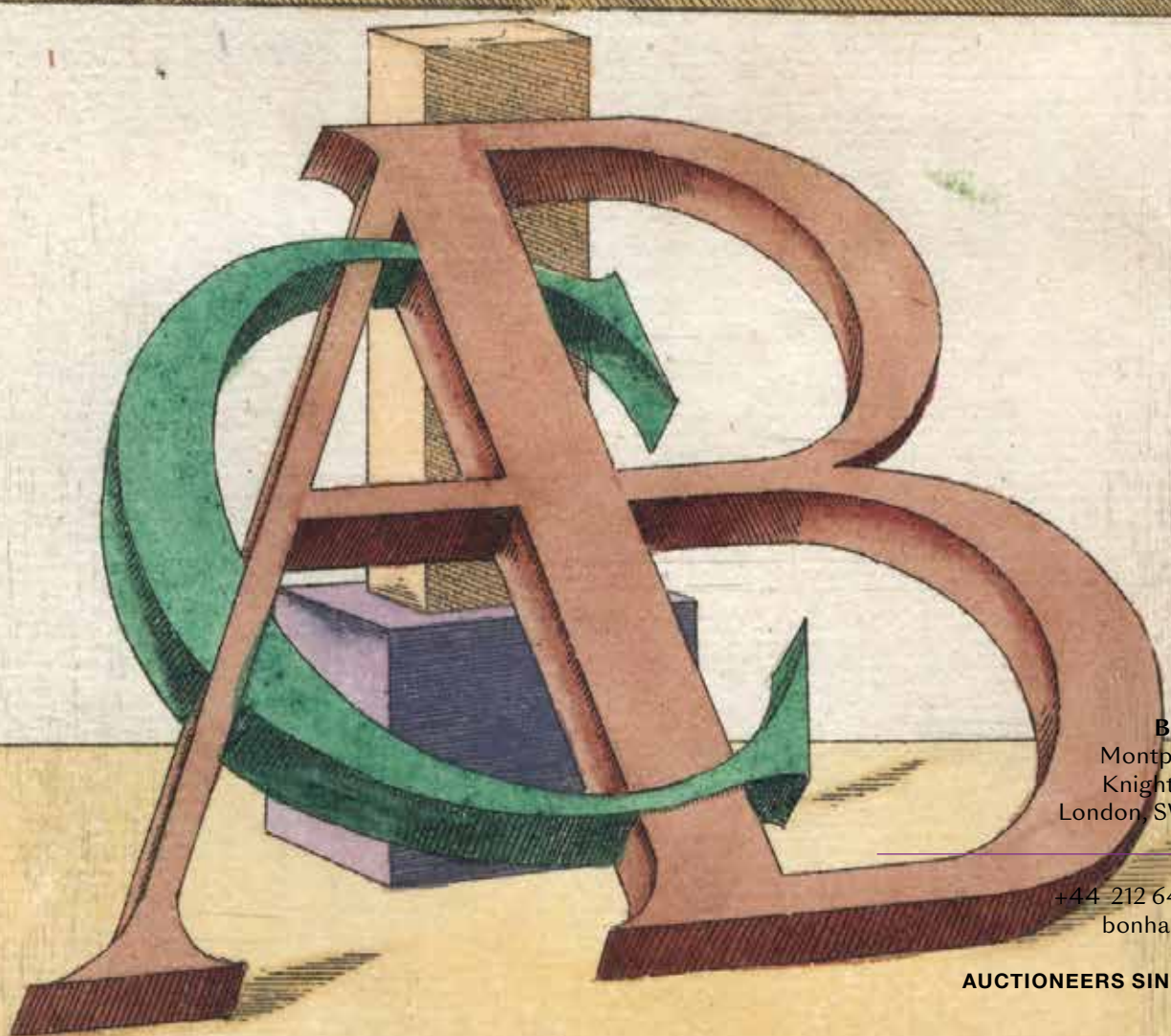
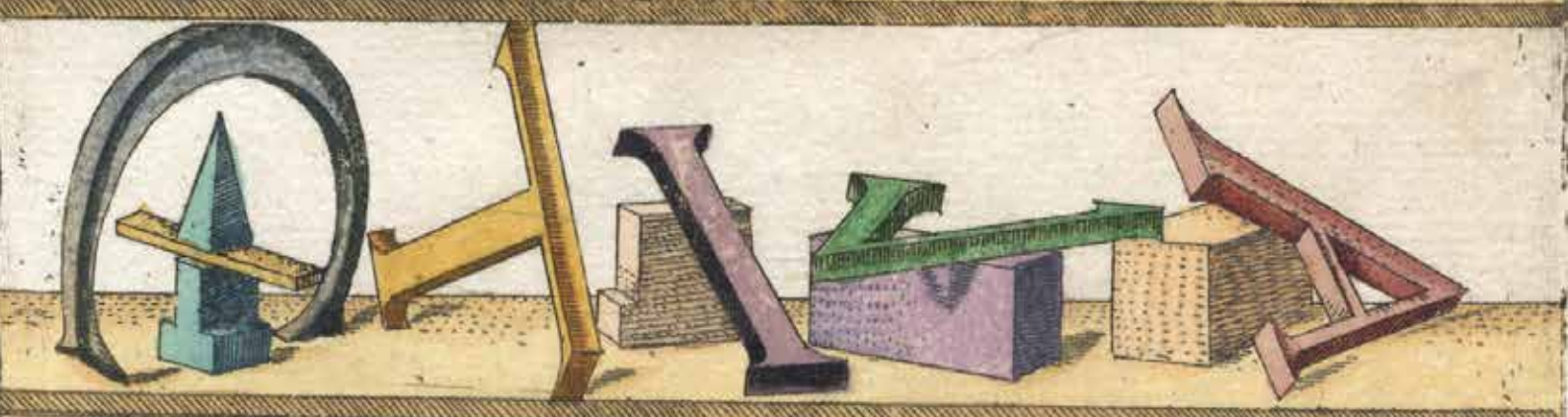
Please email or fax the completed Auction Registration form and requested information to:

Bonhams, Customer Services, 101 New Bond Street, London, W1S 1SR. Tel: +44 (0) 20 7447 7447 Fax: +44 (0) 20 7447 7401, bids@bonhams.com

Bonhams 1793 Limited. Montpelier Street, London SW7 1HH. Incorporated in England. Company Number 4326560.



THE SEVEN  
PILLARS



**Bonhams**  
Montpelier St,  
Knightsbridge  
London, SW7 1HH

+44 212 644 9001  
bonhams.com

**AUCTIONEERS SINCE 1793**